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Šehović et al., *Telling the Story of Bosnian Music*, Sarajevo: Academy of Music, University of Sarajevo, and The Swedish Music Agency, 2021. 221 str.

The monography titled *Telling the Story of Bosnian Music* is a comprehensive study that gives insight into the folk music of Bosnian landscape, both urban and rural, paying the tribute to the great Swedish composer who spent some of his influential research in Bosnia in sixties last century. The book is divided in several chapters and starts with Rabe's biography and the interesting story about his first travel to Bosnia. In chapter two, the study represents a historical context of Bosnia and development of music life through the time. In chapter three, the study offers a stratification of folk music in Bosnia and Herzegovina showing diverse of music appearing from rural polyphony to urban sounds. In following two chapters, the study offers landscape of Bosnia and Herzegovina from the researcher's and artist's perspective. The first foreign researcher that inscribed singing to *gusle* accompaniment in Bosnia was a Slovenian traveller Benedikt Kuripešić from the 16th century. According to the classification of music history in Bosnia and Herzegovina, the composers of the end of the nineteenth century "constitute a 'preliminary generation', and their activity began in 1878 and ended in the period between the two world wars" (49).

One of the most detaching facts that is connected to Rabe's research is the area of his research in eastern Bosnia which past through terrifying war damages in nineties, some thirty years after his research. The population of this area, in village Kutli, were expelled and their houses were demolished to the ground during the aggression on Bosnia and Herzegovina in nineties. In 2007, Folke Rabe came again, and have seen that his work that he had done in sixties, become more important after such a tragedy. He saved from oblivion the songs and folklore of the people of a certain area, which was forcibly destroyed. When he came for the second time, "it wasn't for the purpose of researching but to give back to Bosnia what he had heard and discovered in the field" (24). After his first arrival in Bosnia, he met ethnomusicologist Cvjetko Rihtman who connected him with his first performers. His first informants on the field were Omer Vrabac from village Knežina, and his daughter Naza Vrabac. After them, he recorded from more than 30 performers.

The rest of study is devoted to the eleven prominent foreign researchers that came to Bosnia in late nineteenth century, or in the first half of twentieth century. Their names are: Friedrich Salomo Krauss, Aleksandar Šandor Bosiljevac, Bogomir Kačerovský, Matija Murko, Gerhard Gesemann, Julius Major, Julius Fučík, Franjo Kuhač, Ludvig Kuba, Abraham S. Suzin, and Milman Parry.

Among the first foreign ethnographers in Bosnia from late nineteenth century was German Jew born in Slavonska Požega (Croatia), Freidrih Salomo Krauss. It seems that he opened the door of "exotic oriental periphery area" for many other researchers like Matija Murko, Gerhard Gesemann, Franjo Kuhač, Ludvik Kuba, and Milman Parry. One of the first foreign composers that belong to the Krauss' generation was Croat Aleksandar Šandor Bosiljevac. He was widely inspired by Bosnian folklore in his compositions. Another influential composer of that period was a man of Czech origin, Bogomir Kačerovský. He spent some of his life in Bosnia like music

teacher, but in his work he had an authority whom he always believed and ask for advice – it was Croatian ethnomusicologist Franjo Kuhač who lived in Sarajevo. The Slovene ethnologist who devoted a lot of his research to Bosnia, and deserved to be mentioned here among the others, till the World War I, was Matija Murko. “Murko’s interest in the epic tradition in Bosnia and Herzegovina sprang from the publication of the well-known compilations of epic poetry which had been collected and edited by Kosta Hörmann, followed by Luka Marjanović. Marjanović’s fieldwork in the Bosnian Krajina inspired Murko to begin researching in Bihać and western Bosnia himself.” (84)

Due to the German ethnologist Gerhard Geseman, who discovered an old manuscript from western Bosnia (*Erlangenski rukopis*) in the library of German city Erlangen, we nowadays have insight into the oldest inscribed songs in Bosnia on Cyrillic script. Apart of that important work, Gesemann had a plenty of informants whom he had recorded while they were singing to him in Sarajevo, in thirties last century. One of the most important and, probably, most influential researches in sphere of lyric poetry who collected more than thousand songs and tunes all across Bosnia at the end of nineteenth century was Czech ethnomusicologist Ludvík Kuba. At the end, the largest archive of Bosnian folklore is probably nowadays capt in Harvard, in Widener library thanks to the American researcher from the period before World War II, Milmann Parry.

All this distinguish researchers who spread the magic story about Bosnian music landscape through the world and deserve all our attention for what they had talk and done, about knowledge of Bosnia. They also taught our first ethnologists and ethnomusicologist how to work and what to do, thy pointed out on to the beauty of Bosnian folk life and pastoral.

The manuscript *Telling the Story of Bosnian Music* is giving the general insight in field work of mentioned researchers in Bosnia, and deserve publishing.