



RPM

Revista Portuguesa de Musicologia
Portuguese Journal of Musicology

Ivan Moody's Contributions to the Study of Musical Modernism in Serbia and Southern Europe

Os contributos de Ivan Moody para o estudo do modernismo musical na Sérvia e no Sul da Europa

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<https://doi.org/10.57885/rpmns.555>

Recebido em | Received 02/04/2025

Aceite em | Accepted 04/02/2026

**RPM**Revista Portuguesa de Musicologia
Portuguese Journal of Musicology

nova série | new series

11/2 (2024), pp. 189-206 | ISSN 2183-8410

doi: 10.57885/rpmns.555 | <http://rpm-ns.pt>

Ivan Moody's Contributions to the Study of Musical Modernism in Serbia and Southern Europe

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Resumo

Embora seja sobretudo reconhecido como estudioso da música da Igreja Ortodoxa, Ivan Moody (1964–2024) dedicou uma parte significativa da sua investigação ao modernismo musical, em particular nos países situados à margem da corrente dominante da Europa Central e Ocidental, privilegiando antes o Sul da Europa – a Península Ibérica, o Mediterrâneo e os Balcãs, incluindo a Sérvia. Devido ao seu amplo conhecimento e à abrangente perspetiva crítica, estabeleceu relações inéditas e formulou interpretações de grande originalidade. Neste artigo, revisito os seus contributos para o estudo do modernismo musical e das suas diversas manifestações na Sérvia e noutros países «periféricos» do Sul da Europa, bem como a recepção dessas ideias no âmbito da musicologia sérvia.

PALAVRAS-CHAVE: Ivan Moody; Bizâncio; Sul da Europa; Sérvia; Modernismo musical; Musicologia.

Abstract

Although mainly known as a scholar of Orthodox church music, Ivan Moody (1964–2024) dedicated numerous studies to musical modernism, especially in countries outside the Central and Western European mainstream, focusing instead on Southern Europe: Iberia, the Mediterranean, and the Balkans, including Serbia. Due to his encyclopedic knowledge and the breadth of his insights, he made numerous original connections and conclusions. In this article I revisit Moody's original ideas on musical modernism and its various offshoots in Serbia and other 'peripheral' Southern European countries, as well as their reception in Serbian musicology.

KEYWORDS: Ivan Moody; Byzantium; Southern Europe; Serbia; Musical modernism; Musicology.

Introduction¹

The tragically premature passing of composer, conductor, musicologist, and Orthodox priest, Very Rev. Dr Ivan Moody (1964–2024), shook us to the core. He was a rare and precious colleague, ally, advisor, and friend, blessed with extraordinary intelligence, multiple talents, intellectual curiosity, generosity, tolerance, and breadth of spirit. All of his multifaceted activities were imbued with his profound Christian faith. Those of us who were fortunate to know him were impressed and inspired by his desire to constantly learn and expand his horizons, to broaden his perspectives, to disseminate his vast knowledge, and to share his God-given inspiration as a composer, performer, and music scholar; he explicitly stated that he regarded music history and musicology as creative disciplines (Moody 2018a, 2024). Having had the honour of collaborating with Moody on numerous projects for almost fifteen years, which resulted in many publications, including two co-edited collections, several themed journal issues, and jointly organised conference panels and presentations, in this article I wish to reflect on Moody's original contributions to the investigations of musical modernism in Europe, and especially in Serbia.

Ivan Moody was a great friend of the Serbs and very knowledgeable about Serbian music. He was initially attracted to Serbia as an Orthodox Christian country that had historically received influences from both the North (Russia) and the South (the Byzantine Empire) and belonged to the vast post-Byzantine pan-Mediterranean space. As revealed in our many conversations, Moody understood Serbia's unique role as a successor of several strands of Orthodox Christianity and found that it aligned with his ecumenical and highly tolerant worldview. He visited Serbia many times and was always a welcome guest. Whether he participated in conferences, embarked on extended research stays while writing his books and articles, gave public lectures, or spoke at book launch events, he was always happy to accept our invitations, for as long as his health permitted. Even after he fell ill, he continued to participate in our events online because he dearly wished to stay connected with the Serbian musicological community. He was also keen to return the hospitality and thus warmly welcomed Serbian scholars to the conferences he organised in Joensuu, Finland, as the President of the International Society for Orthodox Church Music.

Although he collaborated with many educational, research, and cultural institutions in Serbia, he had the longest and most fruitful cooperation with the Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA). He published four books (one sole-

¹ The research for this article was conducted at the Institute of Musicology of the Serbian Academy of Sciences and Arts, which is institutionally funded by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia (RS-200176). An early draft of this paper was read at the international conference 'In memory of Ivan Moody—composer, conductor, musicologist': Third International Conference within the scope of the 'Christian Orthodox Chant in Portugal' Project, in Tomar, Portugal, on 18 July 2024. I am grateful to Svetlana Poliakova for inviting me to participate in this event.

authored monograph and three edited collections) with the Institute as a co-publisher; he also contributed book chapters, articles, and book reviews to many of our editions.² He served on the Programme Committee of several conferences organised by the Institute and gave papers on various topics. For several years he served as an English-language copy editor and proofreader for the Institute's publications, including the renowned journal *Muzikologija–Musicology* (ISSN 1450–9814, eISSN 2406–0976); as Editor-in-Chief (2017–19), I benefited greatly from Moody's multilingual proficiency and keen eye. He was one of the few guests invited to give a public talk on the celebration of the 70th anniversary of the Institute of Musicology in 2018 (Moody 2018c). The last time he visited Belgrade was in December 2022, when he gave a talk on the topic of censorship in Orthodox Church music at the Forum of the Institute of Musicology SASA (Moody 2022c), and also participated in two events to celebrate the publication of our edited book on composer Rudolf Bruči (Medić – Moody 2021), in Novi Sad and Belgrade.

The very last conference in which he participated (albeit online because he was too ill to travel) took place in Belgrade, on 11 September 2023, at the Serbian Academy of Sciences and Arts, on the centenary of the birth of renowned Serbian composer Vasilije Mokranjac (1923–84); Moody presented a paper on Mokranjac's place in a broader European context (Moody 2026, forthcoming). Furthermore, his final published study was also tied to our Institute; he contributed a chapter to the volume on composer Vlastimir Trajković (1947–2017), which was published just a few weeks before he left us for good (Moody 2023a).

Moody and I jointly edited two collections: *Orthodoxy, Music, Politics and Art in Russia and Eastern Europe* (Moody – Medić 2020) and *The Life and Work of Rudolf Bruči: The Composer in the Rift between Aesthetics and Ideologies* (Medić – Moody 2021); these collections, as well as numerous articles and chapters that he dedicated to Serbian music in the international contexts, testify to the breadth of his interests and his profound understanding of various facets of contemporary music, including mutual exchanges between modernism and spirituality. Although mainly celebrated as a scholar of Orthodox church music, Moody dedicated numerous studies to modernism in music, especially in countries outside of the Central and Western European 'mainstream', focusing instead on Southern and Eastern Europe: the Iberian Peninsula, the Mediterranean, and the Balkans, as well as the entire Orthodox Christian cultural space. Due to his encyclopedic knowledge, the breadth of his insights, and the profound kinship that he felt with the cultures of the Mediterranean basin and the Slavic-Orthodox commonwealth, Moody could make numerous original connections and insightful conclusions.

On this occasion, I wish to revisit some of Moody's original ideas on musical modernism and its various offshoots in the 'peripheral' European countries, including Serbia. I will also shed light on his long-standing efforts aimed at establishing a pan-national Southern European

² See the full bibliography of his books, articles and reviews on Serbian music, or published in Serbia, in collaboration with Serbian scholars, at the end of this article (Appendix 1).

cultural identity and finding common ground among cultures separated by confessional and linguistic barriers. Although many of Moody's planned projects, unfortunately, did not materialise due to a lack of funding and, later, his failing health, I will discuss them here to stimulate the continuation of his ideas and further explorations along the paths that he has drawn for us. I will also review two of Moody's planned projects that were, unfortunately, rejected by the funding bodies, because they were too innovative, too original, too different from 'mainstream' twenty-first-century musicology to be given serious consideration. Afterward, I will overview some of Moody's major publications on modernism in Eastern and Southern Europe, and specifically, his work on Serbian music. While it is impossible to encompass all of his numerous writings, I hope to make an illustrative sample to demonstrate the breadth of his interests and the depth of his insights.

Moody's 'Southernness'

British by origin, Portuguese by marriage and citizenship, Orthodox Christian by faith, and cosmopolitan by worldview, in many of his writings Ivan Moody expressed a wish to switch perspectives from the East–West divide, which dominated the Cold War era in Europe, towards a North–South axis, with a view of finding common denominators for the countries that, in his view, constituted and contributed to a Southern European/Mediterranean identity. A chapter published in the book *Beyond the East–West Divide. Balkan Music and its Poles of Attraction*, edited by Katarina Tomašević and me, was one of the first efforts in this direction (Moody 2015). This collection was an outcome of our desire to question the dominant cultural historiographical model of a divide between 'East' and 'West': we wanted to expand our critical understanding of a historically and spatially diverse cultural network that challenges and/or moves beyond the 'East–West' paradigm. Moody contributed the central chapter of this book: 'Turning the Compass', where he first argued for a Southern European identity:³

Almost no attention has been paid to the construction of a Southern, as opposed to a Northern identity. This has to do in part with the political history of the twentieth century, and its opposing ideologies, in part with religious–cultural divides (Greek/Slavic–Latin, Hellenic–Roman, Orthodox–Catholic–Protestant), and in part with the conventional image of a 'central' European musical tradition surrounded at greater or lesser distance by 'peripheries'. In addition, the East–West divide has obscured the potential to discover and assess common features of the search for a Southern identity, or Southern identities, along a line stretching from Portugal to Greece, and including Spain, Italy, Croatia and Serbia, along the Mediterranean, a cultural common denominator (Moody 2015, 48–9).

³ Although Serbia is now a landlocked country, historically the Serbs have lived by the Adriatic Sea for many centuries, as part of different multinational empires and states.

He then examined the parallels and differences 'between the simultaneously nationalist, cosmopolitan and modernist projects of the Yugoslav Josip Slavenski (1896–1955), the Portuguese Luís de Freitas Branco (1890–1955) and the Italian Gian Francesco Malipiero (1882–1973), all three undertaken within the context of profound political changes which would themselves have a huge impact on these very ideas' (Moody 2015, 49). He aptly commented on Slavenski's vision of the Balkans as a 'cultural repository' for composers and added that it 'necessarily took in not only the pan-Slavic nature of the geographical area of the Balkans, but the situation of that same area in relation to other Slavic countries and to the culture of the Mediterranean' (Moody 2015, 50).

In 2016 Moody prepared a project proposal, 'Constructing Identities of the South in the Music of the 20th Century', and submitted it to his employer, Centro de Estudos em Música (CESEM) in Lisbon (Moody 2016b, unpublished manuscript). The project aimed to investigate the question of Southern identity in the music of the twentieth century:

While the still-developing fields of Border Studies, European Studies, Baltic Studies and Mediterranean Studies have given rise to transnational and interdisciplinary approaches and encouraged a more geopolitically aware type of scholarship, research into questions of identity within these overlapping fields in the arts in general, and music in particular, is still at a very early stage of development (Moody 2016b, 2).

Thus, Moody proposed to investigate 'ways in which the concept of "The South" might cut across conventional cultural divides in the sphere of music, and how Iberian, Hellenic, Slavic and Balkan projects for the establishment of national or transnational cultural identities interact with this concept' (Moody 2016b, 2). He considered this approach to be of enormous epistemological relevance because earlier scientific narratives based on the North and the Centre rendered the whole of the South of Europe as a metacultural construction of a 'periphery' and made understanding the integration of the cultural contributions of both the Mediterranean and the Balkans very difficult.

Moody structured his investigation of Southern identities around four starting points: first, the examination of the aesthetic and political agendas of 20th-century movements in Portugal, Italy and Spain in establishing a distinctively Latin, southern identity as a reaction to a perceived central or northern dominance – using the examples of composers such as Luís de Freitas Branco (1890–1955), Manuel de Falla (1876–1946), and the Italian 'Generazione dell'80'—Malipiero, Ildebrando Pizzetti (1880–1968) and Alfredo Casella (1883–1947); then, the interactions between Greek and Italian culture evident in the Zakynthian opera composer Pavlos Carrer (1829–96); third, the Pan-Yugoslavism (or Pan-Southern-Slavism) of composers such as Josip Slavenski (1896–1955) and Jakov Gotovac (1895–1982); and, finally, the historical relations of the Balkan area with the Mediterranean (Moody 2016b, 4). Unfortunately, this ambitious project was refused funding because the anonymous reviewers expected Moody to

apply the trendy postcolonial theory (which he was not ready to use as a primary methodological tool), and were generally suspicious about the extent to which the concept of ‘the South’ could be unifying of the vast diversity of compositional, musical and aesthetic traditions of the entire Mediterranean area. In rejecting the project on these terms, the reviewers demonstrated their own theoretical biases and prejudices against the South, unwilling to give it at least the benefit of the doubt and allow Moody to test his hypothesis and to establish the missing theoretical framework.

As a man of strong faith and conviction, Moody did not allow this setback to detract him from his chosen path, and he continued to develop and expand the idea. In 2018 he published another article on the topic of the ‘compass’, as a sort of ‘sequel’ to his 2015 chapter; as before, I served as Editor-in-Chief of the journal *Muzikologija–Musicology*, where this article (originally presented as an invited public talk at the Serbian Academy of Sciences and Arts), entitled ‘The Compass Revisited: Rewriting Histories of Music in the South’, was published (Moody 2018b). In this study he further examined the challenges of establishing a Southern identity, caused by language barriers and the dichotomy between the Latin/Roman Catholic South-West and the Slavic and Greek/Orthodox South-East. He found a solution for this by asserting ‘the need for breadth of historical and geographical vision (i.e., denationalizing music histories)’ (Moody 2018b, 199). He also readdressed the dichotomy of centre *versus* periphery, but also introduced another hypothesis that he would elaborate on in subsequent texts: namely, that the ‘complicated intersection between the rise of the nation-state during the course of the nineteenth and twentieth centuries, and the “lure of modernism”, is precisely something that is a phenomenon of the “periphery”. It is only with an apparently strong nation-state, with a clearly defined set of cultural presuppositions and a fine sense of its own cultural achievements that one can encompass modernism [...] If a national identity has not yet been established, or has only been established very recently, [...] modernism seems much less shocking, especially if taken within the context of some kind of revolutionary politics’ (Moody 2018b, 202–3).

Having already agreed on the merits of Moody’s desire to investigate Southern European musical identities, in 2019 he and I jointly prepared an application for a bilateral project with a goal to investigate similarities and differences between the developments of modernism in music in Portugal and Serbia after 1950, and submitted it to an interdisciplinary open call.⁴ We intended to analyse the way modernisms in these countries developed and changed, especially concerning the question of national identity, but also the notion of ‘peripheral cultures’ in traditional historical terms, which had previously been studied in isolation, with little understanding of the way they related to other, similarly sidelined cultures. We also found parallels in the fact that both Portugal and Serbia were under totalitarian regimes for

4 The project was called “Trajectories of Modernism in Music in Portugal and Serbia”, and it was submitted to the Open Call for Serbian-Portuguese bilateral projects for the period 2020–2021, funded by the Ministries of Science of both countries (Moody and MediĆ 2019 /unpublished manuscript/).

a long period; in the 'Objectives' section of the project application, Moody wrote that in both countries 'the advent of modernism coincided with the affirmation of national identity, albeit in different ways, laying the foundations for avant-garde trajectories after World War II and particularly after 1950. In both cases, modernist trajectories necessarily had to find ways to deal with political oppression: in the case of Portugal from the right-wing regime of Salazar (the Estado Novo, 1933–1974), and in that of Serbia from the communist regime of Tito in the former Yugoslavia' (Moody – Medić 2019, 1). In terms of methodology, we outlined several specific areas of investigation: the general conditions of the development of modernism in the socio-political circumstances after World War II; the relationship of modernism and nationalism, especially concerning orchestral repertoires in both countries; the unexpected emergence of religious or spiritual topoi in music during the period of the communist regime; questions of avant-garde vocality and opera; notions of experimentalism and sound perception as developed in Portugal and Serbia; and comparative analytical study of the development of electroacoustic works, particularly in the context of the relative absence of means for such in both countries.

Despite our detailed elaboration of the benefits of this research both for the two countries involved with the project and the wider European research community, the project was not selected for funding because the commissions established by the Serbian and Portuguese ministries of science gave preference to bilateral projects from the areas of technical, biomedical and environmental sciences,⁵ thus demonstrating that the projects from the realms of culture, arts and humanities are, unfortunately, unfairly dismissed as 'insignificant' in the profit-obsessed, neoliberal twenty-first-century world.

Modernism and Orthodoxy

As a coordinator of the GIMC (Contemporary Music Research Group) at CESEM, Ivan Moody dedicated many pages of his research to establishing connections between two, seemingly incongruous phenomena: the Orthodox church music tradition, seen as 'rigid' and unchangeable on the one hand, and musical modernism, whose prime values are to be modern, new, original, innovative and free from the past, on the other hand. His monograph *Modernism and Orthodox Spirituality in Contemporary Music*, published jointly by the Institute of Musicology SASA and the ISOCM in Joensuu (Moody 2014a), is one of the most original books I have ever read. Moody precisely formulated the rationale for writing this book as follows:

Modernism and the spirituality of the Orthodox Church may seem to be polar opposites, the one innovating and fragmenting, the other rooted in an unchanging tradition. As this groundbreaking book shows, however, the reality is more complex. Composers from traditionally Orthodox societies such as Greece, Bulgaria,

5 The list of (only) 12 funded projects is available on the website of the Serbian Ministry of Science: <https://prosveta.gov.rs/vesti/odobreni-bilateralni-projekti-iz-programa-naucne-i-tehnoloske-saradnje-izmedju-republike-srbije-i-republike-portugal-za-2020-2021-godinu/?pismo=lat>

Russia and Serbia have found fruitful artistic meeting points between these two poles, rooting the one and refreshing the other, even in the darkest times of political oppression. In addition, much of the work of such composers as Arvo Pärt, Einojuhani Rautavaara and John Tavener has arisen precisely from this meeting point. It is this paradox that is investigated here (Moody 2014a, i).

In my view, Moody's most innovative scientific contribution to this book was that he proved that, due to political and spiritual differences, the histories and paths of modernism in general and musical modernism in particular in Eastern European societies had been very different compared to the West, and thus could not be measured by Western criteria. In countries where religion was suppressed by the ruling Communist parties during many decades of the twentieth century, turning to Orthodox spirituality was often an act of resistance, non-conformism, even rebellion, and thus carried a strong modernist impulse. Furthermore, the notions of novelty, or innovativeness, were very different in these countries, which had 'bypassed' several European musical styles and, due to unfavourable political circumstances, embarked on the modernisation process much later than in Central and Western Europe. Upon gaining independence and establishing modern states (at the end of the nineteenth or even the beginning of the twentieth century), these countries had to quickly catch up with the rest of the world and put in a lot of effort to leave their mark on the global artistic scene, with more or less success.

The investigation of these phenomena continued in several studies. In a chapter dedicated to Kosta P. Manojlović (1890–1949), composer, musicologist, folklorist and founder of the Belgrade Music Academy, Moody asserted that in countries such as Serbia and its Balkan neighbours, that were only established as nation-states in late nineteenth century, 'it was inevitable that the arts would be dragooned into the quest for the building-up of a distinctive national identity', but he added that this quest was complicated 'by the advent of the idea of modernism, which, in the Balkans, meant a particularly rich cross-fertilization of both ideas' (Moody 2017a, 157). He was fascinated by the introduction of modernist ideas to Orthodox church music, noting that, since Serbia had 'skipped' several historical styles in music and other arts due to the centuries-long Ottoman occupation, Manojlović's early twentieth-century interest in the sixteenth-century modal polyphony and Palestrina carried a strong modernist impulse. He further explored the merger of the quest for nation-state building and the absorption of various strands of modernism in an article dedicated to the idea of Byzantium in the construction of musical cultures of the Balkans (Moody 2020b). In Moody's view, literally everything in these newly established Balkan states (Serbia, Greece, Romania, Bulgaria) was 'modern' because they wanted to dismantle all remnants of the past tied to an aggressive occupation and to move beyond the status of colonies (Moody 2020b, 4). This was further complicated by the efforts to (re)establish links with the forcefully interrupted Byzantine lineage: 'Byzantium is intimately connected with Balkanism, and [...] the quest for the rehabilitation of the former has much to do with the need for the self-

affirmation of the latter' (Moody 2020b, 5). He also observed that the surviving remnants of the distant Byzantine past were not preserved in their 'pure' form: 'the advent of harmonized choral singing in Bulgaria, Romania and Serbia came about in great part through Russian influence: the originality of the combination of that tradition with the Byzantine *melos*—and its consequent expansion into the realm of concert music—has not received the attention it deserves' (Moody 2020b, 5). In his 2022 study on Serbian musical identity in sacred music, Moody used the term 'Byzantine modernism', borrowed from architecture, to refer to works by early Serbian modernist composers such as Petar Konjović, Miloje Milojević, Stevan Hristić and their contemporaries (Moody 2022b, 473).

Moody wrote a central chapter, 'Orthodox Church Music and the Politics of the Unpolitical', in our jointly edited collection *Orthodoxy, Music, Politics and Art in Contemporary Russia and Eastern Europe* (Moody – Medić 2020). Starting from British art critic Herbert Read's definition of the 'politics of the unpolitical', Moody first dismissed Max Paddison's assessment that 'the collision of modernist currents in art with socialist politics in the 20th century might be thought automatically to exclude any discussion of music written for or inspired by the Orthodox Church' (Moody 2020a, 181), and then proceeded to discuss the porousness between political alignments that in certain circumstances enabled the Orthodox music not only to be non-political, but to be part of the dialogue between socialism and modernity. In this context, he discusses works by several Soviet, Bulgarian and Serbian composers, but also of poets, avant-garde theorists, architects and other artists. This brings us to another important facet of Moody's work, namely interdisciplinarity: when studying modernism, especially in the European 'periphery', he often made parallels among music, architecture, literature, fine arts, philosophy and other spiritual manifestations of the *zeitgeist*. This interdisciplinary approach inspired him to introduce another term, 'semimodernity', borrowed from historian Peter Sugar, to address the precarious state of Eastern European countries. For Moody, both Sugar's concept of 'semimodernity' and Adorno's 'moderated modernism' did not carry any negative connotations, but merely illustrated the belated start of modernisation in these countries and the multitude of influences that they, sometimes uncritically, absorbed.

Our second jointly edited book was dedicated to Rudolf Bruči (1917–2002), a respected Yugoslav composer, teacher and founder of the Academy of Arts of the University of Novi Sad, the capital city of the northern Serbian province of Vojvodina. When Moody and I prepared the English-language version of the collective monograph on the life and work of Bruči,⁶ we aimed to explore his engagement with the wider (communist, socialist) culture around him, bearing in mind that in the context of post-war Yugoslavia, an artist was also a cultural

⁶ Previously, a Serbian-language version of the book was prepared by our colleagues and friends Bogdan Đaković and Nemanja Sovtić, both professors at the Academy of Arts of the University of Novi Sad. The two versions of the book are somewhat different, as in the English version some chapters have been reordered and expanded. I translated the entire book from Serbian and Croatian to English, and Moody copy-edited and proofread all chapters.

worker, expected to carry out many duties, and contribute to the advancement of the country's self-governing socialist society. Moody contributed a chapter on Rudolf Bruči's concertos for various instruments; he observed that Bruči's 'remarkable output, heterogeneous as it is, makes one aware not only of his stylistic omnivorousness, impressive as that is in itself on a technical level, but also of his position as an explorer of modernisms [...] while being profoundly rooted in the soil of the Balkans' (Moody 2021a, 57). When designating Bruči as a moderated modernist, Moody aptly observed that 'in "moderated modernism" we see, in effect, an anticipation of "post-post-modernism", or the re-recognition and reabsorption of the modernist narrative into structures and concepts that have been very much formed within the context of post-modernism, in the work of, for example, composers as diverse as John Adams and Aleksander Raskatov' (Moody 2021a, 62).

One of Moody's very last contributions, a chapter in the book *Homo musicus. Homo poeticus: The Life and Work of Academician Vlastimir Trajković*⁷ was published just a few weeks before his passing. While he was in and out of the hospital, I worked tirelessly on editing this book because I wanted to send him a printed copy; unfortunately, it arrived too late. The book is about one of the most notable Serbian composers of the twentieth and twentieth-first centuries, Vlastimir Trajković. Moody contributed a remarkable chapter, 'Modernisms, Meanderings and Mythologies. Seeking Contexts for the Aesthetics of Vlastimir Trajković', in which he provided an account of Trajković in parallel with his European peers:

Vlastimir Trajković is, in many senses, unique in the history of Serbian contemporary music. His stylistic voraciousness and cultural curiosity, underpinned by a solid compositional technique, took him into aesthetic areas that were frequently highly unpredictable for a /Serbian/ composer of his generation. Looked at in a wider European context, however—and it is enough to think of composers as diverse as Salvatore Sciarrino, John Adams and Paul Patterson, all born in the same year as Trajković—he might be seen, conversely, as an intrigued observer of what was going on around him, informed by a deep understanding of the historical processes of western music and culture more generally. [...] Though their conclusions are also in reality inconclusions, none of his contemporaries listed above (John Adams, Salvatore Sciarrino, Thanos Mikroutzikos, Barry Guy, Paul Patterson and Georgs Pelecis) aimed at anything like Trajković's colliding multiverses built from some of the most resonant ideas in European culture and transformed into something that went far beyond any preoccupation with postmodernism (Moody 2023a, 113-4).

I hope that this overview of Moody's writings on Serbian music, modernism, Orthodoxy, Balkan and Byzantine legacies, has demonstrated the breadth of his insights, the originality of his thought, and the tenacity in pursuing ideas that he believed were worth writing about, irrespective of the (lack of) interest of funding bodies that should have supported such original

7 Academician = Full Member (Fellow) of the Serbian Academy of Sciences and Arts, the highest academic rank in Serbia.

and innovative research. Sadly, Moody did not live long enough to complete his revisionist accounts on the North-South divide and the pan-Mediterranean cultural identities, but I am certain that his ideas will be further developed by researchers who admire and appreciate his work. I will conclude this article by citing Moody's own conclusion about Serbian musical identity, which might also apply to other Balkan/Orthodox countries:

The parallel paths of the fruitful confrontation between modernism and traditionalism (however conceived) and the search for a means to establish and affirm Serbian identity meet, then, in a particular way in the realm of sacred music. On the one hand, there is the solidity and apparent unchangingness of ecclesiastical tradition and all that this implies aesthetically. On the other hand, there is an intense curiosity about the modern world, about what is going on outside the confines of a country only recently defined and still gaining a foothold in the post-Ottoman world. The recognition that these new discoveries may actually intersect with the apparent immobility of sacred music in unexpected ways that underline and reinforce the remarkable originality, both technical and aesthetic, of the entire history of Serbian sacred art, is one of the great achievements of Serbian culture. While that culture has generally been viewed as 'peripheral' when seen in terms of the dominant German-French narrative of history, it is in fact one of astounding resilience in the face of overwhelming odds. It possesses a remarkable capacity to reinvent itself without either sacrificing the past or surrendering itself entirely and without reflection to the temptations of the new (Moody 2022b, 480).

Appendix 1

Bibliography of Ivan Moody's books, articles, chapters and reviews on Serbian music, or published in Serbia, in collaboration with Serbian scholars

Monographs, Edited Books, and Sheet Music Scores

- Ivan Moody (2014a), *Modernism and Orthodox Spirituality in Contemporary Music* (Joensuu – Belgrade, International Society for Orthodox Church Music – Institute of Musicology, Serbian Academy of Science and Arts), available at <<https://www.isocm.com/product-page/modernism-and-orthodox-spirituality-in-contemporary-music>>
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