

Српска академија наука и уметности
Београд, 28–30. септембар 2017.

Serbian Academy of Sciences and Arts
Belgrade, 28–30 September 2017

Музиколошки институт САНУ
Одељење ликовне и музичке уметности
САНУ

Institute of Musicology SASA
Department of Fine Arts and Music
SASA



БУДУЋНОСТ ИСТОРИЈЕ МУЗИКЕ

Међународни научни скуп

Српска академија наука и уметности

Београд, 28–30. септембар 2017.

THE FUTURE OF MUSIC HISTORY

International conference

Serbian Academy of Sciences and Arts

Belgrade, 28–30 September 2017

ПРОГРАМСКИ ОДБОР

Академик Дејан Деспић, САНУ

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проф. др Кетрин Скофилд, Краљевски колеџ, Универзитет у Лондону

проф. др Кети Роману, Европски универзитет, Кипар

проф. др Хелмут Лос, Универзитет у Лајпцигу

проф. др Јернеј Вајс, Филозофски факултет Универзитета у Љубљани

др Мелита Милин, Музиколошки институт САНУ

др Катарина Томашевић, Музиколошки институт САНУ

др Весна Пено, Музиколошки институт САНУ

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др Марија Думнић, Музиколошки институт САНУ

CONFERENCE COMMITTEE

Academician Dejan Despić, Serbian Academy of Sciences and Arts

Prof. Dr. Jim Samson, Royal Holloway, University of London

Prof. Dr. Katherine Schofield, King's College, University of London

Prof. Dr. Katy Romanou, European University Cyprus

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Dr. Biljana Milanović, Institute of Musicology SASA

Dr. Srđan Atanasovski, Institute of Musicology SASA

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Dr. Ivana Vesić, Institute of Musicology SASA

Dr. Marija Dumnić, Institute of Musicology SASA

ПРОГРАМ КОНФЕРЕНЦИЈЕ

CONFERENCE PROGRAMME

ЧЕТВРТАК, 28. СЕПТЕМБАР / THURSDAY, 28 SEPTEMBER

*Велика сала Српске академије наука и уметности
Кнез Михаилова 35, други спрат*

*Great Hall of the Serbian Academy of Sciences and Arts,
Knez Mihailova 35, 2nd floor*

- 10.00 Academician Vladimir Kostić, President of the Serbian Academy of Sciences and Arts
Svetislav Božić, Corresponding member of the Department of Fine Arts and Music, Serbian Academy of Sciences and Arts
Katarina Tomašević, Director of the Institute of Musicology SASA
Opening remarks

Seminar

- 10.30 Jim Samson: *Introduction*
11.00 Reinhard Strohm: *Towards a global history of music: Continuation*
12.00 Coffee break
12.30 Katherine Schofield: *Archives differing: Collaborative methods in global music history*
13.30 Buffet lunch
14.30 Katharine Ellis: *Local, national, international: French musical life during the 'réveil des provinces'*
15.30 Marina Frolova-Walker: *A music history with love? The hits, the cults, and the snobs*
16.30 Coffee break
17.00 Martin Loeser: *The many faces of musical everyday life: Approaching music history from 'below'*
18.00 Round table discussion

ПЕТАК, 29. СЕПТЕМБАР / FRIDAY 29 SEPTEMBER

СЕСИЈА А1 / SESSION A1

Велика сала Српске академије наука и уметности, Кнез Михаилова 35, II спрат
Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Председава / Chair: Reinhard Strohm

- 10.00 – 10.30 Melita Milin: *Peripheries in histories of European music*
10.30 – 11.00 Carina Venter: *Post-European music history in the age of inclusive exclusivity: Critical perspectives*
11.00 – 11.30 Mirjana Veselinović-Hofman: *On the future of music history in the professional and central-peripheral European musical circumstances*

СЕСИЈА А2 / SESSION A2

Велика сала Српске академије наука и уметности, Кнез Михаилова 35, II спрат
Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Председава / Chair: Katharine Ellis

- 12.00 – 12.30 Dragana Jeremić Molnar and Aleksandar Molnar: *The question of historical truthfulness in contemporary Parsifal productions*
12.30 – 13.00 Helmut Loos: *Postfactual music history: Legends of an Art-Religion*
13.00 – 13.30 Katarina Tomašević: *How predictable is music history? The Time of Art by Dragutin Gostuški revisited*

СЕСИЈА А3 / SESSION A3

Сала 3 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 3 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Marina Frolova-Walker

- 15.30 – 16.00 Srđan Atanasovski: *The challenge of soundscape studies: Towards postmusicology*
16.00 – 16.30 Wolfgang Marx: *Critiquing critique: Between evaluative and descriptive approaches*
16.30 – 17.00 Marija Maglov: *Musical practices and media technology: Knowledge on technology in music history*

СЕСИЈА А4 / SESSION A4

Сала 3 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 3 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Martin Loeser

- 17.30 – 18.00 Ivana Medić: *How much money, so much music: Ascent and decline of Serbian symphonic music*
- 18.00 – 18.30 Ewa Schreiber: *The composer as music historian: Contemporary composers' discourses on their predecessors*
- 18.30 – 19.00 Jernej Weiss: *Towards new concepts in music historiography in Slovenia*

СЕСИЈА В1 / SESSION B1

Сала 2 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 2 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Biljana Milanović

- 10.00 – 10.30 Manuel Pedro Ferreira: *Beyond nations: A thematic history*
- 10.30 – 11.00 Tatjana Marković: *Stepping beyond the borders: Meso-regional history of (Balkan) music*
- 11.00 – 11.30 Rachel Campbell: *Anxieties of parochialism: Australian music's entangled histories*

СЕСИЈА Б2 / SESSION B2

Сала 2 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 2 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Vesna Peno

- 12.00 – 12.30 Elena Dubinets: *Cultural affiliation vs. national identification: De-nationalized Russian ingredients in a global context*
- 12.30 – 13.00 Astrid Kvalbein: *Peripheral nordic modernism? Fartein Valen in post-war Britain and the ISCM*
- 13.00 – 13.30 Ivan Moody: *The compass revisited: Rewriting histories of music in the South*

СЕСИЈА Б3 / SESSION B3

Сала 2 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 2 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Melita Milin

- 15.30 – 16.00 Katy Romanou: *Why leave organum out?*
16.00 – 16.30 Isobel Clarke: *Samuel Pepys, an everyday musician*
16.30 – 17.00 Davinia Caddy: *Listening (still) in Paris: making moves in reception history*

СЕСИЈА Б4 / SESSION B4

Сала 2 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 2 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Katarina Tomašević

- 17.30 – 18.00 Charlotte Armstrong: *The hidden history of disability in opera: Considering representations of physical disability in Franz Schreker's Die Gezeichneten and Alexander Zemlinsky's Der Zwerg*
18.00 – 18.30 Balázs Mikusi: *'Easy to sing for every throat': Toward a revised aesthetics of 18th and 19th century Lieder*
18.30 – 19.00 Verica Grmuša: *The mother figure and the 'national' art song: The role of Ivanka Milojević in Miloje Milojević's song opus*

СЕСИЈА Ц1 / SESSION C1

Сала 1 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 1 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Helena Tyrväinen

Panel: BALTIC MUSIC HISTORIOGRAPHIES REVISED

- 10.00 – 10.30 Vita Gruodytė: *Aleatoric historiography, or history as a choice*
10.30 – 11.00 Jānis Kudiņš: *Riga's 'Tango King' Oscar Strok: Someone's legend and its reflection in the Latvian musical culture today*
11.00 – 11.30 Rūta Stanevičiūtė: *Exoticism and self-exoticization in an imperial context*

СЕСИЈА Ц2 / SESSION C2

Сала 1 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 1 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Srđan Atanasovski

Panel: INSTITUTIONALISATION OF MUSICAL LIFE:
FOUR VIEWPOINTS FROM THE LONG 19TH CENTURY

- 12.00 – 12.30 Derek B. Scott: *Case 1: Music hall: Regulations and behaviour in a British cultural institution*
- 12.30 – 13.00 Olli Heikkinen: *Case 2: From musical art to Art Music*
- 13.00 – 13.30 Vesa Kurkela: *Case 3: Concert institution and competition between musical genres: The case of the Helsinki Philharmonic Orchestra*
- 13.30 – 14.00 Saijaleena Rantanen: *Case 4: Song festivals as musical mediators in Finland*

СЕСИЈА Ц3 / SESSION C3

Сала 1 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 1 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Helmut Loos

- 15.30 – 16.00 Claudiu Oancea: *De-nationalizing the popular: Popular music in 1980s socialist Romania*
- 16.00 – 16.30 Juliana M. Pistorius: *South Africa's Eoan Group and the writing of history 'from below'*
- 16.30 – 17.00 Sonja Zdravkova Djeparoska: *Music and its shifting interpretations: the case of Macedonia*

СЕСИЈА Ц4 / SESSION C4

Сала 1 Српске академије наука и уметности, Кнез Михаилова 35, I спрат
Hall 1 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Vesna Mikić

- 17.30 – 18.00 Valia Christopoulou: *A national perspective and international threads to postmodernism in the 5th Hellenic Week of Contemporary Music*
- 18.00 – 18.30 Helena Tyrväinen: *'... that France is not insensitive to the new birth of Finland': Association Française d'Expansion et d'Échanges Artistiques as an advocate of French music in post-World-War I Finland*
- 18.30 – 19.00 Biljana Milanović: *In search of revisionist historiography through multiperspectivity in research: The case of musical culture in Belgrade at the beginning of the 20th century*

СУБОТА, 30. СЕПТЕМБАР / SATURDAY 30 SEPTEMBER

СЕСИЈА А5 / SESSION A5

Сала 1 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 1 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

- 10.00 – 11.30 Panel: MUSIC HISTORY:
EDUCATIONAL CHALLENGES FOR THE FUTURE
- Marija Masnikosa: *The challenge of teaching national music history in the early 21st century*
- Marina Marković: *The history of education as a source of music history: The Kyiv-Mohyla Academy and Serbian education in the 18th century – challenges of implicit reasoning*

СЕСИЈА А6/ SESSION A6

Сала 1 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 1 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

Председава /Chair: Ivana Medić

- 12.00 – 12.30 Martina Bratić: *'Where is your rupture?' Or, how to think about the historical outline of feminist musicology?*
- 12.30 – 13.00 Daniel Nagy: *Cult as a device of cultural memory in music history*
- 13.00 – 13.30 Nemanja Sovtić: *The historical consciousness of free improvisation*

СЕСИЈА А7 / SESSION A7

Сала 1 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 1 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

Председава /Chair: Katy Romanou

- 15.30 – 16.00 Amine Beyhom: *Distorted chronology, disoriented geography: When theory and ideology impose themselves on the history of musics*
- 16.00 – 16.30 Katalin Kim-Szacsvai: *Ideas of cultural transfer in Hungarian music historiography*
- 16.30 – 17.00 Valentina Sandu-Dediu: *Historically informed performance: On taking refuge in the past and the myth of authenticity*

СЕСИЈА А8 / SESSION A8

Сала 1 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 1 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

Председава / Chair: Jelena Jovanović

- 17.30 – 18.00 Vesna Bajić Stojiljković: *Folk Dance Choreography as a representative of music history in Serbia*
- 18.00 – 18.30 Otilia Constantiniu: *The gypsy musician in Romanian music historiography: The role of ethnic elements in defining national music*

СЕСИЈА Б5 / SESSION B5

Сала 2 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 2 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

Председава / Chair: Vesa Kurkela

- 10.00 – 10.30 Nuppu Koivisto: *New data, new methodologies? Sources on European ladies' orchestras, 1870–1918*
- 10.30 – 11.00 Mark E. Perry: *Catalan nationalism re-examined*
- 11.00 – 11.30 Marija Dumnić: *Folk music history in Serbia: Commercial sound carriers in the first half of the 20th century*

СЕСИЈА Б6 / SESSION B6

Сала 2 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 2 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

Председава / Chair: Jernej Weiss

- 12.00 – 12.30 Nataša Marjanović: *Memoir literature as a source for musicological research: Relations between Serbian literary and music histories of the 19th century*
- 12.30 – 13.00 Vesna Peno and Aleksandar Vasić: *A voice from the beginning: The first history of music in Serbia (Ljubomir Bošnjaković, 1921)*
- 13.00 – 13.30 Ivana Vesić and Danka Lajić Mihajlović: *Towards inclusive national music histories: A critical analysis of Serbian music historiography from the late 19th century until the 1960s*

СЕЦИЈА Б7 / SESSION B7

Сала 2 зграде Института САНУ, Кнез Михаилова 36, I спрат
Hall 2 of the building of the Institutes of SASA, Knez Mihailova 36, 1st floor

15.30 – 18.30 Panel: DOING / MAKING MUSIC / HISTORY:
RECENT SERBIAN MUSICAL PRACTICES

Vesna Mikić: Making music/Performing history: The Future as the Present Continuous

Ivana Miladinović Prica: Managing the history of contemporary Serbian music: Who creates musical past — participants or historians?

Biljana Leković: Performing music (history): The case of contemporary Serbian music scene (chamber ensembles LP duo and Metamorphosis)

Radoš Mitrović: Institutionalisation of music history: Case studies of the Belgrade Philharmonics and the Music Production of Radio Television of Serbia

Bojana Radovanović: YouTube as a platform and a possibility for future multi-media archives

Stefan Cvetković: The future of the margin? Re-canonization of music in the case of the CPO record label

АПСТРАКТИ И БИОГРАФИЈЕ
УЧЕСНИКА

ABSTRACTS AND BIOGRAPHIES OF
PARTICIPANTS

THURSDAY 28 SEPTEMBER

SEMINAR

Jim Samson (Royal Holloway, University of London)

Jim.Samson@rhul.ac.uk

Convenor of the Seminar

Jim Samson joined the staff at Royal Holloway in 2002 as Professor of Music, having previously been Professor at the Universities of Exeter and Bristol, and has held Visiting Professorships in Norway, Belgium and the US. He became Emeritus Professor in 2011, and is currently Editor-in-Chief for *Grove Music Online: South East and East Central Europe*, and one of three Series Editors of *The Complete Chopin: A New Critical Edition* (Peters Edition, in progress). He has published widely (including eight single-authored books, and nine edited or co-edited books) on the music of Chopin, on analytical and aesthetic topics in nineteenth- and twentieth-century music, and on the social histories of music in east central and southeastern Europe. His books have been translated into German, Polish, Spanish, Korean and Japanese. In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. He also holds an Honorary Doctorate from the Ionian University. His publications include *The Cambridge History of Nineteenth-Century Music* (Cambridge, 2002), *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge, 2003), which was awarded the Royal Philharmonic Book Prize in 2004, and most recently *Music in the Balkans* (Brill, 2013) and a co-edited volume, *Music in Cyprus* (Ashgate, 2015) with Nicoletta Demetriou. He edited a textbook with J. P. E. Harper-Scott, *An Introduction to Music Studies*, and is currently preparing a monograph provisionally entitled *Black Sea Sketches: Music, Place and People*. His edition of the *Chopin Ballades* (Peters Edition) was named '2009 Edition of the Year' in the *International Piano Awards*. He recently completed a novel set during the Greek War of Independence.

Reinhard Strohm (University of Oxford)

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Towards a global history of music: Continuations

The paper will take a self-critical look at the international research project 'Towards a global history of music' (Reinhard Strohm, Balzan Musicology Project 2013–2017): its structures and achievements, its shortcomings and its promises for the future. Whilst selected research papers generated by the project are being edited, new suggestions and possibilities concerning a continuation of the project are accumulating. Questions of organisation and research strategy should be resolved in the interest of the musical and intellectual global culture of today. I advocate an effective and growing 'dialogue of many voices' in talking about the musical past and musical traditions around the world. We also need to re-unite academic methodologies and overcome separations between music scholarship, performance and official cultures.

Reinhard Strohm studied musicology, Latin and Romance literatures, violin in Munich. He obtained a PhD in 1971 at TU Berlin (with C. Dahlhaus) on 'Italian opera arias of the early 18th century'. From 1970 to 1982 he co-edited Richard-Wagner-Gesamtausgabe in Munich. Appointments: 1975–1983 Lecturer then Reader in Music, King's College, University of London; 1983–1990 Professor of Musicology, Yale University; 1990–1996 Reader then Professor of Historical Musicology, King's College London. He was the Heather Professor of Music at the University of Oxford from 1996–2007, now Emeritus Professor. His research interests are in music history of the 14th to 18th centuries, opera, and postmodern views of musicology. R. Strohm is the corresponding member of the American Musicological Society and the Akademie der Wissenschaften, Göttingen, fellow of the British Academy. Prize-winner Balzan Foundation 2012.

Key publications: *Dramma per Musica: Italian Opera Seria of the Eighteenth Century*, Yale University Press, New Haven and London, 1997; *The Eighteenth-Century Diaspora of Italian Music and Musicians*, ed. R. Strohm, Brepols, Turnhout 2001; *The Operas of Antonio Vivaldi*, Olschki, Florence 2008; *Music in Late Medieval Bruges*, Clarendon Press, Oxford 1985, second, rev. edn: Clarendon Press, Oxford 1990; *The Rise of European Music (1380–1500)*, Cambridge University Press, Cambridge 1993; *Music as Concept and Practice in the Late Middle Ages*, ed. R. Strohm and Bonnie J. Blackburn, Oxford University Press, 2001 (*The New Oxford History of Music*, vol. 3/1, new edn); *Guillaume Du Fay, Martin Le Franc und die humanistische Legende der Musik*, 191. Neujahrsblatt der Allgemeinen Musikgesellschaft Zürich, 2008; *The Lucca Choirbook: Facs.* ed. with an introduction and inventory by Reinhard Strohm, University of Chicago Press, Chicago 2008; 'Collapsing the dialectic: the enlightenment tradition in music and its critics', in *Musicology and its Sister Disciplines: Past, Present and Future* (Proceedings of the 16th International Congress

of the International Musicological Society, London, 1997), ed. D. Greer, Oxford University Press, 2000, 263–272; ‘Looking back at ourselves: the problem with the musical work-concept’, in *The Musical Work. Reality or Invention?*, ed. Michael Talbot, Liverpool University Press, 2000 (Liverpool Music Symposium, 1), 128–152; ‘Werk – Performanz – Konsum: Der musikalische Werk-Diskurs’, in *Historische Musikwissenschaft: Grundlagen und Perspektiven*, ed. Michele Calella and Nikolaus Urbanek, Metzler, Stuttgart – Weimar 2013, 341–355.

Katherine Schofield (King’s College, London)

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Archives differing: Collaborative methods in global music history

One of the biggest methodological challenges in writing the history of Indian Ocean soundworlds before the era of recorded sound is developing an ear for where sound might linger within and across radically differing archives. Official colonial records, music treatises, letters, biographical compendia, travel writing, etc. all have their own textures, even more so when working across multiple languages and cultures. How can we use these differing colonial and paracolonial archives, and the idiosyncratic methods required to mine each one, to write cohesive sonic histories?

The main take-home message is that we can’t do it alone. Through three case studies from India and the Straits Settlements drawn from my work with an outstanding multilingual and interdisciplinary team on my recent ERC project “Musical Transitions to European Colonialism in the Eastern Indian Ocean”, I will document the challenges and advantages of bringing variegated archives together, to produce an unprecedentedly stereophonic understanding of Indian Ocean soundworlds in the early nineteenth century.

Katherine Butler Schofield (née Brown) is Senior Lecturer in Music at King’s College London. She is a historian of music in Mughal India and the colonial Indian Ocean. Working largely with Persian sources for Indian music c.1570–1860, she has established music as central to Mughal technologies of sovereignty and selfhood, identified classicisation processes at work in early-modern Indian arts, examined the role of connoisseurship in nourishing male friendships, told tales about ill-fated courtesans and overweening ustads, and traced the lineage of the chief musicians to the Mughal emperors from Akbar to Bahadur Shah Zafar.

Her recent European Research Council project, ‘Musical Transitions to European Colonialism in the Eastern Indian Ocean’ (2011–2015), drew together a 12-person interdisciplinary team to investigate the ways in which the musical field in this region was transformed c.1750–1900 as pre-colonial polities gave way to colonial

regimes. She is the editor, with Francesca Orsini, of *Tellings and Texts: Music, Literature, and Performance in North India* (Open Book, 2015), and in 2016 and 2017 was a speaker at the Jaipur Literary Festival, the world's biggest. Her forthcoming edited volume, with Margrit Pernau and Imke Rajamani, is *Monsoon Feelings* (Niyogi Books, 2018).

Katherine Ellis (University of Cambridge)

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Local, national, international: French musical life during the 'réveil des provinces'

When Charles de Gaulle questioned in 1962 how one might possibly govern a country that boasted 246 varieties of cheese, he referenced a centuries-long tradition of national leaders confronting the wilful diversity of the terrain they called France. With certain honourable exceptions, musicologists have to date been less wilful. In respect of music composed after the Renaissance we have tacitly accepted the most common political solution to the problem of French diversity—centralisation—and we have let it condition our research questions and practices, our fields of vision, and our conclusions. The main result has been that within music history, Parisian avant-garde cultures have provided the grand narrative for the rest of the country while closing off alternative perspectives.

Modernism and musicological affection for the work-concept have helped bolster that same grand narrative: if Paris is better, more advanced in compositional terms, and more vibrant, what point is there in looking elsewhere? Is anyone really going to discover a hidden genius in *la France profonde*? And on the socio-cultural front, increasing attention to colonial history and the musical exotic in the latter half of the nineteenth century have masked the question of musical difference within the Hexagon itself. If centralisation is considered at all, its success is taken as a given—which just demonstrates that on an ideological and historiographical level it has worked its magic splendidly.

Within the discipline of History, research following various paradigms, including microhistory, bottom-up history, the cultural turn and the folkloric turn, suggests that for musicologists, consideration of the musical cultures of this in-between terrain of mainland French towns and regions is by contrast eminently worthwhile. I propose five reasons why. Firstly, such study problematises the concept of centralisation, encouraging exploration of the distinctiveness of music, as compared with other arts (especially the plastic arts), in the face of pressure to conform. Secondly, it problematises the concept of decentralisation as compared with that of regionalism or other forms of local identity-building. Thirdly, it favours the consideration of multiple cultural centres, some of which lie outside

national boundaries and/or which indicate permeable or unstable borders and a kind of internationalism that contrasts sharply with that of the capital (e.g. French Catalonia, Alsace, Lorraine, Flanders). Fourthly, it calls for comparativism both geographical and historical—the former in terms of a joined-up view of disparate art worlds, and the latter in terms of a chronological span crossing régimes. Finally, it affords a kind of music history that guards against the monolithic ('the national') or the merely polarised (Paris vs. the provinces; Jacobins vs. the regionalists; metropolitan vs. rural France; high vs. low cultures) by working on different scales and acknowledging the simultaneous existence of multiple layers of belief, discourse, and practice. My paper will address the five propositions above by means of specific cases drawn from the century c.1840-c.1940—a period that embraces the so-called 'réveil des provinces'.

For France, these reflections are timely: the latest sea-change in the state's organisation of the French regions took effect in January 2016 and rekindled long-standing sensitivities about local identity. They also respond to an agonised and continuing post-Revolutionary, post-Dreyfus and post-colonial discussion about what it is to be a French citizen—discussion of a kind that is by no means restricted to France.

Katharine Ellis is the 1684 Professor of Music at the University of Cambridge. She has held lectureships at the Open University and Royal Holloway, and chairs at the Universities of London and Bristol. A cultural historian of music in France during the 19th and early 20th centuries, she studies music ranging from medieval plainchant to Stravinsky. She seeks to explain the cultural import of musical tastes and practices, while also asking how those in the art-worlds of music negotiated France's complex aesthetic, social and regulatory frameworks. Her books embrace canon-formation in the press (*Music Criticism in Nineteenth-Century France*, 1995), the early music revival (*Interpreting the Musical Past*, 2005), and the tangled web of Benedictine musical politics and Church/State relations c.1900 (*The Politics of Plainchant in fin-de-siècle France*, 2013). Her current, Leverhulme-funded project, reappraises the history of French musical life from provincial viewpoints. In 2006, Katharine became inaugural Director of the Institute of Musical Research, School of Advanced Study, University of London. Elected to the Academia Europaea in 2010, she became a Fellow of the British Academy in 2013, and was elected a Member of the American Philosophical Society in 2017.

Key Publications: *Music Criticism in Nineteenth-Century France: 'La Revue et Gazette musicale de Paris', 1834–1880*, Cambridge University Press, 1995, paperback reissue 2007; *Interpreting the Musical Past: Early Music in Nineteenth-Century France*, Oxford University Press, New York & Oxford, 2005, revised paperback edn. 2008; *The Politics of Plainchant in fin-de-siècle France*, RMA Monographs series no. 20, Ashgate Publishing, 2013.

Marina Frolova-Walker (University of Cambridge)

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A music history with love? The hits, the cults, and the snobs

Imagine a history of 20th-century music based on the preferences of today's listeners. In one quite typical poll, held in Australia 2011, the central figures were Elgar, Holst, Gershwin, Vaughan Williams, and Rachmaninov. The next five positions in the poll were held by Rodrigo, Barber, Orff, Stravinsky and Prokofiev. This particular poll happened to pass over Ravel in its top ten, but since he featured prominently in similar polls, we should add him too. What if we were then to reconstruct the historiography of 20th-century music so that it revolved around these eleven figures? Can we imagine such a narrative? Perhaps not. Why the difficulty?

While such polls no doubt reveal some information about the marketing of classical music today, we would be wrong to dismiss the incalculable, intimate moments of joy that these 'greatest hits' have given to millions of people around the world, including, possibly, many writers and teachers of music history, whatever they prefer to say in public. Yet, with the exception of Stravinsky, these most popular composers are marginal or even ignored in the majority academic surveys of 20th-century music history. Take Rachmaninov, for example: the stubborn, enduring love of his music shared by performers and listeners has done nothing for his academic standing; as a 20th-century composer, he is invisible, or at best, dismissed as a fossil.

In recent years, musicology has tried to address this problem through the concept of 'the middlebrow'. This approach had already emerged in literary studies, and gave rise to a great many studies of literature that had previously been dismissed. In theorizing the middlebrow, scholars not only tried to locate it in a particular social grouping or market sector, but also paid close attention to its 'emotional connection with culture' (Beth Driscoll), and this is precisely the topic of the present paper. The different modes of emotional engagement have been identified as sentimentality, empathy, and therapy.

I particularly want to question whether the supposedly objective use of the middlebrow concept in scholarly discourse has actually shed the term's derogatory connotations, and whether scholars have genuinely conceded that emotional engagement with culture has some authenticity and value. Can popular regard for an emotionally-charged and generally non-modernist composer like Rachmaninov be discussed disinterestedly by scholars? Or will there always be an insinuation that such behaviour only arises from foolishness, ignorance or debased tastes? Is the concept of the middlebrow simply too loaded to be adopted as a scholarly category?

I will refer here to a number of examples of powerful manifestations of love for music routinely fall under the radar of music historians. One of these is the topic of

my current research: the 'tenor cult' as a prominent feature of Soviet culture in the 1940s and 1950s. Discouraged by the authorities and scorned by critics, it led to extravagant behaviour that may seem anomalous for such a regimented society. This potent love for both music and performer was largely female-driven, and it delivered formative, life-defining experiences for many of the participants. I will investigate how the study of this phenomenon can contribute to the project of a listener-oriented music history.

Marina Frolova-Walker is Professor in Music History and a Fellow of Clare College, where she is also Director of Studies of Music. She was born and educated in Moscow. In 1994 she defended her PhD thesis on Schumann's symphonies and their influence on Russian music, and in the same year moved to the United Kingdom. Before coming to Cambridge in 2000, she taught at the University of Ulster, Goldsmiths College London and the University of Southampton.

Emigration caused her to shift her interests more firmly onto Russian soil, while the need to convert from a Russian musicologist into a Western one prompted her interest in the historiography of Russian music and the nationalist/exoticist myths perpetuated in it. Aside from her work on Russian symphonic music, she has written several articles on Russian operatic repertoire, as well as contributions to the *Cambridge Companion to Grand Opera* and the *Cambridge Companion to Twentieth-Century Opera*. At the moment, her research interests are primarily in the twentieth-century cultural history, particularly in the area of Soviet music and musical life. One of the current research strands is focused on the Soviet 1920s, the other on the music of Socialist Realism and its relation to Soviet power structures.

Key publications: *Russian music and nationalism from Glinka to Stalin* (Yale University Press, 2007), *Music and Soviet power 1917–32* (with Jonathan Walker (The Boydell Press, 2012), *Stalin's Music Prize: Soviet Culture and Politics* (Yale University Press, 2016).

Martin Loeser (Institute for Church Music and Musicology of the University of Greifswald)

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The many faces of musical everyday life. Approaching music history from 'below'

Is it useful to write history on musical everyday life? And how can we do it? This lecture introduces a historiographical concept initiated by historians such as Carlo Ginzburg, Alf Lüdtke and Richard van Dülmen already in the 1970s, in an attempt to renew the writing of history. Instead of the reconstruction and interpretation of

grand narratives and deep structures in society, economy and culture, these historians offer close descriptions of 'average citizens' with their daily musical routines, motivations and preferences, and the result is often a cluster of fascinating and wide-ranging insights into different forms of contact with music. Following this general approach, I hope to offer a panorama of everyday musical culture in Hamburg in the early 18th century.

The sources used for this study include different musical genres such as opera, cantata and instrumental 'table music', as well as books, newspaper reports, subscription lists, diaries, behavioural guides and archival documents. This material permits insights into the uses made of musicians such as Johann Mattheson, Georg Philipp Telemann and Reinhard Keiser, as well as into the social lives of the Hamburg citizenship.

Martin Loeser teaches musicology as an assistant professor at the Institute for Church Music and Musicology of the University of Greifswald, Germany. In 2008 he earned a PhD on the Oratorio in France from 1850 to 1914 (Hildesheim: Olms 2011). He is member of the editorial board of the main German yearbook on music and gender, the *Jahrbuch Musik und Gender*. He has published on music and musical culture from the 17th to the 20th centuries. With Friedhelm Brusniak, he is preparing a dictionary on the histories and social contexts of choral singing, *Das große Chor-Lexikon*, also considering institutional, pedagogical and economic issues. His main field of research at the moment is the relationship of Music culture in Hamburg with the courtly ideal of the Galant.

FRIDAY 29 SEPTEMBER

SESSION A1

Melita Milin (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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Peripheries in histories of European music

Although it would be hard to deny that thematising peripheries is undoubtedly required in order to adequately cover discussions of music in history books, such chapters are still missing in otherwise serious and ambitious histories of music. In this paper I will consider histories of European music (including art, traditional and popular). During the last three decades, important changes in musicology that have focused on cultural study, aesthetics, criticism, and hermeneutics of music, have necessarily influenced music history writing, but the topic of peripheries has mostly remained in the shadows. This is unsurprising, because insufficient research of peripheral musical cultures has been carried out that would foster establishing relevant relationships between music histories in the 'core' European countries and those in peripheral or semi-peripheral regions. There are, however, certain segments of those interrelations that have been researched more or less thoroughly (including those between two peripheries), but much is left to be investigated. If a project were initiated to write an integral music history that would include peripheries, it would first be necessary to define which countries belong(ed) to the periphery and semi-periphery, and in which historical periods. The formulation of such a definition would certainly pose some problems. For obvious reasons such an endeavour would require team-work of international musicologists and ethnomusicologists. In order to place things into the correct perspective it would also be necessary to examine the possibilities of 'denationalising music histories' (J. Samson), which is not an easy task, either in the categories of traditional and popular music, or in that of art music. 'Constructive comparativism' (M. Detienne) would also have to be applied, if the project was to be a history of European music, not just of its main currents. It is to be expected that, if successful, such an undertaking would bring an important peripheral perspective to the discussion of transnational music history.

Melita Milin is Principal Research Fellow at the Institute of Musicology in Belgrade, Serbia. She graduated musicology at the Faculty of Music in Belgrade and obtained her PhD from the Faculty of Philosophy in Ljubljana. She was a

member of international projects on musicians' correspondences ('Musikerbriefe als Spiegel ueberregionaler Kulturbeziehungen in Mittel- und Osteuropa', 2001–2003) and migrating musicians ('Musica migrans' I, 2007–2008), both organized by Prof. H. Loos, University of Leipzig. She was also leader of the Serbian team on the bilateral project 'Serbian and Greek art music. Basic research for a comparative study', 2005–2007 (the project leader was Prof. K. Romanou, University of Athens). Between 2010 and 2017 she led the main project of the Institute of Musicology: *Serbian musical identities within local and global frameworks: traditions, changes, challenges*. From 2013 to 2017 she served as Director of the Institute of Musicology SASA. Melita Milin was one of the founders and editor-in-chief of the first five issues of the international journal *Muzikologija* (2001–2005) and was afterwards member of its editorial staff (2006–2016). Her research is focused on 20th-century Serbian music in the context of contemporary musical developments in Europe. Special attention is devoted to the oeuvre of Serbian woman composer Ljubica Marić, then to Serbian music between the two world wars, and also to the most recent art music production. Her investigations include the study of influences of dominant ideologies (national and political) on composers' works and their relations to aesthetical programs and practices elsewhere in the world.

Carina Venter (University of Oxford)

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Post-European music history in the age of inclusive exclusivity: Critical perspectives

This paper is concerned with the objects and imperatives that are available to musical critique at any one time, with what is sayable and thinkable in one historical moment and not another. The question I shall raise is why—at this particular moment—it has become possible for music scholars to set as a scholarly imperative the construction of post-European narratives and histories? Put another way, how have the racist and ideologically perverse foundations of Western musical thought come to appear to us as so blatantly indefensible? One answer might be that the present is marked by a sense of heightened ethical consciousness within the domain of scholarly practice—that the critical turn in musicology and the humanities more broadly is evidence that the present has, indeed, learned from and surpassed the mistakes of the past. Rather than succumbing to the lures of self-aggrandisement contained in such an explanation, this paper will argue that our willingness to question and critique the Eurocentric foundations of musical thought resides in the fact that there is no longer the need for the racial, biological and imperial premises which grounded demonstrations of musicology's scientific credentials—credentials which were instrumental in winning a place for

musicology amongst the institutionalised disciplines. If an earlier musicology had to illustrate scientificity to assert disciplinary legitimisation, today's musicology is under pressure to demonstrate critical awareness and at the very least a commitment to diversity and inclusivity. This calls for a willingness to critique and decentre the very body of music so many of us have been devoted to for so long, and a willingness to listen and listen otherwise. In brief, it means that, more than ever before, there is the urgent need for a post-European music history. While acknowledging the urgency of such an agenda, I want to consider the possibility that the imperative of a post-European music history runs risk of reactualising the very white and Western history which it sets out to surpass. I will do this with recourse to musicological contributions that loosely fall under the rubric of the 'new' musicology, before turning to the work of decolonial scholars such as Walter Dignolo and Franz Fanon to suggest ways in which music historiography could become not only post-European, but decolonial.

Carina Venter is a Junior Research Fellow in music at Merton college, University of Oxford. She attained her doctorate from the same university in 2017, with a thesis entitled 'Experiments in postcolonial reading: Music, violence, response'.

Mirjana Veselinović-Hofman (Faculty of Music, University of Arts, Belgrade)

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On the future of music history in the professional and central-peripheral European musical circumstances

The topic that I have chosen to elaborate in this paper refers to a couple of important and mutually inseparable, tightly interwoven issues we necessarily face when posing the question of the future of music history. They concern a view on the very notion of music history, in fact, on what music history actually means to us, because only in terms of that view can we discern the meaning and sense of its future. Therefore, I proceed from the complex relationship between music history, music historiography, and musicology, by understanding the term 'music history' in the threefold sense, using it as a general term, covering all phenomena and events from the music past itself, but, at the same time, partly, as synonymous with music historiography, and musicology. Thus, to some extent, it is in accordance with an explanation given by Leo Treitler, also as the knowledge of that past: as a term to designate the writings about various matters from the music reality of a certain historical, geo-political and cultural milieu, based on scientifically explored, systematised and scientifically elaborated factual material. Such a knowledge of

the past is possible to reach and produce through various methods, among which one of the crucial ones is musicological. So, musicology is here considered as a specific interpretative-contextual 'production' of *knowledge of the knowledge* of the past within music history, and anchored in the analysis of the music substance itself. In this paper, focusing precisely on musicology as an interpretative, interdisciplinary branch of music history, I consider the issue of its future, on the one hand, taking in account transdisciplinarity as the main crisis point of the development of musicological interdisciplinarity, and, on the other hand, the dichotomic nature of the West European value system, in which the relationship between the central and the peripheral still functions as one of the fundamental 'axiological' landmarks. Therefore, I refer here to the future which we can control by influencing it through striving for a certain professional vision and the highest professional criteria, but also to the future in which even the highest achievements are axiologically dependent on the relationships towards the *Other* and skepticism regarding its evaluation. And that, which in such circumstances Serbian musicology – as a 'proven' *Other* – accomplishes and might/should still accomplish, is the initial motif of this account, while the attempt to answer this question is its intended aim.

Mirjana Veselinović-Hofman was a Professor in the Department of Musicology at the Faculty of Music / University of Arts in Belgrade. Between 2003 and 2005 she was affiliated to the Music Department at the University of Pretoria; she has also cooperated with the Academy of Art in Novi Sad; University of Music and Theatre in Rostock; Erasmus University in Rotterdam. She is Editor-in-Chief of the bilingual *New Sound Journal of Music*; the chair holder of scientific projects at the Department of Musicology, including Erasmus+ Programme – Jean Monnet Module. Head of the Department between 2006 and 2016. A member of the Steering Committee of the Regional Association for the Study of Music of the Balkans; a member of numerous international programme / selection committees (recent: for the IMS congress in Tokio 2017; Cyprus 2017; Vilnius 2016; Belgrade 2016...2010; Iasi 2013; Salvador 2011). The areas of her research are European and Serbian contemporary music (Avant-Garde, Neo-Avant-Garde, Post-Avant-Garde, Postmodernism); post-modern musicology; interdisciplinary science of arts. She has published numerous scientific studies, along with five books and two mini-monographs; co-author and / or editor of 13 books. Her works have also been published abroad (e.g. the book *Fragmente zur musikalischen Postmoderne*, Frankfurt am Main: Peter Lang, 2003).

SESSION A2

Dragana Jeremić Molnar (Faculty of Music, University of Arts, Belgrade)

Aleksandar Molnar (Faculty of Philosophy, University of Belgrade)

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The question of historical truthfulness in contemporary *Parsifal* productions

Wieland Wagner's 1951 Bayreuth *Parsifal*, timeless and devoid of all history, was the first step in opening the Pandora's Box of rejecting his grandfather's troubling ideology and altering his stage directions and overall vision. The next, more radical step was Adorno's lecture 'Wagner's Aktualität' (1963). It started academic discussion about the historical truthfulness of Richard Wagner's *Parsifal* and provided theoretical support for later, experimental, and sometimes arbitrary productions. Adorno encouraged performances that 'aspire not to mythologize Wagner by making him timeless, but to penetrate his historical core by displaying him as being overrun by history'. He contributed to performance history of *Parsifal* by advocating (a) work's 'ambivalence'—that is, its musical progressivity, and reactionary and meaningless 'rest'—and (b) the 'abandonment of ideology'. Wagner dealt with the illness of Modernity but diagnosed it so badly that the cure he offered could not heal and redeem decaying world. It was the *composer* Wagner who in *Parsifal* denounced the mythos—with 'potential for National Socialism'—he himself was ideologically advancing. To be true to Wagner means to present on the stage his character of Janus and—ultimately—to be caught up in the ambivalences of the contemporary world. Adorno stands at the beginning of the tradition that differentiates between two types of *Parsifal* productions: the coherent but anachronistic, traditional ones and those deemed ambivalent but historically truthful. For almost all who are involved with *Parsifal* productions two things remain unquestionable: (1) the score is 'sacrosanct' because it emanates the work's aura and (2) the work is ideologically controversial and questionable and its end is open for new readings. There is, however, no consensus either on *Parsifal*'s ambivalence or on its truthfulness. Quite the opposite, some directors, whose scenic actions do not rhyme either with the majority of the composer's instructions or with the score, try to find 'true' (even trivial) contemporary contents that sometimes resonates with the main challenges of their historic time (threat of nuclear war, global economic crisis, etc.) and to present them on stage; some directors do not depart (significantly) from Wagner's instructions but nevertheless succeed in creating vivid productions and in communicating their contemporary vision of *Parsifal* to spectators.

Dragana Jeremić Molnar is Professor of musicology at the Faculty of Music, University of Arts in Belgrade. She studied in Belgrade and Munich and also taught at the Academy of Arts in Novi Sad. Her research interests include music history, sociology of music, and applied psychoanalysis, with particular emphasis on the long 19th-century in Germany and Austria. She published two books on Wagner, a two-volume psychoanalytic study of Mussorgsky, and a comprehensive book on theme of wandering in the *Winterreise* cycles by Müller and Schubert. In 2014 she contributed (with the article 'Adorno, Schubert, Mimesis', co-author Aleksandar Molnar) to the summer issue (Vol. XXV, No. 2, pp. 257–273) of *19th-Century Music*.

Aleksandar Molnar is Professor at the Faculty of Philosophy (Department of Sociology), University of Belgrade. He teaches history of political and social theories, classical sociological theories and introduction to sociology of music. He also taught at the University of Novi Sad (Serbia) and University of Göttingen (Germany). Most of his books and articles are devoted to the various (political, legal, philosophical, religious, artistic) aspects of Enlightenment and Romanticism, as well as to their controversial relationship (especially in Prussia/Germany between 1795–1945).

Helmut Loos (Leipzig University)

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Postfactual Music Historie. Legends of an Art-Religion

In many areas, music history writings in Germany are characterised by a Romantic music outlook and its 'Two-World-Model': the real world is seen as opposed to the ideal world of music as a higher existence of ideas and ideals. Art music in an emphatic sense, commonly designated as serious music, pretends to represent that ideal world and makes claims to truthfulness. The science of music believes reliably to be able to prove this claim universally. A great part of musicological publications are marked by that awareness. However there is no public discussion among musicologists whether such writings belong more to theological field than to historico-critical historiography (as a science in the strict sense). In that way our field has not only disappeared from the public sphere that wishes to leave those claims to small elitist circles, but also gets less and less understanding and even becomes mocked by other disciplines. It would suffice to mention here the lawyer Bernhard Weck who, with a view to Beethoven's Opus 112, wrote: 'It is only musicology that could prove that "political ideas of freedom could be expressed through gestures of sound."'

Helmut Loos, studied music education in Bonn (state examination), then musicology, art history and philosophy at the University of Bonn; he obtained a PhD in 1980, and Senior doctorate (Dr. habil.) in 1989. He was Research Fellow at the University of Bonn Department of Musicology from 1981 until 1989. After the political events in 1989 he accepted the position of Director of the Institute of German Music in the Eastern Regions in Bergisch Gladbach (1989–1993). He went on to work as Professor and Department Chair of historical musicology at the Chemnitz University of Technology since April 1993 and at the Leipzig University since October 2001. Appointed Doctor honoris causa at the Lyssenko Conservatory in Lviv on October 22, 2003. Dean of the Department of History, Art history and Oriental studies at the Leipzig University between 2003 and 2005. Honorary member of the *Gesellschaft für deutsche Musikkultur im südöstlichen Europa* (Society of German musical culture in Southeast Europe) in Munich since April 2005. Member of international editing councils for the periodicals *Hudební věda* (Prague), *Lituvos muzikologija* (Vilnius), *Ars & Humanitas* (Ljubljana), *Musicology Today* (Bucurest) and *Studies in Penderecki* (Princeton, New Jersey).

Katarina Tomašević (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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How predictable is music history? *The Time of Art* by Dragutin Gostuški revisited

The aim of this paper is to discuss the relevance of the main historical hypotheses and theoretical views presented in the book *The Time of Art* (1968) by Dragutin Gostuški (1923–1998) dealing with the main topic of the conference. Dragutin Gostuški was one of the leading musicologists, aestheticians and art critics of his time in the former Yugoslavia, while his book *The Time of Art* was evaluated as ‘the most significant endeavour in Yugoslav literature on aesthetics, the best philosophical deliberation on the problems of art’ (Ivan Focht). In spite of the fact that the parts of Gostuški’s work in the field of comparative aesthetics were sporadically recognised internationally, due to the fact that author’s great efforts to publish his major achievement abroad have failed, *The Time of Art* remained well-known only in local intellectual circles, mainly consisting of devoted musicologists, theoreticians and art historians. The general historical frame, list of topics and theoretical presumptions examined in this synthetic, complex study, remain, however, very far from being local. *The Time of Art* is not conceived as an art or music history; speaking in parallel and in comparison about the stylistic changes in arts along their long history – from the Ancient times to the contemporaneity (the late 1960s) – it offers a model of historical interpretation as well. Gostuški’s

interpretation is rooted in three basic hypotheses: 1. on the acceleration of historical processes; 2. on the periodical return of classicism and 3. on the stylistic retardation of music in times of changing aesthetical principles.

Essentially focused on the problems of form and style, the author consequently suggests a specific stylistic periodisation of music history. The dense counterpoint of ideas that the author skilfully steers towards a general synthesis offers numerous answers to the questions of style(s), nationalism in music, relationships between Eastern and Western art concepts, the idea of progress in its relation to the evolution of art; special attention is also paid to the relationship between art music and folk traditions in former periods, and genres of popular music (jazz and rock) in the 20th century, as well as to the close connections between the technology development and changes in arts. Moreover, one of the most provocative ideas, given in the conclusion of the book is that of predictability of the future of arts and music. By examining the relevance of Gostuški's model and conclusions, having, at the same time, in mind the contemporary key concepts and novelties in writing both general and national music histories, I will investigate the questions of predictability of music history / ies.

Katarina Tomašević PhD is Principal Research Fellow and Director of the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade. Author of the book *Serbian Music on the Cross-Roads between East and West? On Dialogue between the Traditional and the Modern in Serbian Music between Two World Wars* (Belgrade 2009), she published numerous articles in Serbia and abroad and served as Editor-in-chief of the international journal *Musicology* (edition of the Institute of Musicology SASA, 2006–2010), as well as the journal *Matica Srpska Journal of Stage Arts and Music* (from 2013).

SESSION A3

Srdan Atanasovski (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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The challenge of soundscape studies: Towards postmusicology

While one could argue that the discipline of musicology was subjected to various challenges in previous decades — most prominently with the rise of the ‘new’, or critical musicology in the 1970s — in this paper I will discuss the latest, and perhaps the most profound challenge that this discipline is experiencing — that is, the challenges of sound and soundscape studies. There are two particular reasons that make this challenge more serious than the others. Firstly, it comes from outside of the narrowly defined and institutionalised purview of musicology. Sound studies are usually not understood as a new subfield of musicology, but as an almost independent, ‘new’ discipline, and this is also reflected in their institutional framing. Methods and research used in soundscape studies are also considered novel, backed by recent developments and the availability of audio and media technology and unfettered by traditional musicological procedures. This destabilizes the position of musicology which was, until recently, the only discipline that produced scholarly knowledge on sound in public and artistic spaces. Secondly, by adopting the environmental (or ecological) paradigm of listening, sound and soundscape studies question the core competence of musicology, that is, to produce the narratives on music history. While musicology draws on written sources to discuss musical compositions, musical practices and historical circumstances in which they appear, soundscape studies insist that no sound or music, nor its social and historical significance, can be studied outside of its authentic sonic environment and an understanding of the practices of listening. Bearing in mind these challenges, I will discuss the recent development in musicology towards writing ‘histories of listening’, or ‘soundscape histories’, that is, the research which, to some extent, tries to merge historical account with the paradigm of sonic ecology. Finally, I will propose a different ‘exit strategy’ which I will name *postmusicology* – thus asking the question about the core competences of a *musicologist* (that is, not of ‘musicology’, and in opposition not only to the general field of humanities, but also to the aforementioned sound studies) and how they can be put in practice outside of what we usually think is the purview of musicology.

Srdan Atanasovski is Research Associate at the Institute of Musicology SASA in Belgrade (where he has worked since 2011) and holds a PhD in musicology (2015, Faculty of Music in Belgrade). In his research he focuses on nationalism, culture

and music in the (former-)Yugoslav space. Atanasovski has also worked on two international research projects: *Figuring out the enemy: Re-imagining Serbian-Albanian relations* (led by the Institute for Philosophy and Social Theory in Belgrade, in cooperation with Prishtina and Tirana) and *City Sonic Ecology: Urban soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern, in cooperation with Ljubljana and Belgrade). Atanasovski has received research scholarships from the Austrian Agency for International Cooperation in Education and Research (OeAD), the Coimbra Group and the University of Graz, as well as the award of the National Office of the President of the Republic for academic achievement and social engagement in 2009. His articles have appeared in *Musicologica Austriaca*, *Musicology*, *Southeastern Europe*, *Studies in Eastern European Cinema*, *Musicological Annual*, etc. Since 2016 he additionally works as a lecturer at SIT Study Abroad Balkans program in Belgrade.

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Critiquing critique: Between evaluative and descriptive approaches

In 2015 Rita Felski published *The Limits of Critique*, a critical review of methods prevalent in literary studies (yet also quite common in musicology). According to her, approaches such as critical theory and poststructuralist deconstruction are based on what – following Ricoeur – she calls ‘hermeneutics of suspicion’ which ‘encourages scholars to impute hidden causes and unconscious motives to the arguments of others’. She argues that these approaches suffer from a ‘methodological asymmetry’ (as paradoxical situations would result if they were applied to themselves) while they also lead to affective inhibition (one cannot engage emotionally with an artwork any more as this would be ‘uncritical’), and – in their default position of ‘againstness’ – paint a continuously negative picture of society overall. According to Felski, among the issues neglected by this type of critique are ‘aesthetic pleasure, increased self-understanding, moral reflection, perceptual reinvigoration, ecstatic self-loss, emotional consolation, or heightened sensation’. In this paper I want to discuss the relevance of Felski’s observations in the area of historical musicology, also taking into account contributions by Rob C. Wegman (who in his article ‘Historical Musicology: Is it still possible?’ traces the problem back to the 1920s and states that ‘historical musicology has come close to critiquing itself out of business’) and Dillon Parmer (whose recent article ‘Musicology, performance, slavery: Intellectual despotism and the politics of musical understanding’ can be read as a critique of many aspects of the ‘performative turn’ in particular, but also of musicology in general). This will lead to a discussion of the dialectics of evaluative versus descriptive research in music

history. Historical musicology has traditionally been of an evaluative nature: Researchers tried and regularly still try to show that and why a certain piece, composer, genre, style etc. has been neglected unfairly and deserves much more attention than it has hitherto received. Critical theory is also evaluative by nature, for example when comparing the products of the culture industry with those by avant-garde artists. However, influenced by both poststructuralist ideas and trends in ethnomusicology / anthropology, particularly the new / critical musicology in turn has often adopted a descriptive attitude that does not claim to evaluate the objects of its research but rather describes their roles as tools or symbols in the power games of society that it attempts to deconstruct. While there is no clear either / or solution I will argue for a new focus on self-critical evaluative approaches.

Wolfgang Marx is Associate Professor in Musicology at University College Dublin where he has taught since 2002. His research interests include the music of György Ligeti, the representation of death in music (with a special focus on requiem compositions) and the theory of musical genres. Among his recent publications are *György Ligeti. Of Foreign Lands and Strange Sounds* (ed. with Louise Duchesneau, Boydell, 2011), *Rethinking Hanslick – Music, Formalism, and Expression* (ed. with Nicole Grimes and Siobhán Donovan, University of Rochester Press, 2013) and *Death, Burial, and the Afterlife. Dublin Death Studies* (ed. with Philip Cottrell, Carysfort Press, 2014). He has also published on requiem settings in the 19th and 20th centuries, including studies of the requiem settings by Dvořák and Stanford, as well as on the sketches of Ligeti's *Nonsense Madrigals* and the influence of cultural traumas on Ligeti's stylistic development. From 2002–2012 he was co-editor of the journal *Frankfurter Zeitschrift für Musikwissenschaft*, from 2004–2012 he was co-editor of the *Journal of the Society for Musicology in Ireland*.

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Music practices and media technology: Knowledge on technology in music history

Society and culture in the 20th century, as well as in our contemporary world, are shaped by the media. As the theoretician of media Brian Winston noted, the emergence of electronic media was a historical turning point, and all consequent changes (such as those dealing with the relation between old and new media, their mutual impacts and other problems) form a continuity subsequent to this first

revolutionary event. This *media turn* inevitably influenced music and various practices of creating/producing and listening to music. Musicologist Thom Holmes states that music as we know it would not exist without technology and that all music today is electronic because of the media of communication through which we receive it. On the other hand, musicologist Paul Sanden observes that we would not think of *live* music without its Other – recorded music. In other words, our very experience and understanding of music are shaped by the emergence of media. Having in mind these observations and statements, but also our individual everyday experiences with media and listening to music available because of different media technologies, it seems crucial to re-examine the history of music in a way that would include knowledge on those different media technologies and various ways in which they shaped our experiences. Thus, knowledge of media studies, studies of technology and the approach of sociologists concerned with social construction of technology could be added to the interdisciplinary musicological research with the purpose of understanding how media technologies both shape and were themselves shaped by the particular musical practices. Ideas of the technologies that are not just determinative for the production and reception of music, but are also influenced by those musical practices, come from the social construction of technology. It seems that this approach, which implies the notion of mutual effects between media, music and users of those media technologies, could serve for musicological knowledge on the important role that media has in everyday aspects of our lives, and thus with music in our lives. The aim of this paper is to examine how this approach could serve in re-examination of music history concerned with the 20th century, but also the future approaches of this discipline when our everyday encounters with music (through media) are in question.

Marija Maglov (1989) is a PhD student at the Department of Musicology, Faculty of Music, Belgrade. During 2014, she was a scholar of the Ministry of Education, Science and Technological Development of the Republic of Serbia. She is collaborator with the Centre for Popular Music Research, Belgrade and secretary of the *AM: Journal of Art and Media Studies*. She took part in several national and international conferences and round tables and published papers in different editions, as well as monograph *The Best of: umetnička muzika u PGP-u* (2016). Her main interests include contemporary and 20th century music practices, music industry and discography and studies of music and media.

SESSION A4

Ivana Medić (Institute of Musicology, Serbian Academy of Sciences and Arts)

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How much money, so much music: Ascent and decline of Serbian symphonic music

Historical accounts of Serbian music in the second half of the 20th century have usually focused on specific composers and their works, in accordance with the ideology of the autonomy of artistic creation. However, in this paper I wish to discuss how market conditions and infrastructure influence music making in a given place and time. My case study focuses on the rapid and immense development of the (previously almost non-existent) Serbian symphonic music in the period between the end of the World War II and the dissolution of socialist Yugoslavia. During these decades, several conditions were fulfilled that enabled symphonic music to flourish: (1) The Music Academy in Belgrade, established only in 1937, whose activities were interrupted during the German occupation, resumed work and saw the first generations of Belgrade-trained composers graduate and begin their professional careers; moreover, their diploma work had to be a symphony, or another large scale work for the symphony orchestra; (2) Several professional, state-funded orchestras were established, or the prewar orchestras expanded to attain the full symphonic proportions; in particular, the Symphony Orchestra of the Radio-Television of Belgrade was tasked with performing new works by Serbian composers and recording them for the archive of Radio Belgrade. The opportunity to have their works performed and recorded was not only presented to established composers, but also to the young, upcoming ones, which served as a great impetus for their creativity. Other orchestras that regularly performed new symphonic works by Serbian and Yugoslav composers were the Belgrade Philharmonics, the Orchestra of the Yugoslav National Army etc. (3) Several state-funded institutions, such as the Association of Serbian Composers and Serbian Academy of Sciences and Arts established music publishing activities and published, among other things, a large number of symphonic scores; (4) Festivals of classical and contemporary music, such as Belgrade Music Festivities (BEMUS) were actively commissioning new symphonic works, to be performed at the annual editions of the festival; (5) Daily newspapers and music journals published analyses and critical reviews of new works, and contributed to the lively discourse on new music. The crucial importance of these conditions was, unfortunately, confirmed with the dissolution of the SFR Yugoslavia, the ensuing civil war and the consequent crumbling of the systemic support for new music. Once the Association of Serbian Composers and Serbian Academy of Sciences and Arts stopped printing symphonic scores, once the Orchestra of Radio Belgrade

stopped recording them, once the festivals stopped commissioning new works, the number of new symphonies rapidly deteriorated. The situation has not improved after the onset of the economic transition, and Serbian symphonic music has remained in the state of decline.

Ivana Medić is Research Associate at the Institute of Musicology SASA. She completed her PhD at the University of Manchester with a thesis *Alfred Schnittke's Symphonies 1–3 in the context of late Soviet music*. Aside from heralding the main project of the Institute of Musicology SASA *Serbian Musical Identities Within Local and Global Frameworks: Traditions, Changes, Challenges* financed by the Ministry of Education and Science of Serbia, she is Head of the international project *Quantum Music* cofinanced by the EU programme *Cultural Europe* and Head of the Belgrade team of the trilateral project *City Sonic Ecology – Urban soundscapes of Bern, Ljubljana and Belgrade*, funded by the Swiss National Science Foundation (SNSF). She is a convener of the BASEES/REEM Study group for Russian and East European Music, and a Visiting Fellow with the Centre for Russian Music, Goldsmiths, University of London. She has published three books and numerous articles and edited three collections of essays. She is also a multi-instrumentalist, specialising in contemporary music. She has recently been appointed Editor-in-chief of *Musicology*, international journal of the Institute of Musicology of the Serbian Academy of Sciences and Arts.

Ewa Schreiber (Adam Mickiewicz University, Poznań)

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The composer as music historian. Contemporary composers' discourse on their predecessors.

The continuity of music history depends in equal measure on current compositional output and on the actual practice of teaching composition and interpreting other people's works. Elliott Carter, instructed by his experience as a music critic, states that discussing examples of other composers' work often helps one to form a better understanding of one's own compositional dilemmas. Naomi Cumming claims that the analysis always tells us something essential about its author; it reveals his 'listening self' and demonstrates how we can perceive a given composition. Edward T. Cone also argues that critical reflection is essential for a composer. Every decision that a composer makes in respect to revising his own works or reworking the compositions of others requires critical selection and the taking of choices with an awareness of the various possible solutions to the problem. Especially in the second half of the twentieth century, when the public

concerts became dominated by the works of the past, the composers aspire to a permanent musical repertoire and to define themselves in relation to the tradition and to each other. The artists are usually searching both for their “patrons” and “rivals” in order to confirm the sense of their individual position in music history. In such way they create specific vision of musical past and present. Unlike the musicologists or critics, they have also the power to influence the future with their own creative output. It would seem that the interpretative and critical role of composers, necessarily orientated towards their own times, still requires due appraisal and investigation. It manifests itself in their compositions and in their reflection, expressed most enduringly in writing. My paper will focus on the role of composers as interpreters of other people’s work and show the extent to which reflection of this kind can enhance our perception of their creative attitude, and even of historical changes. I will examine the selected writings of several contemporary composers, associated with modernist ideas, such as Jonathan Harvey, Elliott Carter, Witold Lutosławski, György Ligeti and Helmut Lachenmann in order to show in what ways they reinterpret the music of their predecessors in terms of their own aesthetic approaches and assimilate it into their own vision of music history. Within the context of composers’ writings, music history becomes less obvious, richer, and its continuity and turning points appear in a new light.

Ewa Schreiber is a musicologist and music critic, Assistant Professor at the Department of Musicology of Adam Mickiewicz University in Poznań (Poland). She graduated in musicology and philosophy at Adam Mickiewicz University in 2005 and defended her PhD in musicology in 2011. Her main scientific interests are: the aesthetics of music (the theory of tropes, such as irony and metaphor, applied to music and musicological discourse) and the musical thought of contemporary composers. She is also interested in the creative output of young generation in Poland. In 2012 she published her book *Muzyka i metafora. Koncepcje kompozytorskie Pierre’a Schaeffera, Raymonda Murraya Schafera i Gérarda Griseya* [*Music and Metaphor. The Compositional Thought of Pierre Schaeffer, Raymond Murray Schafer and Gérard Grisey*] (The National Centre for Culture, Warsaw).

Jernej Weiss (University of Ljubljana and the University of Maribor)
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Towards new concepts in music historiography in Slovenia

Slovenian historiography in the 19th and 20th century has assumed the existence of the ‘Slovenian nation’ as an unchanging community that has been bound by common language, culture and collective conscience. There is no need to stress that

these perceptions of compact social wholes presenting the image of a nation that is internally homogeneous and externally clearly different from others have persistently continued to live on to this very day. Under the influence of the above-mentioned concept of national history, a clear distinction between 'Slovenian' and 'foreign' music, or between 'us' and 'others', is steadily being drawn in recent Slovenian music historiography as well. The key criterion is the assumed 'Sloveneness' demonstrated primarily in a musician's family history and in the actual or presumed use of the 'Slovenian language'. Slovenian music is therefore, without doubt, only a piece of music that is set to a Slovenian text. All others, e.g., instrumental music or music set to Latin texts, are Slovenian only if they are the work of a composer whose surname can be determined as having a Slovenian etymology. All the rest is more or less considered to be foreign. The same applies for institutions that are nationally defined by how intensively they promoted 'Slovenian music' in their activities or included 'Slovenians' in their musical work. The author of the contribution questions the justification and applicability of the above-mentioned concept in music historiography, which strives to be more than a mere positivistic enumeration of historical facts in an arbitrarily limited geographical area. Therefore, the countless concrete cases from past and present remind us repeatedly of the discrepancy between the presented and the real world. They draw our attention to the fact that specifically different and clearly restricted national cultures are living primarily within their national ideologies and fancies, and less in real social environments.

Jernej Weiss studied musicology at the University of Ljubljana, Faculty of Arts, Department of Musicology, and at the Institute of Musicology at the University of Regensburg. From 2005 to 2009 he worked as an Assistant at the Department of Musicology of the Faculty of Arts in Ljubljana, and in 2016 was promoted to Professor of Musicology at the University of Ljubljana and the University of Maribor. He was a visiting lecturer at the universities of Graz, Brno, Cardiff, etc. Since 2011 he is Editor-in-chief of the main, peer-reviewed, Slovenian musicological periodical *Muzikološki zbornik (Musicological Annual)*; he is on the editorial boards of several scientific and specialised periodicals and also participating in various domestic and international scientific projects. His research work deals with issues related to music from the 19th century to the present, focusing particularly, in one way or another, on the Slovenian and Czech cultural environments. He is the author of three scientific monographs. Since 2016 he is head of the international musicology symposium known as the *Slovenian Music Days*.

SESSION B1

Manuel Pedro Ferreira (Universidade Nova, Lisbon)

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Beyond nations: A thematic history

This paper will present the project of a collaborative *Thematic History of Music* that will bring together musicologists from Portugal and Brazil between 2018 and 2022, under the aegis of Lisbon's Centre for Studies in Sociology and Aesthetics of Music (CESEM). Its focus will be music in Portuguese-speaking countries.

The most recent histories of music in Portugal or Brazil are already more than a quarter-century old, and the musicological communities in both countries have sharply evolved since their publication; moreover, connections among academics across the Atlantic and historiographical critical awareness have also intensified, making it plain that our past has been both under- and misrepresented. A new thematic history was thus conceived to go beyond both the nationalistic historical paradigm and the analytical German-bent biases that have permeated narratives on musical practice in southern countries. Its territorial range will be centred in the triangle Iberia—Africa—South America, with additional reference to other continents, encompassing therefore both hemispheres. Artificial divisions between written and non-written, high profile and popular music will be disposed of. Multiple narratives from different thematic points of view will allow us to take into account not only composers and musical works, but also ideas, reception and institutional histories, professional networks, performing practices, etc. It will have online and paper versions and be organized in seven volumes, entitled respectively: *Ideas, Cults, Stages, Spaces, Media, Encounters* and *Maps*.

Manuel Pedro Ferreira had his PhD from Princeton University in 1997 and teaches at the Universidade Nova, Lisbon, where he also chairs, since 2005, the Centre for Studies in Sociology and Aesthetics of Music (CESEM) and directs the early music ensemble *Vozes Alfonsinas*. Author of many papers and books, e. g. *Cantus coronatus* (Kassel, 2005), *Aspectos da Música Medieval* (Lisbon, 2009–2010) and *Revisiting the Music of Medieval France* (Farnham-Burlington, 2012), he is a member of the Academia Europaea and Director-at-large of the International Musicological Society.

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Stepping beyond the borders: Meso-regional history of (Balkan) music

This paper will argue for a meta-national history of music based on the concept of historical meso-region, 'connected by time that crosses the boundaries of state, society, nation and civilization.' (Troebst) It has already been accepted in the historiography of the Balkans. On one hand, the projected history should be related not only to the national mainstream, i.e. to the music of the dominant nation in one country, but also to minorities and their traditions. On the other hand, it certainly has to overcome territorial borders of a state, both in space and time. Territorial borders through history were changing and in the same time dividing and joining different cultures subordinated by various – imperial, regional and national – political and social contexts. Consequently, this concept challenges the idea of historiography determined by three main discourses (nationality, 'composership' and work-concept, as defined by Reinhard Strohm).

De-nationalizing music histories by focusing on musical cultures, considering imperial legacies would be of key importance for all areas which were not perceived as 'center', such as the Balkans. This region, also called Southeast Europe, belongs partly to the Mediterranean, partly to Central Europe, with references to the Habsburg Monarchy, the Ottoman Empire, and La Serenissima. Additionally, via the Ottoman space, these lines are going back to the Middle East, which is very important for the Balkan musical heritage. There are also suggestions to place the Balkans into the context of Middle East, i.e. Anatolia (Vezenkov, Kaser). The liminal characterisation of the region is a result not only of its place on the geopolitical map of Europe, but also of numerous minorities, multi-religious and multi-lingual practices, even the use of two alphabets (Cyrillic and Latin); this area is heterogeneous, hybrid and highly complex. Regional intellectual networks and institutions are, in some cases, much more important than direct contact with the West (Miškova), whose culture is adopted in different ways and to various extents through transcultural appropriation.

Tatjana Marković was Associate Professor at the University of Arts in Belgrade (until October 2015) and an Adjunct Professor at the University of Music and Performing Arts Vienna; she also taught at the departments of musicology at the universities of Graz and Ljubljana. She completed a postdoctoral project *Opera and the idea of self-representation in Southeast Europe* at the University Graz and the Austrian Academy of Sciences (FWF 2010–2014). She is a chief of the IMS Study group *Music and Cultural Studies*, the editor of the critical edition of Joseph Frieber's *Singspiels*, of the open access research journal for theatre, music and arts *TheMA* (Vienna) and a member of the editorial board of *Glasbeno-pedagoški zbornik* (Ljubljana), as well as *Zbornik radova* (Novi Sad). Marković has published on

the 18th-20th-century music (Balkan, Russian, German opera; music historiography, Yugoslavia) from the aspect of nationalism, orientalism and memory studies. Books: *Transfigurations of Serbian Romanticism: Music in the context of cultural studies* (in Serbian, Belgrade, 2005), *Historical and analytical-theoretical coordinates of style in music* (in Serbian, Belgrade, 2009), *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* with Andreas Holzer (Böhlau, 2013). She is the editor of several books and author of numerous papers published internationally.

Rachel Campbell (University of Sydney)

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Anxieties of parochialism: Australian music's entangled histories

Like other British-derived 'settler societies' such as Canada, the USA and New Zealand, Australian settler culture since colonisation has depended on 'entanglements' created by immigration, Empire networks and global media flows. In the 1960s and 1970s, after decolonisation led to the symbolic and pragmatic retreat of the British Empire as a primary organising system in Australian life, nationalism became a major force in institutional culture and its historiography. The dominant historiography of Australian composed music developed in this period and its cultural nationalism and teleological modernist narratives remain in evidence in many subsequent writings on Australian music. This paper examines several instances of this historiography to demonstrate some of its modes of operation and distortions. It asks how to change nationalising historiographical habits of thought, but within a specifically Australian historical context. Whilst the framing of this paper is therefore a national one, it is argued that greater attention to 'entangled histories' within some national contexts continues to be necessary for productive historical revision. This seems especially the case when many of the shaping forces within artistic and academic life remain national, such as media, funding schemes and university governance.

Rachel Campbell is a full-time faculty member of the Musicology Unit at Sydney Conservatorium where her teaching includes classes on the history of 20th and 21st-century music, recent critical approaches, theory and historiography in musicology, Australian classical music and avant-garde music of the sixties. She was awarded her PhD from the University of Sydney in 2015 for a thesis that analysed Peter Sculthorpe's *Irkanda* period music in relation to Australian cultural history, historiography and nationalism. Her other research interests include Australian classical music more broadly, and landscape music.

SESSION B2

Elena Dubinets (Seattle Symphony; University of Washington)
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Cultural affiliation vs. national identification: De-nationalized Russian ingredients in a global context

Until recently the inexorable, inevitable globalization of the world was taken as a given. Recent resurgence of neo-nationalist and populist movements both in Europe and the U.S. has cast doubt on the future, but it seems undeniable that despite the likelihood of future protectionism and nativism the established informational, economic, and cultural connections cannot be undone and will only continue to increase, if at a slightly slower rate, in a more constrained manner. Omni-directionally aimed encounters between peoples, cultures, and knowledge help to decentralize political power and weaken the cultural insularities of nations. As music connects very different spatial, temporal and cultural places, it helps to construct and re-articulate identities in this new transnational world, where the legitimacy and superiority of national elites are weakened and social consensus can develop outside of explicitly nationalist agendas. Composers find themselves amid a complex web of relationships predicated on state policies, the dominant discourse of the times, and encounters with other people within and across cultural and social boundaries. Their positioning within and across cultural and social boundaries will be discussed in this paper as I outline the concept of 'cultural affiliation' with a certain state (i.e. the state of Russia in the case of my research) as opposed to 'national identification' with that state. I consider situations in which composers who do not belong to a titular ethnicity or nationality intentionally try to accommodate the principles of that nation. I demonstrate that European and Asian composers as diverse as Leoš Janáček, Einojuhani Rautavaara, John Tavener, Nguyễn Lân Tuât, Tso Chen Guan and György Kurtág all tried to sound 'Russian' at certain periods of their careers for reasons that included love for Russian culture, fundraising, career-related opportunities, or compliance necessary to remain a Russian citizen. In the absence of prescribed permanent subordination to the state-imposed hierarchy, such relationships with the titular nation become circumstantial and variable. Another similar type of positioning occurs when composers who have emigrated from their native country – i.e. diasporic composers – desire to belong to their native culture even though they are no longer citizens of their original state. Since cultural affiliation does not necessarily overlap with citizenship, place of residency, religious confession or ethnic identity, belonging to a culture rather than to the state can present a useful framework for de-nationalizing music histories of the future.

Elena Dubinets is Vice President of Artistic Planning for the Seattle Symphony and Affiliate Associate Professor at the University of Washington. She serves on the Advisory Boards of University of Washington's School of Music and Slavic Department. Dubinets' interest in cross-cultural exchange has led her to present several music festivals in Russia, Europe, Latin America and the United States. She has published four books and numerous articles, primarily on contemporary Russian and American music. Her last book, *Mozart Does Not Choose a Motherland: On the Music of the Contemporary Russian Emigration*, was published in Moscow's Muzizdat in 2016. Dubinets was a NEH fellow at *America's Russian-speaking Immigrants & Refugees Summer Institute* at Columbia University in New York City in June 2013. In 2002 she was a Stipendiat at the Paul Sacher Stiftung in Basel, Switzerland. Dubinets has given numerous presentations at the meetings of the American Musicological Society, Society for American Music, International Musicological Society and other conferences. Dubinets received MA and PhD degrees from the Moscow State Tchaikovsky Conservatory in Russia and has lived in the United States since 1996.

Astrid Kvalbein

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Peripheral Nordic modernism? Fartein Valen in post-war Britain and the ISCM

The prevalent narrative of Norwegian music of the early 20th century is one of opposition between the 'national(ist)' composers – the dominant majority – and the 'international(ists)'. Fartein Valen (1887–1952) is considered the foremost proponent of the latter, an artist who developed an atonal style much in line with that of Schoenberg – a language that was received with ambivalence, ignorance and scorn in his home country in the 1920s and 1930s. Valen was only recognized abroad following the performance of his *Sonetto di Michelangelo* at the festival of International Society for Contemporary Music (ISCM) in 1947. Yet this alleged international breakthrough seems to have been more modest than Valen's most ardent protagonists have claimed. There are also striking differences between the scant interest in Valen in Germany and the reception in Britain, where his music had a certain vogue in the late 1940s and early 1950s. Here, a diverse network of personal contacts and agents, partly in central organizations, worked to promote Valen's music. Among these were composer Humphrey Searle, who held positions in the BBC, The Times and the ISCM, and renowned pianist Alexander Hellmann, the cultural attaché at the Norwegian Embassy, as well as other Norwegian advocates, including the chairman of the national section of the ISCM, his publisher and others. Personal encounters with works by Valen sparked much of

this engagement. Yet equally decisive was the role of Valen's music in the history of the post war-politics of cultural exchange between Britain and Norway, as the Scandinavian influence on contemporary music was on the rise and the ISCM worked to curb the dominance of modernism as defined from Vienna, Donaueschingen and (eventually) Darmstadt. To what extent did Valen's music, upon liberation from its role as 'the other' in the context of the national Norwegian milieu, represent a welcome, Nordic brew of modernism in Britain, a country that also was preoccupied with 'the national tone' (and subsequently produced its own 'narrative of belatedness' in the context of modernism)? How was the aesthetic universalism that Valen himself advocated conveyed, if at all? This paper proposes to discuss how the study of the reception of Valen's music in Britain – however marginal in the grander narratives of European music – incites broader questions of cross-national inquiry, political contextualization and individual agency in the writing of music history, and issues of aesthetic sensibility with regard to music from the periphery.

Astrid Kvalbein is a postdoctoral research fellow at the Department of Musicology at the University of Oslo, specializing in Norwegian music history of the 20th and 21st century. Her PhD project (2013) was a study of the composer Pauline Hall (1890–1969), whose manifold work in the musical life of Norway was studied in the context of different concepts of modernity. The postdoctoral research is part of a project on the early modernist composer Fartein Valen (1887–1952), focusing on cultural-historical aspects of his life and work. Kvalbein is also a freelance music critic, currently in the daily paper *Aftenposten*, and a singer with a particular interest in contemporary music.

Ivan Moody (CESEM-Universidade Nova, Lisbon)
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The compass revisited: Rewriting histories of music in the South

The history of music in the countries of Southern Europe has, in general, been examined either from the West or from the East. This has had to do with traditional and uninvestigated assumptions of divisions on religious and linguistic grounds, amongst others, and a lack of familiarity with the relevant literatures which itself derives in large part from a lack of familiarity with the relevant languages. Thus, there has been very little comparison of aesthetics in the context of emerging or newly-established nations, and the vital and simultaneous investigation of modernism in those countries, that takes into account both the countries of the Mediterranean and of the Balkans, rather than viewing them as peripheries and

discussing them almost exclusively in relation to a theoretical centre. In a number of recent publications and papers, I have aimed to break down some of these borders precisely by confronting the question of tradition and modernism and by comparing and contrasting the music of the Latin/Roman Catholic South-West with that of the Slavic and Greek/Orthodox East, at the same time endeavouring to discuss this problem in a very broad sense, which I believe to be necessary in establishing the groundwork for future investigation in this area. In this presentation, I intend to discuss this approach and examine the problems inherent in its implementation, given both the need for breadth of historical and geographical vision (i.e., denationalizing music histories) and for the avoidance of a musicology of cliché, born of ideology rather than unbiased curiosity.

Ivan Moody studied music and theology at the Universities of London, Joensuu and York (where he took his PhD). He studied composition with Brian Dennis, Sir John Tavener and William Brooks. His music has been performed and broadcast all over the world, and he has been commissioned and performed by many of the world's most outstanding performers. His largest works to date are *Passion and Resurrection* (1992), the *Akathistos Hymn* (1998) and *Qohelet* (2013). As a musicologist he has lectured and published widely on the music of the Iberian Peninsula, Russia and the Balkans, contemporary sacred music, and music and theology. He has contributed to the *New Grove Dictionary of Music*, *Musik in Geschichte und Gegenwart*, the *New Canterbury Dictionary of Hymnology* and the *Routledge Encyclopaedia of Modernism*, and is the Editor of the *Journal of the International Society for Orthodox Church Music* and Co-Editor of the *Revista Portuguesa de Musicologia*. His book, *Modernism and Orthodox Spirituality in Contemporary Music*, was published in 2014. He is a researcher at CESEM-Universidade Nova, Lisbon, and Chairman of the International Society for Orthodox Church Music.

SESSION B3

Katy Romanou (European University of Cyprus)

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Why leave *organum* out?

The earliest manuscripts preserved exposing the Byzantine system of the *echoi* are Carolingian treatises (9th century) that have been studied in the West mainly for exposing the first ever specimens of counterpoint (*organum*). These treatises—where the Greeks are mentioned as their informants—contain also much of what has been preserved during the centuries up to this day in the practice and theory of the Greek chant (classification of modes into four authentic and four plagal, neumes that denote whole melismatic formulas and varied vocal timbre, intonation formulas that summarise the modes' quality, et al.) These elements, including chanting in parallel fourths, have been described by Western writers as preserved in Greek churches from at least the 16th century up to the 19th, while there exist Greek manuscripts from the 15th century onwards that contain this sort of counterpoint in Byzantine notation, as well as testimonies of it being improvised. Focusing on the presumption that *organum* was also introduced to the West from the East, in this paper I examine the image of the medieval Greek church chant delivered in historiography, observe the conditions and methods that shaped that image, and look for more appropriate methods amidst the new tendencies in musicology, especially its leaning towards ethnomusicology. The argumentation considers the near-exclusiveness of manuscript study in the research of early Christian chant, orally transmitted both in East and West; the anomaly with the dates of manuscripts related to that study (as the earliest preserved manuscripts of Byzantine music theory treatises are from the 11th century, two centuries after the Western treatises influenced by that theory) etc. Last but not least, I observe Greek reactions to the subject, emphasising the politics of the Greek Church.

Katy Romanou, Greek musicologist, researcher of Greek music in the CE. Faculty member of the European University of Cyprus, member of the Board of the Hellenic Musicological Society. Katy Romanou is coordinator of the Greek team of RIPM, and a contributor to *Grove / Oxford Music Online* for Greece and Cyprus, *Die Musik in Geschichte und Gegenwart* (MGG: 1994–2008), *Reader's Guide to Music: History, Theory, Criticism*, (Chicago, 1999). She has published widely in Greek and foreign periodicals and collective editions, collaborating especially with Balkan countries' musicologists. Her books include: *Wandering National Music. Greek Music Periodicals as a Source for Research of the History of Neohellenic Music*, 2 volumes (Athens, 1996); *The Music Library of Corfu's Philharmonic Society* (Athens, 2003); *Greek Music in the Olympic Games and the Olympiads (1858–1896)*, (Athens, 2004);

Greek Art Music in Recent Times (Athens, 2006), (b. in English language): editor and author, *Serbian and Greek Art Music. A Patch to Western Music History* (Bristol, 2009); editor and translator, *Great Theory of Music* by Chrysanthos of Madytos, (New York, 2010); coeditor and author, *Musical Receptions of Greek Antiquity: From the Romantic Era to modernism* (Newcastle upon Tyne, 2016).

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Samuel Pepys, an everyday musician

Seventeenth-century Britain was the scene of a dramatic sociological change in terms of musical performance and listening environments. The restoration of the British monarchy wrought a change in musical tastes and fashions during 1660s, as Charles II had returned to London with a pronounced preference for the continental performance and composition styles he had become familiar with during his period of exile. Contemporary accounts show that by the middle of the decade, courtly society and the London public had embraced the new European musical styles wholeheartedly. Meanwhile, musicians from abroad quickly found the capital to be a fertile ground for practising their art, due in part to the fact that domestic music-making had flourished during the Commonwealth period. This shift in the sociality of music-making, combined with the King's advancement of foreign composers and performers at court established a flourishing and cosmopolitan musical environment within the capital. The London diarist Samuel Pepys is well known for his well-documented appreciation of music, particularly in theatrical environments. However, less attention is paid to his genuine love of domestic music-making, where his musical activities included the singing and composition of madrigals; playing various instruments; and purchasing tutor-books and taking lessons in order to further his own expertise. Notably, the diarist plays and sings socially with numerous professional musicians – something which we might now imagine to have highly been highly unusual, but is noted by Pepys as a commonplace occurrence. Detailed accounts of performances by Pepys's contemporary diarist John Evelyn support the impression of music's changing social status in Restoration London. However, Pepys is remarkable for the detail with which he chronicles his listening experiences and practical music-making in domestic contexts. Examined as a whole, this body of experiences combines to paint a vivid picture of everyday musical activity in Restoration London. This paper examines a developing musical society through careful analysis of passages from the diary, combining both musicological and social historical approaches. As well as examining the changes in domestic musical practice which are evidenced

by the diarists' listening experiences, the developing critical-listening role of the amateur enthusiast is also explored.

Isobel Clarke is a recorder player and music historian, currently completing a PhD in historical performance practice at the Royal College of Music as an RCM scholar, supported by a Douglas & Hilda Simmons award and an AHRC Doctoral award. She previously studied recorder performance at the RCM as the recipient of a Worshipful Company of Musicians scholarship and her doctoral research investigates the instrument's practical use and social and musical status in the seventeenth century. Outside of her doctoral project, Isobel's research has focused on the sociality of listening to music and domestic music-making in Restoration London. She is also active as a performer of both early and contemporary repertoires, although her particular performance interest lies in the chamber music repertoire of the seventeenth and eighteenth centuries. Isobel has presented her research at several international conferences, including the 17th International Conference on Baroque Music in Canterbury (July 2016) and at the 2nd Conference of the AHRC – funded Listening Experience Database at the Royal College of Music (November 2015). Forthcoming publications include an article in the 2017 Galpin society Journal, and reviews in *Early Music Journal* and *Early Music Performer*.

Davinia Caddy (School of Music, University of Auckland)
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Listening (still) in Paris: Making moves in reception history

This paper addresses a music-historical specialism within our discipline, one that is nowadays synonymous with the not-so-New Musicology of decades past. Reception studies, brought forth from a constellation of literary theory, sociology, cultural history and anthropology, remains a busy and burgeoning field: witness the embarrassment of musicological literature on critics, audiences, politics and the press – that is, on people of the past and their historical habits of listening. Within this literature, 19th-century Paris has emerged as a focal point (the extant primary-source material traces the professionalization of music criticism during the period), as has music theatre: seminal studies by Johnson, Pasler, Ellis and Everist recount spectators' perceptions as recorded in print, exposing underlying aesthetic biases, political allegiances and prominent strands of socio-cultural influence. Putting critical pressure on this body of literature, its research practices and goals, this paper proposes a redirection of scholarly attention – a shift from text to act – that affords new historical and interpretive insights into Parisian music listening – both

inside and outside the theatre. Inspired by recent attempts across the so-called cognitive humanities to explode the concept of listening as a cerebral-textual affair, as well as by specifically musicological calls to re-engage with the hoary problematic 'the music itself', this reception-themed project passes from critics in the stalls to performers on stage, words in print to bodies in motion, and discourse analysis to an exploratory kind of 'choreo-musical' hermeneutics. My focus on dancers – specifically, early modern dancer-choreographers active in belle-époque Paris – makes for an excellent workshop on this methodological maneuver, primarily because these performers preached an intimate, sensory response to music. What can we learn about listening, I ask, by looking at these dancers? What can their aural receptivity, soma-sensory experience and physical shape-shifting tell us about the epistemology of the senses, the history of sound and musical aesthetics? Interpreting reconstructed choreographies by Isadora Duncan, Loie Fuller and Vaslav Nijinsky, I explore how modern dancers could stage – literally, embody and enact – models of listening emblematic of early modernism, thus bringing into the theatre the sensory-perceptual dynamics of the city outside. Tracing the emergence on stage of what literary historian Steven Connor has called 'the modern, auditory I', my discussion initiates a perspectival shift in reception studies that not only sheds new light on histories of listening and musical attention, but prompts us to rethink the fundamental decisions we habitually make about how music can carry meaning – in performance as well as in print.

Davinia Caddy received her PhD from the University of Cambridge in 2005 and went on to take up the positions of Junior Research Fellow and Career Development Fellow at the Faculty of Music, University of Oxford. In 2009 she became Senior Lecturer at the School of Music, University of Auckland, where she now teaches and has the role of Deputy Associate Dean, Research, in the Faculty of Creative Arts. Davinia's work, which focuses on music, culture and criticism in late 19th- and early 20th-century Paris (with special emphasis on opera, ballet and modern dance), has appeared in the *Cambridge Opera Journal*, *The Opera Quarterly*, *Journal of the Royal Musical Association* and *19th-Century Music*, and she has written a book, published by Cambridge University Press in 2012, entitled *The Ballets Russes and Beyond: Music and Dance in Belle-Epoque Paris*. Davinia is currently working with Maribeth Clark on an edited volume entitled *Musicology and Dance: Narratives of Embodiment in the Western Canon*, as well as a single-author book project on archival music histories. Davinia also writes for the general public (her first book of this nature, *How to Hear Classical Music*, was published in 2013) and features regularly on Radio New Zealand.

SESSION B4

Charlotte Armstrong (PhD student in the Department of Music at the University of York, UK)

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The forgotten history of operatic disability: Considering representations of physical disability in Franz Schreker's *Die Gezeichneten* and Alexander Zemlinsky's *Der Zwerg*

As disability studies rose to popularity in the late-1980s and 1990s, its key texts provided insight into the scope and tone of the discipline – promoting the idea that disability is, and has long been, a product of the society within which it functions. Since the millennium, disability studies has found increased interdisciplinary popularity, and recent years have seen the emergence of disability studies within the field of musicology. Works such as *Extraordinary Measures* (Strauss, 2011) have offered rich insights into the lives of composers, performers, and listeners with disabilities. Another strand of thought within disability studies traces *representations* of disability in the arts, and there now exists a vast body of literature that examines the existence of diseased, disabled, or 'abnormal' bodies within the literary and visual arts. However, studies on the representations of such bodily forms in music are scarce. Within opera – which of course combines text, dance and drama within a musical framework – diseased and disabled bodies abound. Nevertheless, literature dealing with representations of physical disability in opera is scarce, with most examples citing opera's tubercular heroines (such as *La bohème's* Mimi) or its so-called 'mad women' (such as Donizetti's *Lucia di Lammermoor*). This paper sheds light on the significant absence of discussions of physical disability in opera studies, and showcases the rich historical insights to be found in operatic works that feature physically disabled characters. Using Franz Schreker's *Die Gezeichneten* (1918) and Alexander Zemlinsky's *Der Zwerg* (1921) as case studies, this paper examines the depiction of bodies that failed to meet society's standards of 'normalcy' within the increasingly nihilistic cultural mindset of pre-Fascist Austria and Germany. The way in which the representation of such bodies was approached during this tumultuous era – which placed great emphasis on notions of degeneration and artistic decadence – can be elucidated by the application of contemporary disability studies. Indeed, the representation of disabled bodies within the arts – and specifically within an emotionally expressive art form such as opera – can provide insight into how disabled bodies are/have been perceived, and how value is/has been assigned within a particular culture. This paper demonstrates how widening the scope of musicological enquiry to include the key concepts of disability studies unveils a rich web of discourse that facilitates historical, musicological and cultural insights into Modernist opera's

disabled subjects. By extension, this study provides a platform for the implications of such an approach within the future of music history.

Charlotte Armstrong is a PhD student in the Department of Music at the University of York. Her research takes place at the intersection between opera studies, disability studies, and the history of science and medicine. In her thesis she explores early-20th discourses of disability, disease, and degeneration, and their relationship to the supposed presence of a 'degenerate condition' in Franz Schreker's *Die Gezeichneten* (1918) and Zemlinsky's *Der Zwerg* (1921), with a particular focus on the representation of physical disability in these operas.

Balázs Mikusi (Music Department at the National Széchényi Library, Budapest)

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'Easy to sing for every throat': Toward a revised aesthetics of 18th and 19th century Lieder

Music historians dealing with the German Lied tradition as a rule restrict their discussion to solo songs. I argue that such an approach does not merely ignore about half of the phenomenon it purportedly explores, but indeed essentially misinterprets some of the crucial aesthetic changes that left their mark on the history of the Lied overall. Most importantly, close investigation of the repertory that is usually associated with the birth of the modern Lied in the first half of the 18th century suggests that a great number of these songs were intended for convivial gatherings, and were therefore in all probability sung in chorus rather than by a soloist. Besides, a significant portion of this repertory includes convivial refrains, which also evidently called for the participation of all those present (even if this performance option was rarely made explicit in the printed music). By the mid 1760s some of these choral refrains already called for two or three parts, and with the great vogue of *Rundgesänge* (from the 1780s on) such multipart sections became widely popular (even though those purchasing lied collections of course had the liberty to omit the extra parts if their performance would have exceeded their musical capacities). Recognition of this crucial convivial thread in the early modern Lied repertory does not simply shed new light on the 'rebirth' of German song in the 18th century, but prompts one to reconsider the genre's development after 1800. Whereas the 19th century has traditionally been celebrated as the heyday of German Lied, especially after Schubert's aesthetic 'redefinition' of the soloistic branch of the genre, the Lied in fact also flourished in its choral form, supported by the burgeoning choral movement across Germany and elsewhere. The latter tendency – arguably because of the movement's ever stronger nationalistic

associations – has rarely been given its due by later music historians, even though it could persuasively be interpreted as a continuation of the convivial tradition described above, and can thus be traced back to the 1730s beginnings of the genre. Viewed in this light, Schubert’s much-discussed reform could also be understood as a sign of a larger-scale schism inside the Lied repertory: while the solo Lied ventured to new heights in giving an increasingly individual interpretation of the poem set, the choral song came to further the other, less subjective tradition of the genre, which had for a century focused on expressing the feelings of a group of people.

Balázs Mikusi, a former Fulbright and DAAD grantee, holds a PhD in musicology from Cornell University (Ithaca, New York) and has been Head of the Music Department at the National Library of Hungary since 2009. He has successfully navigated a double career as musicologist and librarian: in 2016 he was elected both President of the Hungarian Musicological Society and Vice-President of the International Association of Music Libraries (IAML). Mikusi’s scholarly interests range from Haydn to Ligeti, i. e. from the 18th to the early 21st centuries. Besides presenting his work at close to 30 international conferences, he has published research articles in *Nineteenth-Century Music*, *Eighteenth Century Music*, *Journal of Musicological Research*, *Ad Parnassum*, *The Musical Times*, *Mozart Jahrbuch*, *Haydn Studien* (among many other journals). The paper he proposes for the Belgrade conference is based on his Cornell dissertation entitled *From Convivial Pastime to Nationalist Propaganda: A History of the Secular Partsong in Germany c1780–c1815*, the book version of which has been accepted for publication by the University of Rochester Press as part of its series ‘Eastman Studies in Music’.

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The mother figure and the ‘national’ art song: The role of Ivanka Milojević in Miloje Milojević’s song opus

This paper explores the songs of Miloje Milojević (1884–1946), the composer of the largest art song opus in Serbian music. It shifts the traditional scholarly focus from men and works and explores this body of repertory through the prism of Milojević’s artistic partnership with his wife, soprano Ivanka Milojević (1881–1975), the first professional concert singer in Serbia. Evidence shows Ivanka Milojević was the starting point for many aspects of this music. She shaped Milojević’s engagement with the folk tradition and modelled his original output. In the era of pre-technological means of dissemination, it was her performance that was the key to its success as both high art and ‘national’ repertory representing the

newly created Yugoslav identity. Ivanka Milojević's career was limited to concert stage. She favoured chamber concerts and lecture-recitals led by her husband, her exclusive accompanist. That engendered Ivanka Milojević's perceived image of a song bird, championed in the 19th-century cult of domestic music making. While evidence challenges her seemingly subordinate role in the couple's partnership, this image shaped Milojević's penchant for mother-figures and lullabies, dominant in his folk-related opus. This can be summarized in *Molitva Majke Jugovića* [The Prayer of The Jugović Mother], identified here as a metaphor of Milojević's vision of a 'synthetic' Yugoslav identity. In this highly stylized appropriation of Kosovo myth he resolved the myriad of conflicts arising between different ethnicities, religions and languages and the emerging Yugoslav idea. He reconciled rural and urban, national and cosmopolitan, epic tradition and lyrical poetry to create a new high art repertory. Understanding Ivanka Milojević's place in Milojević's opus provides us with a gendered reading of its 'nationalist' narrative. Milojević's choice of a poetry is unmistakably one of a song bird: The Jugović Mother is one of the most famous female characters in Serbian epic poetry and the highest ideal of family values. As a wife and mother, appearing on the stage with her husband, Ivanka Milojević was the ideal embodiment of these values. The chamber performance settings, in contrast to opera, further safeguarded the notions of appropriate femininity and the elitist, anti-commercial aims. Furthermore, Ivanka Milojević's restrained stage manner and nuanced vocal performance shaped the song's recitative vocal line. This points not just to the gendered character of the nationalist projects, but also identifies one shaped by performance. Milojević's songs exemplify the means by which an idealized female harmonised, through concertising, the mosaic of conflicts arising in creating both national and musical identity in Yugoslavia.

Verica Grmuša studied singing at the Faculty of Music in Belgrade and medicine at the Medical School of the University of Belgrade, qualifying as a doctor in 2001. The same year she won a scholarship for postgraduate studies in vocal performance at Royal Academy of Music in London, graduating with distinction the following year. Verica now combines her performing interests and academic studies at Goldsmiths, University of London, where she has recently submitted her PhD dissertation. Her research on Serbian art song deals with performers and performances of songs composed by Petar Konjović and Miloje Milojević, focusing on the composers' collaboration with two sopranos who premiered the bulk of this repertory: Maja Strozzi-Pečić and Ivanka Milojević. Verica has presented papers dealing with issues of identity, performance, gender and stardom at conferences organised by Goldsmiths, University College London and the London School of Economics, the UK Performance Studies Network, the Institute of Musicology of the Serbian Academy of Sciences and Arts and the Study Group for Russian and East European Music of the British Association for Slavonic and East European Studies (REEM-BASEES), recently published in journal *Musicology*.

SESSION C1

Panel: **Baltic music historiographies revisited**

In Lithuania and Latvia, the canon of national music historiography formed in the 1960s–1980s. Due to political and historical contexts, Baltic music history writing highlighted the heterogeneity of historiographical paradigms as reflected in the expressions of the official discourse (syntheses of national music history) and individual historic narratives (treatises, dissertations, academic publications, commentaries to source publications). An analysis of the fundamental ideas behind the musicologists' concepts of the Soviet time leads to the conclusion that they have perceived the national music tradition as a modernisation project and have expanded the possibility to define the 'national spirit' through music. This relates to a paradoxical position of national music histories within general historiography, which might be primarily associated with the widespread habit to treat them solely within the context of nationalistic ideology. In post-Soviet times, music history writings from this point of view – advance of national music – were subject to significant and, at the same time, paradoxical transformations, while the actual music criticism (especially in Lithuania) had altogether renounced discussions on nationalism as an old-fashioned devalued category. The canon had inspired productive critical reinterpretations during the past decades. Present revisions could stimulate the formation of more dialectical and fruitful insights into the fairly mythologised pantheon of Baltic music and its histories through use of new theoretical approaches. This panel is dedicated to a re-assessment of Baltic music history writing and includes three papers, providing different perspectives on denationalising and renewal of national music historiography.

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Aleatoric historiography, or history as a choice

As I was working on a rather common subject, the correspondence between Lithuanian musicians at the time of the Soviet occupation, the epistemological questions re-emerged with all their present 21st century relevance. After Carl Dahlhaus's form of historiography constituting the counterpoint and the logical complement of social history and music theory, after 'the problem-musicology', and after the diversification of the discipline into multiple (feminist, Marxist, post-structuralist, etc.) musicologies, musicological research has evolved for many years in a multiple and pluralistic context. Methodological or ideological choices no longer have the same importance as in the past century, but the question of

narrative unity is still relevant. How do we connect everyday history with global history, or individual identity with cultural identity?

In this sense, the main problem here lies in the *link*, and the *nature* of this link. Nietzsche had already proposed a 'critical' view of history, which would not just deal with the simple statement of small facts ('antiquarian history'), nor with the glorification of great facts ('monumental history'), but would impose a present day perspective, and privilege the facts compatible with this point of view. The historian's critical gaze inevitably values subjectivity, personal experience and limits, which can also be analysed as a reflection of an era or context. For Carolyn Abbate, 'it is no longer possible to claim to be able to envisage European scholarly music within an empty space that would annihilate both the culture of its creators and the culture of the people who speak of it'. I will discuss the idea of 'aleatoric' research, based on the concept of 'microspherology', or the theory of small interior spaces (Gaston Bachelard & Peter Sloterdijk). As in the principle of aleatoric music, aleatoric research is based on the choices of 'subjective fields', on the various possibilities of bridges between the 'small facts' and the 'great facts' of history, to arrive at an individualized narrative unity, problematized from within the analysable subject.

Vita Gruodytė is a researcher at the Lithuanian Academy of Music and Theatre. She holds a PhD in musicology from the Lithuanian Academy of Music and Theatre, with a doctoral thesis entitled *The Phenomena of Space in the Music of the 20th Century*. She regularly contributes to the cultural magazine *Kultūros Barai* (Vilnius). She is a member of the Lithuanian Composers' Union. Her research focuses on cultural and political influences in contemporary music, and in particular, on the emergence of a national identity in Lithuanian music. She is currently preparing a co-authored monograph devoted to international musical exchange and the Lithuanian musicians' correspondence of the period of 1945 to 1990 (supported by the Lithuanian Science Council).

Jānis Kudiņš (Jāzeps Vītols Latvian Academy of Music, Riga)
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Riga's 'Tango King' Oscar Strok: Someone's legend and its reflection in the Latvian musical culture today

Oscar Strok (also *Strock*, 1893, Daugavpils – 1975, Riga) was a legendary personality in Riga and in Latvian musical culture before and after World War II. Strok was born in a Jewish family in Dinaburg / Dvinsk city of the former tsarist Russia Vitebsk province (nowadays Daugavpils, Latvia). From 1904 until 1922

Strok lived in Russia, St Petersburg, and then returned to live in the Republic of Latvia. Before World War II Strok became an active musician (pianist, composer) and music publisher in Riga, which historically always represented the interaction of different nations and cultural traditions. In the 1930s Strok became one of the internationally best-known popular music composers (one of Strok's most popular tango-songs of all times was the *Dark Eyes*). After the World War II, when Latvia was occupied by the former Soviet Union, Strok's music was officially banned. He continued to work informally as a musician and composer, and only in the beginning of the 1970s the ban on his music was partially lifted.

Nowadays Oscar Strok often called as Riga's 'Tango King'. Strok's creative activities in Latvia and other countries, the popularity of his music and the legend (myth) formation after the musician's death is the issue which nowadays is open to very intensive reflections and research. In this presentation, my focus will be on the identification of Oscar Strok as 'Riga's Tango King' in Latvian culture nowadays. On the one hand, over the past thirty years, in the public space a story has evolved about Strok as the so-called Russian tango composer of the past. On the other hand, Strok's creative activities flourished in the 20th century in Riga, whose history reflects different cultural communities and the coexistence of their traditions. How does Strok's cosmopolitan retro popular music style and aesthetics fit in the single-nation musical culture system and what kinds of challenges need to be overcome? I hope that the analysis of these issues will provoke a fruitful exchange of views on the aspects of diverse interaction (both locally and internationally significant) in the music history research.

Jānis Kudiņš is Professor at the Jāzeps Vītols Latvian Academy of Music, Head of the Department of Musicology, an international expert of the Latvian Council of Science, and a participant in several scientific research projects. He obtained his in 2008 (his doctoral work was entitled *The tendency of Neoromanticism in the stylistic development of Latvian symphonic music in the last third of the 20th century*). His major interests in musicology are linked with several issues: Latvian and Baltic music history in the 20th century, problems of music aesthetics (concepts of modernism and post-modernism), the notion of musical style and European popular music history. He published two monographs about Latvian contemporary music and several articles on Latvian music history and style. Jānis Kudiņš participates in various international seminars and conferences in many European countries.

Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre, Vilnius)
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Exoticism and self-exoticization in an imperial context

Recent scholarly discussion on global music histories leads to the rethinking of national and regional music cultures in the intercontinental contexts. In the current global world the interaction between cultures penetrates into musical practices and discourses, radically affecting the sociocultural imagination and altering the established shapes of cultural territories. Yet the history of music demonstrates that the dynamics of cultural encounters and segregations has always been a key factor in the formation of individual and collective identities and in the understanding of other cultures. Within this interpretative context, the paper will focus on cultural imagination and representation of distant Other in Soviet Lithuanian music since early 1960s. With the onset of the modernisation of national music, the distant countries and their cultural traditions occupied a special place in the Lithuanian musical culture. The interest in exoticism coincided with cultural processes linked to rethinking of national identity in music. However, the cultural imagination of distant continents and the appropriation of African or Asian traditional music in Lithuanian musical compositions represent a complex issue to be easily identified with representation of exoticism. Examining relationship between musical and political processes, the author will discuss the application of postcolonial theory to understanding of cross-cultural fusion in Lithuanian music of Soviet time and its post-Soviet transformation.

Rūta Stanevičiūtė is Professor at the Lithuanian Academy of Music and Theatre. Her current field of interest are modernism and nationalism in 20th–21th-century music, philosophical and cultural issues in the analysis of contemporary music, and the studies of music reception. She has conducted research at the universities of Warsaw, Cambridge, King's College London, Berlin University of Arts and other institutions. She is the author of the book *Modernumo lygtys. Tarpautinė šiuolaikinės muzikos draugija ir muzikinio modernizmo sklaida Lietuvoje* (*The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania*, 2015). She also edited and co-edited tenth collections of articles on twentieth- and twenty-first-century musical culture and history of music reception. Active as initiator and coordinator of scientific exchange and networking on both national and international level. In 2005–2010, she conducted as a chair of the Musicological section at the Lithuanian Composers' Union and in 2003–2008, as a chair of the Lithuanian section of the International Society for Contemporary Music.

SESSION C2

Panel: **Institutionalisation of musical life: Four viewpoints from the long 19th century**

This panel discusses the institutionalisation of music at the turn of the 20th century. This was a time when German hegemony prevailed in the field of high-art music, and the burgeoning music industry was taking control of the dissemination of popular music. Musical life in Finland was formed as an outcome of direct German cultural impact, as well as an outcome of cultural translation by Finnish musical agents of German and other foreign cultural ideals. Simultaneously, a transformation was occurring in the musical life of the urban working class in England, as an entertainment industry replaced community music making. The panel probes theoretically the potential of New Institutionalism for the scholarship of music history. New Institutionalism sets great emphasis on institutions, social interaction and ideologies as bedrocks of historical change. This theory also gives tools to avoid the pitfalls of teleological determinism and methodological nationalism, which have too often been hallmarks of efforts to write national music histories. Our panel focuses on two core topics: the musical industries and creative practices, and concert programming trends. These topics will be introduced via four presentations.

Derek B. Scott (University of Leeds)

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Case 1: Music hall: Regulations and behaviour in a British cultural institution

New Institutionalism in the sociological analysis of organizations strives not only to reveal the way human beings are under obligations to comply with rules and regulations, but also the way an institution encourages actions that appear to be voluntary, self-governing, or taken for granted. The music hall in late 19th-century Britain offers an example of a cultural institution in which legal measures, in-house regulations, and unscripted codes of behaviour all come into play. At times, the performers or audience were under coercion to act in a certain way, but at other times constraints on behaviour were more indirect, because the music hall created common understanding of what was acceptable or respectable. There is, however, a further complication to consider: sometimes insider notions of what is normative or appropriate come into conflict with outsider concerns about music-hall behaviour. These various pressures are examined in the context of rowdiness, drunkenness, obscenity, prostitution, and aggressive nationalism.

Derek B. Scott, PhD, is Professor of Critical Musicology at the University of Leeds. His research field is music, cultural history, and ideology, and his books include *Sounds of the Metropolis* (2008) and *Musical Style and Social Meaning* (2010). He was the General Editor of Ashgate's Popular and Folk Music Series for fifteen years, overseeing the publication of more than 100 books between 2000 and 2015.

Olli Heikkinen (Sibelius Academy of the University of the Arts, Helsinki)

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Case 2: From musical art to Art Music

Like in other western countries, in Finland 'art music' became institutionalised as an independent genre gradually over the course of the 19th century. What this means in practice, is that music, 'musical art', gained the status of Art Music with newly created – that is, in the Finnish context – institutions dedicated to its well-being: the symphony orchestra, music education and newspaper criticism. This process was, however, anything but straightforward and autonomous. The distinctions drawn between Art Music on the one hand, and folk music as well as popular music on the other, became crucially important. My presentation tackles the complex and many-sided panorama of musical genres in the music life of 19th-century Finland. The material discussed includes press material from historical newspapers and music magazines.

Olli Heikkinen, PhD, works as a researcher at the Sibelius Academy. He is currently working on the domestication of musical institutions in Finland. His previous research interests included sound recording aesthetics, musical genres, the birth of 'Finnish' musical language, folk song collecting, the history of brass bands in Finland, and Jean Sibelius's music.

Vesa Kurkela (Sibelius Academy of the University of the Arts, Helsinki)

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Case 3: Concert institution and competition between musical genres: The case of the Helsinki Philharmonic Orchestra

The Helsinki Philharmonic Orchestra was founded in 1882. In the same year, a permanent light music scene with variety shows was established in the city, and during the following two decades there was a severe competition of middle-class

audiences between the Helsinki Philharmonic Orchestra popular concerts and variety shows in Helsinki music restaurants. Simultaneously, there was a high pressure from music authorities to educate concert audiences and to enhance the concert repertoires towards a more sophisticated, symphonic and national direction. The paper discusses how nationalistic, educational and commercial aims and agendas were manifest in the popular concert repertoires of the Helsinki Philharmonic Orchestra.

Vesa Kurkela, PhD is Professor of Music History at the Sibelius Academy, Helsinki. He has written extensively on various topics of music history in Finland and elsewhere, including: popular music, music publishing, nationalism and transnationalism, folk music and ideology, concert institution and orchestral repertoires, radio music, and recording industry.

Saijaleena Rantanen (Sibelius Academy of the University of the Arts, Helsinki)

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Case 4: Song festivals as musical mediators in Finland

Song festivals formed the biggest manifestation of the national movement in Finland at the turn of the 20th century. The main objectives of the organisers were to increase the national spirit and educate festival audiences musically. Music became an effective tool to infuse the minds of the common people with different ideological goals. Influences to both festivals and music repertoire came from German speaking areas. This presentation explores how the musical repertoire of the festivals was structured and how was it used in Finland. My presentation examines the era ranging from the first song festival in 1884 until 1910, when the labor movement was divided into their own group and began to organize their own festivals

Saijaleena Rantanen works as a postdoctoral research fellow at the Sibelius Academy of the University of the Arts Helsinki. She is a music historian, and her research interests are in social, political and cultural history of music. In addition to the emergence of song festivals in Finland, her current research project examines the music culture of Finnish emigrants in the USA and Canada from the 1890s to the 1930s.

SESSION C3

Claudiu Oancea (New Europe College, Bucharest)

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De-nationalizing the popular: Popular music in 1980s socialist Romania

The proposed paper aims at construing popular music genres in socialist Romania during the 1980s, in an attempt to go beyond the national framework of analysis, while paying attention to the numerous transnational cultural networks, formed either officially or within the realms of the black market. In terms of popular music, the 1980s socialist Romania represented an all-encompassing mixture of genres: a rejuvenated and, most of the times, artificially reconstructed folk culture that was addressed to both the new urban class and to the so-called 'working peasantry' and coexisted with a postindustrial popular culture made up of traditional light music, pop music, as well as various subgenres of rock and jazz music. Almost every existing genre was made to fit the official cultural paradigm: from choirs praising the economic achievements of the single Party and folk singers dedicating songs to the national past, to hard rock bands supporting the fight for peace and disarmament. Traditional religious and secular festivals were joined by numerous newly emerged recurring artistic manifestations, organized at a political level; thus, the last decade of communist Romania was marked by the 'National Festival of Socialist Culture and Education *Song to Romania*' which had started out as a unifying cultural competition for professionals and amateurs alike, only to become instrumental to Nicolae Ceaușescu's personality cult during the 1980s. Alternative youth culture ranged from the increasingly politicized 'Cenaclul Flacăra', led by the official poet Adrian Păunescu, to officially sanctioned rock bands that managed to eschew official propaganda lyrics, while delving into classic Romanian poetry and mythology, thus earning the admiration of the college educated elitist youth. The 1980 also saw the emergence of a lowbrow type of popular music, the so-called oriental music, or proto-manele, a genre never represented in the official culture, which nevertheless enjoyed tremendous popular appeal and nurtured an entire black market. While the 1980s in socialist Romania are commonly regarded as a period of economic crisis, political dictatorship, and cultural autarchy based on the resurgence of nationalism, a historical inquiry of popular music during the aforementioned period can nuance one's understanding of the cultural landscape during late socialism. Furthermore, it can redefine not only the entangled relations between ideology, state, cultural policies, alternative and official culture, but also the way cultural centers and peripheries are constructed beyond the national framework of analysis.

Claudiu Oancea is currently a Postdoctoral Fellow at New Europe College in Bucharest, Romania. He holds a PhD in History and Civilization from the

European University Institute in Florence, Italy (2015). He earned an MA in History from Central European University in Budapest, Hungary (2007) and a BA in History/Philology from the University of Bucharest (2006). He was a visiting student at UC Berkeley (2011) and University of Pittsburgh (2011–2012). His research interests center on the Cold War and post-communist periods, state socialism, nationalism, memory studies, oral history, popular culture, as well as official and alternative culture. His region of specialization is Eastern Europe, with a particular focus on Romania. His PhD dissertation, entitled 'Mass Culture Forged on the Party's Assembly Line: Political Festivals in Socialist Romania, 1948–1989', has paid attention to the structure and functions of officially sanctioned culture festivals in socialist Romania, construing the role played by such performative manifestations in the larger political, financial, and cultural framework of the socialist Romanian state from 1948 until 1989.

Juliana M. Pistorius (PhD candidate at the University of Oxford)

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South Africa's Eoan Group and the writing of history 'from below'

The post-colonial turn in musicology has enabled the proliferation of voices from the margins of European thought. Yet, musicological discourse still organises itself around unified narratives of conquest, domination, resistance, and complicity. Here, individual histories of displacement and self-preservation are subsumed into national narratives determined by the monumentalising conventions of Western teleology. The result is the continued historical neglect of those who fall outside the purview of precisely these conventions. In South African music history, the Eoan Opera Group strikingly exemplifies such institutional amnesia. Comprised entirely of so-called 'coloured' members, Eoan performed elaborate Italian opera productions to segregated audiences in the 1950s and 1960s under the auspices of the apartheid state. Accused by fellow community members of collaboration with the white oppressor, the group faced widespread political boycotts from organisations and individuals arrayed against apartheid. Following the disbanding of the group and the eventual demise of apartheid, the story of the Eoan Group has virtually disappeared from public memory. In a country preoccupied with addressing the horrors and erasures of racial supremacy, the compromises and contradictions of ordinary existence have been obscured by grand narratives of struggle and domination. Thus, ambiguous histories of individual endeavour—performed by the Eoan Group as a tale of musical aspiration and achievement—have slipped from sanctioned memory. Taking as a starting point the recently discovered Eoan Group archive, this paper proposes new ways in which to engage with the ambivalence of post-colonial music history. It echoes Ciraj Rassool's (2010)

call for history 'from below' by advocating a return to the archive to engage with the material residue of those moments which fall outside the monumentalized events of 'grand history'. It also interrogates the role of orality in the recovery of politicized musical history by engaging with *Eoan: Our Story* (2013), an assemblage of personal recollections by former Eoan Group members. Treating the performance of memory as a repository of history itself, the paper argues for an understanding of non-Western music history not as that-which-can-be-known, but as that-which-can-be-remembered. It echoes Jacques Derrida's (2002) theorisation of the physical archive as a tool for remembering *and* forgetting, and calls for a parallel reading of the archive of memory as recounting history both through its sounding memories, and through the silences of that which has been forgotten. In this interaction between material and oral archives, a newly politicised and resistant history arises from the hush of everyday struggle.

Juliana M. Pistorius is reading for a doctorate in musicology at the University of Oxford. Her research engages with the politics of Western Art Music performance in the non-West, with a particular focus on opera.

Sonja Zdravkova Djeparoska (Faculty of Music, University 'Ss. Cyril and Methodius', Skopje)

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Music and its shifting interpretations: The case of Macedonia

The everyday situation in any society is undoubtedly projected on the actualisation of a certain type / genre of music. Various socially active groups — ruling parties, non-governmental-organisations, civil society etc. at some point use different tools to achieve their goals. There are numerous examples where music is used in the context of building social, political and ideological matrices, sending a specific message or building new meanings through music. Using material that was directly accessible, I will analyse developments which have been current during the past year in the Macedonian society. Namely, the year 2016 saw the mass protests named 'Colorful Revolution', which were organized in response to certain decisions of the Macedonian political leadership. These protests have caused counter-protests in which groups of citizens defended the decisions of the ruling government. Without going into any political analysis, my specific research interest is focused on the uses particular musical genres or opuses within each of the aforementioned groups separately. The use of musical forms and performances as tools of activism of both groups revealed how music can reflect attitudes and social standing. It also demonstrated quite different choices in achieving and supporting

ideas of both groups. Music became a powerful medium in a very turbulent period and it was part of a strategy to accomplish certain social purposes. The uses of different types of music (domestic / foreign, popular / folk) is reflected in the ways of identification with a performing model. In such moments music, performance, dance, sphere that are part of the cultural offer, but not a key element in defining an attitude, suddenly acquire new meanings and interpretations, totally different from their usual ones. Finally it is important to see how music is recontextualized as a new form of communication and identification.

Sonja Zdravkova Djeparoska is Associate Professor at the Faculty of Music at University 'Ss. Cyril and Methodius' in Skopje. She graduated and gained her MA degree in ballet pedagogy and choreography at the Academy of Theatre Arts (GITIS), Moscow, Russia (1992). She obtained MA and PhD degrees in teatrology at the Faculty of Drama in Skopje. She participates in many international scientific conferences and projects that promote Macedonian culture. She wrote several books: *Character Dances* (Magnat, 1998), *Discourses of dance art* (Jugoreklam, 2001), *Ballet dramaturgy* (FDA, 2003), *History and theory of the art of dance* (MI-AN, 2006) and *Aspects of performative kinesthetic* (Jugoreklam 2011). She has worked on the *Mian's general and Macedonian Encyclopedia* (MI-AN, 2006) and the encyclopedia *Music, opera, ballet* (MI-AN, 2009). She has participated in the projects *Macedonian theatre in the context of the Balkan theatre sphere* (Theatre Institute FDU, 2003–2006), *Nomad Dance Academy* (a network of Balkan institutions 2008–2010), *Macedonian-Croatian relations* (FDA, Skopje and Faculty of Philosophy in Zagreb, Croatia, 2010–2012). She has been a member of the national committee for ICTM and ITI since 2012. As contributor to the project CD-ROM *Theatre in Macedonia* (FDA, 2003) she is a recipient of the collective award 'Goce Delchev'.

SESSION C4

Valia Christopoulou (Music High School of Pallini, Athens)

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A national perspective and international threads to postmodernism in the 5th Hellenic Week of Contemporary Music

The 5th Hellenic Week of Contemporary Music was held in 1976 in Athens. The reception of the avant-garde works that were at the center of the Hellenic Weeks's agenda changed dramatically, from a polemic and/or enthusiastic attitude in the previous Weeks to a more peaceful and critical attitude. This significant change was attributed to national-political and ideological reasons. However, seen in the broader European context, this change may have also indicated the transition from modernism to postmodernism. I aim to explore how two different perspectives may affect the construction of the meaning of those musical events and places the emphasis on the 'de-nationalised' perspective which foregrounds a more direct connection from periphery to the charismatic centers. On the one hand, from a national perspective, the aforementioned change is linked to the Junta that was established in Greece in 1967 and abolished in 1974 (Leotsakos 1976). For example, during the 4th Week, both the works commissioned from Greek composers and their reception were direct or indirect protests against the dictatorial regime (Tsangkarakis 2013). On the other hand, the effort of the Greek 'progressive' musical community to converse on equal terms with the international avant-garde has led firstly, to an appropriation of postmodern techniques in musical works and secondly, to a peaceful acceptance and coexistence of several trends. This attitude is made apparent in the reactions of the audience in the 5th Week. Subsequently, the 5th Week may be considered under the light of general changes in Greece and in Europe (Romanou 1976, Christopoulou 2009, Samson 2013). In this context, I will attempt a twofold presentation which focuses both on specific musical works and the attitude of the musical community, including the composers, interpreters, audience and critics.

Valia Christopoulou holds a PhD in Musicology (University of Athens, 2009). She graduated from the Department of French Language and Literature and the Department of Music Studies of the University of Athens and also received a piano diploma and a harmony degree from the National Conservatory of Athens, and a counterpoint degree from the Athenaeum Conservatory. She has been the curator of an exhibition on Yorgos Sicilianos in the Benaki Museum (2007). She is the author of the Catalogue of Works of Yorgos Sicilianos (Athens: Panas Music, 2011) and also contributed the article on Sicilianos to the *Grove Music Online*. She teaches piano and runs the group of experimental music at the Pallini Music High School.

Helena Tyrväinen (University of Helsinki)

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'... that France is not insensitive to the new birth of Finland': Association Française d'Expansion et d'Échanges Artistiques as an advocate of French music in post-World-War I Finland

World War I brought about a breakdown of great empires in favour of small nation-states and the expiration of many previous political associations. In my paper I will investigate how, and with what consequences, the ties emerged that connected the musical cultures of such small nation-states on the new international scene. My case in point is independent Finland, born in 1917 as a result of the Russian Bolshevik Revolution. Her new position was influenced by the expiry of the role of its former imperial and cultural capital St. Petersburg, the defeat of Germany, which had intervened in the Finnish war of independence, and the failure of the Franco-Russian diplomatic and military alliance. The Association Française d'Expansion et d'Échanges Artistiques (AFEEA) was founded in Paris in 1922 in the nationalist climate of ideas following World War I under the auspices of the French ministries of Foreign Affairs and of Public Education. Its purpose was to extend France's artistic influence in the world.

Using as my example the cooperation between AFEEA's director Robert Brussel, a music critic of *Le Figaro*, and Wentzel Hagelstam, the first cultural attaché of independent Finland to France, I ask to what extent Finnish musical life might thereby have become a playground of French chauvinism. I will show that the French-Finnish liaison of the 1920s was built to a great extent on prewar identities and political convictions. Owing to AFEEA's support via Hagelstam, Finnish performances of the celebrated French operas *Carmen* (1926–1936) and *Samson et Dalila* (1924) became possible and gained influence in the country at a moment when the Finnish Opera was about to go bankrupt. On the other hand, economic considerations limited the possibilities of inviting French musicians (such as Mme Croiza, Alfred Cortot and Rhené-Baton) to perform in Finland: extensive tours taking in several countries were necessary for that purpose, but the pre-war Helsinki–St. Petersburg–Moscow route was no longer available. Brussel's tireless activity in favour of Finnish musical life hardly speaks of chauvinist motives.

Documentation concerning Finland supports Bernard Piniau's claim (1999) that nationalist aspirations triumphed in the 1930s together with the organisational reform of the AFEEA renamed the Association Française d'Action Artistique. The declining economic situation was a prime reason for such a development. This interpretation corresponds with the overall evolution of the French-Finnish political relations at a moment when the German tie with Finland was deepening.

Helena Tyrväinen studied musicology at Columbia University (undergraduate studies), École Pratique des Hautes Études, Paris (F. Lesure), and the University of Helsinki (PhD directors Alfonso Padilla and Jim Samson, *Towards the Kalevala Suite: Suite: Identity, Eclecticism and French Trace in the Music of Uuno Klami*, diss. in Finnish, Finnish Musicological Society, 2013). A researcher and Musicology teacher at the University of Helsinki, she specialises in transcultural questions, Finnish-French and Franco-Nordic music relations, the role of cultural capitals, and the music of music of the Finnish composer Uuno Klami (1900–1961), on which subjects she has published research articles in Finnish, French and English. She has received grants from from several Finnish foundations, been a Board member of the Finnish Musicological Musicological Society, organised conferences in Helsinki, St Petersburg (with Jeanna Kniazeva at the Russian Institute of Art History) and Paris ('France dans la musique musique nordique – Relations musicales franco-nordiques 1900–1939', 1999; with Antonin Servière, Veijo Murtomäki and Jean-Pierre Bartoli, Jean Sibelius: Modalité, Modalité, langage, esthétique, 2007), presented papers in Australia, Europe (IMS 2002, 2002, 2007, 2012), Northern Africa, Russia and the USA and edited scientific anthologies. In 1994–1998 she participated in the NOS-H-financed Nordic research project 'France in Nordic Music 1900–1939'. Before her musicological career she studied piano at the Helsinki Sibelius Academy and was director and piano teacher at the Centre of Helsinki Music School, which she founded.

Biljana Milanović (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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In search of revisionist historiography through multiperspectivity in research: The case of musical culture in Belgrade at the beginning of the 20th century

The title of my paper raises many questions related to the deconstruction of the so-called peripheries of music and their nationalistic agendas, a complex set of issues that I will probe on the example of Belgrade, the capital of Serbian state at the beginning of the 20th century. Bearing in mind that constructions of the centre and the periphery denote neither monolithic nor mutually opposing categories, as well as the fact that both terms could denote a wide range of places, I will stress the Serbian case, allowing for a comparison with the experiences of other, to a greater or lesser extent, related musical contexts at the fringe of Europe. My starting point is a debatable but still common opinion with regard to the practices of the periphery, viewed as delayed processes in relation to the leading musical centres of

Europe. This very notion of delay has limited research value as it merely suggests an anachronism according to which the periphery lives in some other time, even when it is concurrent with the regions that were regarded as central. Thus, it further reinforces the stereotypes of a 'narrower' Europe, confirming its superiority rather than indicating the very nature of the subject of the study. Being inherited by the luring narratives of modernity, this notion is placed at the core of local musicology, which is still dominated by author-and-work centred approach in constructing national music tradition. By taking a critical stands, my aim is to stress the importance of multiple perspectives in exploring of the given musical culture, where nationalism is the one of mutually intersecting and competing agendas in institutional, educational and commercial realms that manifested through different musical practices. In underlying some important issues of the time (the dominance of choral culture, establishing the musical elite, a separation between high and popular cultures and so on) I will rely on the intersection of musicology and history (both political and social, including *Alltagsgeschichte*) in order to mark some possibilities of the (New) Cultural History of Music.

Biljana Milanović, musicologist, completed her PhD at the Department of History of the Faculty of Philosophy, University of Belgrade. She is Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts. Her research interests include nationalism and modernism in music, studies of musical peripheries, music and politics, music and cultural diplomacy, and other topics on music that she seeks to integrate into critical studies of culture and history. She is dedicated to investigation of various problems of the 19th- and 20th-century music practices in Serbia in regional and European frames, including a special focus on the so-called marginal fields such as choral music, military music, historical forms of popular music etc. She has published over than 70 texts in scholarly journals and in edited books in Serbian, English, French, German and Greek. In recent years she has contributed to the book *A Patch to Western Music History. Serbian and Greek Art Music* (Bristol – Chicago, 2009), prepared the edition of the score *The First Yugoslav Symphony – at Lipar* by Milenko Paunović (Novi Sad, 2009), edited the collective monograph *Stevan Stojanović Mokranjac (1856–1914). The Belgrade Choral Society Foreign Concert Tours* (Belgrade, 2014) and prepared the archive sound recordings collection *Imaginary Museum of Mokranjac's Works* (Belgrade, 2014). She has been a member of the editorial board of the journal *Muzikologija* since its foundation, and Vice President of the Serbian Musicological Society since 2012.

SATURDAY, 30 SEPTEMBER

SESSION A5

Panel: **Music history: Educational challenges for the future**

Our panel presentation focuses on two historically different and specific aspects of the relationship between academic musical education as a system (nowadays and in the past) and music history as a broad cultural discourse.

We, almost 'in unison,' recognize one clear axis defined by the three nodal points: society—educational system—understanding (construction) of music history. Dealing with different historical periods and focusing on different problems we address some of the following questions: Why is the role of teaching so important when it comes to the music history? What types of legacies are important in teaching Western or national music history, or when coming to conclusions important for the music history? How are the educational processes essential for the history of music shaped and integrated in the teaching practice? In different periods of the Serbian cultural history, the system of general and musical education had different impacts on the music history—various concepts of 'music history'—and diverse types of activities that have shaped the musical life of Serbian public cultural space.

By placing historically different educational models of teaching (and constructing) music history, this panel discusses their permanently changeable challenges and comments upon their importance for the future.

Marija Masnikosa (Faculty of Music, University of Arts, Belgrade)

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The challenge of teaching national music history at the beginning of the 21st century

The present practice of teaching music history for the students of musicology in Serbia consists of general music history courses and the courses on national / local music history. One may notice that the relationship between them permanently changes, reflecting a dynamic historical processes within our society in transition towards the European Union. What actually is 'national history of music'? Is it a permanent category of music history, reflecting the relationship between the imperial culture and its periferies, or is it just a historically limited label, denoting local musical heritage of particular European countries? While preparing this

abstract I have seen just a few articles (in English) consider this, very specific problem of teaching local music histories nowadays within the fluid society (Baumann) of the present global world. This paper will discuss the relationship between teaching local / national courses of music history and courses of general music history, raising the main question: could we think of the end of national music histories in the process of European (cultural) integration? Or, in other words: could we say that the European Union pre-existed in the cultural space of high-modernist, late-modernist and postmodernist music encompassing all European countries, regardless of whether they became official members of European Union or not?

Marija Masnikosa, PhD, musicologist, Associate Professor at the Department of Musicology of the Faculty of Music, and at the Department of Interdisciplinary Master and Doctoral Studies at the University of Arts in Belgrade. Within the Department of Musicology, she teaches renaissance music, the history of Serbian music between world wars, Serbian postmodern music (for graduate students), as well as musical semiotics, musical minimalism and postminimalism (for PhD students). Her main research areas are: minimalism and postminimalism, postmodernism, interwar Serbian music. Marija Masnikosa has published studies and reviews in professional journals and thematic conference proceedings of international significance, as well as two books: *Musical Minimalism – the American Paradigm and Differentia Specifica in Achievements by a Group of Belgrade Composers* (Belgrade, Clio, 1998.) and *Orpheus in repetitive society – postminimalism in Serbian music for strings at the end of the twentieth century* (Belgrade, Faculty of Music, 2010.) Marija Masnikosa has been a member of the *Society for Music and Minimalism* since its inception in September 2007; she serves as President of the Governing Board of the Serbian Musicological Society.

Marina Marković ((Faculty of Music, University of Arts, Belgrade)
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The history of education as a source of music history: The Kyiv-Mohyla Academy and Serbian education in the 18th century – challenges of implicit reasoning

Many sources from the history of educational institutions are relevant to music history, and Serbian music history is no exception in that respect. The history of Serbian music in the 18th century is closely linked to the history of education of the Serbs in that century, given that records of the foundation and development of the school system have a series of implications important for the study of Serbian

music history. Namely, the fact that the primary role model in the process of establishing Serbian school system in the 18th century was the educational model then applied in the pedagogical institutions in the south-western parts of the Russian Empire – among which the renowned Kyiv-Mohyla Academy occupied a key position – not only leads to the assumption that teaching music in accordance with the system of this educational institution was part of the curricula of the first Serbian schools, but also suggests the possibility that music activity was more diversified, with a potentially wider historical and culturological significance. By means of a comparative analysis of the relevant indirect sources directly or indirectly connected with southern Russian territories, a specific reconstruction of a significant segment of Serbian music history – that which includes the problem area of incidental music among the Serbs in the 18th century – was carried out as part of the investigations conducted so far into the 18th-century Serbian music. The aim of this paper, however, is to define which music achievements from this region could have been accepted by the Serbs in the 18th century. My contribution will be based on an analysis of the curricula of relevant Ukrainian school centres in the 18th century – in which music education held a prominent position – and the body of information about the content of extracurricular activities pursued in these educational institutions. We know that these, in turn, involved a considerable degree of varied music engagement. This will be used as the base for the broader – implicitly conceived – idea about the characteristics of the musical life of Serbs in the 18th century. It is in that context that the issues of implicit reasoning, relevant to the future of research into music history, will be problematised.

Marina Marković, musicologist, MA, teaching assistant at the Department of Musicology, Faculty of Music, University of Arts, Belgrade, PhD candidate at the same institution. Her main research interests include Serbian and Russian Orthodox Church music, as well as interdisciplinary music studies. She is currently working on her PhD thesis 'Serbian chant in the context of Russo-Serbian cultural relations' (advised by Prof. Ivana Perković). Marina Marković has published studies and reviews in professional journals and thematic conference proceedings of international significance. She is the author of the book *Hymns of Srbljak in Monophonic Anthologies of Serbian Chant* (2006, Belgrade: Signature). Marina Marković was involved in the research project *Endangered Archives. Voiceless Choirs. Serbian Musical Collections from Zemun in the 19th and Early 20th Centuries*, realized by the British Library (London), Historical Archive of Belgrade and Faculty of Music, University of Arts in Belgrade. Nowadays, she is involved in the scientific project *Serbian Music Identities in World's Cultural Context* of the Department of Musicology, concerning preparing, verifying and data processing activities, relating to scientific researches included in the project. She has been a member of the Serbian Musicological Society since 2008.

SESSION A6

Martina Bratić (PhD candidate at the Institute of Musicology, Karl-Franzens University in Graz)

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'Where is your rupture?' Or, how to think about the historical outline of feminist musicology?

This presentation puts in its focus the question of the historiography of feminist musicology or, better said – the trajectory that feminist musicology has taken since emerging fully in the 1980s until nowadays, producing a vast body of knowledge, but also performing a specific political gesture. Understanding feminist musicology as an undeniable field in the *grand* historical and historiographical outline of musicology, it becomes open to precisely such an examination of its framework as an academic discipline. Anchoring it within such a constellation, it becomes evident that the initial objective of feminist musicology considerably transformed, putting forward the methodology as such, rather than the object it discusses or proclaims to discuss. As Kimberly Reitsma brings forward the notion of the *post-McClary* future, saying: 'Musicologists of future generations may continue to develop various feminist ideologies within their musical studies.' Indeed, words such as *ideologies, models, methodologies, tools* or *politics* even – resurface over and again when discussing feminist thought in any discipline really. Such 'ruptures' in the desideratum of this specific discipline create the historical rundown of feminist musicology as an academic field inasmuch as complex if not perplexing, where the question of its future creates an even more far fetching denouement. This presentation will try to come to grips with the issues outlined above, discussing how the historical share of feminist musicology and its current (prevailing) tendencies relate to each other and, in that sense, what the (possible) future holds.

Martina Bratić holds a MA Degree in musicology and history of art (Music Academy in Zagreb, Faculty of Humanities and Social Sciences in Zagreb, Central European University in Budapest). She worked as an associate musicologist at The Division for the History of Croatian Music at the Croatian Academy of Sciences and Arts in Zagreb, and is now a teaching assistant and a PhD candidate at the Institute of Musicology, at the Karl-Franzens University in Graz. From 2012 to 2015 she worked as a chief curator at Inkubator Gallery in Zagreb, and has finished a one-year training program in Women's Studies at the Centre for Women's Studies in Zagreb (2011–2012), where she also gave lectures on feminist musicology (2014). Her area of interest is related to topics and subareas of New musicology, namely to feminist musicology and music and subjectivity; furthermore, her research field

includes contemporary art and theory, with a focus on artistic activism, feminist art, gender and cultural studies. She publishes music and art critiques and reviews, and is the author of the anniversary monograph *Zagreb Soloists: 60 Years*. She is a regular member of the Croatian Musicological Society and Croatian Society of Art Historians.

Daniel Nagy (PhD candidate, Loránd Eötvös University, Budapest)
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Cult as a device of cultural memory in music history

In recent years, the study of cult became an important research field in literary studies. Many scholars examined how and why did the appreciation of certain authors take the forms of quasi-religious worshipping. However in my opinion the most important feature of these literary cults is definitely their contribution to the authors' relatively stable position in cultural memory. One may even assume that the main goal of cults is to anchor a given author or text in a central position in the collective memory of a certain group of people. In other words, cults could be considered as mnemotechnical devices of culture, designed to prevent cultural forgetting or loss of information. Cults and the cultic forms of respect have a huge influence on the cultural identity of almost all human communities even in our globalized 21st century culture. As a result they make a crucial impact on our narratives of the histories of all possible art forms including not only literature, but music as well. The 'importance' of certain composers or compositions in any given narrative of music history (let it be a national tradition or a kind of unified story of 'Western' music) is often a concept came into existence due to some kind of a cult. Therefore if we want to study music history and historiography from new perspectives, we may reflect upon the role of cults in the cultural memory in different musical traditions and upon the way they affect our presuppositions in the construction of narratives of music history. In my paper I try to make some reflections of this kind by analysing cult as a semiotic modelling system and a cultural mnemotechnical device, and demonstrating how it works in the field of Western music.

Daniel Nagy studied history at the University of Pécs, and later graduated as a musicologist at the Liszt Ferenc Music Academy in Budapest in 2011. After earning an MA degree of semiotics at the Loránd Eötvös University in 2013, he became a PhD student of comparative literature at the same institution; his dissertation deals with the handling of time by Wagner and its possible influences on 20th century narrative literature. Previously he worked as a research fellow in several projects of

the Liszt Museum and Research Center and the Musicological Institute of the Hungarian Academy of Sciences in Budapest. He has participated in a number of international conferences about music semiotics and intermedial narratology.

Nemanja Sovtić (Academy of Arts, University of Novi Sad)

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The historical consciousness of free improvisation

Despite connecting and intersecting with different music scenes, performing practices and genres, free improvisation is not an eclectic musical phenomenon. The practice of free improvisation has been developed from the second half of the 1960s by the implementation of influences coming from *free jazz* and contemporary classical music. This evolution is covered by few theoretical approaches, (post)aesthetic debates and historiographical fragments, which do not question the terminological specification of the concept. Namely, free improvisation is not *free* at all. One of the most important driving forces of free improvisation is the Adorno-like 'canon of the forbidden', a kind of historical consciousness. It is clear to those skilled improvising musicians what they need to give up in order to achieve the sound image according to the expectations. That means that in free improvisation, conventions and aesthetic intentions achieve a dialectical relation with the realisation that giving in to conventions and aesthetic intentions led this music to routine and repetition, i.e. to its fall from the *free* domain. In this paper, I will propose a closer definition of the immanent historical consciousness of free improvisation as a potential contribution to the future historiographical covering of this elusive musical phenomenon.

Nemanja Sovtić is a musicologist, trombonist and composer from Novi Sad. He obtained his PhD in Musicology from the Faculty of Music in Belgrade. Since 2011, he is has worked as teaching assistant at the Department of Musicology and Ethnomusicology at the Academy of Arts of the University of Novi Sad. He is the author of a collection of studies, articles and essay *Muzikologija kao čitalački refleks*. [Musicology as a Reader's Reflex]. He has published articles and reviews in professional journals in the country and abroad. As a performer, he is active in the fields of classical, jazz, rock, klezmer and improvised music.

SESSION A7

Amine Beyhom (Centre de Recherches sur les Musiques Arabes et Apparentées)

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Distorted chronology, disoriented geography: When theory and ideology impose themselves on the history of musics

In the 18th-20th centuries, Western historians of music faced a dilemma resulting from the brutal contact of Western expansionist countries with multifarious musics of other cultures. In their wish to include all the musics of the world in an evolutionist (Darwinian/Spencerian) scheme, these scholars always had as their background the supremacy of the Western ditonic (for 'two whole tones in a just fourth') scale over other scales. While linking this theory of the scale with mythical – and distorted – roots in Ancient Greece, the problem that arose was dual: How to raise an evolutionary scheme from Antiquity to the European nations when the scale remained supposedly unchanged until the end of the common-practice period? And how to explain the scales of musics from cultures which were direct heirs to the Ancient Greeks (Byzantine, Late Persian, and Arabian cultures) and include them in this scheme? This impossible task was the main reason for the distorted chronologies and geographies of the histories of music in these centuries, a situation which will not evolve as long as the axioms of musicology are not corrected. Additionally, the role of the music of the Balkans (Greece included) in this world history may be enlightened by these Orientalist views, due to the changing status of the region (from 'Orient' to 'Occident') in Western thought.

The presentation draws on the research of the author on Hellenism as an analytical tool for Occidentism in musicology (to be found mainly in the dossier for NEMO-Online No. 5 – see A. Beyhom: "*Dossier: Hellenism as an Analytical tool for Occidentism (in musicology)*").

Amine Beyhom is redactor in chief of NEMO-Online (<http://nemo-online.org/>) and director of the CERMAA (Centre de Recherches sur les Musiques Arabes et Apparentées), a research center affiliated to the FOREDOFICO foundation in Lebanon. He holds a PhD (2003) in music and musicology as well as an *Habilitation à diriger les recherches* (2010) from the université Paris-Sorbonne in France. He is the author of two books (2010; 2015 – see also <http://foredofico.org/CERMAA/publications/publications-on-the-site/publications-amine-beyhom>), the first concerning Arabian theories and music praxis from the 8th to 13th centuries, and the second on Byzantine chant history, theory and praxis. He has taught musicology and ethnomusicology at universities in Lebanon and animated seminars in France and Tunisia.

Katalin Kim-Szacsvai (Department for Hungarian Music History, Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, Budapest)

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Ideas of Cultural Transfer in Hungarian Musical Historiography

Initiated during the 19th century, Hungarian musical historiography served the nation building in a multi-ethnic country. From the 1920s – following the loss of the majority of country's territory – the nation-centred histories of Hungarian music delivered evidence supporting the nation's inherence, thus competing with similarly nationalistic music histories of the successor states. The situation has not changed significantly until recent times: the writing of rivalling national music histories is carried out nowadays as well, although in many cases it already bears the positive influence of the collaboration between researchers of the neighbouring states.

The paper will offer a brief overview of the most important comprehensive works dealing with the music history of Hungary, then it will survey the ideas connected to the 18th- and 19th-century cultural transfer in the Hungarian musical historiography. The central role of Vienna in the cultural transfer processes is clearly acknowledged. However, the mainly one-sided image resulting in this way can be nuanced by taking a closer look. The Viennese orientation, of course, was omnipresent. Musicians, musical instruments, and sheet music were continuously acquired from the *Kaiserstadt* by every musical centre of historical Hungary. But the Viennese orientation imposed perhaps too much in our musical historiography was by far not so exclusive. Vienna was an important cultural model, but especially from the 1740s onward the repertoire for vocal-instrumental ensembles was provided in addition to the Viennese authors, and somewhat overshadowing them, by the local composers of minor Austrian and South German centres. By the second half of the 18th century, a diverse repertoire has emerged involving many actors. Even if this repertoire was basically acquired from Vienna, its cultural models and sources were already located outside of the capital.

A closer look at this source material, taking into account the activity of local musicians, will reveal instead of a repertoire previously characterized uniformly by the rather mechanic application of the Viennese cultural influence a diverse material of figural music with a less automatically prevailing Viennese cultural influence. This repertoire depended actually much more on the individual decisions of the contemporary actors – their knowledge, cultural background, personal ambitions, energy level, liability, and the personal everyday life practices, overcoming central regulations, or the positive and negative circumstances – than we previously considered when the characters of the same story were viewed in the shadow of the major trends.

Katalin Kim-Szacsvai is a Senior Research Fellow and Head of Department for Hungarian Music History at the Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences. Her research focuses on the vocal-instrumental (figural) music repertoire of the 18th-century Hungary, and includes the study of the surviving music archives, contemporary musical texts as well as inventories of music and musical instruments.

Another research project of hers is the study of Ferenc Erkel's compositional method and the activity of Erkel's workshop. Results acquired during the first half of this ongoing project were most completely formulated in her PhD thesis, finished in 2012, 'Erkel Workshop: Collaboration in the Stage Plays of Ferenc Erkel (1840–1857)'. She published the critical edition of two of Erkel's operas: *Bátori Mária* (2002, together with Miklós Dolinszky), and *Hunyadi László* (2006). Currently she works on the critical edition of *Erzsébet* and *Dózsa György*. Since 2012 she has undertaken the supervision of BA, MA, and PhD theses, prepared by musicology students of the Liszt Academy of Music, on 18th- and 19th-century Hungarian music history. It was also by then that she expanded her own area of research in the direction of the institutions of Hungarian musical theatre, its repertoire and creators.

Valentina Sandu-Dediu (National Music University of Bucharest)
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Historically informed performance: On taking refuge in the past and the myth of authenticity

Since the 1970s, ensembles, conductors and soloists have built a reputation on their efforts to render the music of the past as faithfully as possible, with the help of thorough archive research and the study of iconography, documents, treatises and period instruments, as well as bravely assumed imagination exercises. The starting point was the reconstitution of Renaissance and especially baroque musics in this spirit, but later investigations expanded as close to the present as Johannes Brahms. The first attempts were to configure a 'sound' typical of instruments used at the respective time and, moreover, a performance style different from the usual.

If one were to try to define the situation of historical performance nowadays, the only possible comment would be that the field has become more professional and has been opening up to more freedom of expression and imagination, but after all everything depends on each and every interpreter's talent, intelligence and taste. The mere fact that a musician conforms to period music performance principles neither ensures the quality of his/her artistic act, nor does it enhance his/her power of persuasion.

The place of historically informed performance in musical life has gone beyond a mere niche zone. It has a stable, enthusiastic audience and has offered impulses to redefine and reconsider theories on musical performance in general. If we have already gotten accustomed to the sonorities characteristic of an ensemble of baroque instruments, for instance, as well as with an interpretative manner that tries to reproduce the practices of the time when the respective music was written, we are continuing to reflect on (at least) two fundamental problems: seeking refuge in the past and the claim to authenticity.

Valentina Sandu-Dediu graduated from the Faculty of musicology at the National Music University of Bucharest in 1990 and obtained her PhD in 1995. She has taught at the same institution since 1993 (as Professor of musicology and stylistics). She wrote over 30 studies, 300 articles, and 10 books (among which *Rumänische Musik nach 1944*, Saarbrücken: Pfau Verlag, 2006; *Alegeri, atitudini, afecte. Despre stil și retorică în muzică [Choices, Attitudes, Affects. Style and Rhetoric in Music]*, Bucharest: Ed. Didactică și Pedagogică, 2010/2013); *Octave paralele*, Bucharest: Humanitas, 2014. She has authored various programme series for Radio Romania. She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/Neos with Dan Dediu, and in Boston/Albany with Ray Jackendoff).

Valentina Sandu-Dediu was a fellow of *Wissenschaftskolleg zu Berlin*. At present she is Rector of *New Europe College*, Institute for Advanced Study, Bucharest. She received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

SESSION A8

Vesna Bajić Stojiljković (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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Folk Dance Choreography as a representative of music history in Serbia

Folk Dance Choreography (FDC) as a unique phenomenon of artistic expression consists of dance and music as its primary structural elements. Understanding historical processes in the development of FDC in a particular place and time raises an important question about the history of folk music used for the purposes of stage presentation. Considering the fact that in many countries FDC is connected with the preservation and reconstruction of elements from traditional village settings, as a bearer of national music histories, many historical data (documents, video and audio recordings) from the 1950s onwards testify about the continuous intertwining of different music elements that arise from shared cultural substrata.

In the case of Serbia, FDC has a significant role in music historiography as well. As the act of performing and creation, it started building its history from 1930s in the urban environment of 'old' Belgrade with the first creations of Maga Magazinović. She was a proponent of modern dance genres and used folk melodies for some of her choreographies. After World War II, with the establishment of many cultural-artistic societies (KUDs) in Belgrade and other towns in Serbia, as well as the professional folk dance ensemble 'Kolo' in Belgrade, the attitude towards folk music in FDC changed. In terms of its usage, performing and orchestration, the crucial role was given to the music that was promoted on Radio Belgrade. Nowadays, the music in FDC shows many differences in comparison to previous decades. In this paper I will discuss the historical development of folk music in FDC in the specified period, according to available data, with the reference to music analysis of particular, well-known FDC which were created by different authors during the period of almost seventy years. I will also discuss the significant role that FDC has had in creating present music historiography that arose in the modern cultural environment.

Vesna Bajić Stojiljković is an ethnomusicologist, ethnochoreologist, musician, dance teacher and choreographer. She holds a PhD from the Faculty of Music, University of Arts in Belgrade. Vesna is the founder and artistic director of the Academic cultural-artistic society *Kolo* in Koper; Professor of choreology at the Academy of Dance in Ljubljana; collaborator with the Institute of art dance in Belgrade; Associate of the Public Fund for Cultural Activities of the Republic of Slovenia for evaluation of performances of folk dance and music groups of minorities. Since June 2017 she has been a junior research assistant at the Institute

of Musicology, Serbian Academy of Sciences and Arts in Belgrade. She has worked as a leader of educational projects, organizer of cultural events and concerts on Serbian and Balkan folk dance and music. She is a member of the International Council for Traditional Music (ICTM), their Study group on ethnochoreology and Study group on music and dance in Southeastern Europe, and the International Council of Kinetography Laban (ICKL). Her research focuses on structural and formal dance-music analysis and historical aspects of Folk Dance Choreography in Serbia.

Otilia Constantiniu

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The gypsy musician in Romanian music historiography: The ethnic element in defining national music

Music that has been associated, for stylistic or other reasons, with a specific nationality was named national music. For a long time it was assumed that the national in music must include, in its definition, only musical elements. Following this logic, folk tunes were needed to define national music that tirelessly related to the Western musical cannon. Yet those folk music elements that were instrumental in shaping national identities were provided by multiple ethnic sources, including the Jews and the gypsies.

Regarding the aspect of multiple ethnicities involved in the construction of the national music, I wish to emphasise the ideological character of Romanian music historiography by analysing how it deals with the representation of the gypsies. The image of the gypsy musician was intensely debated in Romanian music history, especially when discussing their role in defining national specificity in music. Therefore, I intend to critically approach Romanian musical historiography and analyse the profile of an ethnic minority, as of the gipsy musician, in the context of a defined, selective, inclusive and exclusive process as the construction of the national identity is. My interest in this subject is not only to emphasise the nationalism in the Romanian music historiography but also to draw attention to the case of Romanian gypsy musicians, less known in the recent European musicology than the Hungarian gypsy musicians.

Otilia Constantiniu holds both Music and History diplomas and maintains a solid research activity. Her interest domains are: cultural history, music and ideology, music nationalism, music in the totalitarian regime, cultural politics. After graduating in conducting at 'Gheorghe Dima' Music Academy in Cluj-Napoca, her interest shifted more firmly towards music theory and history. Her recent work has

focused on cultural and social history, especially on the relationship between music and nationalism. She earned a PhD in History at 'Babeş-Bolyai' University in Cluj-Napoca, with her dissertation entitled 'Romanian Art Music: Its Role in Building the National Identity of the Romanians from Transylvania and Banat (1870-1940)'. She benefited from scholarships such as Erasmus at the *Lemmensinstituut* in Leuven, Belgium (2010–2011) and the Romanian Academy in Bucharest (2014–2015). Her recent publications include: 'Creating Romanian national music style – a problem of musical or national identity?' in *Studia Universitatis Babeş-Bolyai. Musica*, Cluj-Napoca, 2/2016; 'Musical geography of the Romanian modern nation in Transylvania' in *Debates on Globalisation. Approaching National Identity through Intercultural Dialogue* (2015); „Romanian folk music collections as a form of knowledge and national legitimacy in Transylvania in the early 20th century” in *Buch – Wissen – Identität. Kulturwissenschaftliche Studien* (2014).

SESSION B5

Nuppu Koivisto (PhD candidate, University of Helsinki)

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New data, new methodologies? Sources on European ladies' orchestras, 1870–1918

In this presentation, I shall address the multi-faceted problem of finding and analyzing historical data on European ladies' orchestras in Finnish cities during the late 19th and early 20th centuries. Since these bands played in hotels and restaurants and often enjoyed a questionable reputation, first-hand sources on their activities remain fragmentary. Although the matter at hand has been previously discussed by such scholars as Margaret Myers and Dorothea Kaufmann some twenty years ago, the recent upsurge in digitized sources available and, consequently, the new methodological questions that this material raises merit careful attention. How to handle this data in a socio-historically meaningful way in the case of ladies' orchestras? What conclusions can be reliably drawn from these kinds of sources?

I shall begin my presentation by offering a closer look on different types of material available for researchers interested in the topic of ladies' orchestras. Special attention will be paid to international tour routes and concert programmes, which have remained in obscurity until the present day. Secondly, I will turn to the question of using this often statistical and quantitative data as a way to find new angles for a transnational as well as translocal history of music. Finally, as these kinds of sources easily lack the personal flavor of letters and memoirs, I shall ask, how can a historian maintain a position sensitive to the issue of gender in this case, and how to let the voice of the musicians themselves be heard.

The analysis will be conducted in the context of traditional feminist music history as represented for example in the work of Marcia J. Citron and Susan McClary. My key argument is that the new materials and methods presented would, in the case of ladies' orchestras, benefit greatly from a broad combination of approaches derived from the fields of gender history and new cultural history. Thus, this manifold point of view could offer interesting and socio-historically sensitive perspectives both for other historians of the 19th-century popular music – which has, until recently, been confined to the margins of music history – and for gender historians working with quantitative evidence. Furthermore, this point of view might offer future music historians new tools in dealing with the central historiographical questions of music, gender and social class.

Nuppu Koivisto is currently working on her PhD thesis in music history at the University of Helsinki. In her thesis "'Sweet maidens" or "bringers of moral corruption"? Womens' orchestras in Finland, 1870–1918', she focuses on the social

and cultural position of itinerant ladies' orchestras in Finland during the 19th and 20th centuries. Koivisto studied European history, aesthetics and literature at the University of Helsinki (2008–2014) as well as French history at the Université Paris IV – La Sorbonne (2011–2012). From 2013 until 2015, Koivisto worked as a research assistant on the project *Rethinking Finnish Music History*, funded by the Academy of Finland and led by professor Vesa Kurkela (Sibelius Academy). In addition, Koivisto has been entrusted with the position of the secretary of the Finnish Musicological Society (2015–2016) as well as that of a board member of the art journal *Mustekala* (2015–). She has also won the award for the most distinguished master's thesis of the academic year 2013–2014 of the department of history at her *alma mater*. In April 2015, Koivisto was granted the four-year Matti Klinge scholarship for doctoral studies in the field of European history.

Mark E. Perry (Oklahoma State University)

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Catalan nationalism re-examined

My paper serves as a case study that examines the musical activities of working-class Catalans, employing theories developed from *Alltagsgeschichte* in an attempt to restore their agency, seeking to counter historical implications that these working-class singers passively experienced Catalan nationalism. The choral movement that took place at the turn of the 20th century forged cohesiveness amongst its participants, galvanized the national aspirations of both singers and audiences, and served as a vehicle to transmit nation-building ideologies. For many everyday Catalans, singing in choirs functioned as an essential expression of nationalism. The 19th-century French Orphéonic movement initially served as the model, via the efforts of Josep Anselm Clavé, of the Catalan choral movement, which ultimately culminated with the establishment of the eminent choir *Orfeó Català*, led by Lluís Millet and Amadeu Vives, in 1891. Previously in France, Bocquillon Wilhem established a choral society in 1833, which gradually developed into the widespread and well-received national institution *L'Orphéon*, which officials of Second-Empire France recognized for its political benefits. Targeting industrial workers in Second-Empire France, the *Orphéon* movement strove to improve the conditions of the working class—making art music accessible and serving as a symbol of democracy.

The Catalan choral director Clavé, a central figure in the Catalan choral movement, was a fiery political figure that spent two years in prison for his participation in the 1843 Barcelona uprising. Shortly after leaving prison in 1845, he established the choir *La Aurora*, with its membership consisting of industrial workers and artisans. In part, Clavé attempted to provide the working class an alternative to drinking at

bars, as well as striving to have the choir serve his egalitarian aspirations. In 1850, he formed the choral society La Fraternitat, and in 1857 renamed the ensemble Euterpe, which led to the creation of 85 other choral associations throughout Catalonia. The repertoire of the renowned Orfeó Català, established by Millet and Vives, consisted of Renaissance polyphonic music and traditional Catalan music, as well as the repertoire from the canons of Western art music. The foundation of a national music, with traditional Catalan songs serving as its basis, remained as a primary activity of the institution. The Orfeó Català also held competitions for the collection of traditional Catalan melodies and their harmonization, as well as the creation of new compositions—secular and sacred music, with the character of older, traditional Catalan music.

Mark E. Perry serves as Assistant Professor of Ethnomusicology and Historical Musicology at Oklahoma State University. He holds a PhD in music from the University of Kansas, and his dissertation explores Catalan nationalism in relation to the early works of Roberto Gerhard. His scholarly interests include the music of Spain and Latin America, the composers Roberto Gerhard, Lejaren Hiller, and John Cage, as well as minimalism in music and electronic dance music. Active as a scholar, he has presented papers at national and international conferences such as the Society for Ethnomusicology, American Musicological Society, International Council for Traditional Music, and Society for American Music. He has been invited to present his research at the Universiteit van Amsterdam, Universidad de Alcalá (Alcalá de Henares, Spain), University of Huddersfield (United Kingdom), Arnold Schönberg Center (Vienna, Austria), and Centro Studi Opera Omnia Luigi Boccherini (Lucca, Italy). Engaged in publishing, he has contributed to the *Roberto Gerhard Companion* (Ashgate, 2013) and written many articles for *Die Musik in Geschichte und Gegenwart*, *Grove Music Online*, and *Grove Dictionary of American Music*. He has also made contributions to *American Music*, *World of Music*, *Journal of the Society for American Music*, and *Latin American Perspectives*.

Marija Dumnić (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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Folk music history in Serbia: Commercial sound carriers in the first half of the 20th century

Ever since its beginning, ethnomusicology in Serbia has mainly focused on ethnographic fieldwork, which has placed historiography on the margin of this discipline and, on the other hand, at the main place of historical musicology.

Nevertheless, ethnomusicology rooted in folkloristic paradigm implies conclusions which refer to the history of ethnic music, due to its involvement with the notion of *origin*. In this paper I will search for the history of folk music, and rather than oral history, my investigation will be based on material evidence — specifically, commercial sound carriers from the early 20th century. My research demonstrates that folk music in the first half of the 20th century did not only imply rural music, but urban music too. Namely, during that period ‘folk music’ was not strictly distinguished from today’s ‘popular folk music’. Moreover, that was the time of the flourishing of recording industry, which influenced the repertoire and characteristics of urban folk music. I have conducted an analysis of available discographies of 78 rpm gramophone records, which were recorded in Yugoslavia both for foreign companies and for a domestic company (Edison Bell Penkala), as well as the record companies of Yugoslav diaspora in the United States of America. I will emphasise the importance of historical sources in folk music history and discuss the ever-changing meaning of the term ‘folk music’.

Marija Dumnić is Research Associate at the Institute of Musicology SASA, where she has worked since 2011. She obtained her PhD in 2016 at the Faculty of Music (University of Arts, Belgrade), with a dissertation ‘Historical Aspects and Contemporary Performing Practices of the “Old Urban Music” in Belgrade’. She has participated at digitization projects at her Institute, as well as the international project *City Sonic Ecology – Urban Soundscapes of Bern, Ljubljana and Belgrade*. She has published articles in national and international peer-reviewed journals and edited books. During the academic year 2014/15 she was a Teaching Assistant at the Faculty of Music in Belgrade. Her research interests include: music in the Balkans, methodologies in ethnomusicology and popular music studies, applied ethnomusicology, sound archiving, soundscape. She is currently a member of ICTM, IASPM, BFE, ESEM, IASA, and several national professional organizations.

SESSION B6

Nataša Marjanović (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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Memoir literature as a source for musicological research: The relations between Serbian literary and music history of the 19th century

Based on the examples of relevant historical, literary and ethnological studies about private life in the 19th century, in which memoirs by prominent personalities were used as distinctive historical sources, in this paper memoir literature will be presented as a significant source for musicological research. As a case study, I will present the results of the research of Serbian documentary prose of the second half of the 19th century. The issue of the status of music as a theme in contexts of memoir narratives will be discussed, concerning stylistic and formal features of the genres of documentary prose, such as the memoirs' review of wide social panorama as seen by the author, lightening the inner perspective of the author and presenting the events closely related to his private experience in diaries and autobiographies, or a particularly opened form of travelogue, which might include different types of discourses, from historical and essayistic, to lyrical or emotional.

Based on the practice of genetic criticism, the documentary testimonies about music and musical life will be presented in parallel with interpretation of various external influences to the creation of documentary works. I will endeavor to present the spirit of the epoch and the influences of wider historical, social and cultural circumstances on the process of writing and the specific poetics of any particular author. From the same field of theoretical thought the documentary memories' contribution to the music historiography will be discussed. Various notes about music are characterized by a specific crossing of private and public spheres, as one of the main features of documentary texts. Except the additional facts significant for biographies of famous musicians, the bases of information about the work of musical institutions or musical practices in the public cultural and artistic life, those testimonies bring to light an extra insight into the place of music in the private sphere of everyday life in the 19th century.

Nataša Marjanović is a Research Assistant at the Institute of Musicology SASA. She graduated in musicology from the Faculty of Music in Belgrade in 2009 ("Traces of Shakespearean letter in the works by Enriko Josif – "Hamlet" and "The Death of Saint Stephen of Dechani") and received her PhD from the Faculty of Philology, University of Belgrade in 2016 (thesis 'Music in Serbian documentary prose of the second half of the 19th century'). She works on the project of publishing Kornelije Stanković's Collected works. She also works as an associate

on the projects organised by Matica srpska, Novi Sad. Her papers were published in national and international journals and edited books. Her research interests include Serbian music of the 19th century, church music, cultural and literary history. She conducts the choir of the Holy Trinity Church in Zemun.

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Aleksandar Vasić (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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A voice from the beginning: The first history of music in Serbia (Ljubomir Bošnjaković, 1921)

The first history of music in Serbia was written by a composer, conductor and music pedagogue Ljubomir Bošnjaković (1891–1987), the former Serbian, Austrian, German and Italian music student. It was published in 1921 in Pančevo, by the publishing house 'Napredak' [Progress]. Bošnjaković's manual until today has not been thoroughly analysed, nor has it found its place among the very few manuals on music history in Serbian language. In the encyclopedic articles dedicated to Bošnjaković this book is mentioned as a pioneering work of Serbian literature on music, but without comments about its contents, conception and significance. The book was mentioned sporadically in two musicological studies. Basic observations on Bošnjaković's work, noting that it deserves a more thorough review, were presented in Sonja Marinković's article dedicated to the history of music history as a school subject in Serbia ('Out of the past of the history of music as a curricular subject: The beginnings of the history of music in Serbian music schools, viewed in the European context,' *New Sound* no. 6, 1995). In the second volume of her history of the Serbian musical criticism and essay writings 1825–1941 (Belgrade 1999), Roksanda Pejović dedicated only one page to Ljubomir Bošnjaković's book. Without a detailed analysis, Pejović has presented selected examples of Bošnjaković's errors, or misconceptions. Hence there remains a need for a thorough analysis of Bošnjaković's *History of music* and an assessment of its value.

Ljubomir Bošnjaković's *History of Music* consists of three parts. The first part covered the musical culture of the ancient times (*Homophony*); then, under the title *Polyphony*, he writes about European music of the Middle Ages and the oratorio as a musical genre. The second part follows the operatic form and its representatives in Italy, Germany, Austria, France, among the Slavic nations, in Hungary and

England. Finally, the third part of the book is devoted to the types of instrumental music and its representatives from the 17th to the late 19th and early 20th centuries.

In this paper, we will pay attention to the author's methodology. Bošnjaković predominantly opted for a model of music history as the history of musical genres. However, the biographical information in his book are also present. The analysis will show the relation between the so-called intrinsic approach to music history as an evolution of genres and interpretation of music history as a chronological series of portraits of the most significant composers. This paper intends to present the beginnings of music historiography in Serbia; this will be done by analyzing the methodological procedures and also taking into consideration recent developments in the methodology of the music historiography and literary theory.

Vesna Sara Peno graduated from the Department of Musicology, Faculty of Music, and the Department of Serbian Literature and Language with General Literature of the University of Belgrade. She finished postgraduate studies at the Art Academy, University of Novi Sad, in 2000. She obtained the degree of a chanter from the Conservatory 'Musical College of Thessaloniki'. In 1999 she was appointed at the Institute of Musicology SASA. Between 2001 and 2007 she received scholarships by the Ministry for Science and Technology of the Republic of Serbia, the A. S. Alexander Onassis foundation, the Danish Institute and the Eleni Naku foundation, as well as the Republic of Greece National Scholarship Foundation, which allowed her to specialize in the neumed Byzantine and late Byzantine paleography, theory and church chanting practice. She defended her PhD thesis at the Department of National Medieval History of the Faculty of Philosophy, University of Belgrade in 2008. During the summer term of 2005 she taught at the Faculty of Orthodox Theology on the recent Serbian and Byzantine chanting. She has been a lecturer at the Academy of Fine Arts in Belgrade since 2010.

She is a member of the The International Society for Orthodox Church Music (ISOCM), the American Society of Byzantine Music and Hymnology (ASBMH) and the IMS study group 'Cantus Planus'. She was Editor-in-chief of the international journal *Musicology* (2011–2014). She has founded the female choir 'Saint Cassiana'.

Aleksandar Vasić, musicologist and music critic, Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts. He obtained his PhD from the Academy of Arts, University of Novi Sad; thesis: 'Serbian interbellum writings on music in music periodicals.' The main field of his research is the history of Serbian musical criticism and periodicals of the 19th and the first half of the 20th century. He is the author of numerous studies and articles in musicological and philological reviews and other publications: 'Vojislav Vučković in *Serbian Literary Magazine*', '*Serbian Literary Magazine* and avantgarde music', 'Contemporary musical historiography and the problems of methodological approach', '*Serbian Literary Magazine* and Polish art music', 'The problem of

“National Style“ in the Writings of Miloje Milojević’ etc. He was a member of the team which worked on the Greek–Serbian project *Greek and Serbian Art Music: Basic Research for a Comparative Study* (book published in Athens, 2007). He was the co-selector and editor for music in the lexicon *Who is Who in Serbia in 1995*. and *Who is Who in Serbia in 1996*. He collaborates on the *Serbian Dictionary of National Biography*, also on *The Serbian Encyclopedia*.

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Towards inclusive national music histories: A critical analysis of Serbian music historiography from the late 19th century until the 1960s

The starting point of this paper is a hypothesis that traditional national music histories, conceived as narratives on the exceptional aesthetical accomplishments of individual composers, do not have the potential for encompassing the diversity of musical practices – both in the sphere of music production and performance in a specific place and time. Owing to the concepts of *originality*, *composer-genius* and *distinction* they offer, in our opinion, a reductionist view on the development of music as a complex artistic, cultural, social and historical phenomenon. By critically examining their dominant values and perspectives, we believe it is possible to construct a more nuanced and multifaceted perspective on music of a certain period and locality, taking into consideration diverse types of music objects (artistic, folk, church, popular), performance styles, music institutions and organisations and, finally, cultural and music policies.

The problematic aspects of the ‘exclusive’ approach to national music histories will be discussed on the example of Serbian music historiography from the late 19th century until the 1960s. Our attention will be focused on the analysis of narratives of leading Serbian music critiques and scholars created at the time aiming at the following: (1) ‘extraction’ of their ideological basis, (2) consideration of the established aesthetical, ethnical and stylistic boundaries, (3) examination of the marginalised individuals, practices and tendencies.

Aside from pointing to the fallacies of exclusivistically oriented national music history, our objective is to sketch an alternative, inclusivistic approach discussing in detail its possible methods, research topics and contributions. For this purpose, we intend to use the results of our previous research, combining them with new

findings based on the exploration of post-World War II musicological and ethnomusicological production in Yugoslavia.

Ivana Vesić holds a MA degree in Musicology and PhD in Sociology. She is Research Associate at the Institute of Musicology SASA, where she has worked since 2011. Ivana has published numerous papers in scholarly journals and edited books, as well as scientific reviews and encyclopaedic articles, and has participated in more than a dozen scientific conferences in Serbia and abroad. She has served on organizational and scholarly committees of several national and international conferences. Ivana was Editorial Assistant of the journal *Musicology* from February 2011 until January 2015, and joined the Editorial Board of this journal in January 2017. She has given numerous public lectures at the Students' Cultural Centre in Belgrade and has made broadcasts on cultural and scientific topics on national television and radio (Radio Television of Serbia and Radio Belgrade).

Danka Lajić Mihajlović holds a PhD in Ethnomusicology and is currently working as Senior Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts. Her research interests include folk music instruments and instrumental music, epic traditions, psychology of music, and heritage studies. Danka has published two books: *Wedding customs and songs of Montenegrins in Bačka* (Podgorica 2004) and *Serbian traditional singing with the gusle accompaniment: guslars` practice as a communication process* (Belgrade 2014), both in Serbian, and co-edited several books, among them *Musical Practices in the Balkans: Ethnomusicological Perspectives* (Belgrade 2012). She has published numerous papers in scholarly journals and edited books. Danka is a chair of the ICTM National Committee of Serbia and a member of Governing Board of the Serbian Ethnomusicological Society. She has attended many traditional music festivals in Serbia as the selector of festival programs and a member of art boards as well as expert panels at competitions of folk musicians.

SESSION B7

Panel: **Doing / Making Music / History: Recent Serbian musical practices**

Vesna Mikić (Faculty of Music, University of Arts, Belgrade)

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Making music / Performing history: The Future as the Present Continuous

Starting from the awareness that each narrative on the reality of the past can only 'impose a reality of the present' (Munslow, 2012), I shall try to address the 'future of the history' topic by constructing a kind of a documentary-performative and predominantly theoretical introductory narrative for the panel on (Serbian) contemporary musical practices. In doing so, almost all of the conference topics could be 'touched' upon; however my basic intention is to point to the possibility of interpreting recent musical practices in Serbia as history-ing practices. Although it could be argued that musical performance has, in a way, always been *doing history*, the present state of affairs has actually repositioned the 'traditional' composer-performer-musicologists (critic, historian) 'triad', bringing forth the performer as a 'historian'. So, what positions do the composers and, above all, musicologists assume in such a context? If making music / performance equals doing history, then doing history is a performance, by the virtue of imposing reality on the present (Munslow, 2012)? By curating the present, and in doing so, making history? Bearing in mind the fact that it is Serbian contemporary music in performance (understood also in different media 'renditions') that is in the focus of this panel, my 'fabricated' narrative cannot avoid critically addressing the concepts of denationalization of music history, or post-European music history, in the (post-socialist) transitional socio-cultural dispositive of the present.

Vesna Mikić is Professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. She teaches contemporary music history, as well as introductory courses in theories of popular music. She has taught courses in theories of popular arts and culture, arts and politics, and new media theories at the Department for Arts and Media Theory at the University of Arts in Belgrade. She is Deputy Editor-in-Chief of the *International Magazine for Music New Sound*, and founder of the Centre for Popular Music Research (Belgrade 2013). Her area of research covers possible cultural contextualizations and interpretations of contemporary music production and reception practices. She is the author of *Muzika u tehnokulturi (Music in Technoculture, University of Arts, Belgrade, 2004)* and *Lica srpske muzike: neoklasicizam (Faces of Serbian Music: Neoclassicism, Faculty of Music, 2009)* as well as numerous studies and articles in journals and proceedings of the international and national conferences.

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Managing the history of contemporary Serbian music: Who creates the musical past — participants or historians?

Many different practices in contemporary Serbian music are most frequently represented in concerts and media through 'competitive' individual projects of performers and ensembles. Although it is well known that throughout the history of music performers often encouraged composers to write exclusively for them, it seems that today, however, performers are more 'designers' of musical processes than ever before. Working under contemporary market conditions that 'recognise' only those artists who work as free 'entrepreneurs', financed through open calls and grants, whereby art production becomes 'goods' on the art market, the performance practice is nowadays, it appears, directed even more to 'its own interests and horizons of procedures' (T. B. Eriksen). By way of commissions, open calls, awards, participation in educational system, performers today take part in production, presentation and distribution of contemporary music more effectively and more efficiently.

Starting from Leo Treitler's hypothesis that 'historicism is not merely a mode of *understanding*; it is also a standard for *action*' I will observe how, on the one hand, a musicologist who writes about music of his time — and, on the other hand, composers and performers of contemporary music — behave in times of crises and turbulent contemporaneity. I will endeavour to shed light on their relationships of dependency, exchange, confrontation and hierarchy, as being effects of complex processes of various practices, institutions and narratives. The question of participation of performance practice in the creation of (the history of) Serbian music will be considered through an example of two case studies: (1) the work of *Construction Site*, Contemporary Music Ensemble, consisting of twenty musicians, mostly employed at universities, which has initiated creation of more than ten new compositions from Serbian authors over the period of almost six years, as well as released four CDs and organised a festival of contemporary music *ReConstruction* and (2) the pianistic activities of Nada Kolundžija, who has closely cooperated with contemporary Serbian composers for more than four decades. Taking stock of their 'personal' projects, micro tactics / micro histories that are barely visible in the local musicological practice, I will show how these artists take part in establishing the performing canon and the 'public face' of contemporary Serbian music, and thus help shape its identity and history.

Ivana Miladinović Prica graduated from the Department of Musicology at the Faculty of Music in Belgrade, where she is currently working on her PhD thesis. She received the 'Vlastimir Peričić' Award appointed by the Department of Musicology, where she has worked as teaching assistant since 2010. She has also

taught at the Interdisciplinary master studies at the University of Arts in Belgrade. She participated in the international project *The Freedom of Sound. John Cage behind the Iron Curtain* (Ludwig Museum – Museum of Contemporary Art, Budapest, 2012–2013). She has worked as a music editor and critic at Radio Belgrade 3. She has published numerous studies and reviews in professional journals, collective monographs and conference proceedings. Her graduation paper 'From Noise to Silence: The poetics of John Cage's early work' was published by the Faculty of Music (2011). Her current research focuses on neo-avant-garde and experimental practices in American, European and Serbian contemporary music.

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Performing music (history): The case of the contemporary Serbian music scene (chamber ensembles LP Duo and Metamorphosis)

In this paper I want to examine the role of music performers / music ensembles in the process of *making / doing* music history, taking as a theoretical point of departure three interrelated theses by Alun Munslow: (1) history 'is a narrative rather than a discovery'; (2) history is something that is 'being made'; (3) 'history is a performative act'. Having in mind this view as a model for the interpretation of the history of music and its status, I shall try to observe contemporary Serbian music performance scene and its mechanisms for *making / doing* (Serbian) music history. My research will focus on activities of two chamber ensembles – LP Duo and Metamorphosis – both dedicated to promoting contemporary (Serbian) music. Their concept of promotion involves not only performances of composers' works (here I understand performance as an act, not a craft), but also includes other open-ended, participatory, socially engaged activities – *projects*. These ensembles, according to their own explanation, collect, research, select, study, and document music, re-canonizing the concept of music performance / performer, thus affecting the status of all other principles of music. So, it seems that the category of a music performer is in the process of *becoming* a hybrid / nomadic / transdisciplinary concept: the performer preserves his competencies, but, at the same time, appropriates competencies from other participants in the music / art network who are primarily 'responsible' for *making / doing* music history (perhaps, in the first place, from musicologists). Mechanisms of these *metamorphoses* will be at the centre of my research.

Biljana Leković finished her MA Musicology in 2008 at the Faculty of Music, University of Arts, in Belgrade, with the thesis entitled 'Modernist project of Pierre Schaeffer'. In 2014 she defended her PhD entitled 'Critical musicological research

of *the arts of sound: music and sound art*' (supervised by Prof. Vesna Mikić). In 2010 she became a teaching assistant at the Department of Musicology, Faculty of Music in Belgrade and Lecturer in 2015. She is also Lecturer at the interdisciplinary master studies of the Department of Theory of Arts and Media, University of Arts in Belgrade. She serves as a secretary of the *International Journal of Music New Sound*, and a Vice president of the Centre for Popular Music Research. Her fields of interest include: contemporary music, new media practices, sound art, sound studies, and acoustic ecology.

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Institutional creating of music history: Case studies of the Belgrade Philharmonics and the Music Production of the Radio Television of Serbia

In this paper I will consider the position of music institutions in *making music history*. My focus will be on two 'calls for new compositions' opened by Belgrade Philharmonic and the Music Production of Radio Television of Serbia during 2016, as examples of institutional practices of *creating history* of contemporary Serbian music. These calls both affirmed national music production and worked to position and confirm the status of these two institutions as *national*. These institutions clearly positioned themselves with respect to constitution and canonization of contemporary Serbian music through the very process of selection of competing material. In this paper I will consider previous history of *relations* between these institutions and Serbian contemporary music, the acquisition of finances, the selection of the members of the jury, and finally the selection of the compositions. My analysis of these processes will be used to further consider contemporary repositioning, i.e. transforming relations in the *composer-performer-musicologist* triangle in contemporary musical practice in Serbia. The position of the two aforementioned musical institutions is especially interesting in this matter.

Radoš Mitrović is a teaching assistant and secretary of the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. His main fields of academic interest include contemporary music and aesthetics, and he is working on a PhD thesis 'The End of Postmodernism'. He took part in several international conferences and round tables and published articles in journals *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*. He contributed to the monograph *History of Art in Serbia, XX century, III*, as well as *Serbian Encyclopedia*, SANU / Matica Srpska. He is an author of the e-book 'Mauricio Kagel's creative attitude towards musical tradition'. Mitrović received 'Vlastimir

Peričić Award' (2011/2012); he received a scholarship from British Music Society to attend *Gaudeamus musicweek*, Utrecht (2014) and was part of the *Next Generation program* of *Donaueschinger Musiktage* (2015). He is a member of Serbian Musicological Society and his work includes music criticism for Radio Belgrade 2.

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YouTube as a platform and a possibility for future multi-media archives

Bearing in mind the impact of new media on the notion of the archive, which is in the state of transition and 'moving towards the audio-visual' (Ernst), this paper focuses on the new phenomenon of archives in virtual space. Furthermore, it raises the question of contributing to the global knowledge growth on one of the greatest social and cultural internet phenomena today, YouTube. This video-sharing website is referred to as a 'space for crass commercialism and further reification of mainstream media' (Juhasz), a platform that 'fosters community and acts as an agent for self-expression' (Wetsch and Jenkins), or, as I will regard it, a possibility for new digital archives. Although the content such as classical and experimental music is available on YouTube, their view count is low in comparison to other mainstream and popular cultural products and videos. However, with the variety of ways for using / creating this virtual space, are we to attempt archiving, storing, curating and exhibiting valuable music history artifacts? In this paper, I will address the case of the YouTube channel called Serbian Composers in search of the specifics of the 21st-century multi-media archive. By analysing the principles of digitalisation, selection, categorisation, and presentation of the material on this channel, I also aim to pose questions of availability of Serbian classical and film music, as well as the implications of open / everyday access to this content.

Bojana Radovanović is a PhD student at the Department of Musicology of Faculty of Music, University of Arts in Belgrade, having earned her BA and MA degrees at the same department. She participated in forums and tribunes in Serbia, Banja Luka (BiH), conference *Musical Diversity and Cultural Identities in the History of the Eurovision Song Contest in Graz* (Austria, 2015). She published papers in several collections and magazines. Her research interests include contemporary music and art studies, history of Serbian music and musicology, relations between music/art and politics, popular music, theory of art. She is one of the writers for the Belgrade Philharmonic blog *Metronome*, and one of the authors of programme notes for the same institution. She is a collaborator with the Belgrade Centre for Popular Music Research.

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The future of the margin? Re-canonisation of music in the case of the CPO record label

Drawing on Joseph Kerman's remark that 'perhaps we need a new paradigm for music, one centered on the activity—or, if you prefer, the passivity—of listening to music on tapes and records', Santiago de Navascués asks 'is the canon to be developed as a democratic creation ruled basically by the audiences?' If we answer positively to this question, then we can also discuss how music industry in the era of developed criticism and rethinking of the canon had its own impact and merit. An insight into the practices of the companies best positioned in the market such as *Deutsche Grammophon*, *Philips*, *EMI*, *Sony Classical*, as well as *Naxos* (etc.) shows that in the last three decades they did not depart from the repertoire based on canonical works of music history. However, during this period one can observe the emergence of smaller publishers such as CPO, whose strategy is based on the promotion of music that does not belong to the framework of the canon. The slogan 'Discover new worlds with CPO' invites listeners into new sound spaces of lesser known or completely unknown Western authors from the periods of Renaissance to the 20th century (including formerly gender-excluded female composers), and also invites them to capture unknown or less known version of canonical works, as well as the works of authors from the margins of European music, such as composers from the Balkans. The sound archive of the CPO record label, which contains more than 2000 albums, presents a possibility of re-canonisation based on the appreciation of composers and works from the margins of the well-known history of music.

Stefan Cvetković graduated from the Faculty of Music in Belgrade in 2010 with the 'Vlastimir Peričić Award'. He is a PhD student at Department of Musicology where he has worked since 2015 as teaching assistant. Between 2011 and 2015 he was Music Editor at Radio Belgrade 3. The specific field of his scientific interest is history and theory of pianism, with a focus on the practices of the modernistic epoch. He has participated in numerous scientific meetings and symposiums in country and abroad and published his work in various professional publications. He is a member of the Composers' Association of Serbia and the Serbian Musicological Society.

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