

Mednarodni muzikološki simpozij
International musicological conference

MODERNIZEM NA VZHODU IN ZAHODU: nasprotja, stičišča in vzporedja

Programska knjižica

MODERNISM IN EAST AND WEST: Contrasts, Intersections and Parallels

Programme booklet

LJUBLJANA, 27.–28. NOVEMBER 2024



UNIVERZA
V LJUBLJANI

FF

Filozofska
fakulteta

Modernizem na vzhodu in zahodu: nasprotja, stičišča in vzoredja

Mednarodni muzikološki simpozij, posvečen 90-letnici skladateljev
Vinka Globokarja in Lojzeta Lebiča

Modernism in East and West: Contrasts, Intersections and Parallels

International musicological conference, dedicated to the 90th anniversaries
of composers Vinko Globokar and Lojze Lebič

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VENUES OF CONFERENCE, CONCERTS & EVENTS/ PRIZORIŠČA SIMPOZIJA, KONCERTOV IN DOGODKOV

FF = Faculty of Arts/ *Filozofska fakulteta* (Aškerčeva cesta 2, Ljubljana) – number 1 on a map/ *številka 1 na zemljevidu*

<https://www.ff.uni-lj.si/en>

CDCC = Cankarjev dom, cultural and congress centre/ *Cankarjev dom, kulturni in kongresni center* (Prešernova cesta 10, Ljubljana) – number 2 on a map/ *številka 2 na zemljevidu*

<https://www.cd-cc.si/en>

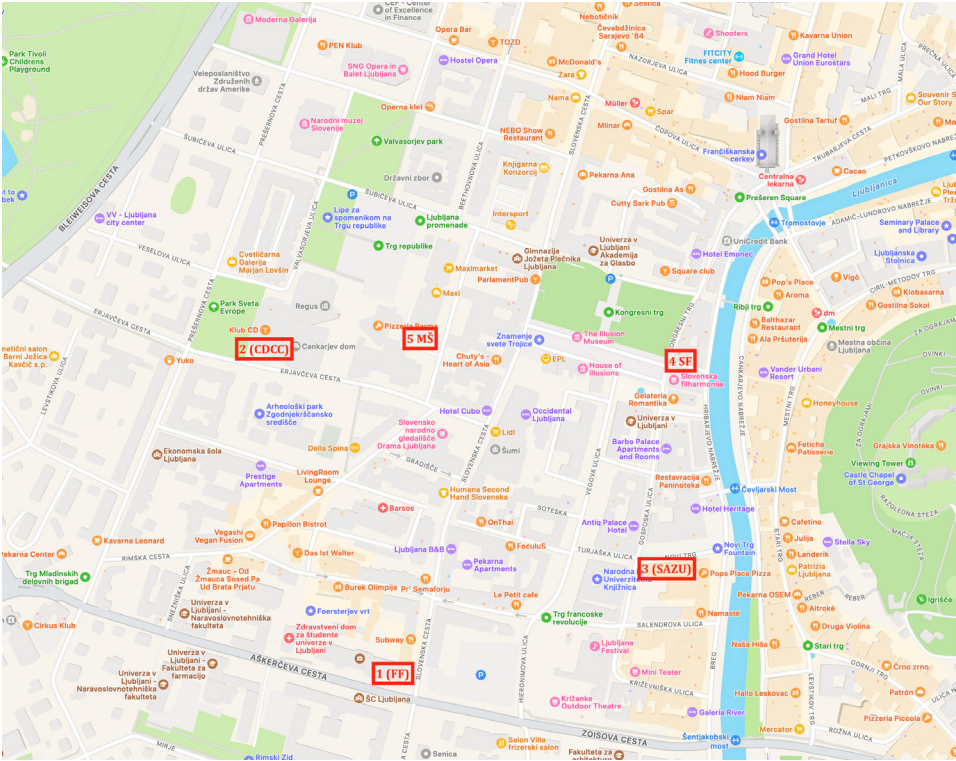
SAZU = Slovenian Academy of Arts and Sciences/ *Slovenska akademija znanosti in umetnosti* (Novi trg 3, Ljubljana) – number 3 on a map/ *številka 3 na zemljevidu*

<https://www.sazu.si/en/about-sasa>

SF = Slovenian Philharmonic Hall/ *Slovenska filharmonija* (Kongresni trg 10, Ljubljana) – number 4 on a map/ *številka 4 na zemljevidu*

<https://filharmonija.si/en/>

MŠ = restaurant Moji Štruklji/ *restavracija Moji štruklji* (Trg Republike 1, Ljubljana) – number 5 on a map/ *številka 5 na zemljevidu*



PROGRAMME / PROGRAM

Wednesday, 27th November / Sreda, 27. november

FF, room 534, 5th floor / FF, soba 534, 5. nadstropje

8:30 **Check-in for conference participants / Prijava za udeležence konference**

FF, Blue Room, 5th floor / FF, modra soba, 5. nadstropje

09:00 **Welcome speeches** (prof. dr. **Mojca Schlamberger Brezar**, Dean of Faculty of Arts, doc. dr. **Katarina Bogunović Hočevar**, Head of the Department of Musicology, prof. dr. **Gregor Pompe**, member of the artistic board of the New Music Forum Festival) / **Pozdravni nagovor** (prof. dr. **Mojca Schlamberger Brezar**, dekanja Filozofske fakultete, doc. dr. **Katarina Bogunović Hočevar**, predstojnica Oddelka za muzikologijo, prof. dr. **Gregor Pompe**, član umetniškega odbora Foruma nove glasbe)

FF, Blue Room, 5th floor / FF, modra soba, 5. nadstropje

09:15 **Section 1: On both Sides of the Iron Curtain (Chair: Leon Stefanija) / Sekcija 1: Na obeh straneh železne zavese (vodja: Leon Stefanija)**

Nina Noeske, *Free Spaces as (Modern) Utopia? Discourses on Musical Chance in East and West* (Prosti prostori kot (moderna) utopija? Razprave o glasbenem naključju na vzhodu in zahodu)

Matthias Tischer, *Composing the Iron Curtain – Dialectical Poetics and Aesthetics in Divided Germany* (Komponiranje železne zavese – Dialektični poetiki in estetiki razdeljene Nemčije)

Elena Rovenko, *Modernism versus Ars Gallica: Vincent d'Indy's Perspective on the New composer's Language of the First Quarter of the 20th Century* (Modernizem versus Ars Gallica: pogled Vincenta d'Indyja na nov skladateljski jezik prve četrtine 20. stoletja)

10:45 **Coffee break / Odmor za kavo**

FF, Blue Room, 5th floor / FF, modra soba, 5. nadstropje

- 11:00** **Section 2: Hungary and beyond (Chair: Lubomír Spurný)/
Sekcija 2: Madžarska in onkraj (vodja: Lubomír Spurný)**
Peter Laki, *Avant-garde, Hungarian Style* (Avantgardni, ma-
džarski slog)
Ciarán Crilly, *Once More Without Feeling: Beckett, Kurtág and
the Search for New Beginnings* (Še enkrat brez občutka: Bec-
kett, Kurtág in iskanje novih začetkov)
Tijana Popović Mladjenović, *What Alfred Schnittke's Viola
Concerto "tells me"* (Kaj mi »pripoveduje« *Koncert za violo* Al-
freda Schnittkeja)

FF, Lobby (ground floor)/ avla (pritličje)

- 12:30** **Opening of the exhibition "Portraits of composers – exhi-
biton, dedicated to 90th anniversaries of Lojze Lebič and
Vinko Globokar (curator: Katarina Bogunović Hočevar)/
Otvoritev razstave »Portreta skladateljev« – razstava ob 90.
letnici Lojzeta Lebiča in Vinka Globokarja (kurator: Katarina
Bogunović Hočevar)**

- 13:00** **Free for lunch/ Prosto za kosilo**

FF, Blue Room, 5th floor / FF, modra soba, 5. nadstropje

- 14:30** **Section 3: Lithuania and beyond (Chair: Tijana Popović
Mladjenović) / Sekcija 3: Litva in onkraj (vodja: Tijana Popo-
vić Mladjenović)**
Marija Magdalena Meašić, *How "Modernist" is Eastern Europe?
A Trial in Decentralizing Modernism in Music and Musicology*
(Kako »modernistična« je Vzhodna Evropa? Poskus decen-
tralizacije modernizma v glasbi in muzikologiji)
Rūta Stanevičiūtė, *Images of Darmstadt in the Discourse of
Modernisation of Lithuanian Music* (Podobe Darmstadta v dis-
kursu o modernizaciji litovske glasbe)
Gražina Daunoravičienė, *Changes in the Morphology of Con-
temporary Art Music: The Problem of the Opus' Genetic Identity*
(Spremembe morfologije sodobne umetniške glasbe: pro-
blem genetske identitete opusa)

- 16:00** **Coffee break/ Odmor za kavo**

FF, Blue Room, 5th floor/ FF, modra soba, 5. nadstropje

16:15 **Section 4: Before and after the War (chair: Michaela Schwarzbauer)/ Sekcija 5: Pred in po vojni (vodja: Michaela Schwarzbauer)**

Konstantin Zenkin, *The Ways of Russian Modernism: The Soviet Avant-garde of the Second Wave as an Episode between Neotraditionalism and Postmodernism* (Poti ruskega modernizma: sovjetska avantgarda drugega vala kot epizoda med neotradicionalizmom in postmodernizmom)

Lubomír Spurný, *Alois Hába: In Search of New Contemporary Music* (Alois Hába: V iskanju nove sodobne glasbe)

Joanna Schiller-Rydzewska, *Kazimierz Serocki's concept of open form* (Koncept odprte forme Kazimierza Serockega)

CDCC, Gallus Hall/ Cankarjev dom, Gallusova dvorana

19:30 **Concert of the Slovenian Philharmonic Orchestra (pieces by L. Lebič, N. Forte, M. Bonin & V. Globokar) / Koncert Orkestra Slovenske filharmonije (skladbe L. Lebiča, N. Forte, M. Bonina in V. Globokarja)**

<https://filharmonija.si/en/koncert/festively/> (free tickets for participants of conference/ prost vstop za udeležence simpozija)

CDCC, Lili Novy Glass Hall

21:30 **Post-concert gathering with the composers and performers, accompanied by a selection of fine Slovenian wines/ Pokoncertno druženje s skladatelji in izvajalci, pospremljeno z izborom slovenskih vin**

Thursday, 28th November / Četrtek, 28. november

SAZU, SAZU Hall / SAZU, dvorana SAZU

09:00 **Welcome speech** (academician prof. dr. **Peter Štih**, president of SAZU) / **Pozdravni nagovor** (akademik prof. dr. **Peter Štih**, predsednik SAZU)

SAZU, SAZU Hall / SAZU, dvorana SAZU

09:15 **Section 5: Vinko Globokar & Lojze Lebič 1 (Chair: Gregor Pompe) / Sekcija 5: Vinko Globokar in Lojze Lebič 1 (vodja: Gregor Pompe)**

Martin Kaltenecker, *Richard Taruskin and the Historiography of Recent Classical Contemporary Music* – guest speaker (Richard Taruskin in zgodovinopisje novejše sodobne klasične glasbe – vabljeni predavatelj)

Marija Maglov, *Vinko Globokar and Radio Art* (Vinko Globokar in radijska umetnost)

Michaela Schwarzbauer, *“They Missed the Subject Completely!” Reflections on a Research Project Focussing on a Realisation of Vinko Globokar’s Individuum↔Collectivum* («Popolnoma so zgrešili temo!» Razmišljanja o raziskovalnem projektu o realizaciji zbirke *Individuum↔Collectivum* Vinka Globokarja)

10:45 **Coffee break / Odmor za kavo**

SAZU, SAZU Hall / SAZU, dvorana SAZU

11:00 **Section 6: Vinko Globokar & Lojze Lebič 2 (Chair: Matjaž Barbo) / Sekcija 6: Vinko Globokar in Lojze Lebič 2 (vodja: Matjaž Barbo)**

Christoph Schuller, *Transitioning into postmodernity: Minimalism in 80’s Belgrade* – guest speaker (Prehajanje v postmoderno: Minimalizem v 80-tih letih v Beogradu – vabljeni predavatelj)

Gregor Pompe, *Music-theatrical Elements in the works of Vinko Globokar and Lojze Lebič – Different Ways of breaking out of Modernism* (Glasbeno-gledališki elementi v delih Vinka Globokarja in Lojzeta Lebiča – različne poti preboja iz modernizma)

Tomaž Bajželj, *Intermediality as a Compositional Concept in the works of Vinko Globokar* (Intermedialnost kot kompozicijski koncept v delih Vinka Globokarja)

MŠ, Moji štruklji

12:30 **Lunch for participants of conference in the restaurant Moji štruklji/ Kosilo za udeležence simpozija v restavraciji Moji štruklji (brezplačno za udeležence simpozija)**

FF, Blue Room, 5th floor/ FF, modra soba, 5. nadstropje

14:30 **Section 7: Vinko Globokar & Lojze Lebič 3 (Chair: Katarina Bogunović Hočevar)/ Sekcija 7: Vinko Globokar in Lojze Lebič 3 (vodja: Katarina Bogunović Hočevar)**

Sabine Beck, *Music and Politics – A Controversial Relationship Exemplified by Vinko Globokar’s Artistic Stance and Work* – guest speaker (Glasba in politika – kontroverzno razmerje s pomenovitvijo umetniške drže in dela Vinka Globokarja – vabljen predavateljica)

Matjaž Barbo, *Role models and teachers in the emergence of Modernism in music in the sixties of the 20th Century* (Vzorniki in učitelji ob vzniku modernizma v glasbi v šestdesetih letih 20. stoletja)

Leon Stefanija, *Types, tags, and labels in the internet music culture: notes on archetypes in modern music* (Vrste, etikete in oznake v internetni glasbeni kulturi: opombe o arhetipih v sodobni glasbi)

16:00 **Coffee break/ Odmor za kavo**

FF, Blue Room, 5th floor/ FF, modra soba, 5. nadstropje

16:15 **Section 8: In the Immediate Neighbourhood (Chair: Sara Zupančič)/ Sekcija 8: V neposredni bližini (vodja: Sara Zupančič)**

Simone Heilgendorff, *Shimmering in the Composed Sound or How the Slovenian Composer Larisa Vrhunc Transformed Spectral Aesthetics into her own* (Lesketanje v komponiranem zvoku ali kako je slovenska skladateljica Larisa Vrhunc preoblikovala spektralno estetiko v sebi lastno)

Nada Bezić, *Operatic Poetics in the Operas of Zoran Juranič (1999–2021)* (Operna poetika v operah Zorana Juraniča (1999–2021))

Niall O’Loughlin, *Music and Words in the Works of Lojze Lebič* (Glasba in besede v delih Lojzeta Lebiča)

CDCC, Club/ *Klub Cankarjevega doma*

19:30

A lecture on the music of Pavle Merkù (Sara Zupančič)/ *Pre-davanje o glasbi Pavla Merkuja (Sara Zupančič)*

CDCC, Club/ *Klub Cankarjevega doma*

20:00

New Music Forum, concert 3: String music from Bartók to present day/ *Forum nove glasbe, 3. koncert: Glasba za godala od Bartóka do sodobnosti*

<https://ljinmf.org/en/festival-ljinmf-2024/program-2024/>

(free tickets for participants of conference)

UVOD

V letu 2024 slavita svojo devetdesetletnico izstopajoča slovenska skladatelja Lojze Lebič in Vinko Globokar. Poleg letnice rojstva si oba skladatelja delita tudi zavezanost radikalni estetiki povojnega modernizma, a uresničujeta ga vsak na precej poseben način, pri čemer se zdi, da so takšne realizacije v marsičem povezane z drugačnim sprejemanjem modernističnega izročila. Medtem ko se je Globokar v Parizu in Berlinu kot del širšega modernističnega konteksta (učenec Renéja Leibowitza in Luciana Beria, predavatelj na Visoki šoli za glasbo v Kölnu, direktor Oddelka za inštrumentalne in vokalne raziskave na ustanovi IRCAM, član improvizacijske skupine New Phonic Art) z modernistično tradicijo srečeval v »prvi osebi«, je Lebič (dirigent Mešanega Pevskega zbora RTV Slovenije, profesor na Pedagoški fakulteti in Filozofski fakulteti v Ljubljani) večino časa ostajal doma in sprejemal vplive modernizma iz »druge roke«, še najbolj prek obiskov festivala Varšavska jesen in Zagrebškega bienala. Kljub različnim potem modernističnih vplivov oba skladatelja modernizma ne sprejemata brez pridržkov – Globokar se postavi zoper larpurlartizem modernizma in svoje ideje izpeljuje iz družbenih konfliktov, medtem ko Lebič ne zaupa v univerzalizem modernizma in se raje navezuje na lokalno, mistično, preteklo. Tako ustvarjata svoje značilne modernistične svetove, ki dajejo slutiti, da je modernizem kljub svoji univerzalistični utopiji vendarle bistveno bolj regionalno pobarvan. Globokarja tak odnos pripelje na rob konceptualno zasnovane družbenokritične umetnosti, Lebič pa se spogleduje z oblikami postmodernizma.

Simpozij bo dihotomijo, ki jo razpira primerjava med obema skladateljema, skušal postaviti v kontekst razlik v dojemanju in eksekuciji modernističnih idej na evropskem vzhodu in zahodu, pri čemer ne gre za geografsko, temveč predvsem družbeno-politično ločnico, po kateri je bila celotna Evropa vpeta v globalni konflikt med dvema super-silama, Združenimi državami Amerike in Sovjetsko zvezo ter posledično med kapitalistično logiko in socialistično dogmatiko. Povojno občutje novega začenjanja, izkušnja »leta nič« (U. Dibelius, R. P. Morgan, H. Danuser) je sprožalo valove modernističnega odklona, ki se je kazalo v navidez globalnem prizadevanju po defunkcionalizaciji in umetnostni osvoboditvi tako od nacional-socialističnega bremena kot sočrealističnih spon. Hkrati pa se je na drugi strani v pogojih različnih kulturnih politik iskalo konkretnih rešitev, pogosto odvisnih od ožjih, celo lokalnih pogojev. V širšem diskurzu se pogosto izpostavlja »svoboda« zahodnega sveta nasproti politični in kulturni represiji na vzhodu, ki pa vendarle ni bila v vseh državah enako močna in uspešna. Osnovni premisleki bi tako veljali vprašanjem, v koliki meri je modernizem po letu 1945 na obeh straneh železne zavese potekal po vzporednih tirnicah, koliko je bilo skupnih poudarkov in rešitev, koliko specifičnih poetik, kako so prehajali vplivi iz ene na drugo stran ter posledično, kaj vse to pomeni za glasbo po padcu berlinskega zidu leta 1989 ter posledično za sodobne pluralistične glasbene prakse.

INTRODUCTION

In 2024, the important Slovenian composers Lojze Lebič and Vinko Globokar will celebrate their 90th birthdays. In addition to their year of birth, both composers also share a commitment to the radical aesthetics of post-war modernism. Although they each implement these aesthetics very specific ways, in many respects their solutions seem to be linked to a different acceptance of the modernist tradition. While Globokar encountered the modernist tradition in the “first person” in Paris and Berlin as part of a broader modernist context (he was a student of René Leibowitz and Lucian Berio, a lecturer at the Musikhochschule in Cologne, the head of the Department for Instrumental and Vocal Research at IRCAM and a member of the improvisation group New Phonic Art), Lebič (who was a conductor of the RTV Slovenia Mixed Choir and a professor at the Faculty of Education and the Faculty of Arts in Ljubljana) remained in Slovenia most of the time and absorbed the influences of modernism “second hand”, mainly through visits to the Warsaw Autumn Festival and the Zagreb Biennale. Neither composer accepts modernist influences without reservation: Globokar opposes modernist Larpurlartism and derives his ideas from social conflicts, while Lebič does not trust the universalism of modernism and prefers to refer to the local, the mystical and the historical. Thus, they create their own characteristic modernist worlds, which give the impression that modernism, despite its universalist utopia, is nevertheless essentially more regionally coloured. This attitude brings Globokar to the edge of conceptually grounded sociocritical art, while Lebič flirts with forms of postmodernism.

The conference will attempt to place the dichotomy revealed by the comparison of the two composers in the context of differences in the perception and implementation of modernist ideas in the European East and West. Rather than being a geographical divide, this is understood primarily as a socio-political divide through which the whole of Europe was caught up in a global conflict between the two superpowers, the United States of America and the Soviet Union, and thus between capitalist logic and socialist dogmatism. The post-war feeling of a new beginning, the experience of “Year Zero” (U. Dibelius, R. P. Morgan, H. Danuser) triggered waves of modernist divergence, manifested in a seemingly global effort to eschew functionalism and achieve artistic liberation from both the National Socialist burden and the social-realist shackles. At the same time, concrete solutions were sought under the conditions of various cultural policies, which often depended on narrower, even local conditions. In the general discourse, the “freedom” of the Western world is often emphasised in contrast to the political and cultural oppression in the East, which, however, was not equally strong and successful in all countries. Fundamental consideration should therefore be devoted to questions of the extent to which modernism on both sides of the Iron Curtain followed parallel paths after 1945, the number of common features and solutions, the various specific poetics, how influences passed from one side to the other, and what all of this meant for music after the fall of the Berlin Wall in 1989 and thus for today’s pluralistic musical practice.

ABSTRACTS/ POVZETKI

in alphabetical order of participants/ po abecednem redu udeležencev

Matjaž Barbo

Role Models and Teachers in the Emergence of Modernism in Music in the Sixties of the 20th Century

Lojze Lebič belongs to the generation of composers who began to pave the way in the 1960s, when the first wave of post-war modernism swept over us. This also shaped the reception of contemporary music in a surprising way. If it can be said that Slavko Osterc and Lucijan Marija Škerjanc were personally and even aesthetically very close in the period between the world wars, as numerous records of each other and even their occasional joint performances attest, in the post-war period the spirits of which they became representatives separated even more clearly. After Osterc's death, his earlier aesthetic and conceptual acuity and his openness to foreign models seemed like a breath of relaxing freshness compared to Škerjanc. Although Škerjanc was otherwise the most sought-after composition teacher and the most frequently performed composer, as a central aesthetic authority he often represented an obstacle for the youth. This was already evident in the conflict with the mild and popular grammar school teacher Vasilij Mirk. In addition to Mirk, a whole series of other, more informal role models and teachers came to the fore, from Srečko Koporc to Primož Ramovš, Marijan Lipovšek and Pavel Šivic. Above all, however, the young composers began to look at the world and stand up for something new and challenging - both aesthetically and, of course, conceptually.

Matjaž Barbo

Vzorniki in učitelji ob vzniku modernizma v glasbi v šestdesetih letih 20. stoletja

Lojze Lebič sodi v generacijo skladateljev, ki si je začela utirati pot v 60. letih, ko je k nam pljusnil prvi val povojnega modernizma. Ta je na presenetljiv način zaznamoval tudi recepcijo sodobnega glasbenega dogajanja. Če lahko rečemo, da sta si bila v obdobju med svetovnima vojnama Slavko Osterc in Lucijan Marija Škerjanc osebno in celo estetsko povsem blizu, kar dokazujejo številni zapisi drug o drugem in celo njune občasne medsebojne izvedbe, pa je obdobje po vojni prineslo ostrejše ločevanje duhov, katerih predstavnika sta postala. Po Osterčevi smrti sta njegova nekdanja estetska in idejna ostrina ter odprtost za tuje zglede delovala kot piš sproščujoče svežine v primerjavi s Škerjancem. Čeprav je bil Škerjanc sicer najbolj zaželen učitelj kompozicije in največkrat izvajan skladatelj, je hkrati kot osrednja estetsko merodajna avtoriteta mladim pogosto predstavljal oviro, kar se je najavljalo že ob konfliktu z blagim in priljubljenim srednješolskim učiteljem Vasilijem Mirkom. Ob Mirku pa je v ospredje stopila cela vrsta drugih, bolj neformalnih vzornikov in učiteljev, vse od Srečka Koporca do Primoža Ramovša, Marijana Lipovška ali Pavla Šivica. Ne nazadnje pa so se mladi skladatelji predvsem začeli ozirati v svet in se prek tega zavzemati za novo in izzivalno - tako estetsko kot seveda tudi idejno.

Tomaž Bajželj

Intermediality as a Compositional Concept in Works of Vinko Globokar

The intention of my contribution is to understand how Vinko Globokar manages to create a rich and dynamic artistic diversity through his collaborations with dancers, visual artists, and actors, challenging traditional boundaries between composition and performance and producing innovative intermedial works.

“That medial forms of expression and genres move towards each other, mix, mutually penetrate, and refer to each other is by no means a new tendency, but rather an increasingly evident and ubiquitous trend.”

Intermediality is a central aspect of Globokar’s music, enabling him to explore new forms of expression and engage the audience in dynamic and immersive ways. The transcending of musical boundaries, exchanges with elements of other arts, pushing the limits of possibility both instrumentally and with performers, and ultimately merging the musical with the non-musical have fascinated him since the beginnings of his compositional career, which he explains through his “statelessness,” with his ongoing wanderings through European cities.

He is known for pushing the boundaries of conventional musical expression. He frequently integrates elements of performance art, theater, and multimedia into his compositions, blurring the lines between different artistic media.

He’s compositions include theatrical elements where performers are not only musicians but also actors on stage (*Discours 4, Corporel, Introspection d’un tubiste*). He regularly integrates multimedia aspects such as video installations, lighting effects, and electronic soundscapes into his compositions (*Les Emigres, Un jour comme un autre*), expanding not only the artistic spectrum of his music but also offering the audience an additional layer of interpretation and engagement by creating a multi-sensory experience.

Tomaž Bajželj

Intermedialnost kot kompozicijski koncept v delih Vinka Globokarja

Namen mojega prispevka je razumeti, kako Vinku Globokarju v sodelovanjem s plesalci, vizualnimi umetniki in igralci uspeva ustvariti bogato in dinamično umetniško raznolikost, izzivati tradicionalne meje med kompozicijo in performansom ter ustvarjati inovativna intermedijska dela.

»Da se medijske oblike izražanja in žanri pomikajo ena proti drugi, mešajo, prodirajo in se nanašajo druga na drugo, nikakor ni nova tendenca, temveč vse bolj očiten in vseprisoten trend.«

Intermedialnost je osrednji vidik Globokarjeve glasbe, ki mu omogoča raziskovanje novih oblik izražanja in vključevanje občinstva na dinamične in poglobljene načine. Preseganje glasbenih meja, izmenjave z elementi drugih umetnosti, premikanje meja možnosti tako instrumentalno kot izvajalsko ter navsezadnje spajanje glasbenega z neglasbenim ga navdušujejo že od začetkov njegove skladateljske kariere, kar razlaga prek »apatridnosti«, s svojim nenehnim potepanjem po evropskih mestih.

Znan je po premikanju meja konvencionalnega glasbenega izražanja. V svoje skladbe pogosto vključuje elemente performansa, gledališča in multimedije ter briše meje med različnimi umetniškimi mediji.

Njegove kompozicije vključujejo gledališke elemente, pri katerih izvajalci niso le glasbeniki, temveč tudi igralci na odru (*Discours 4, Corporel, Introspection d'un tubiste*). V svoje skladbe (*Les Emigres, Un jour comme un autre*) redno vključuje multimedijske vidike, kot so videoinstalacije, svetlobni učinki in elektronske zvočne krajine, s čimer širi ne le umetniški spekter svoje glasbe, ampak občinstvu ponuja tudi dodatno plast interpretacije in sodelovanje z ustvarjanjem veččutne izkušnje.

Sabine Beck

Music and Politics – A Controversial Relationship Exemplified by Vinko Globokar’s Artistic Stance and Work

The relationship between music and politics is complex and controversial. Globokar’s stance reflects music as something useful and resolutely rejects the music-immanent principle of *l’art pour l’art*. For him, non-musical ideas initiate composition and determine the form, structure and sound of his works. Based on 8 theses that were discussed 25 years ago at the University of Giessen, the dialogue on this topic should be encouraged and provide a current contribution to musicological discourse.

* * *

Sabine Beck

Glasba in politika – kontroverzno razmerje s ponazoritvijo umetniške države in dela Vinka Globokarja

Odnos med glasbo in politiko je zapleten in kontroverzen. Globokarjeva drža reflektira glasbo kot nekaj koristnega in odločno zavrača glasbeno imanentno načelo *l’art pour l’art*. Zanj neglasbene ideje sprožijo kompozicijo in določajo obliko, strukturo in zvok njegovih del. Na podlagi 8 tez, obravnavanih pred 25 leti na Univerzi v Giessnu, je treba spodbujati razpravo o tej temi in ponuditi aktualen prispevek k muzikološkemu diskurzu.

Nada Bezić

Operatic Poetics in Operas by Zoran Juranić (1999–2021)

Composer and conductor Zoran Juranić (1947) belongs to the older generation of Croatian composers, along with Frano Parać (1948), Marko Ruždjak (1946–2012) and Davorin Kempf (1947–2022). Coming from the composing school of Stjepan Šulek, a leading representative of Croatian neo-romanticism, Juranić did not get into avant-garde experimentation, but chose a kind of neo-expressionism. In his opus of about seventy works, four operas stand out in particular, which makes Juranić the Croatian composer with the most written operas. This is not surprising considering that he has been engaged in opera for a long time as a conductor, arranger of other composer's operas (especially Ivan Zajc, the most important Croatian composer of the second half of the 19th century), and ultimately as a director of several opera houses in Croatia. Juranić is an artist who actively participated in the creation of operas as a librettist, and as for the realization as a conductor, in the case of one opera also as a director. Juranić's operas were composed in the period of a quarter of a century. Already the debut, the "opera farce" *Tell me about Augusta* (*Govori mi o Augusti*, 1999) attracted the attention of the public and the audience, followed by the "little burlesque soap opera" *Penguins* (*Pinguini*, 2007), the "opera fantasy" *The Last Flower of Summer* (*Posljednji ljetni cvijet*, 2013) and *Opera according to Kamov* (*Opera po Kamovu*, 2021). The presentation will place Juranić's opera oeuvre in the production of Croatian operas in the past three decades, in which *Judita* by Frano Parać (2000) and Igor Kuljerić's *Animal Farm* (2003) stand out. I will try to answer the question of what compositional guidelines are present in Juranić's operas, what was their reception like, and whether we can talk about the continuity of his operatic poetics.

Nada Bezić

Operna poetika v operah Zorana Juranića (1999–2021)

Skladatelj in dirigent Zoran Juranić (1947) pripada starejši generaciji hrvaških skladateljev, poleg Frana Paraća (1948), Marka Ruždjaka (1946–2012) in Davorina Kempfa (1947–2022). Izhajajoč iz skladateljske šole Stjepana Šuleka, vodilnega predstavnika hrvaške neoromantike, se Juranić ni spustil v avantgardno eksperimentiranje, temveč je izbral nekakšen neoekspresionizem. V njegovem opusu okoli sedemdesetih del izstopajo predvsem štiri opere, kar pomeni, da je Juranić hrvaški skladatelj z največ napisanimi operami. To ni presenetljivo, saj se z opero ukvarja že dolgo kot dirigent, aranžer oper drugih skladateljev (zlasti Ivana Zajca, najpomembnejšega hrvaškega skladatelja druge polovice 19. stoletja) in navsezadnje kot režiser več opernih hiš na Hrvaškem. Juranić je umetnik, ki je aktivno sodeloval pri nastajanju oper kot libretist, pri realizaciji pa kot dirigent in pri eni operi tudi kot režiser. Juranićeve opere so nastale v obdobju četrto stoletja. Že prvenec, »operna farsa« *Govori mi o Avgustu* (1999), je pritegnil pozornost javnosti in občinstva. Sledili so »mala burleskna telenovela« *Pinguini* (2007), »opera fantazija« *Zadnji poletni cvet* (*Posljednji ljetni cvijet*, 2013) in *Opera po Kamovu* (2021). Predavanje bo Juranićev operni opus umestilo v produkcijo hrvaških oper zadnjih treh desetletij, v kateri izstopata *Judita* Frana Paraća (2000) in *Živalska farma* Igorja Kuljerića (2003). Poskušala bom odgovoriti na vprašanje, kakšne kompozicijske smernice so prisotne v Juranićevih operah, kakšna je bila njihova recepcija in ali lahko govorimo o kontinuiteti njegove operne poetike.

Ciarán Crilly

Once More Without Feeling: Beckett, Kurtág, and the Search for New Beginnings

The twentieth century witnessed multiple attempts to translate the technical or stylistic approach of one art form into another, many yielding fresh modes of expression in alternative media as a means of stimulating the ability to begin anew. However, a more radical strategy constituted an erasure of influence that might enable artists to operate with a completely blank canvas. It involved a determination to be free from the weight of the past and to eradicate – as far as possible – the persistent dominion of meaning. Such a challenge is confronted in Samuel Beckett’s final work, the poem *What is the Word* (1988), an “ingeniously sustained 53-line stammer” written for a friend who was suffering from aphasia following a stroke and learning to speak again. The poem was set to music in 1991 by György Kurtág in parallel circumstances, as it was composed for a Hungarian actor who was also undergoing a slow process of speech rehabilitation.

Beckett and Kurtág were thus afforded a type of creative surrogacy in which language could be reconstructed without emotional, historical, or geographical signification. This paper investigates the phenomenon by adapting John Rawls’ concept of the “veil of ignorance”, but in an aesthetic rather than a political context. Rawls believed that more valid truths would be revealed by the “unencumbered self... freed from the dictates of nature and the sanction of social roles”. While Beckett’s poem embodies a rigorous response to such an abstract ideal, Kurtág’s setting ultimately permits residual memory to emerge via an unnerving coup de théâtre that highlights an acutely contrasting approach to cultural ancestry.

Ciarán Crilly

Še enkrat brez občutka: Beckett, Kurtág in iskanje novih začetkov

Dvajseto stoletje je bilo priča številnim poskusom prevajanja tehničnega ali slogovnega pristopa ene umetniške oblike v drugo. Mnogi so prinesli sveže načine izražanja v alternativnih medijih kot sredstvo za spodbujanje sposobnosti začenja znova. Vendar pa je radikalnejša strategija pomenila izbris vpliva, ki bi lahko umetnikom omogočil delovanje s popolnoma praznim platnom. Vključevala je odločenost, da se osvobodimo teže preteklosti in izkoreninimo – kolikor je mogoče – vztrajno oblast smisla. S takšnim izzivom se sooči zadnje delo Samuela Becketta, pesem *What is the Word* (1988), »genialno vztrajno jecljanje v 53 vrsticah«, napisano za prijatelja, ki je trpel za afazijo po možganski kapi in se znova učil govoriti. Pesem je leta 1991 uglasbil György Kurtág v sorodnih okoliščinah, saj je bila skladba napisana za madžarskega igralca, ki je prav tako prestajal počasen proces govorne rehabilitacije.

Beckett in Kurtág sta tako ustvarila vrsto ustvarjalnega nadomestka, v katerem je bilo mogoče jezik rekonstruirati brez čustvenega, zgodovinskega ali geografskega pomena. Prispevek raziskuje pojav s prilagajanjem koncepta Johna Rawlsa o »tančici nevednosti«, vendar v estetskem in ne političnem kontekstu. Rawls je verjel, da bo več veljavnih resnic razkril »neobremenjeni jaz ... osvobojen diktatov narave in sankcioniranja družbenih vlog«. Medtem ko Beckettova pesem uteleša strog odgovor na tako abstrakten ideal, Kurtágova postavitev navsezadnje dovoli, da se ostanek spomina pojavi prek vznemirljivega coup de théâtre, ki poudarja izrazito kontrasten pristop do kulturnega porekla.

Gražina Daunoravičienė

Changes in Contemporary Art Music Morphology: The Problem of the Opus' Genetic Identity

The prefix “post-”, which marks the presence of numerous phenomena (postmodernism, postminimalism, postspectrality, post-medium art, etc.), also appears when commenting on the development of musical morphology. A predominant view of the genre collapse *versus* the further prospects of its development in the discourse of musicology of the 1970s was a narrative on the phenomenon deactualization and extinction (Dahlhaus (1973, 1978), others). The insights into the ongoing process were replaced by the contention of findings after examining the ‘After Genre’ (Gardiner, 2006) situation. On the contrary, the ongoing transformation of music, *From Genre-less to New Genre* was explored by US musicologist Loren Kajikawa (2015), and literary scholar Jane Hu (2020) called the crisis-like situation of genre development as ‘war in the time of genre’.

To set off the stable, taxonomic genre against the essence of any “living” self-organising phenomenon, at the conceptual level I proposed an active compound concept “music genotype”, the latest derived from two Greek terms: *genos* + *typos*. It signifies not only the fact of an inherited type of opus (as if a kind of DNA, genome), but also the fact of its self-organization and free change. The problem arises not only at the level of the term, but such conception outlines a strategy for interpreting of the processes musical morphology. The holistic conception of the functioning of the music genotype and its (macro)system as a self-organizing system offers new approaches to the theoretical epistemology of music.

The object of analysis will become an opus *Sun & Sea (Marina)* (2017) by three artists – Lina Lapelytė, Rugilė Brazdžiukaitė, and Vaiva Grainytė. This opus was staged at the 58th Venice Biennale (2019) and won the main prize, the Golden Lion for Best National Participation. However, this opus doesn't have the indicated conventional opus genotype. Therefore I shall discuss it from the point of view of the tetractys of determinants of the structure of music genotype exhibited in my authorial conception of music genotype (Daunoravičienė, 2022). The syndrome of *Marina* as *opera aperta* and the modulating chain of its genotypes (situation, installation, performance *versus* diary opera, *regioopera*, others) will be discussed in my paper. Such an exploratory approach helps to explain the ongoing complex metamorphoses of sound art and in a typological form reflects the ontic situation of the typology of contemporary music art objects. On the other hand, any theoretical model does not claim to be a complete and final instance, as the change in the process of art and its conceptualization will have to be considered and epistemologically reflected in new theoretical conceptions of music genotype.

Spremembe morfologije sodobne umetniške glasbe: problem genetske identitete opusa

Predpona »post-«, ki označuje prisotnost številnih pojavov (postmodernizem, postminimalizem, postspektralizem, postmedijska umetnost itd.), se pojavlja tudi pri komentiranju razvoja glasbene morfologije. Prevladujoč pogled na propad žanra proti nadaljnjim obetom njegovega razvoja v diskurzu muzikologije sedemdesetih let je predstavljala pripoved o deaktualizaciji in izumrtju fenomena (Dahlhaus (1973, 1978), drugi). Vpogled v proces, ki poteka, je nadomestilo prerekanje ugotovitev po preučitvi situacije »po žanru« (Gardiner, 2006). Nasprotno, trenutno preobrazbo glasbe, *Od brezžanrskega do novega žanra*, je raziskoval ameriški muzikolog Loren Kajikawa (2015), literarna znanstvenica Jane Hu (2020) pa je krizno situacijo žanrskega razvoja poimenovala ‚vojna v času žanra‘.

Da bi stabilen, taksonomski žanr postavil nasproti bistvu vsakega »živega« samoorganizirajočega se pojava, sem na konceptualni ravni predlagala aktivno sestavljen koncept »glasbeni genotip«, ki je izpeljan iz dveh grških izrazov: *genos* + *typos*. Ne označuje le dejstva podedovanega tipa opusa (kot neke vrste DNK, gena), ampak tudi dejstvo njegove samoorganizacije in svobodnega spreminjanja. Težava se ne pojavlja samo na ravni pojma, temveč takšno pojmovanje začrta strategijo razlage glasbene morfologije procesov. Holistično pojmovanje delovanja glasbenega genotipa in njegovega (makro)sistema kot samoorganizirajočega sistema ponuja nove pristope k teoretski epistemologiji glasbe.

Predmet analize bo delo *Sun & Sea (Marina)* (2017) treh umetnic – Line Lapelytė, Rugilė Brazdžiukaitė in Vaive Grainytė. Delo je bilo uprizorjeno na 58. beneškem bienalu (2019) in prejelo glavno nagrado, zlatega leva za najboljšo nacionalno udeležbo. Vendar pa ta opus nima navedenega konvencionalnega genotipa opusa. Zato bom o njem razpravljala z vidika tetraktisa determinant strukture glasbenega genotipa, prikazanega v moji avtorski zasnovi glasbenega genotipa (Daunoravičienė, 2022). V svojem prispevku bom obravnavala sindrom *Marine* kot *opere aperte* in modulacijska veriga njenih genotipov (situacija, instalacija, performans proti dnevniški operi, *regieopera*, drugo). Takšen raziskovalni pristop pomaga razložiti potekajoče kompleksne metamorfoze zvočne umetnosti in v tipološki obliki reflektira ontično situacijo tipologije sodobnih glasbenih umetniških objektov. Po drugi strani pa noben teoretski model ne trdi, da je popolna in končna instanca, saj bo sprememba procesa umetnosti in njegove konceptualizacije treba upoštevati in epistemološko reflektirati v novih teoretskih pojmovanjih glasbenega genotipa.

Simone Heilgendorff

Shimmering in Composed Sound or How the Slovenian Composer Larisa Vrhunc Transformed Spectral Esthetics into her own

This lecture focuses on the work and life of the Slovene composer Larisa Vrhunc, who belongs to the youngest generation at the time, when the Iron Curtain fell. Having lived in Slovenia all her life until then she started to discover the European West, the French speaking part in particular and later brought her experiences back to her home country, where she is a well-recognized full professor at the University of Ljubljana and has received a number of international commissions. Since mediation of contemporary (art) music over years became one of her major concerns she meanwhile also co-curates the festival of contemporary music for the Music Forum in Ljubljana.

In 1990 Larisa Vrhunc was in her early twenties and took advantage of the new options to explore the West not only as a visitor but also as a student of composition, being among the first to apply a Slovenian fellowship to go to the French-speaking parts of Europe, to Geneva and later to Lyon. Over the decades to come she more and more developed a very particular musical handwriting of her own, for new sounds as well as form and instrumentation. Frequently her spectral concept refers to existing spectrums such as those of church bells or other metal objects, which she analyses and adapts for acoustic scores (e.g. in *Na robu tišine* for three ensemble groups, 2007). Other compositions are often extended to the edges to almost discolored sounds, for which she also develops her own notational solutions, where needed, and does not hesitate to prepare instruments. Examples are her string quartet *Vertical* (composed for the Kairos Quartet, 2015), where she prepares one bow for each player with crochet yarn) or her recent large orchestral composition *Zamrznitve* (2022/23, originally composed for a large research project on music for toddlers in cooperation with the Slovene radio), where she works with washers from the hardware store and ebows a.o. When she applies her esthetics to existing music such as the Dido's lament aria from Purcell's *Dido and Aeneas* for the impressive puppet theatre project *Mysogyny* (2023) with puppets by Silvan Omerzu, the original gains a specific beauty under the arranging hands of Vrhunc for a large mixed ensemble. The implementation of other artistic genres and the inspiration by texts is another characteristic of her work.

Based on comparative research approaches I will explore those compositions and their connection with Vrhunc's particular involvement with the mixed developments in her country and countries of the Eastern "block" on one hand and in the West on the other.

Simone Heilgendorff

Lesketanje v komponiranem zvoku ali kako je slovenska skladateljica Larisa Vrhunc preoblikovala spektralno estetiko v sebi lastno

Predavanje se osredotoča na delo in življenje slovenske skladateljice Larise Vrhunc, ki pripada najmlajši generaciji v času padca železne zaves. Do tedaj je vse življenje živel v Sloveniji in je pozneje začela odkrivati evropski zahod, zlasti francosko govoreči del. Nato je svoje izkušnje prinesla nazaj v domovino, kjer je priznana redna profesorica na Univerzi v Ljubljani in je prejela številna mednarodna naročila. Z leti je postalo posredovanje sodobne (umetniške) glasbe eno njenih glavnih poslanstev, ki ga uresničuje s soorganiziranjem festivala sodobne glasbe Forum nove glasbe v Ljubljani.

Larisa Vrhunc je bila leta 1990 v svojih zgodnjih dvajsetih letih in je izkoristila nove možnosti za raziskovanje Zahoda ne le kot obiskovalka, temveč tudi kot študentka kompozicije, saj je med prvimi zaprosila za slovensko štipendijo za odhod v francosko govoreče dele Evrope, v Ženevo in kasneje v Lyon. V naslednjih desetletjih je vse bolj razvijala lasten glasbeni jezik, tako za nove zvoke kot obliko in instrumentacijo. Njen spektralni koncept se pogosto nanaša na obstoječe spektre, kot so spektri cerkvenih zvonov ali drugih kovinskih predmetov, ki jih analizira in prilagaja za akustične partiture (npr. v *Na robu tišine* za tri ansambelske skupine, 2007). Druge skladbe so pogosto raztegnjene do robov, do skoraj razbarvanih zvokov, za kar po potrebi razvija lastne rešitve notnih zapisov in ne okleva s preoblikovanjem instrumentov. Za godalni kvartet *Naupično* (komponiran za kvartet Kairos, 2015) na primer preoblikuje en lok za vsakega glasbenika s prejo za kvačkanje. Nadalje v nedavni veliki orkestrski skladbi *Zamrznitve* (2022/23, prvotno komponirana za velik raziskovalni projekt o glasbi za malčke v sodelovanju z Radiem Slovenija) dela s podložkami iz železa in napravo e-bow. Ko svojo estetiko aplicira na obstoječo glasbo, kot je Didonina žalostinka, arija iz Purcellove opere *Dido in Enej*, za impresiven lutkovno gledališki projekt *Mizoginija* (2023) z lutkami Silvana Omerzuja, pridobi izviren pod aranžerskimi rokami Vrhunčeve posebno lepoto. Za njena dela sta značilna tudi implementacija drugih umetniških zvrsti in črpanje navdiha iz besedil.

Na podlagi primerjalnih raziskovalnih pristopov bom raziskala te kompozicije in njihovo povezavo s skladateljščino posebno vpetostjo v različna dogajanja njene države in držav vzhodnega bloka na eni ter zahodnega na drugi strani.

Martin Kaltenecker

Richard Taruskin and the Historiography of Recent Classical Contemporary Music

I should like to discuss the underlying narrative of Richard Taruskin's *Music in the Late Twentieth Century* (Oxford, 2010). In order to upvalue the role of American music, and thus to "provincialize" Europe, Taruskin distinguishes between a "beautiful" culture and a "sublime" culture. The latter, defined as essentially "romantic", German, experimental, and avant-gardist, has produced, following Taruskin, a metanarrative that distorted the historiography of Western Music since Beethoven. He still considers the Cold War as a meaningful starting point, as well as the opposition between Schoenberg and Stravinsky. Eventually, what he calls the "American Century" culminates in the "harmonious avant-garde" realized by Minimal Music.

* * *

Martin Kaltenecker

Richard Taruskin in zgodovinske sodobne klasične glasbe

Rad bi razpravljaj o osnovnem narativu monografije Richarda Taruskina Music in the Late Twentieth Century (Oxford, 2010). Da bi povišal vlogo ameriške glasbe in s tem »provincializiral« Evropo, Taruskin razlikuje med »lepo« in »sublimno« kulturo. Slednja, razumljena kot tipično »romantična«, nemška, eksperimentalna in avantgardistična, je po Taruskinu proizvedla metanarativ, ki je popačil zgodovinske zahodne glasbe od Beethovna dalje. Kot smiselno izhodišče še vedno izpostavlja hladno vojno kot tudi nasprotje med Schönbergom in Stravinskim. Sčasoma to, kar imenuje »ameriško stoletje«, doseže vrhunec v »harmonski avantgardi«, ki jo udejanja minimalizem.

Peter Laki

Avant-garde, Hungarian Style

The career of Hungarian composer Péter Eötvös (1944–2024) demonstrates how the Darmstadt avant-garde of the 1960s could nourish a compositional oeuvre that had apparently moved very far from the original principles of the school as formulated at the time. A prolific composer and an internationally renowned conductor specializing in contemporary music, Eötvös wrote thirteen operas (including *Three Sisters*, *Love and Other Demons* and *Paradise Reloaded [Lilith]*), twenty-one concertos and numerous orchestral, chamber and vocal works, in which he drew upon a wide array of sources from the history of music. At the same time, Eötvös, a former protégé of both Stockhausen and Boulez, remained faithful to the spirit of his two mentors his entire life. My paper will explore how Eötvös’s Hungarian background, and his early training at the Liszt Academy of Budapest, helped him transcend the strictures of Darmstadt orthodoxy while holding on to the essential: the never-ending quest for new sounds and new ideas. Another early experience—his studies with Bernd Alois Zimmermann, Stockhausen’s antagonist in Cologne—will also be taken into account.

Since in the last 30 years of his life, many of Eötvös’s works were either operas or concertos, my paper will concentrate on these two genres. The focus will be on how extra-musical inspirations (literary sources in the operas, events or persons commemorated in the concertos) shaped Eötvös’s musical idiom.

Eötvös always maintained that the music of Béla Bartók was his “mother tongue”; therefore, his relationship to the music of his great Hungarian predecessor will have to be investigated, along with the relatively infrequent, yet extremely important, allusions to folk music. It is hoped that these different approaches will contribute to an understanding of a remarkable compositional personality whose passing, earlier this year, is mourned by the international music world.

Peter Laki

Avantgardni, madžarski stil

Delo madžarskega skladatelja Pétra Eötvösa (1944–2024) kaže, kako je darmstadt-ska avantgarda šestdesetih let 20. stoletja spodbudila skladateljski opus, ki se je očitno zelo oddaljil od prvotnih načel šole. Eötvös, plodovit skladatelj in mednarodno priznani dirigent, specializiran za sodobno glasbo, je napisal trinajst oper (med drugim *Tri sestre*, *Ljubezen in drugi demoni* in *Ponovno naloženi raj [Lilith]*), enaindvajset koncertov in številna orkestrska, komorna ter vokalna dela, pri čemer je črpal iz najrazličnejših virov iz zgodovine glasbe. Hkrati je Eötvös, nekdanji varovanec Stockhausna in Bouleza, ostal vse življenje zvest duhu svojih mentorjev. Moj prispevek bo predstavil, kako sta Eötvösu njegovo madžarsko ozadje in zgodnje usposabljanje na Akademiji za glasbo Franza Liszta v Budimpešti pomagala preseči omejitve darmstadt-ske ortodoksnosti ter hkrati ohraniti njeno bistvo: iskanje novih zvokov in novih idej. Pri tem bom upošteval tudi njegovo drugo zgodnjo izkušnjo – študij pri Berndu Aloisu Zimmermannu, Stockhausnovem antagonistu v Kölnu.

V zadnjih 30 letih življenja je Eötvös ustvarjal predvsem opere in koncerte, zato se bo tudi moj prispevek osredotočil na ti dve zvrsti. Poudarek bo na tem, kako so zunajglasbeni navdihi (literarni viri v operah, dogodki ali osebe, ki so jim posvečeni koncerti) oblikovali Eötvösov glasbeni idiom.

Eötvös je vedno trdil, da je bila glasba Béle Bartóka njegov »materni jezik«, zato je treba raziskati Eötvösov odnos do glasbe velikega madžarskega predhodnika, kot tudi razmeroma redke, a izjemno pomembne, aluzije na ljudsko glasbo. Upam, da bodo ti različni pristopi prispevali k razumevanju izjemne skladateljske osebnosti, ki je v začetku tega leta umrla in zanjo žaluje mednarodni glasbeni svet.

Marija Maglov

Vinko Globokar and Radio Art

Vinko Globokar's commitment to radical aesthetics of post-war modernism have many faces. One that will be explored in this paper is the one that was embodied in his radiophonic works. As was the case with many of Globokar's „first person“ encounters with modernist tradition, his involvement with radio art came to being at the European center of radio art exploration – Westdeutscher Rundfunk (WDR) in Cologne. More specifically, Globokar collaborated with the founder, longtime editor in chief of WDR's Studio Akustische Kunst, and one of the prominent figures in both creation and research of *Ars Acustica*, Klaus Schöning. Globokar's tape piece with live improvisation *Individuum/Collectivus 13 c mal 8* was broadcasted within the program „Nachtmusik in WDR“ in 1983. The main idea of the composition revolves around experiment with eight groups of musicians who were assigned to work with several musical concepts, and these 'variants' of understanding were later superimposed and analyzed, without manipulation. As many composers such as John Cage, Mauricio Kagel, Dieter Schnabel, Pierre Henry and others who were included in some of several WDR series dedicated to radio art, Globokar was invited to take part in in 1st *Acustica* International festival in 1985, on the theme of *Komponisten als Hörspiel Macher* (*Composers as Hörspiel-makers*). Here, Globokar explored ideas of technology, music and music industry, in a satirical vein. His *Ars Acustica* piece *Gestohlene Klänge* (*Stolen Sounds*) was broadcasted, while the same topic was continued in the musical-theatrical performance of *Konsequenz der Konsequenz* (*Consequence of Consequence*). In this paper, these three works will be presented in the context of modernist tradition of *Ars Acustica*, with special interest dedicated to Globokar's relation to technology as well as potential tension between improvisatory practice and technology-oriented art of radio. Further, with juxtaposing several prominent radio art works by composers based in Yugoslavia, mainly, those working in Radio Belgrade and collaborating with WDR, possible contrasts, interceptions and parallels of modernist tendencies in East and West will be explored.

Marija Maglov

Vinko Globokar in radijska umetnost

Zavezanost Vinka Globokarja radikalni estetiki povojnega modernizma ima več obrazov. Tisti, ki ga bomo raziskali v tem članku, je utelešen v njegovih radiofonskih delih. Globokarjevo ukvarjanje z radijsko umetnostjo tako kot tudi njegova številna »prvoosebna« srečanja z modernistično tradicijo se je začelo v evropskem središču raziskovanja radijske umetnosti – na Zahodnonemškem radiju (Westdeutscher Rundfunk "WDR) v Kölnu. Natančneje, Globokar je sodeloval z ustanoviteljem, dolgotletnim odgovornim urednikom Studia akustične umetnosti na Zahodnonemškem radiju, in eno od vodilnih osebnosti tako pri ustvarjanju kot pri raziskovanju žanra *Ars Acustica*, Klausom Schöningom. Globokarjeva magnetofonska skladba z živo improvizacijo *Individuum / Collectivum 13 c mal 8* je bila predvajana v okviru programa "Nočna glasba na Zahodnonemškem radiju" leta 1983. Glavna ideja kompozicije se vrti okoli eksperimenta z osmimi skupinami glasbenikov, ki jim je bilo dodeljenih več glasbenih konceptov, te »variante« razumevanja pa so bile kasneje naložene in analizirane brez manipulacije. Tako kot številni skladatelji, med njimi John Cage, Mauricio Kagel, Dieter Schnabel, Pierre Henry in drugi, ki so bili vključeni v nekatere od številnih serij WDR, posvečenih radijski umetnosti, je bil tudi Globokar leta 1985 povabljen k sodelovanju na 1. mednarodnem festivalu *Acustica* na temo *Skladatelji kot ustvarjalci radijskih iger*. Tu Globokar v satiričnem duhu raziskuje ideje o tehnologiji, glasbi in glasbeni industriji. Predvajali so njegovo *Ars Acustica* skladbo *Gestohlene Klänge (Ukradeni zvoki)*, ista tema pa se je nadaljevala v glasbeno-gledališki predstavi *Konsequenz der Konsequenz (Posledica posledice)*. V prispevku bodo ta tri dela predstavljena v kontekstu modernistične tradicije *Ars Acustica*, s posebnim poudarkom na Globokarjevem odnosu do tehnologije ter potencialno napetostjo med improvizacijsko prakso in tehnološko usmerjeno radijsko umetnostjo. Nadalje, s primerjanjem več vidnih radijskih umetniških del skladateljev, delujočih v Jugoslaviji, predvsem tistih, ki so delali na Radiu Beograd in so sodelovali z Zahodnonemškim radijem, bodo raziskana možna nasprotja, prestrezanja in vzporednice modernističnih tendenc na vzhodu in zahodu.

Magdalena Marija Meašić

How “Modernist” Is Eastern Europe? A Trial in Decentralizing Modernism in Music and Musicology

By examining both Soviet and contemporary scholarly outputs, one might swiftly reconstruct the notion that socialist realism is commonly depicted as an antithesis to its dialectic Other, modernism. Its true meaning, which is otherwise nebulous, is often revealed only through negation—what it “isn’t” and “doesn’t” represent. While socialist realism may emerge in opposition to certain modernist paradigms, such as purportedly selfish artistic subjectivity and the concept of “art for art’s sake,” some contemporary scholars advocate for considering socialist realism as inherently modernist, avant-garde, and even post-modernist. This study delves deeper into the primary category where disparities between the two artistic ideologies emerge most clearly: their treatment of the past and tradition, and the subsequent manifestation of these treatments in their respective musical languages. Although traditional Western definitions of modernism do not typically take such a radical and militant stance toward socialist realism, the act of rejecting socialist realism as modernist nevertheless implicitly reveals its core nature. While modernism might be seen as a spectrum, it appears to be inclusive only towards musical idioms, methods, and artistic movements that are Western and tied to a non-totalitarian political context. Therefore, this paper explores the notion that the “Othering” of socialist realism and the broader artistic output coming from Europe’s East goes hand in hand with the Cold War-induced “Othering” of the Eastern Bloc as well as its predecessors. Terms like “Soviet modernism” and “socialist modernism” are often used in an attempt to incorporate the Eastern European modernist legacy into the general modernist canon. However, these appellations implicitly only widen the gap between what is perceived as “real” modernism and the experiences of modernism in Eastern Europe. This study challenges the established perceptions of modernity and dissects the exclusive (albeit equally ambiguous as socialist realism) nature of modernism. It further explores the notion of multiple modernities and modernisms that may not necessarily be comparable or applicable to Western contexts. In a trial to epistemically decentralize the concept of modernism, and relying on decolonial scholarship, this interdisciplinary paper posits that viewing socialist realism as inherently modernist perhaps becomes feasible when divested of Cold War legacies and the “Othering” of the Soviet Union, Russia, and Eastern Europe in relation to the West.

Magdalena Marija Meašič

Kako »modernistična« je Vzhodna Evropa? Poskus decentralizacije modernizma v glasbi in muzikologiji

S preučevanjem tako sovjetskih kot sodobnih znanstvenih rezultatov drugih raziskovalcev bi lahko hitro rekonstruirali idejo, da je socialistični realizem običajno prikazan kot antiteza svojemu dialektičnemu Drugemu, modernizmu. Njegov pravi pomen, ki je sicer meglen, se pogosto razkrije šele skozi negacijo – kaj »ni« in česa »ne« predstavlja. Medtem ko se socialistični realizem lahko pojavi v nasprotju z nekaterimi modernističnimi paradigmami, kot sta domnevno sebična umetniška subjektivnost in koncept »umetnosti zaradi umetnosti«, nekateri sodobni strokovnjaki zagovarjajo obravnavanje socialističnega realizma kot inherentno modernističnega, avantgardnega in celo postmodernističnega. Ta študija se pogloblja v primarno kategorijo, kjer se razlike med obema umetniškima ideologijama najbolj jasno kažejo: njuno obravnavanje preteklosti in tradicije ter posledična manifestacija teh obravnavanj v njihovih glasbenih jezikih. Čeprav tradicionalne zahodne definicije modernizma običajno ne zavzemajo tako radikalnega in militantnega stališča do socialističnega realizma, dejanje zavračanja socialističnega realizma kot modernističnega kljub temu implicitno razkriva jedro njegovo narave. Čeprav je modernizem mogoče obravnavati kot spekter, se zdi, da je vključujoč le do glasbenih idiomov, metod in umetniških gibanj, ki so zahodna in vezana na politični kontekst, ki ni totalitaren. Zato ta prispevek raziskuje idejo, da gre »Drugačenje« socialističnega realizma in širše umetniške produkcije evropskega vzhoda z roko v roki z »Drugačenjem« vzhodnega bloka, ki ga je povzročila hladna vojna ter njeni predhodniki. Izrazi, kot sta »sovjetski modernizem« in »socialistični modernizem«, se pogosto uporabljajo v prizadevanju za vključitev vzhodnoevropske modernistične dediščine v splošni modernistični kanon. Vendar ta poimenovanja implicitno samo povečujejo vrzel med tem, kar se dojema kot »pravi« modernizem, in izkušnjami modernizma v vzhodni Evropi. Ta študija izziva uveljavljene predstave o modernosti in razčlenjuje edinstveno (čeprav enako dvoumno kot pri socialističnem realizmu) naravo modernizma.

Nadalje raziskuje idejo več modernosti in modernizmov, ki morda niso nujno primerljivi ali uporabni v zahodnem kontekstu. V poskusu epistemične decentralizacije koncepta modernizma in s sklicevanjem na dekolonialne študije ta interdisciplinarni članek trdi, da lahko obravnavamo socialistični realizem kot inherentno modernističnega, če se odrečemo zapuščini hladne vojne in »Drugačnosti« Sovjetske zveze, Rusije in Vzhodne Evropa v odnosu do Zahoda.

Nina Noeske

Free Spaces as (Modern) Utopia? Discourses on Musical Chance in East and West

Since the late 1950s, musical chance (aleatoric) has played an important role in composition and performance, both in the East and West. The paper explores the question of what significance was attached to those compositions that explicitly incorporate chance: on the side of music criticism, musicology, and the composers themselves. The main thesis is that aleatoric compositions are a political issue – both in the FRG, but also in the GDR, which was politically based largely on planning (and thus a programmatic exclusion of chance). By enabling a kind of “counter-identification” within “systems of control, hierarchy and subordination” (Alan Durant) music therefore ultimately functions as a social model.

The paper will primarily focus on the aleatoric discourse in the GDR between 1960 and 1975, with side glances at contemporaneous discussions both in the ‘West’ (Stockhausen, Globokar, Schnebel, Cardew etc.) and Eastern European countries like Poland. Georg Katzer’s *String Quartet No. 1* (1966) in particular is of central importance in East Germany with regard to aleatoric procedures: despite its prominence as a repertoire piece of New Music, it was fiercely rejected by the GDR Composers’ Association. For his part, Katzer took his Polish colleague Witold Lutosławski as a kind of aesthetic role model, who incorporated chance sections in his *Jeux vénitiens* for orchestra (1961) or his *String Quartet* of 1964. The East German composer Ruth Zechlin, too, was in close contact with Lutosławski; her *String Quartet No. 6* (1977) contains numerous passages based on aleatoric procedures. Friedrich Goldmann, as another example, distanced himself from his early, sometimes very successful aleatoric compositions (such as the orchestral *Essays 1–3*) as early as the beginning of the 1970s, although the aleatoric passages in the second movement of his *Symphony No. 1* (1972/73), among others, often stood for a freedom that was otherwise not given in the socialist state. This movement can be regarded as a kind of “nocturne”, in which a modern utopia of human coexistence could possibly be tested.

To summarize, the presentation systematically explores two questions in particular: What role did musical chance play in compositional aesthetics in East and West, what (political) significance was attached to it? And how were “Western” approaches (including those of John Cage) received in the East?

Nina Noeske

Prosti prostori kot (moderna) utopija? Razprave o glasbenem naključju na vzhodu in zahodu

Od poznih petdesetih let 20. stoletja dalje je imelo glasbeno naključje (aleatorika) pomembno vlogo v kompoziciji in izvedbah tako na vzhodu kot na zahodu. Prispevek raziskuje vprašanje, kakšna vrednost je bila pripisana tistim skladbam, ki izrecno vključujejo naključje: s strani glasbene kritike, muzikologije in skladateljev samih. Glavna teza je, da so aleatorične skladbe politično vprašanje – tako v ZRN, kot tudi v NDR, ki je politično temeljila predvsem na načrtovanju (in s tem na programski izključitvi priložnost). Z omogočanjem neke vrste »kontra-identifikacije« znotraj »sistemov nadzora, hierarhije in podrejenosti« (Alan Durant) glasba torej deluje kot družbeni model.

Prispevek se bo osredotočil predvsem na razprave o aleatoriki v NDR med letoma 1960 in 1975, s postransko obravnavo sodobnih razprav tako na »zahodu« (Stockhausen, Globokar, Schnebel, Cardew itd.) kot v vzhodnoevropskih državah, kot je Poljska. Zlasti *Godalni kvartet št. 1* (1996) Georga Katzerja ima pomembno vlogo v Vzhodni Nemčiji v povezi z aleatoričnimi postopki: kljub vidni poziciji v repertoarju Nove glasbe, je skladbo Združenje skladateljev NDR ostro zavrnilo. Katzer si je za nekakšnega estetskega vzornika izbral poljskega kolega Witolda Lutosławskega, ki je vključil odseke naključja v skladbi *Beneške igre za orkester* (1961) in *Godalni kvartet* iz leta 1964. Tudi vzhodno nemška skladateljica Ruth Zechlin je bila v tesnem stiku z Lutosławskim; njen *Godalni kvartet št. 6* (1977) vsebuje številne odseke, ki temeljijo na aleatoričnih postopkih. Še en primer je Friedrich Goldmann, ki se je od svojih zgodnjih, včasih zelo uspešnih, aleatoričnih skladb (kot so orkestrski *Eseji 1–3*) oddaljil že v začetku sedemdesetih let, čeprav so aleatorični odseki v drugem stavku njegove *Prve simfonije* (1972/73) zagovarjali svobodo, ki ji socialistična država ni bila naklonjena. Ta stavek lahko razumemo kot nekakšen »nokturno«, v katerem je preizkušena sodobna utopija človeškega sožitja.

Če povzamemo, predstavitev sistematično raziskuje zlasti dve vprašanji: Kakšno vlogo je imelo glasbeno naključje v kompozicijski estetiki na vzhodu in zahodu, kakšen (politični) pomen so ji pripisovali? In kako so »zahodnjaške« pristope (vključno s pristopi Johna Cagea) sprejeli na vzhodu?

Niall O'Loughlin

Music and Words in the Works of Lojze Lebič

Lojze Lebič has always had an interest in vocal music. His strong contact with words, their meaning, their significance and their power to move the emotions has kept him close to words within his music. The composer gives five headings for understanding his use of words in his music.

1. Words could be set to music.
2. Words could preface a score to give the performer some undefined hint about the music.
3. The music 'explains' words in the score which are not actually sung in performance,
4. The text is only a faraway creative symbol.
5. The text is used as phonetic material.

Exploring these headings extensively in a number of his compositions reveals a subtle meaning beneath his music and the means for the composer to bridge the gap between the modernist style of much of his music and the folk singing and playing of his native Koroška.

Niall O'Loughlin

Glasba in besede v delih Lojzeta Lebiča

Lojzeta Lebiča je že od nekdaj zanimala vokalna glasba. Njegov močan stik z besedami, njihovim pomenom in njihovo močjo, da vzbujajo čustva, ga ohranja blizu besed. Skladatelj navaja pet možnosti za razumevanje njegove uporabe besed v glasbi:

1. Besede je mogoče uglasbiti.
2. Besede lahko dajo izvajalcu še pred branjem partiture nedefiniran namig o glasbi.
3. Glasba »razlaga« besede v partituri, ki se dejansko ne pojejo v izvedbi.
4. Besedilo je le oddaljeni ustvarjalni simbol.
5. Besedilo je uporabljeno kot fonetično gradivo.

Obširno raziskovanje teh možnosti v številnih Lebičevih skladbah razkriva subtilen pomen njegove glasbe in sredstva, s katerimi je skladatelj premostil vrzel med modernističnim slogom večine svoje glasbe ter ljudskim petjem njegove rodne Koroške.

Gregor Pompe

Music-theatrical Elements in the Works of Vinko Globokar and Lojze Lebič – Different Ways of Breaking out of Modernism

In the work of the two leading Slovenian composers of the late 20th and early 21st centuries, Lojze Lebič and Vinko Globokar, many parallels can be discovered that are related to a common generational affiliation and this commitment to the same time, but also differences that are related to the cultural contexts in which both moved. This simultaneous interdependence and disparity can be demonstrated most clearly in the attitude of both composers towards modernism – both took it as the fundamental starting point of their artistic endeavours, but then also moved away from it, but each in their own specific way. In this article, I will discuss this simultaneous entry and exit from modernism on the basis of both composers' attitudes to music theatre. In the period after the rejection of serial modernism, Vinko Globokar found his way in socially engaged music, which often meant that he also included theatrical elements in his works, with the proportion of the latter varying from the simple inclusion of certain gestures of instrumental theatre to full-length music theatre works (*Un jour comme un autre*, *L'Armonia drammatica*). It seems that Lebič was much more reserved towards dramatic theatre, as there is no composition among his works that was explicitly conceived in this sense, nevertheless it cannot be overlooked that he alludes to theatrical actions in a number of compositions, ritual gestures and stage movements, especially in the choral-instrumental works *Fauvel '86*, *Urok* and *Ajdna*, and it was precisely these elements that enabled the choirmaster Karmina Šilec, with the help of the director Jernej Lorenci, to prepare the music theatre performance *Iz veka vekov* based on Lebič's music in 2006. Both Globokar and Lebič thus seek a way out of modernism with the help of theatrical gestures, props and elements, but their motivation seems to be quite different, hence their final affirmation or obfuscation of the music theatre heritage. While Globokar actively deals with contemporary social problems, Lebič seeks his way out in the ritualistic, seemingly past and archaic local elements. Even in this light, the differences between Western (Globokar) and Eastern (Lebič) modernism can be observed, which in turn have been translated into a different understanding of postmodernism.

Gregor Pompe

Glasbeno-gledališki elementi v delih Vinka Globokarja in Lojzeta Lebiča – različne poti preboja iz modernizma

V opusu obeh vodilnih slovenskih skladateljev s konca 20. in začetka 21. stoletja, Lojzeta Lebiča in Vinka Globokarja, je mogoče odkriti številne vzporednice, povezane s skupno generacijsko pripadnostjo in zavezanostjo istemu času, pa tudi razlike, ki so povezane s kulturnimi konteksti, v katerih sta se oba gibala. Ta hkratna soodvisnost in raznolikost se najjasneje pokažeta v odnosu obeh skladateljev do modernizma – oba sta ga razumela kot temeljno izhodišče svojih umetniških prizadevanj, nato pa sta se od njega tudi oddaljila, vendar vsak na svoj specifičen način. V članku bom obravnaval ta hkratni vstop in izstop iz modernizma na podlagi odnosa obeh skladateljev do glasbenega gledališča. Vinko Globokar se je v obdobju po zavrnitvi serialnega modernizma zavezal družbeno angažirani glasbi, kar pomeni, da je v svoja dela pogosto vključeval tudi gledališke elemente, pri čemer je delež slednjih segal od preprostega vključevanja določenih gest, prek instrumentalnega gledališča do celovečernih glasbenogledaliških del (*Un jour comme un autre, L'Armonia drammatica*). Zdi se, da je bil Lebič precej bolj zadržan do dramskega gledališča, saj med njegovimi deli ni skladbe, ki bi bila izrecno zasnovana v tem smislu, kljub temu pa ne gre spregledati, da v številnih kompozicijah z obrednimi gestami in odrskimi gibi aludira na gledališke akcije, kar še posebej velja za zborovsko-instrumentalna dela Fauvel '86, Urok in Ajdna. Prav ti elementi so zborovodkinji Karmini Šilec omogočili, da je leta 2006 s pomočjo režiserja Jerneja Lorencija pripravila glasbenogledališko predstavo Iz veka vekov na podlagi Lebičeve glasbe. Tako Globokar kot Lebič iščeta izhod iz modernizma s pomočjo gledaliških gest, rekvizitov in elementov, vendar se zdi, da je njuna motivacija povsem drugačna, od tod tudi končna potrditev oziroma zamegljenost glasbenogledališke dediščine. Medtem ko se Globokar aktivno ukvarja s sodobnimi družbenimi problemi, Lebič išče izhod v ritualnih, na videz preteklih in arhaičnih lokalnih prvinah. Tudi v tej luči je opaziti razlike med zahodnim (Globokar) in vzhodnim (Lebič) modernizmom, ki so se prelevile v drugačno razumevanje postmodernizma.

Tijana Popović Mladjenović

What Alfred Schnittke's *Viola Concerto* 'Tells me'

The place where *Viola Concerto* (1985) by Alfred Schnittke *talks* to me is located at the *interface* of three different yet interwoven questions, whereby each of them is built on quite a specific relationship between the aporetics of temporality and the poetics of (post)modernism.

On one side, it is the question of modernity's fractured sense of time, 'temporal dissonance' (Julian Johnson), and unresolved simultaneity of presence and absence. In this regard, the paper considers the phenomenon of reminiscence and echo. In the frame of music, *reminiscences*, like the penetration of the past into the subject's present, annul any temporal distance with the past, break time, or enhance its intermittence, and make holes in the sensitive fabric of sound sensations. Their hallucinative character actualize and emanate the discontinuity, non-directionality or polydirectionality of temporal experience. As the phenomenon of transitive time, which is the time without a future, in which the past and present are nothing else but mutual extension, *echo* cannot precede its model, it is always the reflection of that which already passed, that which is irrevocably lost and cannot be retained except in the illusion of the transitive. Namely, echo is 'the window of time in music' (Michel Imberty). In it, it can interfere with, modify and reverse time: it can be an element of integration, fusion and fulfilment and, opposite to that, separation, division and fragmentation. As the potentially destructive and destabilizing force, it is subdued to the logic of subversion, logic of delirium, it destroys and reconstructs time. Schnittke's music foregrounds 'temporal dissonance' – making it the very material and process of musical works. Its fragments (i.e., polystylistic entities and/or polyglossic musical references and historical influences, grotesque dances, bitter ironic banality, heteroglossic 'chaos', 'sound mirages', solipsistic 'shadow sounds' as a deeply *recherche du temps perdu...*) are broken elements of the past that reconfigure temporal experience.

On the other hand, it is the question of contemplating musical modernism and tradition which are interwoven in complex and even paradoxical ways, one dependent upon the other, one defined by its other. Precisely Schnittke, among others, puts the temporal and structural paradoxes of modernism and tradition into play in the music itself. In this way, rethinking of the idea of musical modernism in a hazy space between the modern and the postmodern, emerges as place of music's engagement with its own past. Schnittke's music is at the same time innovative and nostalgic, meaningful labyrinth of metaphors, allusion, and significations that engage and explore the complex role of the musical past.

Third, according to Johnson, the transformations taking place in recent decades (in composition, performance practice, and in the theoretical frameworks of musicology) imply a redrawing of the map of musical modernism as a whole. The question is whether the idea of modernity might be a more useful model for understanding music history. For, one consequence, or one point of departure of this is a much richer and more contradictory conception of modernism. In this context, Schnittke's *Viola Concerto* seems to suggest such a new reading of music history.

Tijana Popović Mladjenović

Kaj mi »pripoveduje« Koncert za violo Alfreda Schnittkeja

Mesto, kjer se z menoj *pogovarja* Koncert za violo (1985) Alfreda Schnittkeja, se nahaja na stičišču treh različnih, a prepletenih vprašanj, pri čemer je vsako izmed njih zgrajeno na povsem specifičnem razmerju med aporetiko temporalnosti in poetiko (post)modernizma.

Na eni strani gre za vprašanje modernistničnega zlomljenega občutka za čas, »časovne disonance« (Julian Johnson) in nerazrešene sočasnosti prisotnosti in odsotnosti. V zvezi s tem prispevek obravnava pojava reminiscence in odmeva. V okviru glasbe reminiscence kot prodiranja preteklosti v subjektovo sedanost izničijo vsakršno časovno oddaljenost od preteklosti, pretrgajo čas ali okrepijo njegovo prekinitiv in naredijo luknje v občutljivem tkivu zvočnih občutij. Njihov halucinativen značaj aktualizira in emanira diskontinuiteto, neusmerjenost ali večsmernost časovne izkušnje. Kot fenomen tranzitivnega časa, ki je čas brez prihodnosti, v katerem preteklost in sedanost nista nič drugega kot vzajemna razširitev, odmev ne more biti pred svojim modelom, je vedno odsev tistega, kar je že minilo, kar je nepreklicno izgubljeno »okno v glasbi« (Michel Imberty). V njem lahko posega, spreminja in obrača čas: lahko je element integracije, zlitja in izpolnitve ter, nasprotno temu, ločevanja, delitve in fragmentacije. Kot potencialno destruktivna in destabilizirajoča sila je podrejen logiki subverzije, logiki delirija, uničuje in rekonstruira čas. Glasba Schnittkeja postavlja v ospredje »časovno disonanco« – ta postaja gradivo samo in proces glasbenih del. Njegovi fragmenti (oz. polistilistične entitete in/ali poliglosne glasbene reference in zgodovinski vplivi, groteskni plesi, trpka ironična banalnost, heteroglosni »kaos«, »zvočne fatamorgane«, solipsistični »zvoki senc«) kot globoka iskanja izgubljenih časov ...) so zlomljeni elementi preteklosti, ki preoblikujejo časovno izkušnjo.

Po drugi strani pa gre za vprašanje kontemplacije glasbenega modernizma in tradicije, ki se prepletata na zapletene in celo paradoksalne načine, kjer sta drug od drugega odvisna in kjer drug drugega definirata. Med drugimi prav Schnittke postavlja v igro časovne in strukturne paradokse modernizma in tradicije v glasbi sami. Na ta način se premislek o ideji glasbenega modernizma v meglinem prostoru med moderno in postmoderno pojavlja kot prostor ukvarjanja glasbe z lastno preteklostjo. Schnittkejeva glasba je hkrati inovativen in nostalgičen, smiseln labirint metafor, aluzij in pomenov, ki se ukvarjajo in raziskujejo kompleksno vlogo glasbene preteklosti.

Tretjič, po Johnsonu pomenijo transformacije, ki se dogajajo v zadnjih desetletjih (v kompoziciji, izvajalski praksi in v teoretičnih okvirih muzikologije), preoblikovanje zemljevida glasbenega modernizma kot celote. Vprašanje je, ali je ideja modernosti morda bolj uporabna kot model za razumevanje glasbene zgodovine. Kajti ena od posledic ali izhodišč tega je bogatejše in protislovnejše pojmovanje modernizma. V tem kontekstu se zdi, da Schnittkejev *Koncert za violo* nakazuje takšno novo branje glasbene zgodovine.

Modernism Contra *Ars Gallica*: Vincent d'Indy's Perspective on the New Composer's Language of the First Quarter of the 20th Century

This proposal examines the problem of the correlation between modernism and national art (tradition) in the theoretical texts and works of Vincent d'Indy. The composer's position, on the one hand, is very representative of the French aesthetic thought of the *fin de siècle* period, since it resonates with the search for new landmarks for national style (Dukas, Debussy and Chausson to note some proponents) and attempts to clearly define "alien" compositional strategies. On the other hand, d'Indy's ideas are painted in bright socio-political tones and are by no means purely aesthetic in nature, which determines their originality both in the theoretical aspect and in the process of their implementation in his scores.

1. One of the goals that d'Indy set himself as a co-founder of the *Schola Cantorum* and as a member of *La Société Nationale* was to actively seek new ways of developing true French music, or *Ars Gallica* (the motto used by the society). According to the composer, the factors of this development are not only in terms of a rethinking of national traditions (for example, in the views of Dukas and Debussy, from Gregorian chant to Rameau), but also as a conscious rejection of foreign musical elements. The greatest "evil" among the latter is specifically interpreted as "modernism". In d'Indy's view, it means a heterogeneous and multinational set of creative practices, both individual and collective, assuming: a) the immanent musical criterion — i.e. "monstrous", a chaotic writing technique, and b) the cultural and political criterion - belonging to "enemy" schools: "Jewish", Italian, and Austro-German.
2. Both of these criteria are undoubtedly extremely subjective. According to the first, d'Indy considers Bruckner, Mahler, R. Strauss, Schoenberg, Stravinsky, Debussy (after *Pelléas et Mélisande*) to be modernists. The illogicality of their style is due to the use of a) non-tertian harmony; b) unexpected dissonances and modulations; c) combinations of instruments where the ear does not distinguish the specificity of the timbre (grand sonorities in which the timbres merge); and d) new modal solutions (pan-tonality and artificial modes). The second criterion is primarily related to d'Indy's position as an anti-Dreyfusard. He a priori evaluated the music of representatives of the "Jewish" school (Meyerbeer, Massenet) as a secondary combinatorics of standard formulas; it is this method that the "modernists" also use, veiling the lack of originality and melodic gift by deliberately complicating their language.
3. As an exception, d'Indy evaluates the old Russian school (which generates the new French style) and Richard Wagner's art. Being a representative of the German line, it was Wagner who contributed to the emergence of new principles in the development of musical material, which on French "soil" gave the

original "cyclic principle" (i.e. works by César Frank and his students, both in the dramatic and symphonic spheres). Thus, those complications of harmonic style, thematicism and timbral combinations that can be described as a continuation of Wagner's experiments should not be considered "modernist".

4. In his own works, d'Indy created subtle parodies of "modernism" (i.e. the *Second* and *Third Symphonies*, *La légende de Saint Christophe*). And, adhering to the "music-as-language" paradigm, the composer introduced signs of an "alien idiolect" (stylistic allusions and quotations) into the scores, fixing their extra-musical meanings in letters, his treatise and articles, as well as his accounts of their "reading" by the listener, in order to cultivate in him a receptivity to the "French taste" in music.

* * *

Elena Rovenko

Modernizem contra Ars Gallica: pogled Vincenta d'Indyja na nov skladateljski jezik prve četrtine 20. stoletja

Prispevek obravnava problem korelacije med modernizmom in nacionalno umetnostjo (tradicijo) v teoretičnih besedilih in delih Vincenta d'Indyja. Skladateljstvo stališče je po eni strani zelo reprezentativno za francosko estetsko misel obdobja fin de siècle, kar se kaže v iskanju novih mejnikov za nacionalni slog (Dukas, Debussy in Chausson, če upoštevamo nekatere zagovornike) in jasnem definiranju »tujih« kompozicijskih strategij. Po drugi strani pa so d'Indyjeve ideje naslikane v svetlih družbenopolitičnih tonih in nikakor niso zgolj estetske narave, kar določa njihovo izvirnost tako v teoretičnem pogledu kot v procesu udejanjanja v lastnih partiturah.

1. Eden od ciljev, ki si jih je d'Indy zadal kot soustanovitelj Schola Cantorum in kot član La Société Nationale, je bilo aktivno iskanje novih poti za razvoj prave francoske glasbe ali Ars Gallica (moto, ki ga je uporabljalo društvo). Dejavniki tega razvoja po skladateljevem mnenju niso le v ponovnem premisleku nacionalnih tradicij (na primer v pogledih Dukasa in Debussyja od gregorijanskega koral do Rameauja), temveč tudi v zavestnem zavračanju tujih glasbenih elementov. Največje »zlo« med slednjimi je razumljeno kot »modernizem«. Po d'Indyjevem mnenju modernizem označuje heterogen in večnacionalen nabor ustvarjalnih praks, tako individualnih kot kolektivnih, ki predpostavljajo: a) imanentno glasbeno merilo – tj. »pošastno«, kaotično tehniko komponiranja, in b) kulturno in politično merilo – pripadanje »sovražnim« šolam: »judovski«, italijanski in avstrijsko-nemški.
2. Obe merili sta nedvomno izjemno subjektivni. Po prvem šteje d'Indy za moderniste Brucknerja, Mahlerja, R. Straussa, Schoenberga, Stravinskega, Debussyja (po Pelléasu in Mélisandi). Nelogičnost njihovega sloga je posledica

uporabe a) neterčne harmonije; b) nepričakovanih disonanc in modulacij; c) kombinacij inštrumentov, pri katerih uho ne razloči posebnosti barve (velike zvočnosti, v katerih se barve zlivajo); in d) nove modalne rešitve (pantonalnost in umetni modusi). Drugi kriterij je predvsem povezan z d'Indyjevim položajem anti-Dreyfusarda. Glasbo predstavnikov »judovske« šole (Meyerbeer, Massenet) je a priori vrednotil kot sekundarno kombinatoriko standardnih formul; to metodo uporabljajo tudi »modernisti«, ki pomanjkanje izvirnosti in melodičnega daru zakrivajo z namernim kompliciranjem jezika.

3. Izjemoma d'Indy ocenjuje staro rusko šolo (ki generira nov francoski slog) in umetnost Richarda Wagnerja. Wagner je kot predstavnik nemške smeri prispeval k nastanku novih principov v razvoju glasbenega materiala, ki je na francoski »zemlji« povzročil nastanek »cikličnega principa« (dela Césarja Franka in njegovih učencev na dramskem in simfoničnem področju). Tako tistih zapletov harmonskega sloga, tematskega dela in barvnih kombinacij, ki jih lahko označimo kot nadaljevanje Wagnerjevih poskusov, ne bi smeli šteti za »modernistične«.
4. V svojih lastnih delih je d'Indy ustvaril subtilne parodije »modernizma« (*Druga* in *Tretja simfonija*, *La légende de Saint Christophe*). In v skladu s paradigmo »glasbe kot jezika« je skladatelj v partituro vnesel znake »tujega idiolekta« (slogovne aluzije in citate), njihove zunajglasbene pomene pa je utrdil v pismih, svojih razpravah in člankih ter tudi svojih spominih o njihovem »branju« s strani poslušalca, da bi v sebi gojili dovtetnost za »francoski okus« v glasbi.

Joanna Schiller-Rydzewska

Kazimierz Serocki's Concept of Open Form

Kazimierz Serocki (1922-1981) was one of the most prominent Polish composers after war time. He began his musical career while still under occupation in Warsaw. After the war, he graduated from music studies in Łódź as a pianist and composer in the class of Kazimierz Sikorski. As a professional composer, he pursued two paths - high music and that written for film. For Polish audiences, his soundtracks to Polish historical films remain unforgettable: *Krzyżacy* (*Teutonic Knights*) or *Potop* (*Flood*). As a composer of high music, he remained one of the most important Polish modernists. In his work after 1956, he introduced all the achievements of Western music. He particularly explored the sound possibilities of the work, becoming one of the most important representatives of Polish sonorism. Until 1974, he was one of the main architects of the Warsaw Autumn International Festival of Contemporary Music. Serocki's works are complemented by a few lectures and analytical texts. The impulse to systematise and put on paper his reflections was the Meisterkurse organised at the Musik-Akademie Basel, in which the composer took part in 1976. Among the problems addressed by Serocki are the most important issues of compositional technique, from the perspective of the time, such as problems of form, timbre and issues of notation. These problems are analysed by the composer from the perspective of his own music, but he also uses examples well-known in the literature. He addresses issues of open form, for example, using the example of Pierre Boulez's *Piano Sonata No. 3*. A collection of Serocki's writings was published in 2022 by Polskie Wydawnictwo Muzyczne [Polish Music Publishing House] thanks to the editorial involvement of Professor Iwona Lindstedt, a leading Polish researcher of Kazimierz Serocki's work. In my presentation, I will introduce the composer's thoughts on his concept of open form, which he realised in his works: *A piacere for piano* (1962-63) and *Ad libitum. Five Pieces for orchestra* (1973-77).

Koncept odprte forme Kazimierza Serockega

Kazimierz Serocki (1922-1981) je bil eden najvidnejših poljskih skladateljev po drugi svetovni vojni. Svojo glasbeno pot je začel še med okupacijo v Varšavi. Po vojni je diplomiral iz glasbe v Lodžu in kot pianist in skladatelj v razredu Kazimierza Sikorskega. Kot profesionalni skladatelj je ubiral dve poti - pisal je umetniško in filmsko glasbo. Za poljsko občinstvo ostajajo nepozabni njegova filmska glasba za poljske zgodovinske filme: *Krzyżacy (Teutonski vitezi)* ali *Potop*. Kot skladatelj umetniške glasbe je eden najpomembnejših poljskih modernistov. V svoje delo po letu 1956 je vnesel vse dosežke zahodne glasbe. Posebej je raziskoval zvočne možnosti in postal eden najpomembnejših predstavnikov poljskega sonorizma. Do leta 1974 je bil eden glavnih arhitektov mednarodnega festivala sodobne glasbe Varšavska jesen. Dela Serockega dopolnjuje nekaj predavanj in analitičnih besedil. Povod za sistematizacijo in zapis lastnih razmišljanj je predstavljal skladatelju mojstrski tečaj, organiziran na Glasbeni akademiji v Baslu, ki se ga je udeležil leta 1976. Med problemi, ki jih obravnava Serocki, so najpomembnejša vprašanja kompozicijske tehnike z vidika časa, kot so problemi oblike, barve in notacije. Te probleme skladatelj analizira z vidika lastne glasbe, uporablja pa tudi v literaturi znane primere. Vprašanje odprte forme na primer obravnava na primeru *Klavirske sonate št. 3* Pierra Bouleza. Zbirko spisov Serockega je leta 2022 izdala Polskie Wydawnictwo Muzyczne (Poljska glasbena založba) zahvaljujoč uredniškemu sodelovanju profesorice Iwone Lindstedt, vodilne poljske raziskovalke dela Kazimierza Serockega. V prispevku bom predstavila skladateljevo razmišljanje o njegovem konceptu odprte forme, ki ga je uresničil v svojih delih: *A piacere* za klavir (1962-63) in *Ad libitum. Pet skladb za orkester* (1973-77).

Christoph Schuller

Transitioning into postmodernity: Minimalism in 80's Belgrade

In 1980, the German musicologist Michael Fahres contacted 700 musicians from all over Europe as part of his "European Minimal Music Project" funded by the Goethe-Institut. He asked radio stations, composers and musicians from West and East, including Vinko Globokar, about their opinions on American minimal music and gathered data about European minimalists. Globokar's written reply is rather hostile to this music: "pseudo-meditation", "drugs", "machine music". It is the same negative vocabulary used by numerous contemporary modernists such as Karlheinz Stockhausen and Pierre Boulez.

One reason for this reaction is that we are on the threshold between modernism and postmodernism here, where two musical concepts are colliding which, although seeing themselves as progressive, were diametrically opposed to each other in terms of sounding results. American minimal music successfully brought numerous musical concepts that could be described as postmodern to the European public, West and East alike, and was received ambivalently.

However, it would be wrong to assume that the new tendencies of younger generations to reduce complexity, avoid virtuosity and compose tonally were only caused by the reception of the Americans. The emergence of comparable "tabula rasa aesthetics" in Eastern Europe at the same time around the mid-seventies is remarkable. A particularly interesting example is the work of the Serbian group of composers *OPUS 4*, Vladimir Tošić (*1949), Miodrag Lazarov Pashu (*1949), Milimir Drašković (1952-2014), Miroslav Savić (*1954), who used reductionist techniques and thus provoked incomprehension at the mostly modernist oriented Belgrade University of Arts, where they studied composition. On the other hand, the group's sparse musical language was no total opposition to modernism since it did not exhibit the postmodern openness, stylistic heterogeneity and tonal opulence that were already being tried out in the USA or the Netherlands (Louis Andriessen) at the same time.

In my paper, I would like to present the thesis that the European reception of minimal music and the formation of a European variant across national borders and ideological divides was an expression of the same zeitgeist: it was a strategy of transition, perhaps even of liberation, if one considers for example the Belgrade minimalists' first success at the Students Cultural Centers. In doing so, a distinctive European minimalist approach was formed.

Christoph Schuller

Prehajanje v postmoderno: Minimalizem v 80-tih letih v Beogradu

Leta 1980 je nemški muzikolog Michael Fahres stopil v stik s 700 glasbeniki iz vse Evrope v okviru svojega »Projekta evropske minimalistične glasbe«, ki ga je financiral Goethe-Institut. Radijske postaje, skladatelje in glasbenike z Zahoda in Vzhoda, vključno z Vinkom Globokarjem, je povprašal o njihovem mnenju o ameriški minimalistični glasbi in zbral podatke o evropskih minimalistih. Globokarjev pisni odgovor je bil precej sovražen: govoril je o »psevdomeditaciji«, »drogah«, »strojni glasbi«. To je isti negativni besednjak, ko so ga uporabljali številni sočasni modernisti, kot sta Karlheinz Stockhausen in Pierre Boulez.

Eden od razlogov za takšno reakcijo je, da se z minimalizmom nahajamo na meji med modernizmom in postmodernizmom, kjer trčita skupaj glasbena koncepta, ki sta si bila sicer po zvočnih rezultatih diametralno nasprotna. Ameriška minimalistična glasba je evropski javnosti, tako na Zahodu kot Vzhodu, uspešno predstavila številne glasbene koncepte, ki bi jih lahko označili za postmoderne, sprejeti pa so bili ambivalentno.

Vendar bi bilo napačno domnevati, da so nove težnje mlajših generacij po zmanjševanju kompleksnosti, izogibanju virtuoznosti in tonalnemu komponiranju nastale le zaradi sprejemnosti glasbe ameriških skladateljev. Pojav primerljive »estetike tabula rasa« v Vzhodni Evropi v istem času okoli sredine sedemdesetih let je izjemen. Posebej zanimiv primer je delo srbske skupine skladateljev *OPUS 4*, Vladimir Tošić (*1949), Miodrag Lazarov Pashu (*1949), Milimir Drašković (1952-2014), Miroslav Savić (*1954), ki so uporabljali redukcionistične prijeme in s tem izzvali nerazumevanje na pretežno modernistično usmerjeni beograjski Univerzi za umetnost, kjer so študirali kompozicijo. Po drugi strani pa skop glasbeni jezik skupine ni bil popolna opozicija modernizmu, saj ni izkazoval postmoderne odprtosti, slogovne heterogenosti in tonalne razkošnosti, ki so jo v istem času že preizkušali v ZDA ali na Nizozemskem (Louis Andriessen).

V svojem prispevku želim predstaviti tezo, da sta bila evropska recepcija minimalistične glasbe in oblikovanje evropske variante prek nacionalnih meja in ideoloških ločnic izraga istega duha časa: če upoštevamo prvi uspeh beograjskih minimalistov v Študentskih kulturnih domovih, je šlo za strategijo tranzicije, morda celo osvoboditve. Pri tem se je oblikoval značilen evropski minimalistični pristop.

Michaela Schwarzbauer

“They missed the subject completely!” Reflections on a Research Project Focussing on a Realisation of Vinko Globokar’s *Individuum↔Collectivum*

“They missed the subject completely!” With this verdict many of the musical experts in the audience, including Vinko Globokar, left a performance of *Individuum↔Collectivum* (based on Globokar’s collection of material) by seventeen-year-old pupils of an Austrian grammar school in the course of Salzburg Biennale in March 2013. Globokar describes his material as “reflections, speculations, projects: about the composition [...], about the choice of means and material that make it possible to make music, about ‘possible performances’ (some of them realizable, others utopian), [...] about ways of behaving in a group [...]”. Globokar presents his material as suggestions for individual and collective activities. Performers are free in their choice of instruments, are invited to integrate their personal inventions. Viewed from this perspective the young pupils seemed absolutely authorized to push through ‘their thing’: an in many respects ‘old-fashioned’ theatre-performance, concentrating on the rebellion of a young girl against the conventions and expectations imposed by her family and the environment in which she had grown up. The main theme *Individuum↔Collectivum* was understood in a very practical way. Although improvisational elements, such as a thrilling realisation of the suffocating atmosphere at breakfast with the help of knife, fork, spoon, cup, newspaper ... alienated as musical instruments could maybe correspond with expectations on part of the composer, they remained a ‘side-show’ compared to the obvious pleasure of the young people in indulging in the ingredients of a peasant-comedy. What we experienced in March 2013 certainly was the clash of different aesthetic expectations, maybe the rebellion on part of young people who just did not want to do what was expected of them by clinging to a very literal understanding of Globokar’s offer to make free use of his material.

In 2013 my colleagues and I, engaged in observing the aesthetic processes leading up to the performance, actually asked each other: “What has gone wrong?” Today, more than ten years later, I am no longer sure whether anything had gone completely wrong. This conference offers me an opportunity to reflect on the material we collected between 2012 and 2014 again. In my paper I will give a short insight into our research and will then focus on the key-sentence: “They missed the subject completely”.

Michaela Schwarzbauer

»Popolnoma so zgrešili temo!« Razmišljanja o raziskovalnem projektu o realizaciji zbirke *Individuum* ↔ *Collectivum* Vinka Globokarja

»Popolnoma so zgrešili temo!« S to sodbo so številni glasbeni poznavalci v občinstvu, med njimi tudi Vinko Globokar, zapustili izvedbo skladbe *Individuum* ↔ *Collectivum* (na podlagi Globokarjevega gradiva) sedemnajstletnih dijakov avstrijske gimnazije v okviru Salzburškega bienala marca 2013. Globokar svoj material opisuje kot »razmišljanja, špekulacije, projekti: o kompoziciji [...], o izbiri sredstev in materialov, ki omogočajo muziciranje, o ‚možnih izvedbah‘ (nekatero uresničljive, druge utopične), [...] o načinih vedenja v skupini [...]«. Globokar podaja svoje gradivo kot predloge za individualne in skupinske dejavnosti. Izvajalci so svobodni pri izbiri instrumentov, vabljeni k vključevanju lastnih invencij. Gledano s tega zornega kota, so se zdeli mladi učenci popolnoma pooblaščen, da predstavijo »svojo stvar«: v mnogih pogledih »staromodno« gledališko predstavo, ki se osredotoča na upor mladega dekleta proti konvencijam in pričakovanjem, ki jih vsiljuje njena družina in okolje, v katerem je odraščala. Glavna tema zbirke *Individuum* ↔ *Collectivum* je bila razumljena na zelo praktičen način. Čeprav bi lahko improvizacijski elementi, kot na primer vznemirljiva realizacija dušečega ozračja ob zajtrku s pomočjo noža, vilice, žlice, skodelice, časopisa, odtujenih glasbil morda ustrezali skladateljevim pričakovanjem, so ostali »postranski« v primerjavi z očitnim užitkom mladih, da se vživijo v sestavine kmečke komedije. To, kar smo marca 2013 doživeli, je bil zagotovo trk različnih estetskih pričakovanj, morda upor mladih, ki pač niso hoteli storiti tistega, kar se od njih pričakuje, na ta način, da so se oklepali zelo dobesednega razumevanja Globokarjeve ponudbe za svobodno uporabo njegova materiala.

Leta 2013 smo kolegi, ki smo se ukvarjali z opazovanjem estetskih procesov, ki so vodili do predstave, pravzaprav spraševali drug drugega: »Kaj je šlo narobe?« Danes, več kot deset let kasneje, nisem več prepričan, ali je šlo kaj povsem narobe. Pričujoča konferenca mi ponuja priložnost, da ponovno razmislim o gradivu, ki smo ga zbrali med letoma 2012 in 2014. V prispevku bom podala kratek vpogled v našo raziskavo in se nato osredotočila na ključni stavek: »Temo so popolnoma zgrešili«.

Lubomir Spurny

Alois Hába: Searching for New Contemporary Music

From the early 1950s, Alois Hába wrote about 40, mainly chamber, works. Even though after WWII he did not cease composing in various tonal systems and continued to embrace dodecaphony and Webern serialism, during that time he did not generally seek novel genres and did not return, even belatedly, to avant-garde styles. Hába's post-war creative period may seem markedly different, yet his artistic approaches remained consistent in many a respect. Serving as proof in this regard are his two visits to the Internationale Ferienkurse für Neue Musik in Darmstadt, in 1956 and 1959. On both occasions, he aimed to promote and confirm his own attitudes. Hába was the very first Czech composer to have actively participated in the Darmstadt classes. Although it can be argued that the visits were just episodes and that post-WWII avant-garde only began more significantly reflecting in Czech music during the 1960s through other composers, there is no dispute that by participating in the events Alois Hába overcame the contemporary restraints, thus paving the way for the accession of a younger generation of music creators. What is more, Hába witnessed in Darmstadt the establishment in the world of new music of such distinct figures as Pierre Boulez, Karel Goeyvaerts, Luigi Nono and Karlheinz Stockhausen.

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Lubomir Spurny

Alois Hába: Iskanje nove sodobne glasbe

Alois Hába je od zgodnjih petdesetih let prejšnjega stoletja napisal okoli štirideset, predvsem komornih del. Čeprav po drugi svetovni vojni ni prenehal skladati v različnih tonskih sistemih in se je še naprej oklepal dodekafonije in webernovskega serializma, pa v tem času na splošno ni iskal novih žanrov in se ni vrnil, niti z zamudo, k avantgardnim slogom. Morda se Hábovo povojno ustvarjalno obdobje zdi izrazito drugačno, a njegovi umetniški pristopi so v marsičem ostali dosledni. Kot dokaz za to sta njegova dva obiska mednarodnih poletnih tečajev za novo glasbo v Darmstadtu, leta 1956 in 1959. Obakrat je želel promovirati in potrditi lastna stališča. Hába je bil prvi češki skladatelj, ki je aktivno sodeloval pri predavanjih v Darmstadtu. Čeprav je mogoče trditi, da so bili obiski le epizode in da se je avantgarda v češki glasbi po drugi svetovni vojni začela pomembneje odražati šele v šestdesetih letih dvajsetega stoletja prek drugih skladateljev, ni dvoma, da je Alois Hába s sodelovanjem na tečajih presegel sodobne/tedanje omejitve, in utrl pot mlajši generacije glasbenih ustvarjalcev. Še več, Hába je bil v Darmstadtu, v svetu nove glasbe, priča uveljavljanju pomembnih osebnosti, kot so bili Pierre Boulez, Karel Goeyvaerts, Luigi Nono in Karlheinz Stockhausen.

Rūta Stanevičiūtė

Images of Darmstadt in the Modernisation Discourse of Lithuanian Music

In 20th-century Lithuanian music, radical shifts in creativity, performance practice and self-understanding developed as a distinctive response to the international avant-garde. After 1945, the modernisation of Lithuanian music in Soviet Lithuania and emigration in USA was strongly influenced by the ideological and aesthetic contradictions of the Cold War. This presentation explores the politicisation of musical language and compositional techniques through the early reception of the mainstream of the post-war musical avant-garde (dodecaphony and serialism) and the institution that embodied its power – the Darmstadt International Summer Courses for New Music – in the Iron Curtain-divided Lithuanian music (homeland and diaspora). The adoption of dodecaphony as the *lingua franca* of the time was timid, as the national tradition did not have close direct links with the inheritors of the Second Viennese School. Therefore, the controversies of identification with the symbolic worlds of the Schoenberg School and the Darmstadt School were complemented by paradoxical connections with other configurations of modern music, which are more concretely revealed through two contrasting cases.

Darius Lapinskas (1934–2015), an émigré composer who studied in Boston, Vienna and Stuttgart, was the only Lithuanian composer whose works were performed at the Darmstadt courses during the Cold War (*12 Haiku* for voice and piano (1960), performed in 1961). However, dodecaphony and serialism did not attract much interest from Lapinskas and other Lithuanian composers in emigration, although there were no political obstacles to this, but rather the lack of an institutional climate favourable to new music in the USA, which formed a paradoxical bipolar configuration of university modernism and downtown experimentalism, around which the musical worlds of the diaspora, more or less closed, gathered. Osvaldas Balakauskas (b. 1937), who studied at the Kiev Conservatoire from 1964 to 1969, became close to the Kiev musical avant-garde in Ukraine. This network of non-conformists, opposed to Soviet musical doctrine, was in contact with the organisers of the Darmstadt courses, although their participation was sanctioned by censorship. Balakauskas, who returned to Lithuania in 1972, consistently identified with the Darmstadt milieu and the ideology of the avant-garde, but adopted the influences of the post-war musical avant-garde in an unorthodox manner. However, in the Soviet Union, as in many Eastern European countries, the phenomena associated with the Darmstadt ideology did not develop into an influential mainstream, but it did lead to informal networking and the emergence of a new music world beyond the façade of the official culture.

Rūta Stanevičiūtė

Podobe Darmstadta v diskurzu modernizacije litovske glasbe

V litovski glasbi 20. stoletja so se radikalni premiki v ustvarjalnosti, izvajalski praksi in samorazumevanju razvili kot izrazit odgovor na mednarodno avantgardo. Po letu 1945 so na modernizacijo litovske glasbe v sovjetski Litvi in na izseljevanje v ZDA močno vplivala ideološka in estetska nasprotja hladne vojne. Ta predstavitev raziskuje politizacijo glasbenega jezika in kompozicijskih tehnik skozi zgodnjo recepcijo glavnega toka povojne glasbene avantgarde (dodekafonija in serializem) in institucijo, ki je utelešala njeno moč – Darmstadtskih mednarodnih poletnih tečajev za novo glasbo – v z železno zaveso razdeljeni litovski glasbi (domovina in diaspora). Sprejetje dodekafonije, kot *lingue franca* tistega časa je bilo sramežljivo, saj nacionalno izročilo ni imelo tesnih neposrednih vezi z dediči druge dunajske šole. Zato so polemike identifikacij s simbolnimi svetovi Schoenbergove in Darmstadtske šole dopolnjene s paradoksnimi povezavami z drugimi konfiguracijami moderne glasbe, ki se konkretnije razkrivajo skozi dva kontrastna primera.

Darius Lapinskas (1934–2015), emigrantski skladatelj, ki je študiral v Bostonu, na Dunaju in v Stuttgartu, je bil edini litovski skladatelj, čigar dela so med hladno vojno izvajali na darmstadtskih tečajih (*12 Haikujev* za glas in klavir (1960), izveden l. 1961). Vendar pa dodekafonija in serializem nista pritegnila velikega zanimanja Lapinskasa in drugih litovskih skladateljev v emigraciji, čeprav za to ni bilo nobenih političnih ovir, temveč pomanjkanje institucionalne klime, naklonjene novi glasbi v ZDA, kar je oblikovalo paradoksalno bipolarno konfiguracijo univerzitetnega modernizma in mestnega eksperimentalizma, okoli katere so se zbrali bolj ali manj zaprti glasbeni svetovi diaspore. Osvaldas Balakauskas (r. 1937), ki je med letoma 1964 in 1969 študiral na kijevskem konservatoriju, se je v Ukrajini zblížal s kijevsko glasbeno avantgardo. Ta mreža nekonformistov, ki je nasprotovala sovjetski glasbeni doktrini, je bila v stiku z organizatorji darmstadtskih tečajev, čeprav je njihovo udeležbo sankcionirala cenzura. Balakauskas, ki se je v Litvo vrnil leta 1972, se je dosledno identificiral z darmstadtskim okoljem in ideologijo avantgarde, vendar je na neortodoksen način prevzel vplive povojne glasbene avantgarde. Vendar se v Sovjetski zvezi, tako kot v mnogih vzhodnoevropskih državah, pojavi, povezani z darmstadtsko ideologijo, niso razvili v vpliven *mainstream*, so pa vodili v neformalno mreženje in nastanek novega glasbenega sveta onkraj fasade uradne kulture.

Leon Stefanija

Types, Tags, and Labels in the Internet Music Culture: Notes on Archetypes in Modern Music

“We live in a time I think not of mainstream, but of many streams, or even, if you insist upon a river of time, that we have come to delta, maybe even beyond delta to an ocean which is going back to the skies.

—JOHN CAGE, KPFA RADIO, 1992”

Alex Ross used this quote as a motto for the last chapter of his book *The Rest is Noise*, a history of modern music. The parable of the “ocean which is going back to the skies” is now more realistic than ever: according to Forbes, by February 2024, the most important media for music consumption will be cloud-based streaming services, which account for 84% of the music industry’s total revenue. There is a seemingly infinite wealth of music styles, as the more than 6000 “genre distinctions from Spotify (as of 2023-11-19)” (<https://everynoise.com/>) show. And yet there are only a dozen generic styles from which the others are derived. There are also millions of songs that have never been played on Spotify, which is why a service like Forgotify (<https://forgotify.com/>) had to be invented. Although we live in an information-saturated world, there seems to be a real lack of basic information about the big data world of music.

Modernism – as any label in music circulation – has a challenging history. According to Julian Johnson: it is a story of “commonalities and continuities”, even “extrusion of tensions latent in the Classical” that lies beneath a “*sensible* history of musical modernity”. It addresses what today’s “culture of clicking” – a culture of likes and dislikes – is promoting: a plethora of arbitrary decisions about the value and identity of musical pieces. Probably only a top-down approach, such as reception theory, or a bottom-up view, such as system theory could address the facets of our musical modernity in its self-generating.

The contribution starts with a short historical survey on archetypes in music to proceed with addressing the question: how modernisms (and its derivatives, such as contemporary, avant-garde, and new music) feature in selected streaming services (mainly Spotify and Idagio) and their typologies, tags, labels.

Leon Stefanija

Vrste, etikete in oznake v internetni glasbeni kulturi: opombe o arhetipih v sodobni glasbi

»Živimo v času, za katerega mislim, da ni glavni tok, ampak veliko tokov, ali celo, če vztrajate pri reki časa, da smo prišli do delte, mor-da celo onstran delte do oceana, ki sega nazaj v nebo.

— JOHN CAGE, KPFA RADIO, 1992«

Alex Ross je ta citat uporabil kot moto za zadnje poglavje svoje knjige *The Rest is Noise (Drugo je hrup)*, zgodovine sodobne glasbe. Prispodoba o »oceanu, ki se vrača v nebo« je zdaj bolj realistična kot kadar koli prej: po podatkih Forbese so bile do februarja 2024 storitve pretakanja v oblaku najpomembnejši mediji za konzumiranje glasbe, in so predstavljaje 84 % skupnega prihodka glasbene industrije. Na videz obstaja neskončno bogastvo glasbenih stilov, več kot 6000 »žanrskih razmejitev pri Spotifyju (od 19. 11. 2023)« (<https://everynoise.com/>). In vendar obstaja samo ducat generičnih slogov, iz katerih izhajajo drugi slogi. Obstaja tudi na milijone pesmi, ki še nikoli niso bile predvajane na Spotifyju, zato je bilo treba izumiti storitev, kot je Forgotify (<https://forgotify.com/>). Čeprav živimo v svetu, prenasičenem z informacijami, se zdi, da resnično primanjkuje osnovnih informacij o velikem podatkovnem svetu glasbe. Modernizem ima – kot vsaka glasbena oznaka – zahtevno zgodovino. Po besedah Juliana Johnsona: gre za zgodbo o »skupnih značilnostih in kontinuitetah«, celo o »iztisnitvi napetosti, latentnih v klasičnem«, ki leži pod »razumno zgodovino glasbene modernosti«. Obravnava to, kar spodbuja današnja »kultura klikanja« – kultura všečnosti in nevšečnosti –: množico samovoljnih odločitev o vrednosti in identiteti glasbenih del. Verjetno bi le pristop od zgoraj navzdol, kot je teorija recepcije, ali pogled od spodaj navzgor, kot je sistemska teorija, lahko obravnaval vidike naše glasbene modernosti v njenem samogeneriranju. Prispevek se začne s kratko zgodovinsko raziskavo o arhetipih v glasbi, in nadaljuje z obravnavo vprašanja: kako se modernizem (in njegove izpeljanke, kot so sodobna, avantgardna in nova glasba) pojavlja v izbranih pretočnih storitvah (predvsem Spotify in Idagio) in njihovih tipologijah in oznakah.

Matthias Tischer

Composing the Iron Curtain – The dialectical Poetics and Aesthetics in the Divided Germany

After the end of WWII, two German states were founded, the one under Soviet control, the other under western patronage. After another World War, plus an unprecedented genocide behind the background of a merciless sense of cultural supremacy, the Nazis seemed to have ruined the idea of Kultur in general. My paper will focus on the emerging concepts of musical poetics and aesthetics in the two German states while the eyes of the world were on the formerly paradigmatic *Kulturturnation*. How did the new political and economic conditions of the early Cold War influence the genuine German concepts of *Autonomieästhetik* (aesthetics of autonomy), *Ideen-Kunstwerk* (idealist art), and communication in the medium of music? The normative poetics of socialist realism in the eastern block were successively transformed into a specific type of eastern modernism. The non-semantic and non-communicative varieties of western serialism somehow deconstructed themselves during the 1950s. Artistic outsiders grew stronger in the shadow of non-observance. In the meantime, musicians communicated through the iron curtain and re-negotiated the interdependencies of sound, man and society. Karlheinz Stockhausen and Friedrich Goldmann, Paul Dessau and Bernd Alois Zimmermann, Hans Werner Henze among others discussed the poetics and aesthetics of the cold war era literally and musically.

Matthias Tischer

Komponiranje železne zavese – Dialektični poetiki in estetiki razdeljene Nemčije

Po koncu druge svetovne vojne sta bili ustanovljeni dve nemški državi, ena pod sovjetskim nadzorom, druga pod zahodnim pokroviteljstvom. Po še eni svetovni vojni in genocidu brez primere se je v ozadju neusmiljenega občutka kulturne premoči zdelo, da so nacisti uničili idejo kulture na splošno. Prispevek se osredotoča na nastajajoče koncepte glasbene poetike in estetike v dveh nemških deželah, medtem ko so bile oči sveta uprte v prej paradigmatično *Kulturnation* (kulturno nacijo). Kako so nove politične in gospodarske razmere zgodnje hladne vojne vplivale na pristne nemške koncepte *Autonomieästhetik* (estetika avtonomije), *Ideen-Kunstwerk* (idealistična umetnost) in komunikacijo v mediju glasbe?

Normativna poetika socialističnega realizma v vzhodnem bloku se je zaporedoma transformirala v specifičen tip vzhodnega modernizma. Ne-semantične in nekomunikativne različice zahodnega serializma so se nekako dekonstruirale v petdesetih letih prejšnjega stoletja. Umetniški avtsajderji so se krepili v senci neupoštevanja. Glasbeniki so medtem komunicirali skozi železno zaveso in se na novo pogajali o soodvisnosti zvoka, človeka in družbe. Karlheinz Stockhausen in Friedrich Goldmann, Paul Dessau in Bernd Alois Zimmermann, Hans Werner Henze so med drugim dobesedno in glasbeno razpravljali o poetiki in estetiki obdobja hladne vojne.

Konstantin Zenkin

The Ways of Russian Modernism: The Soviet Avant-garde of the Second Wave as an Episode between Neo-traditionalism and Postmodernism

The purpose of this paper is to identify the boundaries and fate of the Avant-garde in Russian music from the late 1950s up to the 1960s in the context of non-avant-garde stylistic trends, among which there were also modernist (but more moderate) types. To reach this goal, the tasks will be resolved: on the basis of identifying stylistic fields, their differentiation and overlays, to localise the Avant-garde stage in the works of A. Volkonsky, A. Schnittke and S. Gubaidulina. The style field (avant-garde, postmodernism, neoclassicism, to cite several examples) refers to the whole set of individual and national styles of this trend, covered by the action of the corresponding style invariant. Therefore, it is also necessary to identify the invariants of the listed style fields, the effect of which reaches its greatest importance in the core of the field and weakens at its periphery. At the boundary of the style field, the action of the essential invariant stops, and the field smoothly transits into other style fields which border it.

The path of each of these composers to the Avant-garde is revealed, and how they exit beyond it and then transition into neighboring fields specific to each of the composers. It has been shown that the avant-garde in the music of these composers represented a very brief stage, which for Volkonsky formed his central works, and for Schnittke and Gubaidulina – an early, initial stage - the starting point of an independent path (provided that the student essays written in line with Soviet Neo-traditionalism are not taken into account). Due to this reason, it is important to clarify that the name of the “Soviet Avant-gardists” was assigned to a number of composers mainly because of their inconsistency with the norms and restrictions accepted in “official” Soviet music, and not because of their real belonging to the avant-garde direction. Schnittke and Gubaidulina (as well as E. Denisov) quickly went beyond the avant-garde: Schnittke turned to polystylistic postmodernism (First to Four symphonies), neo-baroque with an “overlay” of postmodernism and traces of the avant-garde (*Requiem*, *The Story of Dr. Faust*) and neoclassical stylization (*Suite in the Old Style*). Gubaidulina and Volkonsky refer to various manifestations of postmodernism, including archaic and Oriental assimilation.

Konstantin Zenkin

Poti ruskega modernizma: sovjetska avantgarda drugega vala kot epizoda med neotradicionalizmom in postmodernizmom

Namen prispevka je prepoznati meje in usodo avantgarde v ruski glasbi v poznih petdesetih in zgodnjih šestdesetih letih dvajsetega stoletja v kontekstu ne-avantgardnih slogovnih smeri, med katerimi so bile tudi nekatere (zmernejše) modernistične. Na podlagi prepoznavanja slogovnih polj, njihovega razlikovanja in prekrivanja je treba lokalizirati avantgardni oder v delih A. Volkonskega, A. Schnittkeja in S. Gubajduline. Slogovno polje (avantgarda, postmodernizem, neoklasicizem, če omenimo le nekaj primerov) se nanaša na celoten nabor individualnih in nacionalnih slogov te smeri, zajetih z delovanjem ustrezne slogovne invariante. Zato je treba identificirati tudi invariante naštetih slogovnih polj, katerih učinek doseže največji pomen v jedru polja, in oslabi na njegovem obrobju. Na meji slogovnega polja se delovanje bistvene invariante ustavi in polje gladko prehaja v druga slogovna polja, ki ga mejijo. Tako se razkriva pot vsakega od teh skladateljev do avantgarde in načina, kako izstopajo iz nje, ter prehajajo v sosednja polja, značilna za vsakega izmed njih. Izkaže se, da je bila avantgarda v glasbi teh skladateljev zastopana le kratko obdobje, pri Volkonskem v srednjem ustvarjalnem obdobju, pri Schnittkeju in Gubajdulini pa v zgodnjem, začetnem obdobju – izhodišču samostojne poti (če ne upoštevamo študentskih del, napisanih v skladu s sovjetskim neotradicionalizmom). Pomembno je pojasniti, da je bilo ime »sovjetski avantgardist« pripisano številnim skladateljem predvsem zaradi njihovega nedoslednega ravnanja z normami in omejitvami, sprejetimi v »uradni« sovjetski glasbi, in ne zaradi njihove dejanske pripadnosti avantgardni smeri. Schnittke in Gubajdulina (pa tudi E. Denisov) sta hitro presegla avantgardo: Schnittke se je usmeril v polislogovni postmodernizem (prve štiri simfonije), v neobarok s »prevleko« postmodernizma in sledovi avantgarde (*Requiem*, opera *Historia von D. Johann Fausten*) ter v neoklasicistično stilizacijo (*Suita v starem slogu*). Gubajdulina in Volkonski se sklicujeta na različne manifestacije postmodernizma, vključno z arhaično in orientalsko asimilacijo.

BIOGRAPHIES/BIOGRAFIJE

in alphabetical order of participants/ po abecednem redu udeležencev

Matjaž Barbo

Matjaž Barbo is a full professor of musicology at the Institute of Musicology, Faculty of Philosophy, University of Ljubljana. In 2004-2008 he was president of the Slovenian Musicological Society. For more than a decade he was editor-in-chief of the international musicological journal *Muzikološki zbornik / Musicological Annual*. He is also a member of the editorial board of several other scientific and professional journals and involved in various national and international scientific projects.

His research focuses on issues of music from the 18th century to the present, especially those that in one way or another concern the Slovenian cultural area. Most of his research is devoted to music-aesthetic issues, especially the definition of musical frames of reference, the analysis of their history of interpretation and reception, and the concept of musical work and improvisational principles. He has published several books, scientific articles, popular texts and translations in the field of musicology. Two of his books have been translated into English and German.

Matjaž Barbo je redni profesor za muzikologijo na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. V letih 2004–2008 je bil predsednik Slovenskega muzikološkega društva. Več kot desetletje je bil glavni in odgovorni urednik mednarodne muzikološke revije *Muzikološki zbornik / Musicological Annual*. Je tudi član uredniških odborov številnih drugih znanstvenih in strokovnih revij ter sodeluje pri različnih domačih in mednarodnih znanstvenih projektih.

Raziskovalno se posveča glasbi od 18. stoletja do danes, predvsem tisti, ki je tako ali drugače povezana s slovenkim kulturnim prostorom. Večino svojih raziskav posveča glasbeno-estetskimi vprašanjem, predvsem opredelitvi glasbenih referenčnih okvirov, analizi njihove zgodovine interpretacije in recepcije ter konceptu glasbenega dela in improvizacijskih načel. Objavil je več knjig, znanstvenih člankov, poljudnih besedil in prevodov s področja muzikologije. Dve njegovi knjigi sta bili prevedeni v angleščino in nemščino.

Tomaž Bajželj

Born in Kranj, Slovenia in 1979, Tomaž Bajželj pursued his studies in composition at the Music Academy in Ljubljana. He continued his education with postgraduate and master's studies of composition at the Carl Maria von Weber University of Music in Dresden. Currently, as a doctoral candidate at the same university, he has dedicated several years to the exploration of Vinko Globokar's works, with a particular emphasis on Globokar's music theater.

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Rojen leta 1979 v Kranju je študiral kompozicijo na Akademiji za glasbo v Ljubljani. Šolanje je nadaljeval s podiplomskim in magistrskim študijem kompozicije na Univerzi za glasbo Carl Maria von Weber v Dresdnu. Trenutno se kot doktorski kandidat na isti univerzi več let posveča raziskovanju del Vinka Globokarja s posebnim poudarkom na Globokarjevem glasbenem gledališču.

Sabine Beck

Born in 1970 in Lavelanet (France); studied musicology, French and Spanish literature and sociology at the Justus Liebig University in Giessen and at the Faculté de Lettres in Aix-en-Provence; graduated in 1997 as Magistra Artium with a thesis on *Musicians' co-operatives of jazz musicians in Germany and France*. In 1991 she got to know Vinko Globokar as a musician, performer and teacher and successfully completed a dissertation on his music in 2008. Since 2007 she has been working at the Institute for Vocational Training, Labour Market and Social Policy for adult education projects in Germany. She specialises in vocational training, career guidance and further education.

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Rojena leta 1970 v Lavelanetu (Francija); študirala muzikologijo, francosko in špansko književnost ter sociologijo na Univerzi Justusa Liebiga v Giessnu in na Faculté de Lettres v Aix-en-Provence. Leta 1997 je diplomirala kot Magistra Artium z nalogo o *Glasbeniškem sodelovanju jazzovskih glasbenikov v Nemčiji in Franciji*. Leta 1991 je spoznala Vinka Globokarja kot glasbenika, izvajalca in učitelja ter leta 2008 uspešno zaključila disertacijo o njegovi glasbi. Od leta 2007 je zaposlena na Inštitutu za poklicno izobraževanje, trg dela in socialno politiko pri projektih izobraževanja odraslih v Nemčiji. Posveča se poklicnemu usposabljanju, karierni orientaciji in nadaljnemu izobraževanju.

Nada Bezić

Nada Bezić is head of the library in the Croatian Music Institute (Hrvatski glazbeni zavod) in Zagreb since 1988. She obtained her Ph.D. degree in musicology at the Academy of Music in Zagreb in 2011, and graduated in librarianship at the Faculty of Humanities and Social Sciences in Zagreb in 1992. She is also a lecturer at the Academy of Music, the author of several programs on Croatian Radio Third program and honorary tourist guide specialized in the music history of Zagreb. Furthermore, she has participated in over forty scientific conferences at home and abroad and published some thirty research articles in collections of papers, lexicographic editions and magazines. Main fields of research: the history of the Croatian Music Institute and the musical life and musical topography of Zagreb in the 19th and 20th centuries. Books: *The Social Orchestra of the Croatian Music Institute on the Occasion of the 55th Anniversary of its Restoration (1954-2009)* (2009), *The Musical Topography of Zagreb from 1799 to 2010: Music-making Sites and Memorials* (2012), *Musical Walks through Zagreb* (2016), *A Thematic List of the Compositions by Blagoje Bersa* (2018).

Nada Bezić je od leta 1988 vodja knjižnice v Hrvaškem glasbenem zavodu (Hrvatski glazbeni zavod) v Zagrebu. Diplomirala je iz muzikologije na Akademiji za glasbo v Zagrebu leta 2011 in diplomirala iz bibliotekarstva na Fakulteti za humanistične in družbene vede v Zagrebu leta 1992. Je tudi predavateljica na Akademiji za glasbo, avtorica več oddaj na Hrvaškem radiu Tretji program in častni turistični vodnik, specializiran za glasbeno zgodovino Zagreba. Poleg tega je sodelovala na več kot štiridesetih znanstvenih konferencah doma in v tujini ter objavila okrog trideset raziskovalnih člankov v zbornikih, leksikografskih izdajah in revijah. Glavna področja raziskovanja: zgodovina Hrvaškega glasbenega zavoda ter glasbeno življenje in glasbena topografija Zagreba v 19. in 20. stoletju. Knjige: *Društveni orkester Hrvaškega glasbenega zavoda ob 55. obletnici obnove (1954-2009)* (2009), *Glasbena topografija Zagreba od 1799 do 2010: Glasbena mesta in spomeniki* (2012), *Glasbeni sprehodi po Zagrebu* (2016), *Tematski seznam skladb Blagoja Berse* (2018).

Ciarán Crilly

Ciarán Crilly is an Associate Professor in the School of Music of University College Dublin, where he is also Artistic Director of the UCD Symphony Orchestra. He has over twenty years' experience as an orchestral conductor and violinist/violist. His research interests focus primarily on interactions between music and other forms of artistic expression, notably the visual arts. He is co-editor of the Routledge multi-author volume *Perspectives on Conducting*, published in June 2024.

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Ciarán Crilly je izredni profesor na glasbeni šoli University College Dublin, kjer je tudi umetniški vodja simfoničnega orkestra UCD. Ima več kot dvajset let izkušenj kot orkestrski dirigent in violinist/violist. Njegov raziskovalni interes se osredotoča predvsem na interakcije med glasbo in drugimi oblikami umetniškega izražanja, predvsem vizualne umetnosti. Je sourednik večavtorske knjige Routledge *Perspectives on Conducting*, ki je bila objavljena junija 2024.

Gražina Daunoravičienė

She has been teaching at the Lithuanian Academy of Music and Theatre since 1979 and was the head of the Department of Music Theory from 1998 to 2003. She received scientific scholarships and grants to study and do research at the Moscow State P. Tchaikovsky Conservatory, Salzburg Mozarteum, and Oxford University and was awarded a scholarship from the Ministry of Culture and Education of Saxon Lands and a DAAD grant (Germany). She has presented reports and published scientific articles in Lithuania, Latvia, Poland, Germany, Russia, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, Finland, the United States, China, Austria, Greece, and Italy. She initiated the publication of a series of monographs dedicated to the most outstanding Lithuanian composers and has edited four collections (2002, 2007, 2013, and 2019). In 2016 and 2022 she published three monographs and was awarded the Professor Vytautas Landsbergis Foundation Prize, as well as the Lithuanian Composers Union Prize. Monographs were nominated for the National Prize of Science. Daunoravičienė is a Knight of the National Order of Merit. She has been awarded a State Prize for Culture and Art established by the Government of the Republic of Lithuania. She is the founder and compiler of the scientific journal *Lithuanian Musicology* as well as the compiler and author of the five-book study guide *The Language of Music* (2003, 2006). From 2008 to 2013 she was a member of the Research Council of Lithuania and a representative of the Committee of Humanities and Social Sciences.

Od leta 1979 poučuje na Litovski akademiji za glasbo in gledališče, od leta 1998 do 2003 pa je bila predstojnica Oddelka za glasbeno teorijo. Prejela je znanstvene štipendije ter štipendije za študij in raziskovanje na Moskovskem državnem konservatoriju P. Čajkovskega, Mozarteumu v Salzburgu in Univerzi v Oxfordu ter prejela štipendijo Ministrstva za kulturo in izobraževanje saških dežel in štipendijo DAAD (Nemčija). Predavala in objavila je znanstvene članke v Litvi, Latviji, Poljski, Nemčiji, Rusiji, Veliki Britaniji, Belgiji, Švici, Sloveniji, Jugoslaviji, Finski, ZDA, na Kitajskem, v Avstriji, Grčiji in Italiji. Dala je pobudo za objavo serije monografij, posvečenih najvidnejšim litovskim skladateljem, in uredila štiri zbirke (2002, 2007, 2013 in 2019). V letih 2016 in 2022 je izdala tri monografije in prejela nagrado Fundacije profesorja Vytautasa Landsbergisa ter nagrado Zveze litovskih skladateljev. Monografije so bile nominirane za državno nagrado za znanost. Daunoravičienė je vitezinja državnega reda za zasluge. Prejela je državno nagrado za kulturo in umetnost, ki jo je ustanovila vlada Republike Litve. Je ustanoviteljica in urednica znanstvene revije *Lithuanian Musicology* ter urednica in avtorica študijskega priročnika v petih knjigah *The Language of Music* (2003, 2006). Od leta 2008 do 2013 je bila članica Raziskovalnega sveta Litve in predstavnica Odbora za humanistične in družbene vede.

Simone Heilgendorff

Simone Heilgendorff is a musicologist, violist and music curator. She studied musicology, philosophy and psychology and majored in viola in Freiburg, Zurich, Ann Arbor and San Francisco (USA) and in Berlin, where she completed her PhD in 2002. In 2019, she habilitated at Paris Lodron University Salzburg.

Since fall 2019, she has been teaching as a member of the Guest Faculty in the Sound Studies and Sonic Art program at the Berlin University of the Arts. She has been a Privatdozentin at the University of Salzburg since June 2019, where from 2014 to 2019 she led the program area "ConTempOhr. Mediation of Contemporary Music at the Focus on Science" in cooperation with the University Mozarteum Salzburg. From 2013 to 2016 she was head of the international FWF research project "New Music Festivals as Agorai – Their Formation and Impact on Warsaw Autumn, Festival d'Automne in Paris, and Wien Modern after 1980" (Univ. Salzburg). Previously, she held various university positions since 1993, including full university professor of applied musicology at the University of Klagenfurt am Wörthersee from 2007 to 2013.

Simone Heilgendorff is a violist and founding member of the Kairos Quartet (Berlin), which specializes in contemporary music. In addition to contemporary ensemble music, she also distinguished herself in the 1990s on gut strings in historicizing

performance practice in small formations and orchestras. Her work focuses on contemporary and baroque music and its performance practice or culture of interpretation, on Americana around John Cage, on the mediation and cultural contexts of music, and on artistic research.

Simone Heilgendorff je muzikologinja, uspešna violistka in glasbena organizatorica. Študirala je muzikologijo, filozofijo in psihologijo in magistrirala iz viole v Freiburgu, Zürichu, Ann Arborju in San Franciscu (ZDA) ter v Berlinu, kjer je doktorirala leta 2002. Leta 2019 se je habilitirala na Univerzi Paris Lodron Salzburg. Trenutno je gostujoča profesorica na programu Študije zvoka na Univerzi umetnosti v Berlinu (Nemčija) in izredna profesorica na Univerzi v Salzburgu. Poleg opravljanja rednih obveznosti, ki jih je imela kot univerzitetna profesorica, je bila med letoma 2013 in 2016 tudi vodja mednarodnega raziskovalnega projekta FWF »Festivali nove glasbe kot agorai – njihov nastanek in vpliv na festivale Varšavska jesen, Jesenki festival v Parizu in Wien Modern po letu 1980« (Univerza v Salzburgu). Od leta 1993 deluje na različnih univerzah, med drugim je bila med letoma 2007 in 2013 redna profesorica za aplikativno muzikologijo na Univerzi v Celovcu. Kot violistka je ustanovna članica kvarteta Kairos iz Berlina, ki se posveča izvedbam sodobne (umetniške) glasbe. Njeno delo se osredotoča na glasbo našega časa in glasbo baroka, glasbene analize in izvajske študije v tesni povezavi s kulturnimi študijami in umetniškimi raziskavami.

Martin Kaltenecker

Martin Kaltenecker has been teaching musicology at Université Paris Cité since 2011. His publications include *La Rumeur des Batailles* (2000), *Avec Helmut Lachenmann* (2001), *L'Oreille divisée. Les discours sur l'écoute musicale aux xviii^e et xix^e siècles* (2011) and *L'Expérience mélodique aux x^e siècle* (2024). He coedited *Pierre Schaeffer. Les Constructions impatientes* (2012) and *Théodore Gouvy. Recherches récentes* (2023), and edited the volume *L'Ecoute. De l'antiquité au xix^e siècle* (2024).

Martin Kaltenecker poučuje od leta 2011 muzikologijo na Université Paris Cité. Njegove publikacije vključujejo dela *La Rumeur des Batailles* (2000), *Avec Helmut Lachenmann* (2001), *L'Oreille divided. Les discours sur l'écoute musicale aux xviii^e et xix^e siècles* (2011) in *L'Expérience mélodique aux x^e siècle* (2024). Souredil je knjigi *Pierre Schaeffer. Les Constructions impatientes* (2012) in *Théodore Gouvy. Recherches récentes* (2023) in uredil zvezek *L'Ecoute. De l'antiquité au xix^e siècle* (2024).

Peter Laki

Peter Laki, a native of Budapest Hungary, graduated from the Franz Liszt Academy (now University) of Music in 1979 and received his Ph. D. from the University of Pennsylvania in 1989. He served as Program Annotator of the Cleveland Orchestra from 1990 to 2005 and taught courses at Case Western Reserve University, Kent State University, John Carroll University and Oberlin College between 1990 and 2007. In 2007, he joined the faculty of Bard College in upstate New York as Visiting Associate Professor of Music. He is the author of numerous musicological articles. He served as the editor of *Bartók and His World*, a collection of essays and documents published for the Bard Music Festival by Princeton University Press in 1995. He writes program notes for many orchestras and performing arts organizations and has lectured at numerous international conferences. In September 2017, he was one of three keynote speakers at an international Bartók symposium held in Budapest.

Peter Laki se je rodil v Budimpešti na Madžarskem. Leta 1979 je diplomiral na Akademiji za glasbo Franza Liszta (zdaj Univerza) in leta 1989 doktoriral na Univerzi v Pensilvaniji. Od leta 1990 do 2005 je pisal koncertne liste za orkester iz Clevelanda. Med letoma 1990 in 2007 je poučeval je na Univerzi Case Western Reserve, Državni univerzi Kent, Univerzi John Carroll in na Oberlin College. Leta 2007 se je pridružil fakulteti Bard College v zvezni državi New York kot gostujoči izredni profesor za glasbo. Je avtor številnih muzikoloških člankov. Bil je urednik zbirke esejev in dokumentov *Bartók in njegov svet*, ki jo je leta 1995 za Bard Music Festival objavila založba Princeton University Press. Piše koncertne liste za številne orkestre in organizacije za uprizoritvene umetnosti. Predaval je na številnih mednarodnih konferencah. Septembra 2017 je bil eden od treh osrednjih govornikov na mednarodnem Bartókovem simpoziju, ki je potekal v Budimpešti.

Marija Maglov

Marija Maglov is a Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. Her main research interests are interdisciplinary musicological studies of music and media, music practices of 20th and 21st centuries, radio art, discography, music industry and theory of media and mediation. She received her PhD at the Faculty of Music, University of Arts in Belgrade in 2022. Her dissertation is titled *Media Turn in Music: Production and Reception of Music in the Context of Media Culture in the 20th Century*. In 2018, she received DAAD Short-term research grant for research project carried out at Hochschule für Musik, Theater und Medien Hanover, Germany. In addition to monography *The Best of: Classical Music in PGP* (Belgrade: FMK, 2016), she published studies in scientific journals and took part in conferences domestically and abroad.

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Marija Maglov je znanstvena sodelavka na Muzikološkem inštitutu Srbske akademije znanosti in umetnosti. Njena glavna raziskovalna področja so interdisciplinarne muzikološke študije glasbe in medijev, glasbene prakse 20. in 21. stoletja, radijska umetnost, diskografija, glasbena industrija ter teorija medijev in mediacije. Doktorirala je na Fakulteti za glasbo Univerze za umetnost v Beogradu leta 2022. Njena disertacija nosi naslov *Medijski obrat v glasbi: produkcija in recepcija glasbe v kontekstu medijske kulture v 20. stoletju*. Leta 2018 je prejela kratkoročno raziskovalno štipendijo DAAD za raziskovalni projekt na Visoki šoli za glasbo, gledališče in medije v Hannoveru (Nemčija). Napisala je monografijo *Najboljše: Klasična glasba v PGP-ju* (Beograd: FMK, 2016), objavila več člankov v znanstvenih revijah in sodelovala na konferencah doma in v tujini.

Magdalena Marija Meašić

Magdalena Marija Meašić earned her MA in musicology and Russian language and literature from the University of Zagreb in 2017. In 2020, she became a doctoral candidate in musicology at the University of Heidelberg, with her study exploring gender representation in Soviet opera. Since 2022, she has been working as a research fellow at the University of Rijeka, contributing to the ERC project REVENANT (Revivals of Empire—Nostalgia, Amnesia, Tribulation). She has presented her research at numerous conferences in the fields of musicology, music pedagogy, and cultural studies. Her research focuses on Russian and Soviet music and culture of the 20th century, with a specific emphasis on exploring the relationship between music, gender, and ideology.

Magdalena Marija Meašić je leta 2017 magistrirala iz muzikologije ter ruskega jezika in književnosti na Univerzi v Zagrebu. Leta 2020 je postala doktorska kandidatka iz muzikologije na Univerzi v Heidelbergu. Posveča se raziskovanju spolne reprezentacije v sovjetski operi. Od leta 2022 deluje kot raziskovalka na Univerzi v Reki, kjer sodeluje pri projektu ERC REVENANT (Revivals of Empire—Nostalgia, Amnesia, Tribulation). Svoje raziskave je predstavila na številnih konferencah s področja muzikologije, glasbene pedagogike in kulturnih študij. Njeno raziskovanje se osredotoča na rusko in sovjetsko glasbo ter kulturo 20. stoletja, zlasti na raziskovanje odnosov med glasbo, spolom in ideologijo.

Nina Noeske

Nina Noeske completed her doctorate in 2005 on music in the GDR and her habilitation (a discourse analysis on Liszt's *Faust-Symphonie*) in 2014. She has been Professor of Musicology at the University of Music Franz Liszt Weimar since 2022, having previously (2014–2022) been Professor at the Hamburg University of Music and Drama and substitute professor both in Hamburg and Hanover (2012). From 2012 to 2014 she was an assistant professor at the University of Salzburg, and from 2007 to 2012 a research assistant at the Hanover University of Music, Drama and Media. Research interests: history of music from the early 19th to 21st century with a focus on music aesthetics, film music, music and gender and music of the GDR.

Nina Noeske je leta 2005 doktorirala na temo glasbe v NDR in se habilitirala (diskurzivna študija Lisztove *Simfonije Faust*) leta 2014. Od leta 2022 je profesorica muzikologije na Univerzi za glasbo Franza Liszta v Weimarju. Pred tem (od 2014 do 2022) je predavala na Univerzi za glasbo in gledališče v Hamburgu ter bila nadomestna profesorica v Hamburgu in Hannoveru (2012). Od leta 2012 do 2014 je bila docentka na Univerzi v Salzburgu, od leta 2007 do 2012 pa raziskovalna asistentka na Univerzi za glasbo, dramo in medije v Hannoveru. Raziskovalna področja: zgodovina glasbe od zgodnjega 19. do 21. stoletja s poudarkom na glasbeni estetiki, filmski glasbi, glasbi in spolu ter glasbi NDR.

Niall O'Loughlin

Niall O'Loughlin is an English musicologist who has specialised for many years in the study of the music of modern Slovenia. He studied music at the Universities of Edinburgh and Leicester and worked principally in Loughborough University. He has written extensively for *The Musical Times*, *Tempo*, *Muzikološki zbornik* and contributed over forty articles to *The New Grove Dictionaries of Music*. He has given 35 papers at Slovenian Music Days symposia. His study of Slovene music in the 20th century, *Novejša glasba v Sloveniji*, was published in Ljubljana in 2000. He was awarded the Tovey Prize from the University of Oxford for his work on Slovene music and was elected Corresponding Member of SAZU in 2007.

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Niall O'Loughlin je angleški muzikolog, ki se že vrsto let ukvarja s preučevanjem glasbe sodobne Slovenije. Študiral je glasbo na univerzah v Edinburghu in Leicesteru ter delal predvsem na Univerzi Loughborough. Veliko je pisal za *The Musical Times*, *Tempo*, *Muzikološki zbornik* in prispeval več kot štirideset člankov za *The New Grove Dictionaries of Music*. Na simpozijih Slovenskih glasbenih dnevov je imel 35 referatov. Leta 2000 je v Ljubljani izšla njegova študija o slovenski glasbi v 20. stoletju *Novejša glasba v Sloveniji*. Za svoje delo na področju slovenske glasbe je prejel nagrado Tovey Univerze v Oxfordu in bil leta 2007 izvoljen za dopisnega člana SAZU.

Gregor Pompe

Gregor Pompe was born in Ljubljana, where he studied Comparative Literature and German Studies at the Faculty of Arts and later also Musicology. He works as a full professor at the Department of Musicology at the Faculty of Arts in Ljubljana but has also given guest lectures in Graz (Austria) and Riga (Latvia). He is the author of several books on contemporary music (the fourth edition of the new history of music in Slovenia), Slovenian music, opera, postmodernism and questions of musical semantics, as well as numerous articles in international journals and magazines. He works as a music journalist and has published his texts (articles, assessments, critiques, reviews, interviews) in numerous publications. He has translated a series of philosophical essays, edited a book of Wagner translations, occasionally collaborates with Radio Slovenia (interviews, independent broadcasts, reviews) and writes concert programmes. He has been appointed several times to expert commissions at state level (Expert Commission for the Promotion of International Co-operation and Expert Commission for Music at the Ministry of Culture of the Republic of Slovenia) and at municipal level. He was president of the Slovenian Musicological Society and received its

Mantuan Prize. He also works as a composer and dramaturge for operas and dance theatre performances.

Gregor Pompe se je rodil v Ljubljani, kjer je na Filozofski fakulteti študiral primerjalno književnost in nemščino ter kasneje še muzikologijo. Deluje kot redni profesor na Oddelku za muzikologijo Filozofske fakultete v Ljubljani, kot predavatelj pa je gostoval tudi v Gradcu (Avstrija) in Rigi (Latvija). Je avtor več knjig o sodobni glasbi (četrti del Zgodovine glasbe na Slovenskem), slovenski glasbi, operi, postmodernizmu in vprašanih glasbene semantike ter številnih člankov v mednarodnih revijah. Deluje kot glasbeni publicist in je svoja besedila (članke, ocene, kritike, recenzije, intervjuje) objavljal v številnih publikacijah. Prevedel je vrsto filozofskih esejev, uredil knjigo Wagnerjevih prevodov, občasno sodeluje z Radiem Slovenija (intervjuji, samostojne oddaje, kritike) in piše koncertne liste. Večkrat je bil imenovan v strokovne komisije na državni ravni (Strokovna komisija za spodbujanje mednarodnega sodelovanja in Strokovna komisija za glasbo pri Ministrstvu za kulturo RS) in na občinski ravni. Bil je predsednik Slovenskega muzikološkega društva in prejel njegovo Mantuanijevo nagrado. Deluje tudi kot skladatelj in operni ter plesni dramaturg.

Elena Rovenko

Elena Rovenko, PhD, maître de conférences (2024), a Russian researcher benefiting from the French Program "PAUSE" and working in the ACCRA laboratory (Strasbourg University). Until 2022, she was a Senior Researcher and an Associated Professor (Moscow P. I. Tchaikovsky Conservatory). Author of 49 articles (on cinema, French music, philosophy, painting) and the monograph *Category of Time in Philosophical and Artistic Thinking. Henri Bergson, Claude Debussy, Odilon Redon* (Moscow, 2016). Participant of international scientific conferences including Albena (SGEM-2014), Vienna (SGEM-2016, 2017, 2022), Strasbourg (EuroMac-9, 2017), Rimini and Salerno (Convegno di teoria musicale-XIV, XV, XVI, XVII, XVIII, XIX, XX), Mulhouse (2018, Colloque "Écrire avec Chopin"), Aix-en-Provence (JAM-2018), Porto (Música analítica-2019, 2023), Sofia (2021, 2023), Hague (2022), Barcelona (2022), Madrid (SATMUS I, 2023), Athens (14th Annual International Conference on Visual and Performing Arts, 2023), Niš (2023), Denver (2023), Paris (JAM-2019; 2024), Lyon (JAM-2024), Leipzig (2024).

Elena Rovenko je doktorica znanosti, maître de conférences (2024), ruska raziskovalka, ki sodeluje v francoskem programu »PAUSE« in dela v laboratoriju ACCRA

(Univerza v Strasbourg). Do leta 2022 je bila višja raziskovalka in izredna profesorica (Moskovski konservatorij P. I. Čajkovski). Je avtorica 49 člankov (o filmu, francoski glasbi, filozofiji, slikarstvu) in monografije *Kategorija časa v filozofskem in umetniškem mišljenju. Henri Bergson, Claude Debussy, Odilon Redon* (Moskva, 2016). Je udeleženka mednarodnih znanstvenih konferenc, vključno z Albena (SGEM-2014), Dunajem (SGEM-2016, 2017, 2022), Strasbourgom (EuroMac-9, 2017), Riminijem in Salernom (Convegni di teoria musicale-XIV, XV, XVI, XVII, XVIII, XIX, XX), Mulhouse (2018, Colloque "Écrire avec Chopin"), Aix-en-Provence (JAM-2018), Porto (Música analítica-2019, 2023), Sofija (2021, 2023), Haag (2022), Barcelona (2022), Madrid (SATMUS I, 2023), Atene (14. letna mednarodna konferenca o vizualnih in uprizoritvenih umetnostih, 2023), Niš (2023), Denver (2023), Pariz (JAM-2019; 2024), Lyon (JAM-2024), Leipzig (2024).

Joanna Schiller-Rydzewska

Joanna Schiller-Rydzewska is music theoretician and publicist and holds PhD in musical arts with a specialisation in music theory. Graduate of the Faculty of Composition and Theory of Music at the Stanisław Moniuszko Academy of Music in Gdańsk (diploma with honours 1997). In the academic year 1996/97, she received a scholarship from the Ministry of Culture and Art. She defended her doctoral dissertation on the life and works of Augustyn Bloch at the Academy of Music in Warsaw in 2008 (now the UMFC). In 2019, at the Ignacy Jan Paderewski Academy of Music in Poznań, she was awarded a postdoctoral degree on the basis of a series of theses: *Genesis and contemporary identity of the composer community in post-war Gdańsk*.

Joanna Schiller-Rydzewska je glasbena teoretičarka in publicistka ter doktorica glasbenih umetnosti s specializacijo iz glasbene teorije. Diplomirala je na Fakulteti za kompozicijo in teorijo glasbe na Akademiji za glasbo Stanisław Moniuszko v Gdansk (1997). V študijskem letu 1996/97 je bila študentka Ministrstva za kulturo in umetnost. Leta 2008 je zagovarjala doktorsko disertacijo o življenju in delu Augustyna Blocha na Akademiji za glasbo v Varšavi (zdaj UMFC). Leta 2019 je na Akademiji za glasbo Ignacyja Jana Paderewskega v Poznani prejela podoktorski naziv na podlagi teze: *Geneza in sodobna identiteta skladateljske skupnosti v povojnem Gdanku*.

Christoph Schuller

Christoph Schuller studied musicology, philosophy and German studies. Since 2022 he has been doing his doctorate at LMU Munich with a scholarship from the German National Academic Foundation on the European reception of American minimal music under Prof. Dr. Wolfgang Rathert. He worked in Edition Projects on the writings of Richard Wagner at JMU Würzburg and on the works of Richard Strauss at LMU Munich. From 2022 to 2024 he was involved in the Erasmus-funded “Network of European Minimal Music Organizations” (NEMO), which was dedicated to networking various centers and key figures of European minimal music. For its sustainable presence in teaching, science and the public workshops, concerts and lectures were given in Kassel and Belgrade.

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Christoph Schuller je študiral muzikologijo, filozofijo in nemščino. Od leta 2022 opravlja s pomočjo štipendije Nemške nacionalne akademske fundacije doktorat pri prof. dr. Wolfgangu Rathertu na Univerzi Ludwiga-Maximiliana v Münchnu o evropski recepciji ameriškega minimalizma. V okviru založbe Edition Projects je sodeloval pri izdajanju spisov Richarda Wagnerja na Univerzi Juliusa-Maximiliana v Würzburgu in del Richarda Straussa na Univerzi v Münchnu. Od leta 2022 do 2024 je bil vključen v »Mrežo evropskih organizacij minimalistične glasbe« (NEMO), ki jo financira program Erasmus in je bila namenjena povezovanju različnih centrov in ključnih osebnosti evropske minimalistične glasbe. Nastopil je že na več delavnicah in koncerthi ter predaval v Kasslu in Beogradu.

Michaela Schwarzbauer

Michaela Schwarzbauer studied music-education and English in Vienna and completed her doctoral-thesis in Salzburg. Since 2000, after teaching music and English at grammar schools in Austria for almost twenty years, she has been a member of the Department for Music Education at Mozarteum University Salzburg. Her main interest focusses on aesthetic and polyaesthetic education. In this context she was responsible for two research projects from 2012 to 2014 and from 2017 to 2019, both financially supported by the Austrian Ministry for Science and Education.

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Michaela Schwarzbauer je študirala glasbeno vzgojo in angleščino na Dunaju ter doktorirala v Salzburgu. Od leta 2000, potem ko je skoraj dvajset let poučevala

glasbo in angleščino na gimnazijah v Avstriji, je članica Oddelka za glasbeno izobraževanje na Univerzi Mozarteum v Salzburgu. Njeno glavno zanimanje je usmerjeno v estetsko in poliestetsko izobraževanje. V tem kontekstu je bila odgovorna za dva raziskovalna projekta od 2012 do 2014 in od 2017 do 2019, ki ju je oba finančno podprlo avstrijsko Ministrstvo za znanost in izobraževanje.

Rūta Stanevičiūtė

Rūta Stanevičiūtė is professor of musicology and research director at the Lithuanian Academy of Music and Theatre. Her current fields of interest are modernism and nationalism in 20th- to 21-century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, studies of music reception, and the theory and history of music historiography. She is the author of the monograph on ISCM and Lithuanian music modernization (2015, forthcoming in English in 2024), co-author of the books on Cold War and international exchange of Lithuanian Music (2018), and on (trans)avant-garde movement in Lithuanian music (2023). She has also edited and co-edited several collections of articles, including the recent collections *Of Essence and Context* (Springer, 2019), *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020), and *Music and Change in the Eastern Baltics before and after 1989* (Academic Studies Press, 2022). In 2005–10, she was chair of the musicological section at the Lithuanian Composers' Union. Since 2020, she serves as an editor in chief of the journal *Lithuanian Musicology*. In 2020, she was awarded the National Prize of Lithuania.

Rūta Stanevičiūtė je profesorica muzikologije in vodja raziskav na litovski Akademiji za glasbo in gledališče. Področja njenega trenutnega zanimanja so modernizem in nacionalizem v glasbi 20. do 21. stoletja, filozofska in kulturološka vprašanja ob analizi sodobne glasbe, glasba in politika, študije recepcije glasbe ter teorija in zgodovina glasbenega zgodovinpisja. Je avtorica monografije o Mednarodnem združenju za sodobno glasbo in modernizaciji litovske glasbe (2015, v angleščini bo izšla leta 2024), soavtorica knjig o hladni vojni in mednarodni vplivnosti litovske glasbe (2018) ter o (trans)avantgardnem gibanju v litovski glasbi (2023). Uredila in souredila je tudi več zbirk člankov, med katerimi gre omeniti *Of Essence and Context* (Springer, 2019), *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljanska univerzitetna založba, 2020) in *Glasba in spremembe v vzhodnem Baltiku pred in po letu 1989* (Academic Studies Press, 2022). V letih 2005–2010 je bila predsednica muzikološke sekcije Društva litovskih skladateljev. Od leta 2020 je glavna urednica revije *Lithuanian Musicology*. Leta 2020 je prejela nacionalno nagrado Litve.

Leon Stefanija

Leon Stefanija is a professor of musicology at the Faculty of Arts in Ljubljana. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian music since 1918. He cooperates regularly with the Music Academy in Zagreb, Faculty of Music Belgrade, Karl-Franzens-Universität Graz, Music Academy in Sarajevo, and Ballet College in Ljubljana.

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Leon Stefanija je profesor muzikologije na Filozofski fakulteti v Ljubljani. Raziskovalno in pedagoško se osredotoča epistemologijo raziskovanja glasbe, sociologijo glasbe in zgodovina sodobne, predvsem slovenske glasbe. Redno sodeluje z Glasbeno akademijo v Zagrebu, Fakulteto za glasbo Beograd, Univerzo Karla Franza v Gradcu, Glasbeno akademijo v Sarajevu in Visoko baletno šolo v Ljubljani.

Matthias Tischer

Matthias Tischer is Professor for Aesthetics and Communication at the University Neubrandenburg. His research interests are music history since the 18th century, music aesthetics, cold war studies, musical iconography and popular cultures.

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Matthias Tischer je profesor za estetiko in komunikacijo na Univerzi Neubrandenburg. Njegov raziskovalni interesi veljajo glasbeni zgodovini od 18. stoletja dalje, glasbeni estetiki, študiju hladne vojne, glasbeni ikonografiji in popularni kulturi.

Konstantin Zenkin

Konstantin Zenkin is professor of the Tchaikovsky Moscow Conservatory, since 2009 – also Vice Rector for research activities. Author of the books: *Chopin's Piano Miniature* (1995), *Piano Miniature and Ways of Musical Romanticism* (1997; 2nd ed. - 2019), *Music – Eidos – Time. A.F. Losev and scope of contemporary discipline of music* (2015, in English transl. - 2018), and articles. He held lectures as invited professor in the universities of Philadelphia, Hong Kong, Leuven, Belgrade etc. He is chief-editor of the musicological magazines *Nauchny Vestnik Moskovskoy Konservatorii* (since 2010) and *Music of Eurasia. Traditions and the Present* (since 2020). His main research interest is the 18th – 20th century history of European music (Romanticism, Modernism, Avant-guard and Postmodernism), music philosophy (especially Russian Orthodox Christian music philosophy and Aesthetics: Pavel Florensky, Alexey Losev) and piano performing art, especially the pianist Maria Yudina. Participant in more than 400 international conferences (Rome, Rimini, Salerno, Paris, Aix-en-Provence, Bordeaux, Barcelona, Krakow, Brno, Warsaw, Jerusalem, Columbus – Ohio, Denton, Sofia, Delft, Utrecht, Budapest, Vienna, London, Berlin, Rostock, Cluj-Napoca, Kiev, Minsk, Riga, Wilnius, Cisinau, Baku, Dushanbe, Beijing, Albena etc.). Also a pianist, who performs as a soloist and in ensembles.

Konstantin Zenkin je profesor na moskovskem Konservatoriju Čajkovski, od 2009 pa tudi prorektor za raziskovalno dejavnost. Je avtor monografij *Chopinova klavirska miniatūra* (1995), *Klavirska miniatūra in poti glasbene romantike* (1997; 2. izd. - 2019), *Glasba – Eidos – Čas. A. F. Losev in obseg sodobne discipline glasbe* (2015, v angleškem prevodu - 2018) in različnih člankov. Predaval je kot vabljeni profesor na univerzah v Filadelfiji, Hongkongu, Leuvenu, Beogradu itd. Je glavni urednik muzikoloških revij *Nauchny Vestnik Moskovskoy Konservatorii* (od 2010) in *Music of Eurasia. Traditions and the Present* (od 2020). Njegovo glavno raziskovalno težišče je namenjeno zgodovini evropske glasbe od 18. do 20. stoletja (romantika, modernizem, avantgarda in postmodernizem), filozofiji glasbe (zlasti ruski pravoslavni glasbeni filozofiji in estetiki: Pavel Florenski, Aleksej Losev) in klavirski interpretaciji, zlasti pianistke Marie Yudine. Udeležil se je več kot 400 mednarodnih konferenc (Rim, Rimini, Salerno, Pariz, Aix-en-Provence, Bordeaux, Barcelona, Krakov, Brno, Varšava, Jeruzalem, Columbus – Ohio, Denton, Sofija, Delft, Utrecht, Budimpešta, Dunaj, London, Berlin, Rostock, Cluj-Napoca, Kijev, Minsk, Riga, Wilnius, Cisinau, Baku, Dušanbe, Peking, Albena itd.). Dejaven je tudi kot pianist in nastopa kot solist in v član različnih komornih zasedb.



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