

THE PLACE OF THE GUITAR IN THE MUSICAL HISTORY OF YUGOSLAVIA

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Prologue

A phenomenon increasingly present in the contemporary music of the former Yugoslav republics is the guitar. It is by no means an exaggeration to say that today a large part of the creative and interpretative work being done in our music is focused on the expressive possibilities of this plucked-string instrument. The classical guitar has already had such a long history in all the ex-Yugoslav republics, that no one would deny the esteemed place that it now occupies. On the contrary, the exploitation and appreciation of the guitar still are enjoying a marked upswing, despite the tragic developments in the 1990s which finally caused the collapse of Yugoslavia. But before taking a brief look at the guitar history of the former Yugoslavia, I feel the necessity of summarizing the general history of the area which is the subject of this volume.

Prior to 1918, various foreign influences were imposed on the region of the Balkan peninsula which was later to form the nation of Yugoslavia. These influences also included oppression by the various foreign authorities. The idea of Yugoslav union was first born during the 19th century along with the appearance of economic contact with Europe. In October of 1918 Croatia separated from the Austro-Hungarian Empire, and during the Croatian Congress proclaimed the SCS-state (Serbia-Croatia-Slovenia). Along with Croatia, Serbia and Slovenia, the state was later joined by Bosnia, Hercegovina, Montenegro and Vojvodina. This union was officially announced on December 1, 1918. In 1929, the State of Serbia, Croatia and Slovenia changed its name and became the Yugoslav Kingdom. The period between the first and second world wars is today called the period of “the First Yugoslavia”. “The Second Yugoslavia” under Marshal Josip Broz-Tito was proclaimed on November 29, 1945, soon after the second world war, when the communists took over the country. SFRJ (Socialist Federal Republic of Yugoslavia) was formed of six republics (Slovenia, Croatia, Bosnia-Hercegovina, Montenegro, Macedonia and Serbia), and two autonomous districts (Vojvodina and Kosovo with Metohije). About ten years after Tito’s death in 1980 our multi-national and multi-ethnic confederacy fell apart. First Slovenia, then Croatia, and later Bosnia-Hercegovina and Macedonia became independent countries, while Serbia and Montenegro remained together forming the SR Yugoslavia (Socialist Republic of Yugoslavia), or, as we ironically call it, the “Third Yugoslavia”.

The present study follows the traces of the guitar in the entire ex-Yugoslav territory from its beginning up to the end of eighties.

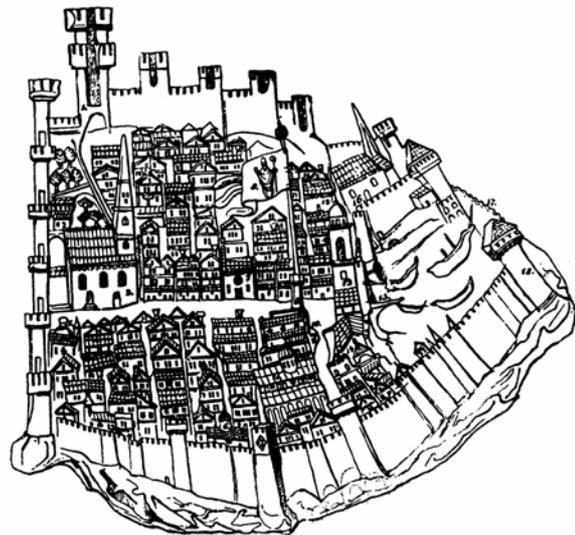
Yugoslav guitar history

The earliest records of stringed instruments in Dardania¹ (a region of Macedonia and the southern parts of Serbia) show that plucked-string instruments have existed in Yugoslavia since pre-Christian times, around 300 B.C. The first evidence of the *zither* [from the Greek word *kithara*] used by the old Slavs who settled in the Balkans is recorded by Byzantine chronicler Teofilakto Simokata in the seventh century. He reported an incident which occurred when three Slavonic soldiers, armed only with their plucked-string zithers, were captured by the army of the Byzantine emperor Mavrikie.

However, it would be unjustified to claim that the Slavs were solely responsible for the development and expansion of the guitar-like instruments on Yugoslav soil. The influence of the ancient Greeks, and later the Romans, should also be mentioned. It is hard to believe that during their rule over the Balkan peninsula their much favoured instruments, the *sither teutonica* and *sither romana*, were not played in the conquered territories.

From the early Middle Ages a variety of stringed instruments existed all over the Yugoslav territory. There was a strong tradition of showing the players and their instruments in paintings and bas-reliefs in the monasteries and churches of that time [see cover]. The different kinds of *Iutes*, *mandoras*, *harps* and *tamburas* then in use were the ancestors of the contemporary guitar. Some of these instruments, such as mandolins and tamburas, are still used in our traditional folk music.

During the period of the Renaissance, especially the lute and soon after the guitar, were widely played in some parts of Yugoslavia, mainly due to the influence of neighbouring countries: Italy, Austria, Germany. In the regions of Slovenian Istria, and Croatian Dalmatia, (parts of the territory near the Adriatic sea) wandering minstrels were a common sight, particularly in centers of major importance such as Dubrovnik, Split or Hvar. Many fragments of literature written in the city of Dubrovnik record the widespread use of lutes in accompanying dancing or singing. The collection of the famous musician Tomaso Cecchini from Hvar published



15th-century Dubrovnik

¹ The Dardanci were an Illyrian tribe living around the rivers Morava, Ibar and Toplice, in the territory between the cities of Skopje in Macedonia and Niš in Serbia. The Greek writer Strabonis in his *Geographica* (58 BC – 21 to 25 AD) wrote about this "antic" [ancient word for Slavs] people who were very wily and savage, but had their own music and stringed instruments.

in Venice in 1612, contains the madrigals “Amorosi Concertti” for voice accompanied by lute or chittarone. Cecchini was born around 1580 and lived until 1644.

The popularity of these instruments was so great that according to an old manuscript, the archbishop of Split had to forbid his priests from going out into the streets at night to sing and play the lute. The best known lutenist of that time was Franciscus Bossinensis (Franjo Bosanac or Francis from Bosnia). He was born at the end of the fifteenth century somewhere in Bosnia as his name says, and lived for some time in Venice. He composed for the lute and voice and his principal works were Italian ricercare and frottole*. His original ricercares, conceived as preludes to individual frottole, are the first solo compositions to be written for the lute. With his frottoles he entered world music history by paving the way for the vocal-instrumental soloist practice of music playing, becoming the precursor of early Baroque monody [elegy or dirge performed by one person]. Two of his surviving collections were published by Ottavio Petrucci in Venice in 1509, and in Fossombrone in 1511.

**Tenori e cōtrabassi intabu
lati col sopran in canto fi
gurato per cantar e so
nar col lauto Li
bro Primo.
Francisci Bossinensis
Opus.**



Franciscus Bossinensis (Francis from Bosnia)

Facsimile of front page and part of his collection “Tenori e contrabassi intabulati...”
published by Ottavio Petrucci, Venice, 1509

* Plural form of the Italian *frottola*, a late 15th- and early 16th-century unaccompanied popular choral madrigal similar to the English “air”.

Some manuscripts in the collection of Skofja Loka, which were discovered in Slovenia in 1711, contain instructions concerning musical works as well as the lute tablature. Many prominent figures, such as the Slovenian lawyer Janez Andrej Mugerle (1658-1711), played the lute as a pastime, but played it extremely well according to the reports of their contemporaries.

In the early seventeenth century the guitar gradually displaced the lute in our country, first as an accompanying instrument, and later as a solo one. During the seventeenth century the guitar was very popular in many Dalmatian towns and villages. In other places, such as certain Serbian cities under Turkish rule, an instrument very much like the Dalmatian guitar was also played. Salomon Schweigger, a deputy of Austria's King Rudolf the Second who travelled through Serbia in 1576, wrote: "I saw young people in the streets playing on instruments that strongly resemble our sithers, and also on some strange-looking instruments that reminded me of big wooden spoons."²



16th-century "Beglerbeg" [a local ruler's] music ensemble from Belgrade mentioned by the Austrian traveller Salomon Schweigger in 1576

The Gypsies who lived in Belgrade in the 17th century played a special kind of guitar with five strings which they called *tcgigour*. French writer M. Quiclet wrote about this after his visit to Belgrade in 1658.³ In 18th-century Vojvodina great attention was given to musical education. It was an obligatory part of general education, particularly for young ladies from more affluent families to learn to play the guitar. At first the harp and the piano were the most popular instruments among

² Salomon Schweigger, *Bine neue Reyssbeschreibung auss Teutschland nach Constatimiopel mid Jerusalem... Auffheissigst eignerpersonverzeichland...*, Nurnberg 1613.

³ *Les voyages de M. Quiclet à Constantinople par terre*, Paris 1664.

the town residents, but only a century later the guitar became strongly in vogue. Some contemporary writers, who tried to preserve the leading position of the piano, openly mocked the growing fashion of guitar playing among the upper-middle classes. Some critics of the time even noticed, as they saw it, "a guitar fever spreading all over Europe." It is interesting to notice that already around 1829, children from the royal family of Obrenović were musically educated and took guitar lessons from Austrian teachers.

Franjo Kuhač (1834-1911), a famous Croatian musicologist from Zagreb, who himself played the guitar in his youth, wrote: "In the late sixties of the 19th century, almost every house in our country had a guitar, and almost everybody claimed to be able to play it, better or worse."⁴ There are of course considerably more documentation and publications from this period. In the early 19th-century, many composers used the guitar for writing music. The instrument was played by many writers, painters and poets. Josip Runjanin (1821-1878) the author of the Croatian national anthem, wrote some pieces for solo guitar. The Illyrian poet Stanko Vraz (1810-1851) sang and played his songs with a guitar, and the famous painter Vjekoslav Karas (1821-1858) also played this instrument.



Title-page for *Guitar School* by Georgije Milanović, Novi Sad, 1842



Cover for Czech-Croatian *Guitar School* by Albert Fisher, Brno-Bratislava (circa 1884)

Gradually many workshops for the production and repair of string instruments were opened during the century. Franjo Fink (1790-1875) who lived in Zagreb, was among the first Croatian luthiers. He was followed by many others all over the county: Freidrich Mayer in Sombor in 1860, Vlado Toskanovic in Belgrade in 1890, Jovan Szadov in Macedonia and many others. During the first half of 19th century our first guitar methods were written. Among the most interesting is a guitar school by Georgije Milanović from 1842, probably written in the city of Novi Sad in Vojvodina.

4 Franjo Kuhac, *Ilirski glazbenici*, Zagreb, 1893.

Ivan Padovec, greatest 19th-century Croatian guitarist and guitar composer

Undoubtedly the greatest professional guitarist of that time was Ivan Padovec, born in Varaždin (July 17, 1800 - November 4, 1873). His father's parents were Czech immigrants who came to the city of Varazdin in Croatia, and his mother Josipa was from the Moor family who lived there. As a child with delicate health (very often ill) Ivan had a fearful nature and was on top of that extremely near-sighted. During a game when he was ten years old, a boy of the same age hit him with a stone in the left eye which became completely blind. Being handicapped he could not become a priest, as his parents wished, so after elementary school in Varaždin Ivan decided to enroll in a normal school in Zagreb, hoping to find a job as an elementary school teacher in the country. As a certain musical education was required in order to enter the school, his uncle sent him a violin from Vienna in 1817. Ivan started to learn to play the instrument with a teacher whose name is not known. In the following year during a visit to his uncle in Austria, he had a chance to hear the Italian guitarists Mauro Giuliani, and was so fascinated by his playing that he immediately decided to start learning to play the guitar. According to the musicologist Kuhač, even before meeting Giuliani, Ivan had some contacts with the guitar, which was so popular that anyone in the country could manage to play it somehow.

Returning to Varaždin, Padovec began to teach himself to play the guitar, using the method of Bartolazzi. Through his talent and constant practising, Ivan made rapid progress. In the same year he was able to give lessons to friends and thus support himself. He continued to do so until 1819, when he went to Zagreb to a public school where he soon acquired a reputation as a good guitarist. This made him decide to leave the school and devote himself entirely to music. Being aware of his lack of more theoretical knowledge, but yet ready to try even to compose, Padovec took lessons with the well known choir-master Juraj Wisner Morgenstern (1783-1855).

In 1824, having mastered harmony, composition and piano playing – to the great satisfaction of his teacher – Padovec earned a reputation as a virtuoso guitarist as well as the composer of some elaborate and complex pieces for this instrument. He also established a music society with his



Ivan Padovec with his ten-string guitar

ex-students and a few music amateurs, "The Zagreb Sextet." This small group developed into a big association, the "Musikverein" with Wiesner Morgenstern as its leader.

In 1827 Ivan Padovec started giving concerts, first in the Croatian cities Rijeka, Trieste, Zadar, Zagreb and Varaždin. Two years later in Vienna the court audience was fascinated by his virtuosity and his compositions. He settled there acquiring many students from the most respected families, and became a favourite in high artistic circles. His music was printed by the noted publishing house of Anton Diabelli. Padovec spent the period from 1829 to 1837 in Vienna, occasionally having to tour in Pest, Graz, Prague and Brno, and in 1836 further afield in Bavaria, Frankfurt, Hannover, Hamburg, and London, to finally return to the region of Sas. On his tours Padovec met various publishers who bought his works in order to publish them. As his visits to these towns were short, and being rather careless with his works, he never managed to collect all his pieces that had been published in different places. He even found himself without copies of many of his compositions printed in Austria by Diabelli, Haslinger, Mecheti & Gioggl, Muller in Pest, and Marko Ber in Prague. Padovec once explained about this to Kuhač: "Whenever any of my works were published, I would get several copies free of charge which were quickly grabbed by my friends or students. I didn't buy any of them later, since I had them in manuscripts."

In 1837 Padovec appeared in various towns in Poland. Already then his sight was steadily weakening and he abandoned his tour to Russia, returning to Vienna. On the advice of his doctors, who were unable to cure him, he soon returned to his native Varaždin, where he stopped writing and reading for a while. By this means he began to recover. His sight improved enough that he was able to start giving lessons and occasionally to perform in Varaždin and nearby towns. After one of his great concerts in Zagreb in 1840, the magazine *Danica* recorded on January 18th:

Our particular attention was caught by our countryman Mr. Padovec, the composer and the best guitar virtuoso, who was not deprived of praise even by the severe critics in Vienna. He performed two concerts in the city theatre and showed that even on such an instrument, it was possible to play tenderly and skilfully, thus surpassing everyone else. All the pieces he played were very successful, but his own variations on the folk song "Nek se hrusti" were most appreciated.

In addition to these concerts, Ivan Padovec wrote a great number of works in this period, despite his poor eyesight. Paramount among his works is his 31-page pedagogic book *Teoretische-practische Guitar-Schule* which was awarded a First Prize of 40 ducats in a competition bearing the name of a Russian guitarist (probably Makarov). The guitar method was published in 1842 by the Viennese house of Werner. Its eight chapters contain general musical instructions on the technique of playing the six-stringed guitar. The second part of the book consists of melodious pieces for practising, and the third part deals with playing the ten-stringed guitar. The ten-stringed guitar invented by Padovec had in addition to the usual six strings, four basses (D, C, B1, and A1) fastened by separate pegs, by which each string could be

raised a semitone. Padovec considered that the tone of the instrument was enriched by this. The guitar was made for him by the famous Viennese luthier Stauffer.

In 1848 Padovec lived in the family house of his sister, facing financial problems. As he was now completely blind, he could neither compose nor teach. Despite this he still tried to make some music, which was dictated to his fiends. Later, the scores were checked, corrected or rewritten by Ivan Udl, an organist from Varaždin, and Padovec's friend. At the end of his life Padovec lived in great poverty. He did receive some financial support, but this was insufficient.

In 1871, Padovec gave his last performance in the Varaždin theatre. A journalist named Plohol commented on this in the magazine *Vienac*: "Just like a candle which gathers its strength and flames up, before finally going out, the weak, vulnerable old man gathered all his strength and gave his final concert last year in the Varaždin Theatre."

On November the 4th of the same year Ivan Padovec died, leaving no children, for he never married. His humble funeral was attended by the youth from the country school, and a few singers. Later, his admirers erected a monument to him in the city of Varaždin. This is how Ivan Padovec spent his life, leaving over 200 compositions. The most numerous among his works are those written for one or two guitaris, vocal pieces accompanied by guitar or piano, and various chamber pieces. However, the popularity of the guitar slowly declined in the second half of the nineteenth century in Yugoslavia.

The new guitar era in Yugoslavia

A new era in the development of the guitar in Yugoslavia began at the beginning of the twentieth century, influenced by many famous music centers such as Vienna, Prague, Milan, Munich, and others. Contacts between our musicians and their foreign colleagues have generally contributed to the advancement of guitar pedagogy. This is very well exemplified by the publication printed by Jaroslav Stozicky in Brno-Bratislav around 1884. It was a guitar method written by Albert Fisher, a composer from Prague. The work was entitled *Czech-Croatian National and Practical School for Guitar*, and was printed in two languages, Czech and Croatian. The author was obviously aiming at the wider market of both countries.

In the period before and after World War II, general interest in the guitar was gradually increasing, although it was still confined to amateur players and country folk musicians, who could not obtain any systematic or professional education. A great number of mandolin orchestras were formed at that time, most of which included the guitar. To meet the growing interest of young people, some self-taught guitarists, as well as other musicians (especially composers), wrote new guitar schools for the instrument: Nikola Vukašinić published his *New Comprehensive Guitar Method* in Zagreb in 1927. Slovenian composer Adolf Groebming (1891-1969) also published a guitar method in Ljubljana in the same period.

Among the best luthiers we had at that time was Ernest Köröskenyi (1912-1978), who lived and worked from 1962 in Germany and established an international reputation. He was followed by many others, among whom one of the most

successful was Mijo Bočkaj (1908-1990) from Zagreb, who made hundreds of concert guitars, as well as a number of mandolins and seven-stringed guitars. One of the pioneers in the field of guitar pedagogy was Albert Drutter (1907-1985) from Šibenik, followed by Vjenceslav Samboliček (1904-1970) in Virovitica, Ante Vranić and Ernest Dvoržak in Zagreb, and numerous others. In the thirties the music company of Franjo Schneider (another instrument maker who had his factory in Zagreb) published the *New and Easy Guitar School for the Self-taught, with Instructions for Hawaiian Guitar* by the Croatian guitarist Josip Stojanović. In Belgrade around 1935 Stevan Frajt (1911-1993) published his *Guitar School* with his older friend and first guitar teacher Jaša Tomić (1902-1941). This title was to be re-published six or seven times before World War II, and was again reprinted after the war. A very similar guitar method was written by Croatian author Otto Krivec.



Cover for *The New and Easy Guitar School for the Self-taught* by Josip Stojanovic, Zagreb (early 20th century)



Cover for *Album of Yugoslav Popular Songs for Guitar*, by Josip Sabo, Sarajevo, 1933

Some guitarists left the country just before World War II, and continued with their careers abroad. We wish to point out Mirko Marković (1914-1978) who went to the USA in 1938, started his guitar club there, and made a recording of his music for Monitor records in New York. Thanks to our radio broadcasts during thirties and forties, musicians who sang and played the guitar became very popular. Most of them performed traditional songs from Dalmatia and the northern parts of the country. They made their own arrangements and published numerous guitar albums with this kind of music. The most active were: the above-mentioned Jaša Tomić, Stevan Malek (b1904-?) who later left for Germany, Uroš Seferović (1912-1987), Emil Geušić, Mirko Spasojević, Branko Savović – all from Belgrade. Analyzing these publications today we can confirm that most of these guitar amateurs had elementary knowledge of the guitar. They were mostly using chords in the first

positions, in simpler arpeggios, and usually accompanying the monophonic melody with open bass strings. Nevertheless, we could still find foreigners in some Yugoslav cities working as guitar and music teachers, who were giving private lessons, and the pupils were most certainly using didactic materials brought from the surrounding culture centers.

Our guitar pedagogy reached its peak in the sixties, when the guitar was first introduced in lower, and later on in senior grades, in the music schools. In 1974, a guitar department was first opened at the Music Academy in Zagreb. The first professor was Stanko Prek from Slovenia (b. 1915), a composer who studied the guitar at the Academy of Music in Munich. Prek's opus includes: a symphony, string quartets, choral works, songs and guitar compositions. Prek is also the author of various didactic guitar works, among which his guitar method-books and music albums from 1956 are of special interest. It is interesting to observe that Prek was very much inspired by his older colleague Karel Hladky (b.1914-?), a Slovenian who published his own guitar method in Ljubljana in 1944. Hladky's "Serenade for Guitar" is included in the present volume.

The sixties could be called "the Golden Age" of the Yugoslav guitar, marked by the work of many amateurs and professionals. Their precursors were the famous brothers Slavko Fumić (1912-1945) and Rudolf Fumić (1915-1951), both active as players and composers, and whose music was played even by Louise Walker. Viktor Himelrajh lived and worked in Osijek where he published a large number of guitar titles. The brothers Vincenzo and Marko Jelčić did the same in Split, Kosta Popović together with Vjekoslav Ardreć in Sarajevo, Ljerka Petroci-Dekan and Edo Djuga in Zagreb, Dragoslav Nikolić in Čuprija, Branislav Jojkić in Pančevo, Nada Kondić in Belgrade, and many others. Some of Prek's students published their own guitar schools, such as Ivan Šurbek (b. 1928) whose work was published in Sarajevo in 1964, and Mijo Ćupić (b. 1936) published his guitar method in 1976.

At the end of the sixties in Sarajevo, the former capital of the republic of Bosnia and Hercegovina, one of the first guitar societies in the Balkans was started, which had its own classical guitar magazine *Guitar*, first published in July 1968. Guitar luthiers were especially active in Croatia, Bosnia and Serbia. Superb instruments were made by Vlado Proskurnjak in Varaždin, Mato Papak in Sarajevo, and Živojin Paunović in Belgrade. Today they are followed by many young makers all over the former Yugoslav territory.

It would also be unjust not to mention music writers and composers among our most famous authors such as Boris Papandopoulo, Bruno Bjelinski, Miroslav Miletić, Željko Klinčić, Marko Ruždjak. from Croatia; Mihovil Logar, Alojz Srebotnjak, Merku Pavle, Primož Ramovš, Uroš Rojko, Pavel Šivic, Vilko Ukmar, Igor Štuhec, from Slovenia; Toma Prošev and Jane Kodžabašija from Macedonia; Petar Stajić, Dejan Despić, Vlastimir Trajković, Vuk Kulenović, Ljudmila Frajt, Mirjana Živković, from Serbia; and many others who must be given credit for their contribution toward making the guitar popular and appreciated throughout Yugoslavia. By far one of the most eminent Yugoslav guitarist from the second half of our century is Dr. Jovan Jovičić.

Jovan Jovičić, a short artistic portrait

Jovičić is without any doubt our greatest guitar pioneer of the second half of the twentieth century. He was born July 5, 1926, in Vrdnik (Srem in Vojvodina), a northern part of Serbia. His parents, father Milan and mother Ljubica, helped with his musical education in his early childhood when Jovan first started to play the violin. But like many others, young Jovičić soon changed his attention to the guitar, which was very popular in those times. He attended public schools and finally became a professor of physics at the University of Belgrade. Nevertheless, his love for the guitar was so great that through his talent and constant practicing, he managed to teach himself to play this instrument very well, at the beginning using an old Carulli guitar method, the only didactic publication he could find. Then, at the end of sixties, he joined the master classes of Andres Segovia, at the Chigiana Music Academy in Siena. In 1961 he completed his studies with maestro Segovia, who predicted an extraordinary success for Jovičić, both in his concert career and his musical profession in general. Holding a Ph.D in physics, Jovan Jovičić later published many scientific works, some related especially to the acoustic properties of the guitar affecting the resonance and tone of the instrument. One interesting result of these studies can be read in the famous *Acustica* magazine, number 18, 1967 (“Jovan Jovičić – Spectres sonores de la guitare de concert”), where he reports the results of his comparison of guitars of different makes, different soundboard materials, etc.



As a musician Jovičić adopted Sor's and Tárrega's idea of the guitar as well as that of his great teacher Segovia, who effected the “renaissance” of the instrument at an even more modern level. Jovičić also accepted Segovia's idea for improving the playing technique of the guitar, and the presentation of works dedicated to it by contemporary composers. He accepted not only Segovia's artistic principles, but also his evaluation of the guitar as a worthy, valuable, high quality instrument with calls for thorough and systematic study.

Jovičić's concert activity began very early, and from 1948 he was an established soloist on radio and television in Belgrade. Even at that time some of his magnificent interpretations could be heard outside the country. After one of this radio appearances, the great Greek guitarist Dimitri Fampas wrote: "My dear friend

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Jovičić, one Sunday at midnight I had a very pleasant surprise while listening to the Belgrade radio station. It was you speaking with your warm voice about the history of our beloved guitar and playing Bach, Tárrega, etc., in your unique excellent way. Sincerely it was a very nice experience for me and I am very happy to send you my hearty congratulations.”

In 1957 Jovičić was the laureat of the international guitar competition in Moscow, after which he continued to give recitals and broadcasts in many countries. The first international tours included Greece (1954), West Germany, Belgium and Italy (1955), France (1956), Egypt (1959), Romania (1964), Hungary and Poland (1965), and so on... During his active performing career, Jovičić gave over 2000 concerts throughout Europe, Asia and Africa, and played in almost every Yugoslavian city. However he aroused interest not only as a performer, but also as a composer. A supreme connoisseur of folkloric music, he enriched his repertoire with many artistically stylized compositions based on traditional themes. Inspired by folk songs and dances, Jovičić composed over 100 guitar works, but unfortunately not much of this was published outside Yugoslavia. In 1950 his “Balkan Dance” and “Concert Etude” were published by Broekmans & Van Pope in Holland, and some ten years later his “Macedonian Rhapsody” in the Ukraine. At this moment Jovičić’s selected concert works are in preparation for publication by Mel Bay publications in the USA.

A large part of Jovičić’s opus was published in Serbia by the publishing company Nota Knjaževac, among which it is important to mention his *School of the Guitar* in five volumes (the first was issued in 1969). Another notable feature of his activity is his writing of music for radio and television plays, theatre and films, for which he won a number of prizes. He has also recorded for several gramophone companies in Serbia, Croatia, Russia, Spain and the USA. It is especially to Jovičić’s credit that in the course of his artistic career, the guitar has attained a place of honor in the concert halls of the former Yugoslavia, and it has been accepted there as a classical instrument. During his only visit to Yugoslavia in October, 1973, the great Spanish artist Andres Segovia wrote: “Jovan Jovičić is one of my greatest students. A master, a great master, of the guitar...”

More information can be found in the following books by Uroš Dojčinović: *The Magic World of the Guitar*, Ed. Nota-Knjaževac, 1984; *Following the Guitar Trails in Yugoslavia*, Ed. Sorabia, Niš, 1992; *Secret of the Guitar*, Ed. DKSG-Beograd, 1996; *Anthology of Guitar Music in Serbia*, Ed. Prometej-Novi Sad, 1996; *Anthology of Guitar Music in Montenegro*, Ed. Pro-Arte-Niksic, 1996.