



RPM

Revista Portuguesa de Musicologia
Portuguese Journal of Musicology

The Path to New Authenticity: Seven Hymns in Honour of St. Sava (2006) for a cappella Mixed Choir by Ivan Moody

O caminho para uma nova autenticidade: Seven Hymns in Honour of St. Sava (2006), para coro misto a cappella, de Ivan Moody

Bogdan Djaković | Academy of Arts in Novi Sad, Serbia

bogdan.djakovic.ns@gmail.com | <https://orcid.org/0009-0008-6716-6255>



<https://doi.org/10.57885/rpmns.559>

Recebido em | Received 10/03/2025

Aceite em | Accepted 15/12/2025

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

nova série | new series

11/2 (2024), pp. 207-220 | ISSN 2183-8410

doi: 10.57885/rpmns.559 | <http://rpm-ns.pt>

The Path to New Authenticity: *Seven Hymns in Honour of St. Sava* (2006) for a *cappella* Mixed Choir by Ivan Moody

Bogdan Djaković

Resumo

Ao compor a sua obra mais longa baseada no canto eclesiástico tradicional sérvio, *Seven Hymns in Honour of St. Sava* (2006), Ivan Moody não se limitou a fazer um arranjo de seis *sticheras* sobre «Lord, I have cried» das Vésperas festivas (utilizando os três modos IV, VI e II do *Octoechos* sérvio melografado por Stevan St. Mokranjac /1856-1914), nem a harmonizar com técnicas de composição modernas, mas «desconstruiu» criativamente os símbolos e elementos mais profundos da vida do santo e a importância que este ainda tem entre o povo e a cultura sérvios. Moody criou uma espécie de diálogo criativo entre as partes com as melodias do canto citadas e as suas «respostas» através de música original. Nas suas palavras, o resultado musical final «situa-se algures entre a liturgia e o concerto», muito próximo da ideia geral do compositor de que a espiritualidade ortodoxa deve manifestar-se também fora da Igreja. Através de uma forma muito distinta de pintura sonora, Moody iluminou os diferentes perfis psicológicos da personagem principal, São Sava (século XIII), uma vez que o seu papel histórico, eclesiástico, religioso e nacional-religioso apresentava muitas facetas diferentes e quase igualmente importantes para os sérvios.

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

Abstract

By composing his longest piece based on Traditional Serbian Church Chant *Seven Hymns in Honour of St. Sava* (2006), Ivan Moody haven't just arranged six *sticheras* on 'Lord, I have cried' from the festal Vespers (using three Modes IV, VI, II from the Serbian *Octoich* melographed by Stevan St. Mokranjac /1856-1914), nor harmonised it in a modern compositional manner, but he creatively 'deconstructed' the deepest symbols and elements of the saints life and the importance he still has among Serbian people and culture. Moody created a kind of creative dialogue between the parts with used chant melodies and his "responds" with the original music. By his own words, the final music outlook "falls somewhere between the liturgy and the concert" very close to composer's general idea that Orthodox spirituality should manifest itself outside the Church as well. Through very distinctive way through tone-painting Moody illuminated the different psychologic profiles of the main character, St. Sava (XIII century), since his historical, church-historical, religious and national-religious role for the Serbs had many different and almost equally important faces.

KEYWORDS: Traditional Serbian Orthodox Chant, Chant Arrangement, 'Chant Deconstruction', Liturgical and Concert Practise; National Symbol(s); Postmodernism.

Orthodox priest, composer, musicologist, conductor, and one of my best friends, the late Ivan Moody (1964–2024), was a frequent visitor to Serbia for almost twenty years. He was very fond of Serbian history, church tradition—from the Middle Ages to the 20th century—modernism, its theological legacy, different liturgical and artistic forms and genres, anonymous folk poetry and artistic literature, and all the interesting contemporary facets of one modernized Balkan culture.

During his many visits to Serbia, he took part in different conferences, choral and compositional workshops, liturgical services, open lectures and meetings with students and colleagues who wanted to show and share with him as much as possible from our national culture and life. After a certain time that Ivan spent surrounded by Serbian local colour, he became creatively close to Serbian Church Folk Chant, with which he started to work seriously.

It was, however, in 2003 that Moody composed *Bogorodice djevo*, his first choral work dedicated to my St. George's Cathedral Choir inspired by a Byzantine tune he had heard on a tape-recording, sung by Divna Ljubojević.

After *Seven Hymns in Honour of St. Sava* from 2006—the piece that is at the central focus of this paper—he composed *The Hymn for St. Nicholas* (2009) as the first commissioned work for the Kotor–Art festival in Kotor, Montenegro.¹

The next piece was again written for the Novi Sad St. George's Cathedral choir and me: *Noć prekrasna / Beautiful night* (2012) for our traditional Christmas concert held in Novi Sad Synagogue. The chosen text combines the *apolytikion* from the Serbian Chant for the Feast of the Nativity of Christ, in the Church Slavonic language, and part of a poem in Serbian by St. Nikolaj Velimirović (1880–1956). The radiant vigour of the liturgical text is complemented by the sweetness of St. Nikolaj's poetic vision: the radical change in the history of Salvation is balanced by the image of the sleeping mother and the angel watching over the infant Christ.²

In 2013, inspired by one of the famous writers of Serbian Chant from the beginning of the twentieth century, Father Nenad Barački (1878–1939), Ivan Moody composed three works based on Barački's version of the chant: *Jegda vremja/When it Was Time*, stichera on Praise the Lord, VI Tone (very much adored by the composer, due to its beautiful harmonic upper tetrachord and 'eastern' sound); a Christmas communion verse *The Lord Hath Sent Deliverance*, Psalm 110, the so-called Serbian Great Chant;³ and a melismatic Chant and Easter communion verse *Tjelo Hristovo/The Body of Christ*, again an arrangement of an example of Serbian Great

1 This is an *a capella* choral piece for eight-voice mixed choir as a successful postmodern synthesis of Anglican and Russian vocal traditions coloured by his personal sense of respect for the tradition, at the same time giving a vivid and contemporary new Orthodox expression. As a result, this music fits into his recognisably paraliturgical, concert mode, generally quite complex and solemn, with its parallel deep introspective spiritual values. In the middle section Moody, using a very elaborate, polyphonic music canon, spreads the old liturgical melody *Holy God/Agios o Theos/Svjati Bože* written by Isaija the Serb from the fifteenth century.

2 Composer's own explanation of the piece.

3 These two pieces are published in the book *Serbian Christmas, Music Collection*, compiled and edited by Tamara Adamov Petijević (Novi Sad, Вокални студио Орфелин, 2014), pp. 131-2 and 173-4.

Chant. Another composition based on Serbian melody is an interesting, experimental bilingual work *The Saviour, Who is Grace and Truth* in English and Church Slavonic, the Photagogicon for the Great Blessing of the Water.

A very nice opportunity for the commission of the *Seven Hymns in Honour of St. Sava* came about in 2006, at the end of the International Musicological Conference *The Composer and his Environment* on the occasion of the 175th anniversary of Kornelije Stanković and 150th anniversary of Stevan Stojanović Mokranjac (9–11 November 2006), organised by the Institute of Musicology SASA in Belgrade, and Matica Srpska and the Academy of Arts from Novi Sad; these three institutions were the most frequent hosts for different activities of Ivan Moody in Serbia. The world premiere of the *Seven Hymns in Honour of St. Sava* took place on 11 November 2006, at the Gallery of Matica Srpska in Novi Sad, by the Academy of Arts Chamber Choir and me as a conductor. Ivan Moody left the following note about this piece:

Sedam himni Svetom Savi were written at the request of Bogdan Đaković for the Camerata Academica Choir, and the texts were kindly provided by Dr Danica Petrović (1945-2024). They are in many senses a gift for my many Serbian friends, and as an English Orthodox composer, I was particularly concerned to pay homage to the great saint of the Serbian nation, Sava.

The music intentionally falls somewhere between the liturgy and the concert; I believe that, while composers must continue to create for the Orthodox liturgy, it is equally important that Orthodox spirituality manifest itself outside the Church. Hence, while there are many audible references to Serbian chant, the music vocabulary also does not shy away from a range of references wider than that habitually employed in church music. Holy Father Sava, pray for us! (Estoril, November 2006).

About the Text

The text is based on seven stichera from the Service in Honour of St. Sava, by Teodosije of Hilandar (thirteen/fourteenth century).⁴ Medieval Serbian Church poetry was written and sung, mostly honouring the Serbian saints. The musical aspect of this tradition from the same period could not be examined, since the liturgical hymns in the Serbian manuscripts till the fifteenth century were codified without music signs—neums, and the stichera dedicated to the Serbian saints have been found only in Russian and Hilandarian manuscripts,⁵ from the seventeenth to the nineteenth century. Some of the melodies were found in the Vatican library (Vatican, MS Slav. 56, nineteenth century, ff. 217–219) as well as Moscow archives, some of them transcribed from *kriuki* into modern notation by Tatjana Vladiševskaja.⁶

4 Stevan Stojanović Mokranjac, *Sacred Music V Festal Chants*, edited by Danica Petrović (Belgrade, Institute for textbooks and Teaching Aids, Publishers, 1998), p. 391.

5 Dimitrije Stefanović, *Pojanje stare srpske crkvene poezije, O Srbijaku* (Belgrade, Studije, 1970), pp. 129-40.

6 Stefanović, *O Srbijaku* (see note 5), p. 130.

Altogether, in 56 Russian neumatic manuscripts where the Serbian saints were mentioned, the hymns for St. Sava could be found in 48 books, written from the end of the fifteenth and the end of the nineteenth century. The hymns from Teodosije's service codified by znamenny notation are found in 34 manuscripts dated from the beginning of the sixteenth and the end of the nineteenth century.⁷

The Hilandar manuscripts, mostly from the eighteenth century, containing neumatic as well as contemporary notation, were transcribed by Dimitrije I. Stefanović (1929–2019).⁸ He also edited ten volumes and more than two thousand pages of the Karlovci Chant (1970), melographed in 1941 by priest Branko Cvejić (1882–1951). This kind of chant, from the nineteenth century, called *Serbian Church Folk Chant*, included certain national music elements combined within its primary Byzantine origin, structure, melodic principles, and general musical organisation. Nevertheless, through some concrete melodic and lesser recognisable elements of its 'musical ethos', it does function as a possible representation of the Serbian Orthodox archetype, which is, as bishop Nikolaj Velimirović called it—or rather more, idealistically liked to see, as—something 'above East & West'.

Book ten in Cvejić's collection is called *Srbljak*, which, besides services for twenty Serbian saints, also contains hymns for Slavic and South Slavic saints Ćirilo and Metodije and Jovan Vladimir.⁹ Each service brings a selection of melodies from Vespers, Matins, and Divine Liturgy service. The richest collection is dedicated to St. Sava, and the majority of hymns were notated for the first time.¹⁰ Together with other melodies, there are seven stichera on 'Lord, I have cried'.¹¹ Following Mokranjac's practice, Branko Cvejić has written all melodies 'in F'.

7 Ана Рашкови, Песме српским сцетима у руско црквенопо ачко уметности века, Зборник транскрипција (асен, Београд, 2020), p. 28.

8 Dimitrije I. Stefanović (1929–2019) was a Serbian musicologist and conductor, an expert and connoisseur of Orthodox church music, who graduated from the Faculty of Philosophy in Belgrade in 1955 and from the Music Academy in Belgrade (the Department of History of Music) in 1956. He obtained his B. Litt. and a Ph.D. at the University of Oxford, where he worked with famous musicologists-Byzantinists Egon Wellesz, Henry Tillyard, and Oliver Strunk. As a lecturer and participant at numerous international gatherings and congresses, he was a guest at many universities in Europe and America. He spent his career at the Institute of Musicology of the Serbian Academy of Sciences and Arts where he held all research positions, finally serving as its director from 1979 to 2000. His research concentrated primarily on studying Orthodox church music – Byzantine and old Slavonic. He focused particularly on discovery, transcription, critical evaluation, and publication of medieval documents. As a consequence of the results of this research, the date of the written beginning of Old Serbian music has been moved back to the early 15th century. He always connected musicological research with live music practice, both through performances of discovered chant from the past, and through recording and studying the still living Serbian church chanting tradition. His most famous book is *Стара српска музика. Примери црквених песама из XV века*. (Old Serbian Music. Examples of 15th-century Chant, bilingual edition), *Приредио Димитрије Стефановић. Посебна издања Музиколошког института САНУ*, к.15/1, Београд, 1975; See: *Musicology, Journal of the Institute of Musicology SASA*, 10 (2010), pp. 224–5.

9 Stefanović, Dimitrije I. (ed.), *Karlovačko pojanje*. *Srbljak*, stavio u note Branko Cvejić. Fototipsko izdanje autografa (Beograd, 1970).

10 *Karlovačko pojanje* (see note 9), pp. 51–74.

11 *Karlovačko pojanje* (see note 9), pp. 51–6.

Ivan Moody loved Serbian chant very much, and took melodies for this piece from the book NO. 8a, *Festal Chants from the Stevan St. Mokranjac Complete Works—Sacred Music V*, published in 1998 and edited by Danica Petrović.¹² The previous edition of the hymns was done by Kosta P. Manojlović (1880–1949) in 1920, called ‘Strano pjenije’, consisting of general, special, and festal chants.

Stichera on ‘Lord, I have cried’, at Vespers: (three scales of the Octoechos, IV, VI, II Tone)

1. Оца сушчаго на небесјех возљубив / Loving the heavenly Father (Tone IV, *podoben/prosomoion*)
2. Апостолов равнопроповједатеља / As a preacher equal to the apostles (Tone IV)
3. Словес твојих ученијем / With the words of Thy teaching (Tone IV)
4. Вес освјашчен богоносец показа јеси / O Sava, anointed with holy (Tone VI, *podoben/prosomoion*)
5. От јуности облиста твоје житије / Thy life shone from the youth (Tone VI)
6. Ум твој мановениј / O most wise in God (Tone VI)
7. Слава у свјех Царја Христа / Seeking Glory from King Christ (Tone II)

The melodies of Tone IV are used in the first three hymns, with two movements using Tone VI and the last one, Hymn no. 7, taking only the text of the stichera traditionally sung in Tone II. While the character of the melodies based on Tone IV is quite pastoral, bright and close to the major Western scale, Tone VI is much more oriental, closer to the Byzantine origin, with very typical harmonic and melodic values of the upper tetrachord (see Example 1).

The composer kept the same tonality for the first three hymns—F-major—, while the treatment of the ‘esoteric’ melody of Tone VI offered Moody some interesting differences: Hymn no. 4 f-minor/c-minor, Hymn no. 5 E flat-major/c-minor, Hymn no. 6 c-minor and ‘free’ from chant or *cantus-firmus* melody of the Tone II, Hymn no. 7 a-minor (with the final cadence in C-major) (see Example 2).

In his own words, Ivan Moody put quite an ambitious task in front of himself. As he said, ‘I wanted to show or illuminate through tone-painting the different psychological profiles of the main character, St. Sava.’¹³ Namely, for the Serbs, the multiple historical, church-historical, religious and national-religious roles of St. Sava are different but almost equally important facets.

Moody did not just arrange or harmonize these old melodies in a modern way, but went much further—he sought to creatively ‘deconstruct’ and explore the deepest symbols and elements of the saint’s life and the significance he once had, and still has, within Serbian culture and among the Serbian people.

12 Danica Petrović (ed.), *Stevan St. Mokranjac: The Complete Works, 8: Sacred Music V: General and Special Chants* (Belgrade, Institute for Textbooks and Teaching Aids, Publishers, 1998), pp. 167-73.

13 From the private discussion with the author during the time of the preparation of the world premiere of the piece (November 2006).

Оґ - ца́ — єѡ - ѡа - го на не - бе-єѣхъ коз - лю- єѣхъ, зем-на́ - го ѡ - єта́ єнахъ є - єѣ, —
 ѣ пѡ - єта́ — нѡ по - єта́ — галхъ — є — єѣ, —
 ѡ о - нѣ — дѡ - же по - єѣ — нї ємхъ н мо - лѣ — тѡа-мн дѡ - ха єѡа - та́ — гѡ,
 зар - ю, — Оґ єѣ, коє — прї — ємхъ, ко тѡѣ не - єѣ - дѣ — нї — а
 лѡ — дн тѡо - а, па́ — єѣ — єѡн — ца прн — шѣдхъ, —
 про — єѣ — тѣнахъ — є — — єѣ, —
 Хрї - єта́ — про - по - єѣ — да - а, ко — дѡо - ю — єѡ — єѣ — єѣѣ,
 наєхъ — ра́ — дн ѣзхъ дѣ — єѣ коз — єѣ — аѣ — ша — го.

Example 1. *Оца сушчаго на небесјех възлюбив / Loving the heavenly Father* (Tone IV, podoben/prosomoion)

КѢѢ ѿ - свѧ-щѣнх, ко - го - нѡ - сецх по - ка - зѧ - еѧ ѣ - сѧ
 маѣ - тѣ - ю ко - жѣ - ствен-но - ю свѧ - то - ю, свѧ - тѣмх дѡ-хомх
 ѿ - блѡ - жѣнх: ѿ свѣ - тѧѡ вѣ-гдѧ ли-кѡ - ѧ
 пре - по - дѡ - бнѣ, ко свѧ-тѧ - ѧ свѧ-тѣхх вхо-дѧ,
 ѿ лю - ди тво-ѧ ѿ - ко свѧ-ще-но - тѧнн -
 - ннхх: спа-сѧ - тель-нымх тѧнн - намх на - ѡ - чѧхх ѣ - сѧ,
 ѿ ко во-нѣ - стнн-нѡ Іе-рѧрхх нз - бра - нѣнх,
 сѧб - ко ѡт - че ко - го - нѡ - се,
 со дер-зѧно - вѣ - нѣ-емх мо-лѧ - ѧ ѿ дѡ-шѧхх нѧ - шнхх.

Example 2. *Вес освѣшчен богоносец показал јеси* / O Savo, anointed with holy (Tone VI, podoben/prosomoion)

The thematic outline of the stichera is as follows:

1. From the biographical story of how St. Sava, born as Rastko, a young prince, exchanged his aristocratic life for the desert and the monastery—the first sticheron *Loving the heavenly father*.
2. Magnifying his virtues on the apostolic level—the second sticheron *As a preacher equal to the apostles*.
3. Glorifying his historical-national importance through establishing the independent Serbian Church (1219)—the third sticheron *With the words of thy teaching*.
4. Stressing the missionary and extremely rich character of his preachers, through his service, as God bearer—the fourth sticheron *O, Sava, anointed with holy, divine myrrh*.
5. Celebrating his life full of rare Christian virtues—the fifth sticheron *Thy life shone from thy youth*.
6. Glorifying his intellect and life without passion and gaining the lightness of bodiless power—the sixth sticheron *O most wise in God*.
7. And at the last, seventh sticheron *Seeking glory from Christ the King of all*, the whole Serbian nation prays to him for his glorious standing before Christ and begs mercy for every single soul.

Moody composed music in a kind of dialogue between parts, combining used chant melodies and ‘respond’ parts with his original music. Movements no. 1, 2, 3 and 5 share this constructive idea—literary, one phrase (even one bar!) is based on the chant, and the next one is original music, although in Hymn no. 5 there are only two phrases containing quoted melody.

The ever-present chant-line of Tone VI is ‘untouchable’ in movements 4 and 6. The last Hymn no. 7 brings absolutely free music from the chant and original piece of work.

In Hymn no. 1, the mentioned ‘dialogue’ is carried out systematically: among the ten phrases, the ‘double-per’ principle is effectively working with the dominant strength of the first and last phrase with the chant (see Example 3).

In Hymn no. 2, the quoted melody (in tenors) is beautifully accompanied first by a double soprano section following, like woodwind instruments, the main theme in major thirds, which is interrupted by parallel chordal phrases, sometimes containing dissonant or colorful four-part structure of a major seventh chord (f-a-c-e). The model of dialogue continues in Hymn no. 3, with a very nice final cadence bringing the last, recognizable notes of the chant (see Example 4).

Ivan Moody

Hymn I - Luminoso

mp

S. Ot - ca su - šča - go na ne - be - sje h voz - lju - biv,

A. Ot - ca su - šča - go na ne - be - sje h voz - lju - biv,

T. Ot - ca su - šča - go na ne - be - sje h voz - lju - biv,

B. Ot - ca su - šča - go na ne - be - sje h voz - lju - biv,

mf

i pu - sti - nju po - sti - gal je - si,

mf

i pu - sti - nju po - sti - gal je - si,

mf

ze - mna - go o - sta - vil je - si,

Ah

ot o - nu - du - ze po - sce - ni - jem i - mo - li - tva - mi

ot o - nu - du - ze po - sce - ni - jem i - mo - li - tva - mi

Example 3. The beginning of Movement no. 1 (one bar quotation, next bar original music)

S.
svjet - li o - te - če - stva tvo - je - go _____ svje - fil - ni - če, _____

A.
svjet - li o - te - če - stva tvo - je - go _____ svje - fil - ni - če, _____

T.
Ah

B.
Ah

Sonoro
ff
i - mo - li - tven - ni - če der - zno - ve - ne o du - šah na - ših.

ff
i - mo - li - tven - ni - če der - zno - ve - ne o du - šah na - ših.

ff
i - mo - li - tven - ni - če der - zno - ve - ne o du - šah na - ših.

ff
i - mo - li - tven - ni - če der - zno - ve - ne o du - šah na - ših.

Example 4. From the Movements no. VI ('svjetlij otečestva tvojego svjetilniče, i molitveniće derznovene o dušah naših')

However, the sound changes in Hymn no. 4, since the basic music material is no longer in Tone IV, but in a very byzantine-like Tone VI. It seems that, through this traditional melody and the entire musical 'ethos' of the quoted line, Moody emphasizes the 'богоносачки' — 'God bearer' character of St. Sava's mission in the world.

It is worth mentioning the specific part-writing in bar 4, where the altos start the melody and the final phrase moves to the sopranos, with the last note C in the tenor section. The final cadence includes the special sound value of the interval of a second, which again may be close to Serbian folk tradition, and it fulfills the slightly dissonant colour until the last chord (in C) that consists only of the interval of perfect fifth.

Hymn no. 5, with its obviously festal and solemn character, glorifies St. Sava's virtuous life.

In Hymn no. 6 the composer demonstrates his skill in moving the chant melody from

one choral voice to another: second tenors, first sopranos, first tenors, and finally sopranos and altos in parallel chords. Just as when he first worked with the melody of Tone VI (in Hymn no. 4), during the modal cadence, the composer brings a full C-major chord (with the third *e* in first altos).

Working as a kind of teaser of this small musical drama, Moody's original music for Hymn no. 7—together with the longest and theologically most powerful text—brings excited treatment of the syllables, in a way close to Arvo Pärt's less strict tintinabuli sound, coloured by an Orthodox-Russian element. The intensive music follows the final prayer: 'You, blessed Father, Pastor and Teacher. As now you stand before Christ our God, pray that our souls may be saved.' The final cadence is still modal: the turning point from the sixth (with few added notes) to the tonic C-major chord and its strong major thirds in high sopranos.

By way of Conclusion

By using different Orthodox chants or the composer's own melodies that emerged through the process of receiving, as John Tavener would say, finding 'that ethos of compunction, of humility, of certitude, and also the prelapsarian innocence which chant at its best has',¹⁴ Moody builds the language of music symbols and metaphors that can express the inner meaning and the theology of the chosen text.

More oriented to the 'real' or 'authentic' actual ritual service model of his music, in comparison to his famous teacher Tavener, and at the same time strongly believing in the paraliturgical effect of the newly written piece of art—especially in instrumental genres without text—as a composer, father Ivan definitely reaches the highest levels of this artistic field with no borders between the celebrations of Christianity in the temple, on the concert stage, among his colleagues, professionals and amateur choral singers, believers or members of the audience.

Thanks to his profoundly delicate and dedicated work, together with his exemplary life standards and behaviour, all of us who performed his music, discussed with him crucial theological or humanistic artistic issues, enjoyed his perfect sense of humor, or shared lovely meals and even better wine, became the bearers of the same Truth above all Truths: the power of our belief in Lord and our own Resurrection!

Вјечнаја памјат, нашем брату Ивану!
Христос воскрес, ваистину воскрес!

Eternal memory to our brother Ivan!
Christ is Risen! He is Risen Indeed!

¹⁴ John Tavener, *The Music of Silence: A Composer's Testament*, edited by Brian Keeble (London - New York, Faber and Faber, 1999), p. 118.

Bogdan Djaković (Novi Sad, Serbia, 1966) is a Serbian musicologist and choir conductor, specializing in Orthodox Church Music from the Middle Ages to today. He is a Full Professor of Choral Literature at the Academy of Arts in Novi Sad, founder of the 'St. Stephen of Dečani' and St. George's Cathedral choirs, and conductor of the University of Novi Sad Choir. He is a regular member of the Department for Theater & Music Art at Matica Srpska, Novi Sad, and a member of the Serbian Society for Musicology and the Executive Board of ISOCM. He collaborated with organizational boards at major Serbian festivals and internationally, notably with Cappella Romana. His publications include studies, critiques, and the monograph *Liturgical and Artistic Elements in Serbian Sacred Choral Music between the Two World Wars (1918–1941)*.