

MUSIC – MUSICOLOGY – INTERPRETATION

XV INTERNATIONAL CONFERENCE
OF THE DEPARTMENT OF MUSICOLOGY

FACULTY OF MUSIC, UNIVERSITY OF ARTS IN BELGRADE

Belgrade, October 21–23, 2021

ONLINE EVENT



PROGRAMME



FACULTY OF MUSIC
BELGRADE
2021

Thursday, October 21

09.30–10.00 OPENING ADDRESS

Mirjana Nikolić, Rector of the University of Arts in Belgrade

Gordana Karan, Vice-Dean for Science of the Faculty of Music

Tijana Popović Mladjenović, Head of the Department of Musicology of
the Faculty of Music

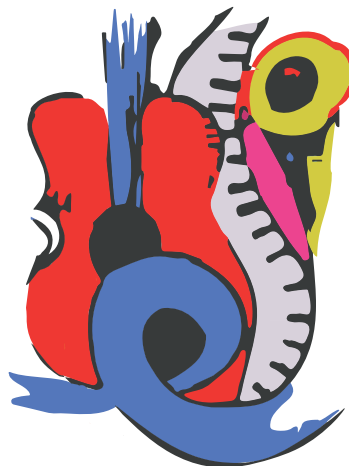
10.00–11.00

KEYNOTE LECTURE: EERO TARASTI

**Existential Semiotics and Its Application to Music – The Zemic Theory
and Its Birth from the Spirit of Music**

Chair: **Tijana Popović Mladjenović**

11.00–11.15 **Coffee Break**



| <p>SESSION 1</p> <p>MUSICAL WORK / DISCOURSE / TEXT AS INTERPRETATION</p> <p>Chair: Ana Stefanović</p> | <p>SESSION 2</p> <p>MUSICAL LANGUAGE AND ITS MEANING</p> <p>Chair: Stefan Cvetković</p> | <p>SESSION 3</p> <p>STRUCTURAL AND SOCIAL ANALYSIS OF MUSIC</p> <p>Chair: Ivana Perković</p> |
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| <p>11.15–11.45</p> <p>Tijana Popović Mladjenović</p> <p>Fantastic Landscapes of Interpreting Music</p> | <p>11.15–11.45</p> <p>David Ferreiro Carballo</p> <p>A Topic for the Penitent: The Hexatonic Pole as the Representation of the Uncanny in Conrado del Campo's <i>El final de don Álvaro</i></p> | <p>11.15–11.45</p> <p>Jan W. Lech</p> <p>Tool for Comparative Musical Analysis in B. Yavorsky's <i>Lādovy</i> Rhythm Theory: Methods, Limitations, Prognosis</p> |
| <p>11.45–12.15</p> <p>Nitta Takayuki</p> <p>The Rhetoric of Musical Discourse: Toward the Tropological Project of a Critical History</p> | <p>11.45–12.15</p> <p>Chris van Rhyn</p> <p>Priaulx Rainier's <i>Quanta</i> and Quantum Mechanics as (Meta-) Metaphor</p> | <p>11.45–12.15</p> <p>Salvatore Sclafani</p> <p>From Folk Culture to Piano Performance: A Performance-Oriented Analysis of the Influence of Argentinian Folk Dances on Alberto Ginastera's <i>Suite de Danzas Criollas</i>, Op. 15</p> |
| <p>12.15–12.30 Coffee Break</p> | | |

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| <p>12.30–13.00</p> <p>Vladimír Fulka</p> <p>Ernst Kurth's Dynamic Musicology as a Musical Hermeneutics</p> | <p>12.30–13.00</p> <p>Ivana Miladinović Prica</p> <p>Performing Indeterminacy – Limits and Challenges of Cage-Tudor Collaboration</p> | <p>12.30–13.00</p> <p>Leon Stefanija</p> <p>Explaining Microtonality: Music Theory, Music Politics, Aesthetics, or Art-World Survival Pragmatism?</p> <hr/> <p>13.00–13.30</p> <p>Chiara Antico</p> <p>Beethoven in Birkenau: The Power of Music and Its Resonance in Today's Research</p> |
| <p>13.30–15.00 Lunch Break</p> | | |
| <p>15.00–16.00</p> <p>KEYNOTE LECTURE: ROBERT S. HATTEN</p> <p>A Speculative Hermeneutics of Music: Presuppositions and Applications</p> <p>Chair: Marija Masnikosa</p> | | |
| <p>16.00–16.15 Coffee Break</p> | | |

| <p>MUSICAL WORK / DISCOURSE / TEXT AS INTERPRETATION</p> <p>Chair: Tijana Popović Mladjenović</p> | <p>MUSICAL PERFORMANCE AND / AS ANALYSIS OF MUSIC</p> <p>Chair: Ivana Petković Lozo</p> | <p>RESEARCHES IN THE FIELD OF THE NEW MUSICOLOGY</p> <p>Chair: Biljana Leković</p> |
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| <p>16.15–16.45</p> <p>Marija Masnikosa</p> <p>Hidden Interpretive Strategies of Postmodernism: From Andersen’s Fairy Tale to the <i>Little Mermaid</i> by Serbian Composer Goran Kapetanović</p> | <p>16.15–16.45</p> <p>Nikita Mamedov</p> <p>Quantifying the Speed in Performance Practice Traditions of Chopin’s Études</p> | <p>16.15–16.45</p> <p>Dylan Principi</p> <p>Topic Theory as a Response to the New Musicology: Navigating the Absolute</p> |
| <p>16.45–17.15</p> <p>Violetta Kostka</p> <p>Interpretation of Explicitly Intertextual Music by Paweł Szymański</p> | <p>16.45–17.15</p> <p>Michał Łukowicz</p> <p>A Song as a Performance. About the Opportunities and Threats Posed by the Plasticity of Popular Music Pieces</p> | <p>16.45–17.15</p> <p>Koichi Kato</p> <p>Paradox and Dichotomy of Formalism in the Age of the Era of the New Musicology: Reading James Hepokoski’s Sonata Theory as a Case Study</p> |

19.30 – CONCERT

***Interpretations of
Fantasy, Ballad, Echoes and Dedications
in Serbian Music***

Concert venue

Main Hall of the Faculty of Music, Kralja Milana 50

OPENING ADDRESS

Ljiljana Nestorovska, M.Mus.
Dean of the Faculty of Music in Belgrade

CONCERT PROGRAMME

Vlastimir Peričić (1927–2000)

Fantasia quasi una sonata in g-minor

Dejan Mladjenović, viola
Natalija Mladenović, piano

Petar Osghian (1932–1979)

Za Mimu / For Mima

Mihailo Samoran, clarinet

Ognjen Bogdanović (1965–)

Balada (za Vlastu) / Ballad (for Vlasta)

Nemanja Stanković, violoncello
Maja Mihić, piano

Vasilije Mokranjac (1923–1984)

Odjeci / Echoes

Vladimir Gligorić, piano

Friday, October 22

| SESSION 1 | SESSION 2 | SESSION 3 |
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| MUSICAL METAPHOR AND METAPHOR IN THE DISCOURSE ON MUSIC Chair: Marija Masnikosa | IN THE CENTER OF MEANING OF THE (MUSICAL) WORK Chair: Ivana Perković | CREATIVE PROCESSES OF MAKING / INTERPRETING MUSIC Chair: Ivana Miladinović Prica |
| 11.00–11.30 Ana Stefanović Music as Metaphor and Narrative in Music Drama | 11.00–11.30 Marija Tomić <i>Sounding Through the Hollow Reeds: Aeolian Flute Sound as a Reference to the Myth of Pan and Syrinx</i> | 11.00–11.30 Rastko Popović Preparing the Serbian Edition of <i>The Art of Playing on the Violin</i> by Francesco Geminiani – Expressiveness of Intonation and Fingering |
| 11.30–12.00 Wantana Tancharoenpol Metaphorical Instrumentation in the Giacomo Meyerbeer's Operas | 11.30–12.00 Ivana Petković Lozo <i>L'adorable arabesque totale, que me veux-tu?</i> <i>Circular Motion</i> From <i>Periphery to the Center of Meaning of the Musical Composition Syrinx</i> by Claude Debussy | 11.30–12.00 Joanna Staruch-Smolec Evolving Methodological Approach to Historical Sources in an Artistic Research. Experimental Study of Eugène Ysaÿe's Violinistic Gesture |
| 12.00–12.15 Coffee Break | | |

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| <p>12.15–12.45</p> <p>Irina Susidko</p> <p>Narrative in the Liedform: Two Songs of a Venetian Gondolier by Felix Mendelssohn</p> | <p>12.15–12.45</p> <p>Saori Kanemaki</p> <p>Hans Zender’s Musical Interpretation of Haiku: Transforming Poetry into Music</p> | <p>12.15–12.45</p> <p>Blanka Bogunović & Dejana Mutavdžin</p> <p>From One Big Step to a Sequence of Steps: How Musically Gifted Envision the Process of Composing Music</p> |
| <p>12.45–13.15</p> <p>Žarko Cvejić</p> <p>Musical Hermeneutics vs. Structural Music Analysis: A Re-encounter with Hugo Wolf and Eduard Mörike’s “Begegnung”</p> | <p>12.45–13.15</p> <p>Kurt Ozment</p> <p>Packaging Interpretation</p> | |
| <p>13.15–15.00 Lunch Break</p> | | |
| <p>15.00–16.00</p> <p>KEYNOTE LECTURE: LAWRENCE KRAMER</p> <p>Classical Music as Interpretation</p> <p>Chair: Ana Stefanović</p> | | |
| <p>16.00–16.15 Coffee Break</p> | | |

| <p style="text-align: center;">MUSICAL (RE) INTERPRETATION ON FILM, SERIES, THEATRE AND LITERATURE</p> <p style="text-align: center;">Chair: Radoš Mitrović</p> | <p style="text-align: center;">DIFFERENT (MEDIA, GESTURAL, GENDRE) LANGUAGES ABOUT MUSIC</p> <p style="text-align: center;">Chair: Ivana Miladinović Prica</p> | <p style="text-align: center;">MUSICAL PERFORMANCE AND / AS ANALYSIS OF MUSIC</p> <p style="text-align: center;">Chair: Stefan Cvetković</p> |
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| <p>16.15–16.45</p> <p>Biljana Leković</p> <p>Paolo Sorrentino’s Musical Visions – Musical Representations and Interpretations of <i>The Young Pope</i> and <i>The New Pope</i></p> | <p>16.15–16.45</p> <p>Marija M. Karan</p> <p>Internet Music Platforms and Streaming Services Audience as Creator, Performer and Interpreter of New Music Masmedia Narratives</p> | <p>16.15–16.45</p> <p>Orit Hilewicz</p> <p>“A Work That Constantly Comments on the Roots of Its Own Becoming”: Luciano Berio’s <i>Ekphrasis (Continuo II)</i></p> |
| <p>16.45–17.15</p> <p>Kalliopi Stigka</p> <p>The Greek Film-Songs: An Expression of Joy, Sadness and... Hope!</p> | <p>16.45–17.15</p> <p>David Cotter</p> <p>Remote Collaboration: Communication, Creativity, and Latency</p> | <p>16.45–17.15</p> <p>Nataša Penezić</p> <p>Expressive Features as Means to Revealing the Structure in the Process of Memorizing Luciano Berio’s <i>Sonata per pianoforte solo</i></p> |
| <p>17.15–17.30 Coffee Break</p> | | |

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| <p>17.30–18.00</p> <p>Katerina Diakoumopoulou</p> <p>“Theatre of the achievable” of Performance-Maker Kostas Gakis: The Notable Works of Speech and Sound</p> | <p>17.30–18.00</p> <p>Laura Emmery</p> <p>Gender Identity and Gestural Representations in Jonathan Harvey’s String Quartet No. 2</p> | <p>17.30–18.00</p> <p>Rachel Becker</p> <p>The Triangulated Narrator of Opera Fantasia Performance</p> |
| <p>18.00–18.30</p> <p>Filipa Cruz</p> <p>Imaginary Music as Literary Soundtrack in John Steinbeck’s <i>The Pearl</i></p> | | <p>18.00–18.30</p> <p>Ivana Medić & Jelena Janković-Beguš</p> <p>Jesus Christ, Opera Superstar</p> |

Saturday, October 23

10.00–11.00

KEYNOTE LECTURE: MAKIS SOLOMOS

Performing Iannis Xenakis’ Music. Some Remarks

Chair: **Dragana Stojanović-Novičić**

11.00–11.15 **Coffee Break**

| <p style="text-align: center;">SESSION 1</p> <p style="text-align: center;">FROM REINVENTING MUSICAL PAST TO DIGITAL MUSICOLOGY</p> <p style="text-align: center;">Chair: Ivana Miladinović Prica</p> | <p style="text-align: center;">SESSION 2</p> <p style="text-align: center;">EVOCATIVE MEANINGS OF MUSICAL LANGUAGE</p> <p style="text-align: center;">Chair: Ivana Petković Lozo</p> | <p style="text-align: center;">SESSION 3</p> <p style="text-align: center;">MUSICAL CANON AND PERFORMANCE STRATEGIES</p> <p style="text-align: center;">Chair: Biljana Leković</p> |
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| <p>11.15–11.45</p> <p>Ivana Perković</p> <p>Hierarchical Vocabulary, Musical Ontologies and Music Related Data at the Faculty of Music in Belgrade</p> | <p>11.15–11.45</p> <p>Miloš Zatkalik</p> <p>The Sound That Melts the Walls: Djuro Zivkovic between Nikiphoros the Monk and Gilles Deleuze</p> | <p>11.15–11.45</p> <p>Stefan Cvetković</p> <p>Towards the (Interpretation of) Canon – Construction of the Pianistic Repertoire in the Epoch of Modernism</p> |
| <p>11.45–12.15</p> <p>Sanela Nikolić</p> <p>Collection “Digital Resources for Musicology” and Its Potential for Musicological Interpretation</p> | <p>11.45–12.15</p> <p>Milica Lazarević</p> <p>A Possible Perspective of Musical Hermeneutics: A Jungian Interpretation of <i>Daphnis et Chloé</i> by Maurice Ravel</p> | <p>11.45–12.15</p> <p>Marija Dinov Vasić</p> <p>Performative Gestures in Piano Sonatas by Ludwig van Beethoven</p> |
| <p>12.15–12.45</p> <p>Marina Marković</p> <p>Serbian Chant as an Indicator of Russo-Serbian Cultural Relations in the 18th Century</p> | <p>12.15–12.45</p> <p>Ellen Freyberg</p> <p>“Art Belongs to the Unconscious”. The Topos “Night” and Schoenberg’s Approach to Renew the Music</p> | <p>12.15–12.45</p> <p>Maša Spaić</p> <p>Creating My Own Version: Young Artists and Their Approach to Musical Performance</p> |

12.45–13.00 **Coffee Break**

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| | <p>13.00–13.30</p> <p>Marija Simonović</p> <p><i>Imagination of Fire</i> and the Possibility of Its Interpretation in the Work <i>Prometheus: The Poem of Fire</i> by Alexander Scriabin</p> | <p>13.00–13.30</p> <p>Christine Fischer</p> <p>Much More Than a Mere Reproduction of the Score in Sound: HIP and Its Performativities</p> |
| | <p>13.30–14.00</p> <p>Neda Nestorović</p> <p><i>Sounding of Colors: Artistic Linkage between Mark Rothko and Branka Popović</i></p> | <p>13.30–14.00</p> <p>Ferenc János Szabó</p> <p>“In tribute to...” – <i>Bel canto</i> and Historically Informed Performance</p> |

14.00–14.30 **CLOSING REMARKS**

Moderators: **Ivana Petković Lozo and Ivana Miladinović Prica**