

tion of Cage's aesthetic and poetics of experimentalism on Serbian music soil is discussed in relation to authors clustered around the musical programme of Belgrade's Students' Cultural Centre, in the realization of its projects in so-called *extended music* and *different new music*. The activities of the *Ensemble for Different New Music* and works by *Opus 4* group of composers are used for surveying the decisive impacts of Cage's conception of music/art and for an analytical presentation of their Yugoslav reception, ranging from transpositions and re-mediations of Cage's aesthetic positions and poetic moves to identifying with them. Archival documentation was used to reconstruct Cage's appearances at Music Biennale Zagreb, his performances with the Merce Cunningham Troupe at the 6th BITEF festival (Belgrade), the event *Seventy Years of John Cage* (Zagreb), and the multimedia installation *Yugo-Cage '82*, intended to survey Cage's impact on socialist Yugoslavia's art in general. A thorough implementation of Cage's concept of a depersonalized creative subject, as a phenomenon highlighting the maturing of receptive views of Cage in Serbian music, is discussed in relation to the oeuvres of Miša Savić and Katarina Miljković.

The dissertation comprises six chapters and 309 pages in total. The bibliography section comprises 345 references to sources in the Serbian/Croatian, English, French, Hungarian, and Polish languages, along with eight sources from the World Wide Web, and three archival collections.

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The Piano Music of Maurice Ravel: Hermeneutical Reflections of Logoseme¹

In this doctoral dissertation, the author explores, analyses, detects, interprets, and constructs theoretical generalisations about the complex and multilayered effects of the interrelations between the worlds that constitute the web of phenomenality and meanings in the universe of the French composer Maurice Ravel's (1875–1937) music for piano. Drawing the starting premises of his theoretical platform from an essentialist-shaped set

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1 The dissertation was successfully defended on 14 June 2019 at the Faculty of Music in Belgrade. The supervisor was Dr. Tijana Popović Mladenović. The dissertation committee comprised Dr. Ana Stefanović, full professor at the Faculty of Music; Dr. Marija Masnikosa, associate professor at the Faculty of Music; Branka Radović, full professor at the Faculty of Philology and Arts at the University of Kragujevac; Dr. Leon Stefanija, full professor at the Faculty of Philosophy at the University of Ljubljana; and Dr. Tijana Popović Mladenović, full professor at the Faculty of Music.

of values, the author constructs a heterogeneous and adaptable complex of techniques for approaching a work of music. This doctoral dissertation is meant to offer an integral view of Ravel's piano music, to generate a suitable contextual ambiance for understanding works of music, and to provide new insights by applying an innovative logosemic method.

The central theoretical problem discussed in the dissertation is the hermeneutic, semantic, and meaningful potential of a work of music. The subject of the thesis encompasses the piano music of Maurice Ravel, which may be considered paradigmatic not only of his oeuvre in general, but also of the *fin-de-siècle* period and (early) modernism. The author approaches the works with a combination of methods originating from interpretation, textual representation, semiotics, narratology, music analysis, historiography, and philosophy. The dissertation offers the term/concept/method of logoseme, as a hybrid meta-theoretical plateau.

The opening segment, *Introduction et allegro – teorijska razmatranja* ("Introduction et Allegro: Theoretical Considerations") is introductory as much as polemical in character. It lays out the main elements of the dissertation's context and approach to the discussion. It presents an idiosyncratic understanding of the French composer's poetics and aesthetics.

The research has shown that the constitutive elements of Ravel's character miniatures, pieces, cycles, and collections for piano may be read from five thematic circles: Death, Music, Nature, Fantasy, and Movement. The dissertation presents the complex relations between Ravel's piano music and death (as a philosophi-

cal notion, the end, a convention, and ostinato model), the complex relations between the Ravelian sonic universe and music history, a multilayered relating of Nature (organic narration, *art nouveau* arabesques, Ondine as a representative of the world of water and women) and the *chef-d'œuvre pianistique*, the ways the fantasia principle is manifested in Maurice Ravel's piano music, and, finally, the different modalities of interference between the phenomenon of movement/play/dance and the musical peculiarities linked with the phenomenon of automation (*la machine infernale*) and movement-in-sound. There is a separate chapter treating the logoseme (a sign bearing meaning / meaningful symbol) and its reflections in the tissue of Ravel's works for piano.

The central part of the dissertation comprises the chapters where the author addresses the main thematic circles of Ravel's piano oeuvre. His explanatory discussion begins in the chapter titled *Tema smrt/ništavilo* ("The Subject of Death/Nothingness"), the first section of the dissertation where the postulates expounded thus far are directly applied. Ranging from Shestov's line about the power of Nothing to Poe's poem *A Dream within a Dream*, it offers a plural discourse problematizing the intangible and enigmatic subject of death as a sonorous reflection.

The chapter titled *Tematski krug muzika* ("The Thematic Circle of Music") offers argumentation on fundamental ideas within the framework of the subject of music as such. Tracing the simultaneity of Ravel's presence in music history and the history of music in the tissue of

his piano works, the author leads the reader down a simultaneous, diachronic, and paradigmatic itinerary through musical time and space, in the optics of Ravel's eyepiece. This chapter's theoretical discussion and analytical practice introduce several concepts manifested in the form of musical techniques that enable a precise identification of transposition and communication processes (*echos mise en scène, déjà commencé, musical lesprival, moment exceptionnel, multilevel texture, meta-centric narrative, Souvenirs musicaux...*). Using elements of theoretical psychoanalysis, mythology, anthropology, Camille Paglia's concept of sexual personae, and the *femme fatale* woman character, the author explores the ways in which the nature of (psycho)sexuality is reflected in the sonic fabric of Ravel's writing for piano, focusing on *Ondine* from *Gaspard de la nuit*.

An interpretation of the reflections of nature in the piano oeuvre of Maurice Ravel takes place in the chapter titled *Tematski krug priroda* ("The Thematic Circle of Nature"). The chapter comprises several segments: the introductory section, "Pripovedanje okeana – Barka meduze" (Narrating the Ocean: The Raft of the Medusa), "Poetički, estetski i umetnički potencijal arabeske iz *art nouveau* kao izvor Ravelove klavirske muzike" (The Poetic, Aesthetic, and Artistic Potential of the *Art nouveau* Arabesque as a Source of Ravel's Piano Music), and "Semioza ciklusa *Gaspard de la Nuit* kao narativnog teksta – slučaj vodene nimfe Ondine" (Semiosis of the Cycle *Gaspard de la nuit* as a Narrative Text: The Case of the Water Nymph Ondine).

The chapter titled *Tematski krug fantazija* ("The Thematic Circle of the Fantasy") comprises a study of Maurice Ravel's piano cycle *Miroirs* under the title of "Refleksije fantazijskog i baladnog principa u Ravelovim *Ogledalima*" (Reflections of the Fantasy and Ballade Principle in Ravel's *Miroirs*) and a shorter section titled "Čarolije deteta za klavirom – moderna bajka" (The Magic Spells of a Child at the Piano: A Modern Fairytale), which complements the discussion with an analysis of other piano pieces by Ravel that the author considered important for understanding the fantasy as a subject. The chapter titled *Metatema – pokret/igra/ples* ("A Meta-subject: Movement/Play/Dance") emphasizes that the principle of automation is simultaneously a source of inspiration, techniques, the main traits of the epoch, and the spirit of the time, as well as a sort of obsession, when it comes to Maurice Ravel.

The dissertation comprises 376 pages of text (Times New Roman 12, 1.5-spaced), including 93 notated examples, 13 reproductions, six tables (and another 12 in the appendix), and four graphs. The bibliography contains 486 units, referencing works published in Serbian, English, French, Croatian, Russian, and German, 33 primary sources (scores), 71 sources from the World Wide Web, and 15 sound sources.