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**IN MEMORIAM
DIMITRIJE I. STEFANOVIĆ**

(1929–2020)

Born in Pančevo on 25 November 1929, Dimitrije Stefanović graduated in English language and literature in 1955 at the Faculty of Philosophy, University of Belgrade and in the history of music at the Belgrade Academy of Music (1956). At Oxford University he finished his MA (1960) and PhD (1967) studies, supervised by Professor Egon Wellesz (1885-1974). During his postgraduate studies Stefanović also worked with other Byzantinist musicologists, such as Henry Tillyard and Oliver Strunk. As a lecturer at and participant in numerous international gatherings and congresses, he was a guest at many universities in Europe and America. He gave a great many lectures on Orthodox and especially Serbian Orthodox church music and hundreds of popular lectures for different audiences in the country and abroad: at twenty Yugoslav-German choir weeks (1971-1991), nineteen Summer Spiritual Academies at the Monastery of Studenica, as well as many Summer Schools on Church Chant “In Memory of Kornelije Stanković”.

His spent his working career at the Institute of Musicology of the Serbian Academy of Science and Arts, where he held all possible research positions, from research assistant to the equivalent of a full research fellow (1958-2000). He was director of the Institute of Musicology of the SASA for two decades (1979-2000).

He was regular member of the Serbian Academy of Science and Arts/Department of Social Sciences as a corresponding (1976) and full member (1985). Stefanović was also a member of other academies: the Yugoslav Academy of Sciences and Arts (Zagreb), 1986 and the Slovenian Academy of Sciences and Arts Ljubljana) 1987. He had an important role at the Matica srpska (Novi Sad) being a member of Executive and Managing Boards and Secretary of the Department of Stage Arts and Music (1991-2004), as well as Vice President (2004-2012), and he retained his membership of the editorial board of the *Matica Srpska Journal of Stage Arts and Music*. He also took positions at the Serbian Academy of Science and Arts as a General Secretary (2007-2015), Secretary of the Department of Social Sciences (since 2017), Chair of the Expert Council of the SASA Archives; and member of the Expert Council of the SASA Archives at Sremski Karlovci. Stefanović served as a member of several other SASA boards: the Board for Szentendre, since 1976; the Board for the Dictionary of the Serbo-Croatian Standard and Vernacular Language, since 1972; the Inter-departmental Board for the Third Millennium, since 1982; the Inter-departmental Board for the Study of Kosovo, since 1983; the Inter-departmental Board for the

History of Serbian Music (President since 1979); the Board for Old Slavonic, since 1982; and the Board for the Study of Ethnic Minorities and Human Rights.

His research concentrated primarily on the study of Orthodox Church Music – Byzantine and Old Slavonic. He focused particularly on the discovery, transcription, critical evaluation and publishing of mediaeval documents. As a consequence of the results of this research the date of the written beginning of Serbian music moved back to the early 15th century. Stefanović's scientific work was always connected with active music practice through public performances of the newly discovered melodies as well as recording the living church tradition. Beside two hundred published studies in Serbian, English, German, French and Russian, Stefanović edited three volumes of Karlovci Chant notated by Branko Cvejić. He also edited collections of works from international conferences, and reviewed a series of musicological monographs and collections.

Stefanović was constantly active as a choir conductor, mostly in connection with the early monophonic church music and contemporary church choral repertoire. He led the famous Pančevo Serbian Church Singing Society (from 1950) and occasionally the First Belgrade Singing Society and the choir of the St Sava Theological School in Belgrade. He was assistant conductor of the Branko Krsmanović Academic Choir and leader of the Belgrade Madrigal Choir.

He founded and until his last days led the Study Choir of the Institute of Musicology SASA (1969), performing in all the main centres of the former Yugoslavia and in many European countries. For the first time he performed music from newly-discovered manuscripts of old Serbian music (Kir Stephen the Serb, Isaiah the Serb, Nikola the Serb) and mostly unknown Byzantine, Bulgarian, Russian, Gregorian and Glagolitic church melodies as well as Orthodox choral music of the 19th and 20th centuries little or not at all known within Yugoslavia. With this choir he published several long-play recordings, compact-discs and TV programmes. In parallel with the concert activities, the *Study Choir of the Institute of Musicology SASA* sung at many church services in Orthodox churches and monasteries in Serbia and abroad.

Stefanović was devoted to the restoration of Velika Remeta monastery, where he prepared the exhibition "Old Serbian music and the Fruška Gora monasteries". Although he did not teach at any university, he spent innumerable hours with younger colleagues and students, always ready to help and encourage learning and research work.

Stefanović was awarded the Saint Sava Medal of the first degree (1990), decorations from Russian and Romanian patriarchs, the Cross of Merit of the Federal Republic of Germany (1991) and the golden badge of the Jeunesses Musicales of Yugoslavia. In 2018 he received the "Dositej Obradović" award.

Many pupils of Dimitrije Stefanović – today Serbian priests, bishops, monks, church and academic musicians all over the world – spread his passion for the Christian faith and church music. Wherever he travelled he met these people, and from high academic circles, church choir balconies or school classrooms they together shared his love for old and new church music, for church services, for the art of chanting and choral conducting, and, finally, for God Himself. Many of them witness that he was a bishop in civil clothes.

A few personal evocations, first from the Serbian Bishop of Eastern America Maxim Vasiljević:

Was he a great man? Truly Christian? Fine academic? Honourable musicologist? Yes, All that. But in his own way, *Dimitri's way*.... In that same way he taught the students of

the Theological school about the things that other teachers could not or did not dare to speak. The definition of faith as an endless fascination with God. He spoke about Mount Athos and how the Monastery of Hilandar is the essence of Serbian spirituality. He spoke and "burned" everything around him with that flame.

.... In his *Dimitri's way* he taught his singers to respect the centuries-long Tradition of the Church. In his *Dimitri's way* he introduced them to authentic faithful people from the Serbian Monastery of Remeta to Greece and Russia. He taught them to have respect for the West and not to write it off with only one written gesture... In his *Dimitri's way*..... Sometimes his kind of peacefulness towards some people looked like piety and strong spirituality but was misunderstood as romantic sentiment or emotion. Being as he was, the earth did not enable him to live in the sky – all his long and fruitful life. In his *Dimitri's way*.

Teacher of church music and former Moscow student Predrag Miodrag, who was Dimitrijević's pupil in the late 1960s, remembers especially the professor's connections with England, with all the Serbs (mainly anti-communists who escaped to return to their homeland), Russians (mainly White) and English Benedictines. Memories of the late Metropolitan Anthony Bloom with his wonderful Russian choir led by Father Michael Fortunatto, or the female Anglican Benedictine Monastery of St Mary in West Malling between London and Canterbury, represent magnificent Christian feelings and a never-ending song. Thanks to Professor Stefanović's mission and love, in those places even today one can hear the sounds of Russian and Serbian Orthodox church music.

I met him in 1988 at his office in the building of the Serbian Academy of Science and Arts and very quickly I became a member of his choir, coming regularly for rehearsals on Monday evenings. The moment I first saw him, I knew that he was going to be my "spiritual father". Afterwards, under his patronage at the Sremski Karlovci Summer School of Church music (1992) I conducted the Liturgy of St John Chrysostom by Kornelije Stanković, 120 years after it was in use in the Serbian Church. For every important concert of my St George's Cathedral Choir from Novi Sad I spoke with him about the programme or other crucial elements of this wonderful art. He was extremely pleased when I conducted a programme entitled "Sacred Songs of Serbia" with the famous Cappella Romana in 2014 in Portland and Seattle, in the USA. When I launched my book *Liturgical and Artistic Elements in Serbian Sacred Choral Music between the two World Wars (1918-1941)* based on my Ph.D thesis from 2015, he gave a memorable speech about difficult time we are all living finishing with a fascinating sentence which everybody present that evening remembers: "We Can Manage It!"

He was a wonderful teacher whose energy went over and over again through me for many years as we sang at church services or shared ecstatic experiences at different concerts. The special feeling of extreme spiritual concentration, when you could sense the strange not-from-this-world reality and the prayerful tenderness he used to call *naitije* during the most delicate moments of the service, is something I always understand as a special gift those of us gathered around Professor Dimitrijević had the privilege to receive. I was fortunate enough to have him as my beloved teacher. I will always remember his absolutely unique personality, so original, and certainly blessed by God.

Dr Bogdan Đaković