

Music / Biennale / *Zagreb* / Conference

20
25

**Broken
Relationships**
Book of Abstracts

April 7—9 / 25

University of Zagreb
Academy of Music
Trg Republike Hrvatske 12
Zagreb, Croatia



Music Biennale Zagreb
Croatian Composers' Society
University of Zagreb Academy of Music
Emory University, Atlanta, GA



Broken Relationships

Book of Abstracts

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Introduction

Introduction

Introduction

Founded in 1961, the Music Biennale Zagreb was the most significant cultural event in Yugoslavia in the early 1960s and continued to play a pivotal role in the country's cultural diplomacy over the next three decades. Taking advantage of the Cold War political divisions and Yugoslavia's unique position of being a "liberal" communist state that did not belong to either Bloc and with an economic model that adopted elements of socialism and capitalism, Milko Kelemen devised a plan, pitting the Soviets against the Americans and Western Europeans, managing to secure the participation of the most recognizable figures of contemporary music in both the USA and Europe at that time.

At the inaugural event, Yugoslav composers and audiences heard works by familiar early twentieth-century composers and Soviet "traditionalists" but also experienced their first exposure to the Darmstadt serialists, the Polish aleatory, French, Italian, and German electronic music, and John Cage's experiments. Mauricio Kagel, Witold Lutosławski, Pierre Schaeffer, Goffredo Petrassi, and Karlheinz Stockhausen were just a few composers, among others, who participated in the festival in person. The following year, the festival welcomed the featured guests, Igor Stravinsky and John Cage, returnees David Tudor, Lutosławski, Pierre Schaeffer, and Bogusław Schaeffer, as well as Robert Craft, Krzysztof Penderecki, Luigi Nono, Luciano Berio, Bruno Maderna, and Luc Ferrari, among many others, making it one of the most significant festivals of new music on either side of the Iron Curtain.

In the first three decades of its manifestations, the Music Biennale Zagreb offered a robust accompanying program with art exhibitions, compositional workshops, and lectures. The 2025 Music Biennale Zagreb Festival, taking place April 5–12, 2025, is reviving its tradition of accompanying musical discourse with the three-day international interdisciplinary conference, which will take place at the University of Zagreb Academy of Music, April 7–9, 2025, and share the same theme as the festival—Broken Relationships.

We welcomed a broad range of interpretations of the "broken relationships," such as (but not limited to) reference to the Cold War era, compositional process, technological obsolescence, performance practice, new art practices, archival documentation, music and improvisation, spectralisms, new lutherie and extended instruments, music festivals, electronic and computer music, and the Music Biennale Zagreb.

Laura Emmery
Emory University, USA
Programming Committee Chair

Venue & *Committees*

Venue

UNIVERSITY OF ZAGREB
ACADEMY OF MUSIC

Trg Republike Hrvatske 12
10000 Zagreb, Croatia

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(University of Zagreb Academy of Music, Croatia)

JELKA VUKOBRATOVIĆ

(University of Zagreb Academy of Music, Croatia)

Monday,
APRIL 7 / 25



8:00–8:45 REGISTRATION (Lobby, ground floor)

8:45–9:00 WELCOME ADDRESS (Stančić Hall, 4th floor)

Session 1A (parallel): *Avant-Garde, Choreography, and Moving in Space*

Location: Stančić Hall, 4th floor

Chair: Ingrid Pustijanac (University of Pavia, Italy)

9:00–9:30 MARJANA KRAJAČ
(The Ohio State University, USA)

*Unfolding Spaces: Avant-Garde Engagements, Experimental
Choreography, and Politics of Space in Milana Broš and Dubravko
Detoni's La voix du silence at the 1973 Music Biennale Zagreb*

9:30–10:00 SOFIA WECK
(Milan, Italy; independent researcher)

Sylvano Bussotti: Musical Interpretation and Scenic Gesture

Session 1B (parallel): *Interrupting the Tradition*

Location: Classroom 326, 3rd floor

Chair: Marija Maglov (Institute of Musicology, Serbian Academy of Sciences
and Arts, Belgrade, Serbia)

9:00–9:30 MARIJANA DUJOVIĆ
(Belgrade, Serbia; independent researcher)

*2000s: The Time of Established and Interrupted Musical Connections
between Zagreb and Belgrade*

9:30–10:00 MARIJA PAVLOVIĆ
(Union–Nikola Tesla University and Cultural Center Parobrod,
Belgrade, Serbia)

*Yugoslav Pavilions as a Part of Collective Artistic Memory:
The Case of The Venetian Biennale*

10:00–10:30 COFFEE BREAK (Lobby, ground floor)

Session 2: *Ecocentrism in Music*

Location: Stančić Hall, 4th floor

Chair: Jelena Janković-Beguš (Belgrade Festivals Center—CEBEF)

10:30–11:00 EKA CHABASHVILI
(Vano Sarajishvili Tbilisi State Conservatoire, Georgia)
Ego-(Anthropo)centric and Ecocentric Approaches Reflected in Music

11:00–11:30 MAYA (MAKA) VIRSALADZE
(Vano Sarajishvili Tbilisi State Conservatoire, Georgia)
Sound Oasis: Applying Nature as a Musical Instrument

11:30–12:00 ALEXANDER CHOKHONELIDZE
(Vano Sarajishvili Tbilisi State Conservatoire, Georgia)
Spectrogram Analysis for Eco-Landscape Noise Pollution: Assessment and Mitigation

12:00–12:30 JONI ASITASHVILI
(Vano Sarajishvili Tbilisi State Conservatoire, Georgia)
Soundscape and Film Ambient Sounds

12:30–2:30 LUNCH BREAK

Session 3A (parallel): *Musical Bridges and East-West Exchanges*

Location: Stančić Hall, 4th floor

Chair: Peter J. Schmelz (Johns Hopkins University, USA)

2:30–3:00 KEVIN C. KARNES
(Emory University, USA)
Between Unbridgeable Difference and Breathtaking Possibility: Hardijs Lediņš on the Transit Riga—(West) Berlin, 1988/1992

3:00–3:30 DARINA SLAVOVA
(National Academy of Music “Prof. Pancho Vladigerov”, Sofia, Bulgaria)
Music Festivals and Their Role in Shaping the Aesthetic Criteria of Bulgarian Folklore Performers

3:30–4:00 GVANSTA GHVINJILIA
(The Vano Sarajishvili Tbilisi State Conservatoire, Tbilisi, Georgia)
Tsinandali Classical Music Festival: Bridging Georgia's Cultural Past and European Connections

Session 3B (parallel): *Avant-Garde and Cold War Politics*

Location: Classroom 326, 3rd floor

Chair: Miloš Marinković (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia)

2:30–3:00

GRACE PECHIANU

(Indiana University, USA)

*Radio Free Europe and the Romanian Church in Exile:
Sacred Strains in the Ether*

3:00–3:30

IVANA MILADINOVIĆ PRICA

(Emory University, USA / University of Arts in Belgrade, Serbia)

*American Experimentalism at the Music Biennale Zagreb
during the Cold War Years*

4:00–4:30

COFFEE BREAK (Lobby, ground floor)

4:30–5:30

Keynote 1

Location: Stančić Hall, 4th floor

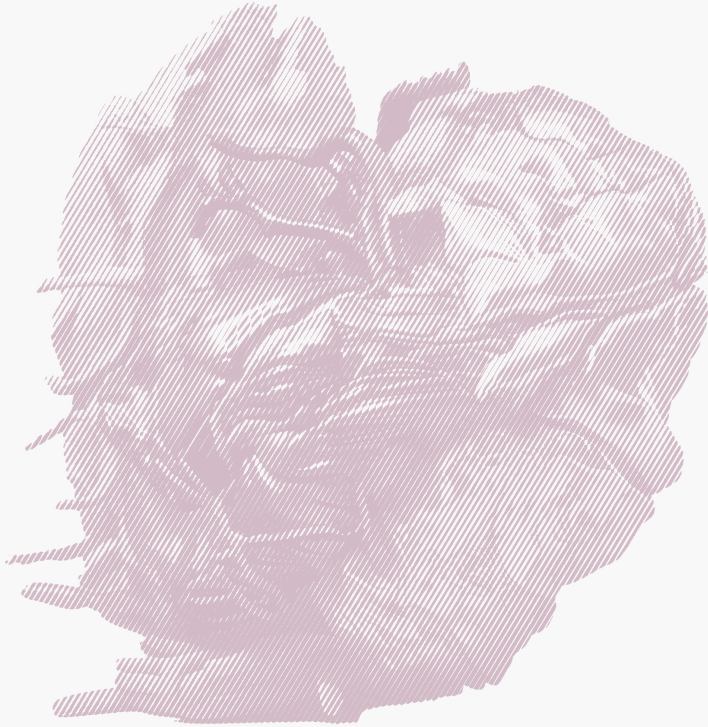
Chair: Ivana Medić (Serbian Academy of Sciences and Arts,
Institute of Musicology, Belgrade, Serbia)

PETER J. SCHMELZ

(Johns Hopkins University, USA)

Broken Relations: An Intimate History of the Kyiv Avant-Garde

Tuesday,
APRIL 8 / 25



8:00–9:00 **REGISTRATION** (Lobby, ground floor)

Session 4: *Music and Improvisation*

Location: Classroom 326, 3rd floor

Chair: Miloš Marinković (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia)

9:00–9:30

PAUL SAFAR

(The Musical Garden Piano Studio, Eugene, USA; independent researcher)

Breaking with the Past to Forge the Future in Music Improvisation

9:30–10:00

IRENA PAULUS

(Art School Franjo Lučić, Velika Gorica, Croatia)

Re-connection or Imagination? Improvised Music and Nature

10:00–10:30

MARIJA MAGLOV

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

Island of the Dying Donkeys: Broken Relationship between a Man and an Animal

10:30–11:00

COFFEE BREAK (Lobby, ground floor)

Session 5A (parallel): *Memoryscapes and the Environment*

Location: Stančić Hall, 4th floor

Chair: Irena Paulus (Art School Franjo Lučić, Velika Gorica, Croatia)

11:00–11:30

DIANA GRGURIĆ

(University of Rijeka, Croatia)

Music and Collective Memory: The Legacy of Croatian Singer Oliver Dragojević

11:30–12:00

JACOB SKILES

(University of Georgia, USA)

Ornithological Music of Eastern North America in the Age of Climate Change

Session 5B (parallel): *In Search of New Compositional Approaches*

Location: Classroom 326, 3rd floor

Chair: Iwona Lindstedt (Institute of Musicology, University of Warsaw, Poland)

11:00–11:30

MÁRTON GÁBOR SZIVES

(Doctoral School of Arts of the University of Pécs, Hungary)

Birth of a New Melody: Summarizing Effect in the Works of László Dubrovay

11:30–12:00

NETANEL POLLAK

(Jerusalem, Israel; independent researcher)

Internal and External Conflicts in Three Ricercars for Solo Viola by Sándor Kallós

12:00–2:00

LUNCH BREAK

Session 6: *Music Festivals as a Catalyst for Change*

Location: Classroom 326, 3rd floor

Chair: Diana Grgurić (University of Rijeka, Croatia)

2:00–2:30

JELENA JANKOVIĆ-BEGUŠ

(Belgrade Festivals Center—CEBEF; independent researcher)

To Fix What Was Broken: Croatian Musicians and Works at the Belgrade Music Festival (BEMUS) in the New Millennium

2:30–3:00

SNJEŽANA ĐUKIĆ-ČAMUR

(University of Sarajevo, Academy of Music, Bosnia and Herzegovina)

Music Biennale Zagreb as a Catalyst for Change in the Creative Work of Vojin Komadina

3:00–3:30

COFFEE BREAK (Lobby, ground floor)

3:30–4:30

Keynote 2

Location: Stančić Hall, 4th floor

Chair: Sanja Kiš Žuvela (University of Zagreb Academy of Music, Croatia)

ANDREA F. BOHLMAN

(The University of North Carolina at Chapel Hill, USA)

Far Side of Quiet: Tape's Intimate Relationships and Eastern Europe

4:30–5:15

Book launch

Location: Stančić Hall, 4th floor

CHAIR: JOHN PYMM

(Sheffield Hallam University, UK)

Minimalist Intersections: Proceedings of the Ninth International Conference on Music and Minimalism, ed. Pwyl ap Siôn and Ivana Medić (Belgrade: Institute of Musicology SASA, 2024)

Wednesday,
APRIL 9 / 25



8:00–9:00 REGISTRATION (Lobby, ground floor)

Session 7: *Breaking with the Tradition*

Location: Classroom 324, 3rd floor

Chair: Andrea F. Bohlman (The University of North Carolina at Chapel Hill, USA)

9:00–9:30 IVANA ILIĆ

(Emory University, USA / University of Arts in Belgrade, Serbia)

Identity, Place, and Space in Post-Yugoslav Electronic Music: Three Case Studies

9:30–10:00 BRETT BOUTWELL

(Louisiana State University, Baton Rouge, USA)

Negation and Ambivalence in the Music of Morton Feldman

10:00–10:30 BEATA BOLESŁAWSKA

(Institute of Art, Polish Academy of Sciences, Warsaw, Poland)

“Broken Relationships”: The Music of Andrzej Panufnik and Roman Palester in the Context of Their Emigration from Cold War Poland

10:30–11:00 COFFEE BREAK (Lobby, ground floor)

Session 8A (parallel): *Modified Sounds and Sound Objects*

Location: Classroom 324, 3rd floor

Chair: Davor Vincze (Hong Kong Baptist University)

11:00–11:30 ANGUS LEE

(The University of Hong Kong)

Nostalgia Contra Prolepsis: Preliminary Considerations on the Temporality of Vaporwave

11:30–12:00 CAMILO MENDEZ

(Hong Kong Baptist University)

Sculpting Sound: Theoretical and Practical Considerations for Designing and Building the Sound Objects Used in Aira/Sonora

Session 8B (parallel): *Musical Events as a Social Reaction*

Location: Stančić Hall, 4th floor

Chair: Ivan Ćurković (University of Zagreb Academy of Music)

11:00–11:30 GREGOR SCHIMA

(University of Vienna, Austria)

“Skandal im Festbezirk”, or: Biting the Hand that Feeds? Opera Staging as Ironic Mirror of its Framing Institution

11:30–12:00 MILOŠ MARINKOVIĆ

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

The Symposium New Music and Musical Interpretation (1962) in the Social and Artistic Context of Yugoslavia

12:00–2:00 LUNCH BREAK

Session 9A (parallel): *Breaking the “Code” of the Archival Bonds*

Location: Classroom 326, 3rd floor

Chair: Tomislav Bužić (University of Zagreb Academy of Music)

2:00–2:30 ELENA FIEDELDEY

(National and Kapodistrian University of Athens, Greece)

The Importance of Cataloguing and Archival Research in Restoring Disrupted Relationships Inside and Outside the Archive: The Case Study of the Greek Contemporary Composer and Conductor Dimitris Agraḗotis

2:30–3:00 VASILIKI APOSTOLOU

(National and Kapodistrian University of Athens, Greece)

Restoring Broken Relationships Between Natural and Digital Archives: The Case of Dionysios Visvardis' Archives

3:00–3:30 MAGDALINI KALOPANA

(National and Kapodistrian University of Athens, Greece)

The Catalog of Works: Readjusting a Basic Research Tool through Individual and Collaborative Reflection

Session 9B (parallel): *Musical Reconciliations*

Location: Stančić Hall, 4th floor

Chair: Sanja Kiš Žuvela (University of Zagreb Academy of Music)

2:00–2:30

CLAUDIO CARDANI

(University of Pavia, Italy)

Competition Rehearsals for Aspiring Organists of the Duomo di Milano and Singers of the Cappella Musicale between 17th and 18th Century

2:30–3:00

IVANA MEDIĆ

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

The Trauma of Freedom

3:00–3:30

CHIEH HUANG

(University of California, Irvine, USA)

Echoes of Resilience: The Interplay of Indigenous Culture, Music, and Technology

3:30–4:00

COFFEE BREAK (Lobby, ground floor)

4:00–5:00

Keynote 3

Location: Stančić Hall, 4th floor

Chair: Ingrid Pustijanac (University of Pavia, Italy)

DALIBOR DAVIDOVIĆ

(University of Zagreb Academy of Music, Croatia)

John Cage and Nikša Gligo: Chronicle of a Friendship

Abstracts

Abstracts

Abstracts

Keynotes

Andrea F. Bohlman

(The University of North Carolina at Chapel Hill, USA)

Far Side of Quiet: Tape's Intimate Relationships and Eastern Europe

This talk strings together a collection of tape stories from projects, lives, and musics shaped in Eastern Europe. The moments emerge from divergent tape practices from the 1940s, when state institutions began to provide access to portable reel-to-reel recorders, through the heyday of the cassette, as music was made and shared hand-to-hand, and into the present, as experimental scenes (re) embrace the analog to intervene in digital music's lock in late capitalism. I draw examples from across not necessarily convergent musical worlds, teasing out these archives' capacity to work quiet as the glue of social contracts. Here, people stop listening, defer to others' hearing, and refuse to hit record. That is, I ask what the ubiquitous, decentralized sound recording format of magnetic tape reveals about social worlds where listening intersects, but is not collective.

The talk is at once an attempt to think differently about tape's intimacies and to query scholarly and creative habits to understand archival absence simply as an enjoiner "to make the silences speak for themselves" (Trouillot 1995).

An associate professor of music at the University of North Carolina, Chapel Hill (USA), **Andrea Bohlman** studies the political stakes of music making and sound in the twentieth and twenty-first centuries. Much of Bohlman's work builds on her expertise on music in East Central Europe, cultures of protest, and everyday histories of sound recording. Her book, *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland* (Oxford University Press, 2020), grows out of a decade of research on work of sound and music for the opposition to state socialism in Poland. Bohlman has also published extensively on migration, song, and musical nationalism in articles on the composers Hanns Eisler and Witold Lutosławski, the Eurovision Song Contest, and the Crimean War. Recent writing, on homemade flexidiscs and POW recordings, centers questions about popular music and non-commercial archives. She is currently writing a book that engages the history of tape recording to ask questions about sound, listening and practices of consent.

Dalibor Davidović

(University of Zagreb Academy of Music, Croatia)

John Cage and Nikša Gligo: Chronicle of a Friendship

John Cage and Nikša Gligo met for the first time in 1972 at the *Pro musica nova* festival in Bremen. The former was already an artist with an international reputation, one of those whose work represented a radical challenge to the very concept of music, while the latter, as a musicologist about to graduate and newly elected head of the Music Salon of the Zagreb Student Center, was somewhere in the early stages of his activity as a promoter and critic of contemporary music. Traces of their meeting remained recorded in an interview that Gligo published the next year, and its echoes were noticeable later, in Gligo's organization of musical events at the Student Center and within the Zagreb Music Biennale at which Cage's music was performed, in the organization of the celebration of Cage's 70th birthday under the title *Yugo-Cage*, in Gligo's radio broadcasts and scholarly works. In this paper, based on research into Nikša Gligo's archival fond, I will discuss the course and character of their relationship, which has remained recorded in the memory of the local environment as a friendship.

Dalibor Davidović is Professor of Musicology at the Academy of Music, University of Zagreb. He has published a study on the notion of anarchy in the work of John Cage (2016), and edited (with Nada Bezić) a collection of essays in honor of Nikša Gligo (2012). One of his most notable recent publications is a book on the work of German film artist Hans Jürgen Syberberg (2025).

Peter J. Schmelz

(Johns Hopkins University, USA)

Broken Relations:

An Intimate History of the Kyiv Avant-Garde

A broken relation is a severing of intimacy. But what is intimacy? How do we recognize it? Do we fully identify it—realize it—only by its absence? How can an intimate approach to history reframe our understanding of musical moments from the past? This paper further develops a theory of intimacy and intimate histories first developed in relation to Cold War communications and miscommunications (Schmelz 2015a, 2015b), applying it now to provide a fuller accounting of the circle of young Ukrainian musicians who came to maturity in the 1960s and have become known collectively as the Kyiv Avant-Garde. Beginning with their rebellious actions in Kyiv in the early 1960s, it traces in greater detail using new sources the fractured lives of, especially, conductor Igor Blazhkov and his wife, musicologist Galina Mokreeva. Building as well on the arguments in Shari-kadze, Sigua, and Schmelz (2024), this paper contends that intimacy incubates potentially robust decolonial potential, leading to a decentered reading of power relations during the late Soviet period. The result is a new framework for understanding the Soviet Thaw, or, more accurately, the multiple Soviet Thaws, their hopes and aspirations along with their perils and traumas.

Peter J. Schmelz, PhD, a Professor at Johns Hopkins University, specializes in twentieth and twenty-first-century musics. His books include *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (Oxford, 2009); *Alfred Schnittke's Concerto Grosso no. 1* (Oxford, 2019); and *Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR* (Oxford, 2021). His work has received an ASCAP Deems Taylor Award, two ASCAP Deems Taylor/Virgil Thomson Awards, and the Otto Kinkeldey Award from the American Musicological Society. He has also received fellowships from the NEH, the American Academy in Berlin, the John Simon Guggenheim Memorial Foundation, and the Fulbright Program (Georgia). He is currently working on a number of projects, including an introduction to Ukrainian music (with Leah Batstone), a book on late Soviet experimental music, and a book of essays on Valentin Silvestrov.

Session presentations

Vasiliki Apostolou

(National and Kapodistrian University of Athens, Greece)

Restoring Broken Relationships Between Natural and Digital Archives: The Case of Dionysios Visvardis' Archives

The importance of digital tools in archival research is widely acknowledged. What has not been extensively studied so far is the process followed when archival research starts from the digital form of an archive and along the way allocates and processes the corresponding physical archive. How is the archival procedure (arrangement, description, indexing, and protection) applied to each archival format, and how is data fed back in both cases? The dual approach of the rich, organized, and well-preserved archive of the Greek composer Dionysios Visvardis (1910–1999) constitutes an indicative case study of the above problem. The composer's archive is found in digital form in the “Polymnia,” the Archive of Greek Music of the Department of Music Studies of the National and Kapodistrian University of Athens, and in natural form under the care of the composer's family. The development of a catalog of works, the digital evidence, its verification and correction through the physical evidence, and its final integration into the digital archive highlighted the importance of research tools in restoring broken relationships between natural and digital archives.

Vasiliki Apostolou is a final-year undergraduate student at the Department of Music Studies at the National and Kapodistrian University of Athens. She pursued her musical studies at the Philharmonic Conservatory of Pefki, receiving degrees in Harmony (2022), Counterpoint (2024), and Piano (2024). Furthermore, she is engaged in coursework toward a Fugue degree and a Piano diploma. Her academic interests are centered on the preservation and advancement of musical heritage through archival and historical research. As a part of this endeavor, she recently participated in an introductory speech for the Athens Concert Hall's “The Greek Piano Concerto” and at the 23rd International Research-to-Practice Conference “Young Musicologists” at the R. Glier Kyiv Municipal Academy of Music.

Joni Asitashvili

(Composer, Doctoral student at Vano Sarajishvili Tbilisi State Conservatoire, Georgia)

Soundscape and Film Ambient Sounds

The study of soundscape is a serious problem in many countries today. According to the research of R. Murray Schaefer, the soundscape has a distinct evolution/variability factor, which he described as the transition from Hi-Fi to Lo-Fi Soundscape, which also affects human health.

Films use a variety of sounds and sound effects to create the feeling of a realistic scene or setting, whether on location or in a studio. Just as one would expect to encounter various background noises and sounds in different settings, filmmakers aim to recreate many of these sounds, which helps to establish the feeling of a particular environment or “world” in which the film is set. Ambient sounds are usually present in any scene or setting of a place, and they are important to the realism of the film. But what is ambient sound in the film, and where does it come from? What is the difference between the perception of the real soundscape and the artificially prepared soundscape? How does it affect human hearing? These are the questions I discuss in my article.

Joni Asitashvili is a Georgian composer and a doctoral student at Tbilisi State Conservatoire. He is the winner of numerous competitions and holds scholarships from state and international organizations for studying and creating music. He was twice the winner of the Erasmus+ study grant from the Lubeck Academy of Music (Germany). He is a participant in several international festivals and concerts. He is a first-prize winner of the composition competition “Music and Science” in Georgia. He is a member of a research group conducting research, “Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem” [FR-22- 8174], financed by Rustaveli National Science Foundation of Georgia.

Beata Bolesławska

(Institute of Art, Polish Academy of Sciences, Warsaw, Poland)

“Broken Relationships”:

The Music of Andrzej Panufnik and Roman Palester in the Context of Their Emigration from Cold War Poland

Roman Palester (1907–1989) and Andrzej Panufnik (1914–1991) belonged to the most renowned Polish composers in the first years after WW2. Their music was performed at the ISCM festival in London in 1946 and appeared in Poland and abroad in the following years. However, the political situation in the country, depending increasingly more on the rules from the USSR, caused Palester (in 1950), and then Panufnik (in 1954) to leave the country and settle in exile—in France and the UK, respectively. This decision meant that their contact with the Polish musical milieu was drastically cut, and in accordance with the communist censorship, they both became non-existent composers in Poland, at least until the late 1970s. The situation was particularly painful for them after the Warsaw Autumn Festival was established and the music of the so-called “Polish school of composers” started being actively promoted abroad. They both were still put into oblivion for political reasons, regardless of the musical style of their consecutive works. Therefore, their broken relationships with Polish fellow composers affected not only their lives and musical careers but also influenced their musical languages. In my paper, I will focus on the similarities and differences between Panufnik’s and Palester’s music and their parallel biographies, indicating also the effects of their long-lasting absence from Polish musical life in the Cold War era.

Beata Bolesławska [-Lewandowska] is a musicologist and Associate Professor at the Institute of Art, Polish Academy of Sciences in Warsaw. She is the author of two books published in English—*The Life and Works of Andrzej Panufnik (1914–1991)* (Ashgate, 2015) and *The Symphony and Symphonic Thinking in Polish Music since 1956* (Routledge, 2019)—as well as books published in Polish—*Panufnik* (2001), *Górecki: Portret w pamięci* (2013), *Panufnik: Architekt emocji* (2014), *Mycielski: Szlachectwo zobowiązuje* (2017), *Górecki* (2023), *Zygmunt Mycielski: Między muzyką a polityką* (forthcoming, 2025). She also edited the correspondence of Mycielski and Panufnik and the volumes of Mycielski’s writings. Author of numerous articles devoted to Polish 20th-century music, she published both at home and abroad, including public-facing scholarship with texts on websites, concert programs, and CD booklets. Since 2015, Beata has served as Chairwoman of the Board of the Musicological Section and member of the Board of the Polish Composers’ Union.

Brett Boutwell

(Louisiana State University, Baton Rouge, USA)

Negation and Ambivalence in the Music of Morton Feldman

Unexpected events often disrupt the compositions of Morton Feldman (1926–1987), thwarting the expectations of listeners. To no apparent end, a *fortissimo* outburst disturbs the quiet stillness of a work marked “as soft as possible”; an arpeggiated chord unexpectedly intrudes on a static chordal surface; and a diatonic pitch collection blooms within a chromatic field, only to disappear as inexplicably as it arose. As early as the 1940s, Feldman was chastised by his teacher Stefan Wolpe for failing to account for such unexplained features in his music: The dialectically minded Wolpe complained that his student’s “antitheses” yielded no ultimate synthesis, only “negation.” But these negations can register as more than a simple resistance to dialectical models of compositional thought or to the discourse of organicism; they can feel like breaches in a compact between the composer and listener. This presentation, drawn from the author’s analyses of Feldman’s published works and sketches, surveys key strategies of negation the composer deployed across his body of work to create an intentionally ambivalent music in which commitments are few and relationships seemingly exist to be broken.

Brett Boutwell is Associate Professor and William F. Swor Alumni Professor of Music at Louisiana State University, where he teaches music history. His research, mostly on modernist and experimental music since 1945, has appeared in the *Journal of the Society for American Music*, *Modernism/modernity*, *Contemporary Music Review*, *American Music*, *Mitteilungen der Paul Sacher Stiftung*, and the *Grove Dictionary of American Music*. He is the co-author, with Blake Howe, of the textbook *The Musician in Society* (forthcoming from W. W. Norton).

Claudio Cardani

(University of Pavia, Italy)

Competition Rehearsals for Aspiring Organists of the Duomo di Milano and Singers of the Cappella Musicale between 17th and 18th Century

The competitions to award the position of an organist at the Cathedral or a singer at the Cappella Musicale were planned by the Veneranda Fabbrica del Duomo di Milano. How and where was the news about the competition published? How were the singers and organists selected? What tests did they have to face? Were there improvisational rehearsals for the candidates for the organist post? How was the anonymity of the contestants guaranteed? How were the juries composed? How did they express their own judgments? What was required of the singers? The examination of largely unpublished documents, preserved in the Archivio Storico and di Deposito of the Veneranda Fabbrica del Duomo, allows us to shed light on the practice envisaged for selecting the new organist or singers, the professional and economic relations between the Fabbrica del Duomo and its employees, the curia, and other cultural entities in the Milanese territory. In addition, this study allows us to understand how the history, activity, and rules of the Cappella Musicale have evolved over the centuries in relation to historical and liturgical vicissitudes and the consequences on the activity of the musicians who worked in Duomo.

Claudio Cardani studied organ (BA and MA) at the Conservatory of Italian Switzerland in Lugano, Organ Improvisation at the Pontifical Institute of Sacred Music in Rome, and Musicology (MA at the Department of Musicology of the University of Pavia) and holds a PhD in Applied Musicology from the Pontifical Institute of Sacred Music in Rome, co-supervised by the Department of Musicology at the University of Pavia. In the 2022–23 academic year, Claudio held the position of Assistant to the Chair of Organ Improvisation at the Pontifical Institute of Sacred Music. Currently, he is a research fellow at the Department of Musicology and Cultural Heritage of the University of Pavia. His research interests are the history and didactics of organ improvisation and the history of the music of Christian rites.

Eka Chabashvili

(Composer, Doctor of Musical Arts, Associate Professor at Vano Sarajishvili Tbilisi State Conservatoire, Georgia)

Ego-(Anthropo)centric and Ecocentric Approaches Reflected in Music

Sound and music are integral components of the Earth's ecosystem, making it essential to study their positive and negative impacts on a clean and healthy environment. This necessity has led to the emergence of a new branch of musicology—ecomusicology—which examines the interactions between music, society, and the environment. Nature's acoustics have provided humanity with countless musical ideas, which were further enhanced through the evolution of musical techniques and performance practices. By imitating natural sounds, humans initially learned to create instruments, but over time, through instrumental modifications and artificially established rules, music developed a wide range of sounds. However, this evolution also distanced music from its original environment, and with the establishment of aesthetic norms, it became increasingly separated from the Earth's general sound system.

The factors described above are also reflected in the music and influence the elements that express the musical idea, for example, the type of texture. I have divided the approach to musical material for composing into three types: natural ecocentric, egocentric, and conscious ecocentric. The purpose of this article is to describe the above-mentioned approaches to music creation and to present the principles of ecomusic composition.

Eka Chabashvili is a composer, DMA, and Associate Professor at Tbilisi State Conservatoire. Her compositions are performed worldwide, and she is frequently invited to international festivals. Chabashvili's works grasped Stockhausen's attention, who noted that her compositional technique is original and interesting. As a researcher, Chabashvili studies problems of musical genetics and syncretism of visual and music. She is the author of the multi-topophonic composition technique and atomic-nuclear music system—issues covered in Georgian and international publications. She also developed a concept of a new musical instrument KHMA (a combination of wind, string, and percussive instruments). Within the framework of the artistic research project *Piano of the 21st Century and its Future Perspectives* she conducted together with pianists N. Jvania and T. Zhvania, she developed a modified piano—eco-piano ModEkAl. Currently, Chabashvili leads a fundamental research project, “Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem,” financed by Rustaveli National Science Foundation.

Alexander Chokhonelidze

(Composer, PhD, DMA, Lecturer at Vano Sarajishvili Tbilisi State Conservatoire, Georgia)

Spectrogram Analysis for Eco-Landscape Noise Pollution: Assessment and Mitigation

Noise pollution is a growing environmental concern with significant negative impacts on ecosystems and human health. Traditional decibel measurements offer limited insight into the frequency composition of noise. Spectrograms, however, provide a more comprehensive analysis by visualizing sound energy distribution across frequency and time. This research proposes using spectrograms to assess noise pollution in eco-landscapes. By analyzing environmental sound frequencies, we can identify specific noise sources, such as industrial activities, transportation, and construction.

To investigate noise pollution in West Georgia's karst caves, we conducted an eco-music expedition. We recorded ambient sounds and our eco-music improvisations within the Prometheus and Sataplia caves. Subsequent spectrogram analysis examined the frequency composition of these sounds and identified potential noise sources. By comparing ambient sounds and eco-music improvisations, we gained insights into the natural acoustic environment of the caves and the potential influence of human activities on noise levels.

In conclusion, spectrograms are a valuable tool for assessing noise pollution in eco-landscapes. By analyzing the frequency composition of environmental sounds, spectrograms can help identify noise sources, assess their impact on ecosystems, and develop effective mitigation strategies.

Alexander Chokhonelidze is a composer, international relations specialist, and Lecturer at the Composition Department at Tbilisi State Conservatory. He also works as a game sound design tutor. Alexander holds a Ph.D. in International Relations (Free University of Tbilisi) and a DMA in Composition (Tbilisi State Conservatoire). His thesis discusses the introduction of spectrogram and "timbral space" research methods in Georgia. Currently, he is a member of a group of researchers who examine the "Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem" [FR-22- 8174], financed by Rustaveli National Science Foundation of Georgia.

Snježana Đukić-Čamur

(University of Sarajevo, Academy of Music, Bosnia and Herzegovina)

Music Biennale Zagreb as a Catalyst for Change in the Creative Work of Vojin Komadina

Vojin Komadina (1933–1997) was a prominent Bosnian-Herzegovinian and Yugoslav composer whose oeuvre spans over 200 works across various genres. He studied composition at the music academies in Belgrade and Sarajevo from 1956 to 1960 under the mentorship of Mihovil Logar and Božidar Trudić. Komadina's early works adhered to neoclassical principles, first gaining recognition at the Annual Review of Yugoslav Music in Opatija (1964). By the mid-1960s, Komadina began to explore avant-garde techniques, with a breakthrough performance of his *Mikrosonate* at the 4th Music Biennale in Zagreb (1967). This marked his first major international platform and was instrumental in launching his engagement with contemporary music. The Biennale introduced his work to new audiences and established him within avant-garde circles, setting the stage for later successes, including a performance at the Warsaw Autumn Festival the same year. While subsequent events, such as the Warsaw Festival and the Darmstadt Summer Courses (1969), expanded his exposure to avant-garde trends, the Zagreb Biennale remains pivotal. It provided the foundation for Komadina's stylistic evolution, transitioning his compositional voice towards progressive, experimental idioms. This study underscores the Biennale's significance as the cornerstone of Komadina's integration into the avant-garde milieu.

Snježana Đukić-Čamur earned her undergraduate and postgraduate degrees at the Music Academy of the University of East Sarajevo. She is now completing her doctoral studies at the Music Academy of the University of Sarajevo. Currently, she serves as Professor in the Department of Theoretical Subjects at the University of East Sarajevo's Music Academy. Her work centers on music theory and analysis, with a particular focus on the unique traits of 20th-century compositions by local composers. She has written a monograph, compiled and edited two music collections, and authored more than 20 papers on music theory and analysis, many of which have been featured in conference proceedings. She regularly shares her insights at academic gatherings, both within Bosnia and Herzegovina and in neighboring countries.

Marijana Dujović

(Belgrade, Serbia; independent researcher)

2000s: The Time of Established and Interrupted Musical Connections between Zagreb and Belgrade

Since the founding of the Music Biennale Zagreb, Serbian composers and performers were part of the festival repertoire until the war of the 1990s and the breakup of the SFRY. Political relations between the Republic of Croatia and the Republic of Serbia (then the Republic of Serbia and Montenegro) were established during the 2000s. The bilateral cooperation between these countries first took place at the political level, and then at the economic level. This festival is one of the direct examples of cultural exchange between these countries.

Serbian professional musicians started attending the MBZ after nearly one decade of hiatus—in 2005. That year, the audience had a chance not only to hear works by Serbian composers but also to hear Serbian performers on the stage. In this paper, I will present the reception of concerts by Serbian performers at the 2005, 2007, and 2011 MBZ meetings from the periodicals in the Croatian and Serbian press, as well as personal interviews that I conducted with the participants.

Marijana Dujović received a Master's degree in Musicology from the Faculty of Music of the University of Arts in Belgrade. She works as an independent researcher, and her areas of emphasis are Serbian music history and Yugoslav popular music. She is the author of three books: *Stanislav Binički* (Clio, 2017), *Energija slobode: Stvaralačka biografija Đorđa Marjanovića* [The Energy of Freedom: Creative Biography of Djordje Marjanović] (Clio, 2019), and *Muzička grada iz Muzeja Grada Beograda* [The Musical Heritage from the Belgrade City Museum] (Belgrade City Museum, 2003). Marijana also published numerous academic papers, articles, newspaper articles, and reviews. She worked as a screenwriter for a national TV (RTS) show, "Serbian Music Through Centuries" (2019–20), and for an educational YouTube show produced by National Serbian TV, "Stories from Dunja's Library" (2020). Marijana was a co-author of the exhibition about Serbs in North Africa during WWI (Belgrade, 2017) and an exhibition about artists imprisoned in camps during WWII (Belgrade, 2022). She also authored an interactive exhibition, "Musical Friendship—Stevan Stojanović Mokranjac and Davorin Jenko" (Ljubljana, Belgrade, 2022). Currently, Marijana serves as a musicological curator in Serbia. She is a member of the Serbian Musicological Society, the Association of Composers of Serbia, and International Council of Museums.

Elena Fiedeldej

(National and Kapodistrian University of Athens, Greece)

The Importance of Cataloguing and Archival Research in Restoring Disrupted Relationships Inside and Outside the Archive: The Case Study of the Greek Contemporary Composer and Conductor Dimitris Agrafiotis

Due to his international establishment as a conductor, Dimitris Agrafiotis' (b. 1932) contemporary compositions have been comparatively overshadowed, despite receiving awards. This study deals with archival research on the raw primary source material of Agrafiotis' compositions and includes the procedures of arrangement, description, indexing, and protection. Digitization and digital archiving in the academic Archive of Greek Music, "Polymnia," were used to fulfill the archival procedure. The material was originally found in an unsystematized arrangement (within the spaces of Agrafiotis' personal archive), requiring reframing the disturbed "relationships" between its different archival items significantly. The research also applied the procedures of compiling a catalog of his works and designing a safe physical re-arrangement for Agrafiotis' archive, in an effort to mentally restore the "broken" relationships between its different archival "items," but also the broken relationship between Agrafiotis' compositions and the general public. In the process, many interesting facts also emerged, for example, the evolutionary process of works and their dating.

Elena Fiedeldej is a final-year student in the Department of Music Studies at the National and Kapodistrian University of Athens. She is a music critic in the art review magazine *Critics' Point.gr*. She obtained a degree in Harmony (2017) and a Diploma in Piano Performance with an award (2022) from the National Conservatory of Athens, and a Counterpoint Degree (2024) from the Kodály Conservatory. As a performer, she received a Greek nationwide piano prize in "XON" competition (2014) and has been chosen for many concerts, such as "Young Soloists at the Foyers" in the Athens Concert Hall (2023). As a musicologist, she participated in the introductory speech for the Athens Concert Hall on the "fin de siècle," Romanticism, and Exoticism (24/02/2023), as well as in the 23rd International Research-to-Practice Conference "Young Musicologists" of Glier Academy of Music (2024), and in the Centenary International Symposium "Ligeti 23" in Athens (2024).

Gvansta Ghvinjilia

(The Vano Sarajishvili Tbilisi State Conservatoire, Tbilisi, Georgia)

Tsinandali Classical Music Festival: Bridging Georgia's Cultural Past and European Connections

This article highlights the prestigious Tsinandali Classical Music Festival, launched in 2019. The Tsinandali Estate was the first European-style recreational zone in Georgia, established in the 19th century. In this “Georgian Versailles,” Georgian, Russian, and European artists gathered for romantic musical evenings, concerts, and educational events. The visit by Alexandre Dumas was particularly notable.

During the Soviet era, Tsinandali lost its cultural significance when it was transformed into a wine farm. Since 2007, a modern amphitheater has been officially inaugurated by Maestro Zubin Mehta, Khatia Buniatishvili, and the Israel Philharmonic Orchestra. Following the establishment of the annual Music Festival in 2019, the Tsinandali Estate has attracted world-renowned stars such as Martha Argerich, Nelson Goerner, András Schiff, Mikhail Pletnev, Thomas Hampson, and Gianandrea Noseda, among others. The Pan-Caucasian Youth International Orchestra was also founded for this festival. The festival has welcomed representatives from the Metropolitan Opera, the Royal Opera House, and the Royal Concertgebouw Orchestra. As a festival and educational hub, Tsinandali plays a key role in Georgia's integration with Europe, highlighting its significance in both social and political contexts.

Gvansta Ghvinjilia, a musicologist, Ph.D., is an Associate Professor at Tbilisi State Conservatoire (Department of Music History). She is a member of the Academic Council and the head of the dissertation board at Tbilisi State Conservatoire. She is a Georgian Composer's Union member and a guest senior teacher at Shota Rustaveli Theatre and Cinema Tbilisi State University. She served as a member of the jury for the Tsinandali Awards in 2022. She has received scholarships from Zakaria Paliashvili and the President of Georgia. She was the PR manager and head of the literary department at Tbilisi Zakaria Paliashvili Opera and Ballet State Theatre from 2006 to 2013. She has delivered public lectures in Georgia, Belgium, Poland, and Ukraine. She is an active participant in national and international conferences. Since 2023, she has served as the Editor-in-Chief of the *Journal of Music Theory and Transcultural Music Studies* (JMTTMS).

Diana Grgurić

(University of Rijeka, Croatia)

Music and Collective Memory: The Legacy of Croatian Singer Oliver Dragojević

This paper explores how popular music functions as a memoryscape through the legacy of Oliver Dragojević (1947–2018). By focusing on his deep connection to Dalmatia and the sea, the study analyzes the lyrics of his songs as *lieux de mémoire* (Pierre Nora), linking collective memory to the physical and cultural landscape of Dalmatia. His impressive musical opus, with over 200 songs, is examined through discourse analysis of recent scientific literature, particularly in cultural and popular music studies. In addition to analyzing his songs, the paper also examines the various ways in which Dragojević's legacy has been preserved after his death. This includes an exploration of concerts held in his honor, murals depicting him, ferries named after him, and plans for museum projects dedicated to his memory. The paper also reexamines the role of his Dalmatian identity in transcending political divisions in the post-Yugoslav context. This research is conducted within the framework of the Mempop project, which focuses on the intersection of memory and popular culture (mempop.eu).

Diana Grgurić is Professor at the Department of Cultural Studies, Faculty of Humanities and Social Sciences, University of Rijeka, Croatia. Born in Rijeka, she graduated with a degree in musicology from the University of Zagreb and completed her Ph.D. at the University of Rijeka. With extensive research interests in the role of music and sound in society, she has published over 40 papers and led numerous scientific projects, focusing on music ecology, Croatian musical heritage, and digital acoustic practices. Diana has collaborated with various universities in Croatia and abroad and is an active member of several professional organizations, including the Croatian Musicological Society and the International Council for Traditional Music. She has received multiple awards for her contributions to culture and musicology.

Chieh Huang

(University of California, Irvine, USA)

Echoes of Resilience:

The Interplay of Indigenous Culture, Music, and Technology

This paper explores the concept of broken relationships in contemporary music composition, focusing on the intersection of Indigenous culture, technology, and artistic expression. It draws from the works of Indigenous composers such as Raven Chacon and Louis W. Ballard. I will examine how these artists navigate the complex terrain between cultural practices and modern compositional techniques. The research investigates the role of technology in amplifying Indigenous musical expressions, particularly through tools like the MUGIC motion sensor and MIDI sampling. It considers how these technological interventions can enhance or potentially conflict with traditional performance practices, creating a new dialogue between Indigenous culture and the contemporary music scene. By examining the broken relationships between cultural tradition and innovation as well as Indigenous and Western practices, this paper contributes to discussions on technological obsolescence, new music practices, and the evolving landscape of electronic and computer music. It offers insights into how Indigenous artists are reshaping the boundaries of contemporary music composition while maintaining their connections to cultural heritage.

Chieh Huang is a percussionist, vibraphonist, and composer. In December 2023, she published an article titled “Indigeneity and Computer Music in the Anthropocene” in *Array*, the journal of the International Computer Music Association. Her research aims to foster a dialogue between Atayal culture and Western contemporary music. She incorporated Atayal language and heritage into her compositions. She has presented on “Indigeneity and Three Atayal Values” at various conferences and has collaborated on projects like the Google News Initiative Case Studies and the Findings Report. Currently, she is completing a Ph.D. in Integrated Composition, Improvisation, and Technology (ICIT) at the University of California, Irvine, where she has earned multiple scholarships and awards. Furthermore, she teaches an undergraduate elective course titled “Sounds of Formosa,” which she designed to enrich students’ understanding and appreciation of the subject at the University of California, Irvine.

Ivana Ilić

(Emory University, USA / University of Arts in Belgrade, Serbia)

Identity, Place, and Space in Post-Yugoslav Electronic Music: Three Case Studies

There is an intriguing parallelism in Serbian social and music history at the turn of the 21st century. The painful dissolution of socialist Yugoslavia in 1991 brought the traumatic disintegration and fragmentation of virtually all domains of human life. This was followed by a complementary process of reconstructing lost identities and reinventing what seemed like safe (physical) places and meaningful (imagined) spaces. At the same time, electronic music composers began utilizing techniques that implied the “internationalization of the folklore” and “the ‘folklorization’ of the international” (Veselinović-Hofman), de-essentializing the national and international potentials in the constructed and disembodied electronic reality of their pieces. Although Serbian composers refrained from politically engaged music in the years that followed, they nonetheless responded to the political context in various ways, making the musical material vital for that response. In this presentation, I will examine the treatment of site-specific musical material in three electronic pieces from different moments following the breakup of Yugoslavia: *Lacrymosa* (1993) by Ivana Stefanović, *A Nocturne of Belgrade Spring* (1999) by Srđan Hofman, and *White City* (2008) by Katarina Miljković.

Ivana Ilić is a Visiting Assistant Professor of Music Theory at Emory University (Atlanta, USA) and an Assistant Professor of Music Theory at the Faculty of Music, University of Arts in Belgrade. Her research areas include the role of technology in the creative outputs of women composers and performers, the history and epistemology of music theory, and contemporary Serbian music. She has also written on the topics of music and gender studies and the role of musical institutions in cultural politics in Serbia. Her research has been published in *Contemporary Music Review*, *New Sound: International Journal of Music*, and *Anklaenge: Wiener Jahrbuch für Musikwissenschaft*, among others. Ivana Ilić is a member of the Editorial Board of the *Journal of the Serbian Society for Music Theory*.

Jelena Janković-Beguš

(Belgrade Festivals Center—CEBEF; independent researcher, Belgrade, Serbia)

To Fix What Was Broken: Croatian Musicians and Works at the Belgrade Music Festival (BEMUS) in the New Millennium

The Belgrade Music Festival (BEMUS), as the oldest and most significant festival of art (classical and contemporary) music in Serbia, first held in 1969, played a vital role in mending relationships between the art music scenes in Croatia and Serbia, following the tragic decade of the Yugoslav Wars of the 1990s and subsequent democratic changes in Serbia which took place in 2000. In this paper, I aim to trace the first tentative strides to reignite the exchange of musicians and works between Zagreb and Belgrade by focusing on the participation of Croatian performing artists/musicians and composers in the programs of the BEMUS Festival in the new millennium. The case study involves renowned artists and groups such as the Zagreb Soloists and Cantus Ensemble, focusing on performances of Croatian works and collaborations between performers and composers from Croatia and Serbia. The methodology includes archival research and reception history as material traces of these attempts to fix what was broken.

Jelena Janković-Beguš has been active as an independent researcher in the fields of musicology and cultural policy in Europe for more than twenty years, having published over thirty original scientific studies in journals and collective monographs in Serbia and abroad, and several edited volumes of various genres. Apart from her scientific work, Janković-Beguš is an experienced cultural manager, having worked in the field of classical music production and promotion since 2002. In this field, she pursued postgraduate studies of Cultural Policy and Management at the UNESCO Chair of the University of Arts in Belgrade where she obtained a Master's degree in 2006 (joint diploma with the Université Lumière—Lyon 2, France). In 2010 she obtained a professional MA degree in the field of Management of Cultural Organizations from the Université Paris Dauphine PSL, France, where she studied as a recipient of a French Government scholarship. She completed her PhD studies at the Faculty of Music in Belgrade, Department of Musicology, Janković-Beguš is a Program Manager of the Belgrade Festival Center (CEBEF) and producer of the Belgrade Music Festival (BEMUS), and is also active as an Expert of the European Commission for Creative Europe and Horizon Europe programs.

Magdalini Kalopana

(National and Kapodistrian University of Athens, Greece)

The Catalog of Works: Readjusting a Basic Research Tool through Individual and Collaborative Reflection

This paper reviews the typology of work catalogs in reference editions and bibliography. A research tool was developed through an extensive process, and a pilot application was applied twice in the processing of two large archives—Dimitris Dragatakis and Maria Kalogridou. The first application led to an award-winning edition. The next step involves passing this tool on to young researchers. This broader application serves as a coherent and effective research protocol, expanding its initial scope. Additionally, new needs and subcategories emerged that must be integrated into the prototype. Balancing its role as both a research prototype and a versatile tool is challenging, perhaps even contradictory. Ultimately, adaptability remains a fundamental characteristic of any scientific protocol.

Magdalini Kalopana is a Laboratory Teaching Staff member at the Department of Music Studies, National and Kapodistrian University of Athens. She holds an Integrated Master's Degree (1998) and a PhD in Musicology (2008) from the same department, as well as a Master's in Education from the Hellenic Open University (2021), while conducting post-doctoral research (NKUA). Kalopana has worked with the Music Library of Greece, ERT's Third Radio Program, and the Ministry of Culture. She serves on the editorial boards of *Polyphonia* and *Corinthian Scientific Review* and curates the D. Dragatakis Archive. In 2022, she received the Gina Bachauer-Nikolaou Douba Award for her monograph on Dimitris Dragatakis.

Kevin C. Karnes

(Emory University, USA)

Between Unbridgeable Difference and Breathtaking Possibility: Hardijs Lediņš on the Transit Riga—(West) Berlin, 1988/1992

Perestroika and the reclaiming of Latvia's republican independence radically reconfigured the landscape of possibility for that country's artists, particularly regarding their ability to circulate among counterparts in the broader European world. This presentation considers both unexpected opportunities and insurmountable challenges presented by these transformations, as surfaced in a pair of Berlin residencies by the Latvian musician Hardijs Lediņš, first in 1988 and then in 1992. My research reveals surprising sources of support for some creatives at the end of Soviet empire, as well as the crushing inability of Western institutions – despite earnest and considerable efforts—to ease transitions into Western art-spaces for some of those same former-Soviet artists.

Drawing on archives in Riga and Berlin, I trace the complex route by which Lediņš's first Berlin residency was arranged. Inaugurated by an overture from a West German curatorial organization to the Latvian Artists' Union, the crucial role was played by the so-called Culture Committee of the Latvian KGB – which, long charged with controlling and monitoring East-West exchange, seems to have reimagined itself during perestroika as a supporter and promoter of Latvian artists abroad. Traveling along with a cadre of fellow Latvian avant-gardists, Lediņš's work received a sensational reception in West Berlin, which paved the way for a fellowship from the Deutscher Akademischer Austauschdienst (DAAD) just months after the collapse of the USSR. This second Berlin residency for Lediņš, in 1992, was disastrous. Unmoored from the community of creatives that nurtured his work at home, and encouraged – however unwittingly – by his German sponsors to pursue an impossibly ambitious agenda, Lediņš experienced the great creative crisis of his life, which fundamentally altered the shape of his art in years to come. I close by reflecting on such pendulum swings experienced by artists on both sides of eroding geopolitical divides in these years, as euphoric visions of trans-European artistic community were sometimes met with cultural differences that proved impossible to surmount.

Kevin C. Karnes is a Professor of Music and Divisional Dean of Arts at Emory University (Atlanta, USA), and Visiting Professor of Musicology at the Jāzeps Vītols Latvian Academy of Music. His most recent book is *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground* (2021). His latest research studies techno music and club culture as products and reflections of transnational exchange across reimagined European borders at the turn of the 1990s.

Marjana Krajač

(The Ohio State University, USA)

Unfolding Spaces:

Avant-Garde Engagements, Experimental Choreography, and Politics of Space in Milana Broš and Dubravko Detoni's La voix du silence at the 1973 Music Biennale Zagreb

This paper investigates the intersection of spatial politics, improvised music, and spontaneous choreography in Milana Broš and Dubravko Detoni's *La voix du silence*, a site-specific performance created for the 1973 Music Biennale Zagreb. It examines *La voix du silence* as an example of the Yugoslav avant-garde that activated public spaces through artistic experiments, contributing to the development of the public sphere. Since no archival recordings exist, the work is reconstructed from fragments and peripheral traces, highlighting the significance of choreographic remnants as witnesses to spatial and artistic histories. *La voix du silence* was presented in 1973 as a component of the event *Carrousel II*, which included a number of music ensembles, alongside its first segment, *Carrousel I*. In 1977, the Biennale organized a similar project titled simply *Carrousel*, a large-scale composition by Vinko Globokar, and in 1979, *Urbofest*, a series of site-specific happenings in experimental music across Zagreb, curated by Nikša Gligo. This paper examines the relationship between public space and the avant-garde, exploring how experimental music and choreography have expanded the possibilities of public spaces and fostered complex social encounters. It delves into the fragmented and incomplete archives of experimental choreography and music, focusing on the potential of avant-garde experiments in relation to public spaces and their archival, artistic, and social ecologies

Marjana Krajač is a choreographer, dance theorist, dance historian, and researcher. Her work explores spatial histories and the politics of space in relation to the concept of dance and its experiment, delving into the possibilities of thinking with built environments, bodies, spaces, and temporalities. She received her Ph.D. in Dance Studies from Ohio State University in 2024, with a dissertation titled "A Dance Studio as a Process and a Structure: Space, Cine-Materiality, Choreography, and Revolution—Zagreb, 1949–2010," which investigates the intersections of experimental dance, experimental cinema, and spatial modalities in Zagreb along Yugoslavia's political project, tracing its socialist and post-socialist periods.

Angus Lee

(The University of Hong Kong)

Nostalgia Contra Prolepsis: Preliminary Considerations on the Temporality of Vaporwave

In this paper, I focus on the electronic music “microgenre” vaporwave, which, since its emergence in the 2010s, has been the subject of scholarly study from several disciplinary perspectives, including but not limited to musicology, cultural anthropology, political theory, and literary studies. Despite the qualitative differences in their analytic methodologies, these scholars seem united by the foundational presupposition that the genre is stylistically “nostalgic,” heavily referencing both the sonic quality and visual imageries emblematic of the period from the 1980s till the early 2000s.

To situate my argument, I will first summarize the major interpretative angles on vaporwave within current academic literature (largely written during the 2010s), and critically assess their effectiveness and shortcomings in appraising the genre’s contemporary developments in the 2020s. I also scrutinize vaporwave’s “nostalgia” narrative, suggesting instead that, by distinguishing vaporwave’s material and structural uses of historical(ly “antiquated”) sonorities, the genre is firmly grounded in the temporality of the present. Furthermore, I contend that the genre’s creative strategy of reappropriating and repurposing historical sonorities anticipates the emerging dominant mode of musical—if not artistic—“production” in the era of generative artificial intelligence: from this point of view, I argue that vaporwave is a proleptic genre disguised as nostalgic.

By way of a conclusion, I will also discuss, from a creative practitioner’s perspective, the influence of vaporwave aesthetics and technique on my compositional work, in particular *hic / nunc* (2024–25) for ensemble and fixed media, a commissioned work set to be premiered at the closing concert of MBZ 2025.

Angus Lee, born in Hong Kong, is considered to be one of the most versatile performer-composers of his generation. As a flutist, Lee specializes in contemporary music performance, having been a member of the Hong Kong New Music Ensemble since 2016. Lee is also recognized as one of the most exciting creative voices from Hong Kong, his compositions having been premiered by leading European ensembles such as Ensemble Intercontemporain, Ensemble Modern, and Klangforum Wien; Lee has also created many larger-scale works in recent years, including the opera *Chasing Waterfalls* (2021–22; for Semperoper Dresden) and his first orchestral works, *Des flammes...* (2023–24) and *... aux cendres* (2024), both premiered by the Hong Kong Philharmonic. Lee has been an assistant lecturer at the Department of Music at The University of Hong Kong since 2022, coordinating the Department’s performance courses. He is concurrently pursuing his doctoral studies in composition at HKU.

Marija Maglov

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

Island of the Dying Donkeys:

Broken Relationship between a Man and an Animal

Off the Croatian coast, there is an uninhabited island that the radio artist Arsenije Jovanović (b. 1932) passed by during one of his sailings. He heard something that he described as an otherworldly noise. On closer inspection, he realized that this island was the one where the people from local coastal villages discarded old donkeys as spent labor force. Through human involvement in the natural habitat of an animal, the relationship is broken not only between animals and humans but between animals and the world of the living. Shaken by the cry of the dying animal, Jovanović was moved to realize the radiophonic work *Island of the Dying Donkeys* (1988). As Jovanović did not record the donkey, he assigned its “role” to the actress-vocalist who, upon hearing the story, came up with the vocal improvisation that became the central part of the composition. Through the empathy of the artist, the donkey was given a voice and its story was materialized on the tape. This work invites us to reconsider the relationships between the human and the non-human in the age of the Anthropocene while relying on sonic art as a mediator of the stories beyond the human-centered world.

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, radio art, music practices of the 20th and 21st centuries, discography, and theories of media and mediation. She received her PhD at the Faculty of Music, University of Arts in Belgrade in 2022. In 2018, she received a DAAD, short-term research grant for her research project carried out at Hochschule für Musik, Theater und Medien Hanover, Germany. She is currently working on a monograph on radio art in former Yugoslavia and Serbia and preparing a collection of writings on music and radio by the Serbian composer and multimedia artist Vladan Radovanović.

Miloš Marinković

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

The Symposium New Music and Musical Interpretation (1962) in the Social and Artistic Context of Yugoslavia

Organized by the Union of Music Artists of Yugoslavia and the Center for New Music, through the efforts of composer Branimir Sakač, the symposium titled *New Music and Musical Interpretation* took place in Opatija, Croatia, from October 19–21, 1962. This gathering aimed to examine, for the first time in our region, “the theoretical aspects of modern music, including its specific technical, acoustic, reproductive, and other issues” (Turkalj, 1983), and it attracted significant public attention, as evidenced by reports from some of the most prominent Yugoslav music critics of the time. An equally important part of this three-day educational event was the concert program, which featured works by contemporary Yugoslav and foreign composers, including electroacoustic music. Held in the context of affirming the “Western” music avant-garde in “non-aligned” Yugoslavia, and breaking with the prevailing neoclassical trend among Yugoslav composers, the *New Music and Musical Interpretation* symposium was dually significant. It represented an attempt to address the numerous questions raised by the first international festival of contemporary music held in Yugoslavia a year earlier—the Music Biennale Zagreb (1961)—as well as a crucial step toward establishing a national festival of contemporary music—the Yugoslav Music Panel (1964).

Miloš Marinković, Ph.D., is a Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. He completed his doctoral studies in musicology at the Faculty of Music in Belgrade, where he defended his dissertation titled, “Yugoslav Festivals of Contemporary Music Established During the 1960s: Interconnections of Artistic, Social, and Political Platforms” (2023). He held a scholarship from the CEEPUS program as part of a research stay at the University of Ljubljana. Marinković participated in the project of the Institute of Musicology SASA, titled *Identities of Serbian Music from Local to Global Frameworks: Traditions, Changes, Challenges*, and in the project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (financed by the Serbian Science Fund). His research focuses on the development of musical culture since 1945, the cultural policy of socialist Yugoslavia, and music festivals during the period of socialism and post-socialism.

Ivana Medić

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

The Trauma of Freedom

In this paper, I apply the term “broken relationships” to refer to the creative outputs of Serbian composers who experienced creative crises after the first Music Biennale Zagreb, which took place in May 1961 and featured works by Dallapiccola, Bartók, Schoenberg, Webern, Hindemith, Eimert, Ligeti, Boulez, Messiaen, Cage, Lutosławski, Schaeffer, Stockhausen, and Kagel. For many young Serbian composers, this was a profound shock. The Music Academy in Belgrade was only founded in 1937, but it did not work at full capacity during WWII; hence the first generation of composers only graduated after the war. Following the doctrine of socialist realism imported from the Soviet Union, the young composers were subjected to a rigid academic canon and expected to master traditional forms and musical styles from the past. Although Yugoslavia parted ways with the USSR and Eastern Bloc in 1948, the technical and ideological conditions for composers became only slightly less repressive. Throughout the 1950s, Serbian composers were expected to gradually introduce some (relative) novelties but without discarding traditional artistic means. The sudden influx of new styles presented at the Biennale in 1961 made many composers born in the 1920s and 1930s question their artistic choices and the education that they had received. Some of them attempted to modernize their styles (albeit tentatively and without much success), while others (e.g., Dragutin Gostuški and Vlastimir Peričić) turned their back on composition and dedicated themselves to writing and/or teaching. In this paper, I discuss the psychological, ideological and ethical reasons why this sudden influx of artistic freedom was so traumatic for this first postwar generation of Serbian composers and why some of them found it impossible to cope with the challenges of catching up with Europe and embracing Biennale-appropriate styles.

Ivana Medić is a Principal Research Fellow of the Institute of Musicology at the Serbian Academy of Sciences and Arts, Professor at the Department of Multimedia Design at the School of Computing in Belgrade, and a long-time convener of the music study group with the British Association for Slavonic and East European Studies (SEEM-BASEES). She received an MPhil degree in Musicology at the Faculty of Music in Belgrade, and a PhD at the University of Manchester (2010). She is the President of the Serbian Musicological Society, President of the Governing Board of the oldest music school “Mokranjac” in Belgrade, and general manager of the Vasilije Mokranjac Foundation. She has led numerous domestic and international projects financed by the Ministry of Science of the Republic of Serbia, the Serbian Science Fund, the Serbian Innovation Fund, Creative Europe, and Erasmus+. She serves as a European Commission expert. She has published five monographs and over a hundred scientific papers, and has edited twelve thematic collections and two catalogues. She has translated about thirty monographs, book chapters, research articles, and essays from Serbian to English and vice versa. She is active as a pianist in the field of contemporary music. She has received several awards for her outstanding contributions to Serbian musicology.

Camilo Mendez

(Hong Kong Baptist University)

Sculpting Sound:

Theoretical and Practical Considerations for Designing and Building the Sound Objects Used in Aira/Sonora

The use of prepared musical instruments, or what I conceptually refer to as *impossible musical objects*, for composing music, is not a new phenomenon. In this presentation, I discuss the theoretical and practical considerations for designing and building modified instruments and sound objects using my most recent work: *Aira/Sonora* as a case study. I examine my past experiences and existing creative research practices and methods. My goal is to expand the concept of *impossible musical objects* by transitioning to a sculptural approach to musical composition. This approach involves recontextualising these objects as sound sculptures within sound installations. To produce modified musical instruments and sound objects and transition to a broader approach where these objects are reimagined as constituent parts within larger structures, it is essential to understand their mechanics; therefore, collaborating with musicians, luthiers, and instrument makers in the form of experimentation and test sessions became a fundamental part of the creative process. In addition, I will show specific materials obtained during these sessions discussing their effectiveness, practicality, portability, and invasiveness and their implications for my current and future creative projects within the context of experimentation and collaboration with other artists.

Camilo Mendez is a composer of acoustic concert music. He conceives his works as compositional cycles; series of pieces orbiting around the same musical ideas but written for different instrumental combinations. He completed a Doctorate and a master's in advanced composition at the Royal College of Music in London. He has also studied with Rebecca Saunders and Pierluigi Billone. In 2017, Mendez was appointed as the Rieman and Baketel Fellow for Music at the Radcliffe Institute for Advanced Study at Harvard University. He is currently Associate Professor of the Academy of Music at HKBU. His music has been performed by ensembles and soloists who specialize in contemporary concert music and has been featured in such international festivals as Festival Internacional Cervantino, the International Summer Course for New Music Darmstadt, June in Buffalo, Klasik Keyifler, the Mallorca Saxophone Festival, and Next Generation Donaueschingen. Mendez has been awarded the Colombian National Prize in Composition, Colombia's highest honor for music composition on two occasions, in 2023 and 2009. In 2021, his work *Disappeared Quipu[s]* received the first prize in the UiTM String Quartet International Composition Competition. He has held residencies and fellowships at the Banff Centre for Arts and Creativity, Willapa Bay AiR, the Bogliasco Foundation, Ensemble Recherche and the Goethe-Institut, the Virginia Centre for the Creative Arts, MacDowell Foundation, and Cite Internationale des Arts in Paris.

Ivana Miladinović Prica

(Emory University, USA / University of Arts in Belgrade, Serbia)

American Experimentalism at the Music Biennale Zagreb during the Cold War Years

A witty remark from 1969 by the Croatian writer Igor Mandić that the Music Biennale Zagreb (MBZ) was needed in Yugoslavia like “yeast for New Music’s dough,” clearly points to the embodying avant-garde identity of that institution and the significant role it played in enabling Yugoslav composers to participate in the European and American contemporary music trends. From its inception in 1961, the Biennale was a crucial institutional point for disseminating American experimental practices and artists, such as John Cage, David Tudor, Robert Moran, and Meredith Monk. As they did with their contributions at the Darmstadt Summer Course and Warsaw Autumn, Cage and Tudor’s performances in the 1960s shook up Yugoslavia’s entire artistic community. By exploring archival materials and the festival’s program conception, in this presentation, I will examine the presence and reception of American experimental music practices at the Biennale during the Cold War decades, as well as the participation of Yugoslav authors who were directly influenced by American music trends, such as the performance of The Ensemble for Different New Music at the 1979 Biennale.

Ivana Miladinović Prica Assistant Professor of Musicology at the Department of Musicology of the Faculty of Music at the University of Arts in Belgrade. She is a Visiting Fulbright Scholar at Emory University during the 2024–25 academic year. Her research explores the institutionalization and dissemination of musical experimentalism in Serbia and Yugoslavia, specifically within the context of the Cold War cultural diplomacy, the work of John Cage, and recent musical creativity in Serbia. She published two books, several edited volumes, as well as numerous articles in journals, such as *Contemporary Music Review*, *New Sound*, *AM Journal of Art and Media Studies*, *Tacet*, and *Glissando*. She currently serves as Vice-President of the Serbian Musicological Society and Deputy Editor-in-Chief of the *New Sound International Journal of Music*.

Irena Paulus

(Art School Franjo Lučić, Velika Gorica, Croatia)

Re-connection or Imagination?

Improvised Music and Nature

Music and nature share the qualities of spontaneity, elusiveness, and instinctual depth, forming an intangible connection within human civilization. Musical improvisation offers a means to explore and reconnect with this relationship. The practice spans diverse approaches, with some scholars asserting that improvisation adheres to structured conventions (MacDonald & Wilson, 2014), as seen in Dalibor Grubačević's score for the documentary *In Search of Marco Polo*, which simulates sounds from distant cultures. Others argue that improvisation lacks predefined rules, instead prioritizing the intention behind sound events (Van Nort et al., 2013). This is evident in vocal improvisation as a healing technique during urban retreats led by jazz singer Lela Kaplowitz. Further, improvisation often embodies a direct engagement with natural environments, such as the music and choreography accompanying the opening of a mountain lodge and bird observatory at Učka National Park (*The Hatched Egg*, performed by JMZM duo and choreographed by Kate Foley). This paper examines how artistic intention influences the merging of music and nature, questioning whether this reconnection is genuinely achievable or an imagined construct. By analyzing these examples, the study aims to reveal the contemporary relevance of this interplay.

Irena Paulus is an independent scholar specializing in film music and other forms of applied music. She earned her MA in Musicology at the Zagreb Music Academy, completed a specialization in film music at the European Film College in Denmark, and received an MA and PhD in Filmology at the Zagreb Faculty of Humanities and Social Sciences. A tenured teacher at Franjo Lučić Art School in Velika Gorica, Croatia, she also teaches film music courses at the Academy of Dramatic Art and the Faculty of Humanities and Social Sciences in Zagreb.

A longtime collaborator with Croatian National Radio, Paulus currently authors the program *Zvukopis*, exploring applied music in cultural contexts. She has published extensively, including five books: *Music from the Screen: Croatian Film Music Between 1942 and 1990*, *Brainstorming: Notes on Film Music*, *Kubrick's Musical Odyssey*, *Theory of Film Music Through the Theory of Film Sound*, and *Croatian Film's Audiovision*.

Marija Pavlović

(Union—Nikola Tesla University and Cultural Center Parobrod, Belgrade, Serbia)

Yugoslav Pavilions as a Part of Collective Artistic Memory: The Case of The Venetian Biennale

Since its inception, Yugoslavia participated in the most notable world exhibitions, presenting the joint national culture and economic strength of the newly-founded country. Considering the significance of exhibitions, especially their role in positioning the nation on the world stage, the Yugoslav Pavilion at the Venice Biennale stands out as a special example of a major international event of contemporary art. In this paper, I analyze the collective memory of the Yugoslav nations through the common artistic past, examining its relationship with the collective identity that had been presented until the disintegration of the country and its separation into individual republic states. After the formation of the new republics, the exhibition pavilion belonged to Serbia, which marked a new chapter and a fresh concept of artistic representation of contemporary national art. In this paper, I also discuss the creation of new pavilions of the former republics, as well as the cultural policy of art presentation after the separation, which implies the need for nations to highlight their own identity through artistic presentation, where special attention is dedicated to the idea of emphasizing the exclusivity of national artistic features. Additionally, this paper contributes to witnessing a numerous change, including the most memorable one—the broken relationships among nations with a joint past.

Marija Pavlović is Assistant Professor of Art History at the Department of Production (Drama and Audiovisual Arts and Media), Faculty of Diplomacy and Security, “Union—Nikola Tesla” University and Director of the Cultural Center “Parobrod” in Belgrade, Serbia. Her research focuses on the History of Belgrade Architecture, the History of Sports Architecture, and contemporary artists in Yugoslavia. She published a monograph, *Belgrade in Motion: Sports facilities in Belgrade in the XIX and XX Century: History, Architecture, and Social Context*, as well as numerous scholarly papers and articles. Marija is also the author of significant exhibitions in Serbia and abroad.

Grace Pechianu

(Indiana University, USA)

Radio Free Europe and the Romanian Church in Exile: Sacred Strains in the Ether

During the early days of the Cold War, the United States employed religious broadcasting to challenge Soviet political and cultural conventions prevalent in satellite states, including the Socialist Republic of Romania. Radio Free Europe (RFE) and its Romanian service department proved to be no exception. Recordings of vernacular religious services from 1950–1961 featuring liturgical music and responsories comprised a substantial portion of the organization's broadcast output.

This paper examines the significance of exiled Romanian Orthodox and Greek Catholic congregations from Munich, Paris, and Bologna as musical contributors to Radio Free Europe. By including Romanian Byzantine chants in harmonized vernacular settings, RFE reflected a Romanian identity rooted in national religiosity that was both autochthonous and Western facing. Thus, the station reflected the country's former national aspirations and desire for inclusion in Western Europe and Christendom during and predating the interwar period.

This study investigates the role of Romanian exile networks and Radio Free Europe in aurally re-uniting and mobilizing politically fractured national and religious communities. Employing Martin Heidegger's ontology of distance, I argue that RFE's religious music broadcasts created a retrospective, inclusive, and participatory virtual space that offered listeners within and outside of Romanian borders the possibility of "de-severance."

Grace Pechianu is a Ph.D. candidate in musicology at Indiana University, Bloomington. She holds a M.M. in musicology and a B.M. with concentrations in musicology and violin performance from Northwestern University. Her research focuses on Cold War-era radio and music programming as a site of ideological confrontation. Grace presented "War of the Waves: Radio Free Europe's Crusade for Freedom in Early Socialist Romania" at the 2021 American Musicological Society national meeting and "Echoes of Exile and the Kingdom: Radio Free Europe's Early Music Programming for the Socialist Republic of Romania" at the 2023 Central Slavic Conference. Grace's work considers networks of Romanian exiles and defected musicians, their role as contributors to Radio Free Europe, and agency in facilitating communication with Romanians behind the Iron Curtain. Her other research interests include French Baroque opera, music inspired by the legend of Faust, and colonial radio during the British Raj.

Netanel Pollak

(Jerusalem, Israel; independent researcher)

Internal and External Conflicts in Three Ricercars for Solo Viola by Sándor Kallós

Our current times of war and global uncertainty emphasize the need to document, preserve, perform, and advocate for art created in eras of repression and remain unknown. Such is the music of Soviet-Ukrainian composer Sándor Kallós (b. 1935), a name that hardly ever appears in historical or analytical literature. Kallós's *Three Ricercars for Solo Viola* (1971) demonstrates his fascination with early music and consists of many neo-old elements within an astral, atonal, non-measured (aleatoric) sphere. I will provide an analysis of the topics introduced throughout the piece—ranging from Orthodox chants to sirens and screams—and a discussion on the complex of agencies that the music suggests through written theatrical instructions, as well as double-stave notation and extended instrumental techniques. These musical devices help to establish a set of identities constantly interacting with one another—more often in a fight rather than in a peaceful dialogue—which can raise existential wonders on unity (duality), separation (non-duality), and the dualism between the two.

Netanel Pollak is an Israeli violist and researcher, a member of many musical communities around the world such as the American Viola Society, the Perlman Music Program, The Academy of Sacred Drama (USA), Musique a Flaine (France), and Aurora (Sweden). As an early music performer, Pollak has been principal violist for the European Union Baroque Orchestra, Jerusalem Baroque Orchestra, Ensemble Phoenix, In Mixto Genere Ensemble (Israel), and Juilliard 415 ensemble. Pollak is an alumnus of the Jerusalem Academy of Music, the Juilliard School, and he recently received his D.M.A. degree from the University of Miami Frost School of Music, where he conducted a corpus research of unknown viola repertoire from the USSR. He plays on an 1801 Lupot viola, loaned to him by the Zisapel Family Foundation.

Paul Safar

(The Musical Garden Piano Studio, Eugene, Oregon, USA; independent researcher)

Breaking With the Past to Forge the Future in Music Improvisation

As a composer and pianist, I have divided much of my musical worlds between classical and jazz/pop, striving to find balance between structure and spontaneity in all my musical endeavors. This includes improvisation, the topic of this 20-minute talk, in which I will ask the question: How much does one need to break with the past in order to be an effective improviser in the moment? My relationship to improvised music has been steeped primarily in the template of the jazz standard. However, in recent years, I have increasingly enjoyed the act of “free improvisation,” especially in collaboration with other players. In this talk, I will share some of my recent findings and experiences on rethinking improvisation—of breaking with the ties of familiarity and convention. I will share insights and patterns gleaned from my own experiences and from conversations and interviews with musicians who excel in improvisation. Although I will quote several musicians, this presentation will be less of an academic study and more of an interactive and personal account. I will include short audio examples to demonstrate and explore these themes, including pieces from my duo with Spanish hurdy-gurdyist Marc Egea. I will also share how the breaking of habits and preconceptions of the past informs my playing of fully notated music. Letting go of elements that are unnecessarily restrictive in the Western classical music tradition is something Music Biennale Zagreb has often embraced. I think each of us can detect when improvisation is genuine and real. By letting go of the past, are there ways in which we can tap into that sense of magic that makes improvisation a beautifully creative act of the moment?

Paul Safar is a versatile, Oregon-based composer/performer and private piano instructor. Paul has been an Erik Satie Mostly Tonal Award Winner and was recently awarded the Brazosport Symphony Composition Competition. Commissioning ensembles include the Delgani String Quartet. Paul’s compositions have been performed in cities from New York and Seattle to Havana and Fairbanks. He has been a presenter at the New Music Gathering and the Oregon Music Teachers Association. Having a background in classical, jazz, and rock, one of Paul’s goals is to coherently combine these influences in his compositions. He also enjoys cross-cultural collaborations, such as with the Catalan hurdy-gurdy virtuoso, Marc Egea. Paul received his Bachelor’s degree from the University of Cincinnati under Joel Hoffman and did graduate study at the University of Oregon under Robert Kyr. When not musicking, he may be seen hiking, traveling, or enjoying a glass of vino tinto. www.paulsafar.com

Jacob Skiles

(University of Georgia, USA)

Ornithological Music of Eastern North America in the Age of Climate Change

In 2023, Christian Cooper wrote of the commonalities between birds and humans: “Birds communicate the same ways we do: through sight and sound [...] they’ve evolved a stunning range of patterns and colors and, among the songbirds, an astonishing musical repertoire, and we humans are equipped to revel in all of it.” For millennia, this special connection between birds and humans has manifested itself in art and music. Yet, in a world facing a catastrophic climate crisis, there exists an increasingly large rift between humans and the natural world. This paper operates under the premise that musicians and artists have a responsibility to help mend this relationship by appealing to audiences’ ethos and inspiring positive change. In it, I discuss the role of solo piano repertoire as a participant in bird conservation, drawing on my own experience working with award-winning composer Matthew Schultheis and with ecologists in the southeastern United States. The goal of these collaborations is to make the public aware of this deteriorating relationship between birds and humans and provide concrete measures by which individuals can have a positive and observable impact on their surroundings.

Jacob Skiles is a doctoral candidate in Piano Performance at the University of Georgia’s Hugh Hodgson School of Music, and he holds degrees from Florida State University and the University of Alabama at Birmingham. With a pianistic style described as “inspired” and “intellectual,” Jacob has a passion for exploring color and touch in twentieth- and twenty-first-century repertoire. In addition to his performances in the United States, Jacob has given concerts across Europe, including appearing as a soloist with the National Symphony Orchestra of Ukraine. Jacob’s research interests include studying relationships between birdsong and human music and exploring the role of music in ecological conservation. Outside of his musical work, Jacob enjoys birdwatching, wildlife photography, and traveling with his wife, Joanna.

Darina Slavova

(National Academy of Music “Prof. Pancho Vladigerov,” Sofia, Bulgaria)

Music Festivals and Their Role in Shaping the Aesthetic Criteria of Bulgarian Folklore Performers

This paper explores the organization of folk music festivals in Bulgaria, tracing their evolution from the past to the present while emphasizing their vital role in preserving, developing, and promoting Bulgarian folk music and cultural heritage. These festivals are highlighted as key drivers for stimulating cultural dialogue and have a significant impact on contemporary music education and the upbringing of younger generations. Folk festivals are portrayed as instrumental in maintaining public interest in Bulgarian traditional music by presenting it in a modern, accessible format to a broader audience. They serve as a catalyst for the ongoing development of folk music in Bulgaria. The paper categorizes the festivals into several types based on format, theme, and organizational structure. Particular emphasis is placed on competitive festivals, which are held in honor of distinguished Bulgarian folk performers and dedicated to preserving their musical legacy. Additionally, the presentation addresses the role of masterclasses, which often complement the competitive sections of these festivals. Masterclasses may be either integrated into the competition or offered as a prize to laureates. The author shares insights based on personal experience as a jury member and leader of masterclasses at various folk music festivals, providing valuable observations about the process of organizing these events and their impact on Bulgarian folklore performers.

Darina Slavcheva Slavova is a folk singer, vocal pedagogue, ethnomusicologist, and music producer. She holds a PhD in Musicology, Music, and Dance Arts from the Institute of Ethnology and Folklore Studies with Ethnographic Museum—Bulgarian Academy of Sciences (IEFEM—BAS) and is an Assistant Professor of Folklore Singing at the National Academy of Music “Prof. Pancho Vladigerov” in Sofia. She is the author of articles and books on folklore songs of the Balkans. As a folk singer and soloist with the folk ensemble Thrace (Plovdiv), Slavova has released five solo albums and has contributed songs to the archives of the Bulgarian National Radio and Television. She has won awards at national and international competitions. Darina Slavova conducts masterclasses in folk singing both in Bulgaria and internationally. She also serves as a jury member at national and international music competitions and festivals.

Gregor Schima

(University of Vienna, Austria)

“Skandal im Festbezirk”, or: Biting the Hand that Feeds? Opera Staging as Ironic Mirror of its Framing Institution

In this presentation, I compare two opera productions that reflect their festival institutions: Jossi Wieler’s and Sergio Morabito’s *Ariadne auf Naxos* (Salzburg 2001) and Tobias Kratzer’s *Tannhäuser* (Bayreuth 2019), all stage the performance venues as settings, quoting their famed history but also taking an ironical, if not a critical stance on their artistic practice and present. Wieler’s and Morabito’s *Ariadne* was the last opera premiere of the controversial directorship of Gerard Mortier that sharply contrasted the final years of Herbert von Karajan’s de facto reign. It does not confront the audience aggressively—as many perceived Hans Neuenfels’ *Fledermaus* had done just one day before—but instead playfully contradicts its aesthetics by turning the busts of the powerful artistic ancestors Reinhardt, Hofmannsthal, Strauss, and others with their faces to the wall, as though the “founding fathers” were afraid to see what was happening. Kratzer seems even less openly confrontational, but by showing an all-too-conservative play-within-the-play performance of the middle act. Also, by having *Tannhäuser* arrested by the “real” police, it questions “Werktreue” (faithfulness to the piece) and the consequences of its violation. This is charged with a religious parallel: We see the pilgrims of Act One as the festival audience walking up Bayreuth’s “Green Hill.”

Gregor Schima is a PhD candidate at the Austrian Academy of Sciences from 2022 to 2024, with a dissertation, “Metatheatricality in Staged Opera—Analysis and Theory,” supervised by literary scholar Achim Hölter and musicologist Michele Calella at the University of Vienna. He also contributed to the ongoing first academic biography of Austrian writer Richard BeerHofmann, financed by the Austrian Science Fund and conducted by Wilhelm Hemecker. From 2015 to 2019, Schima was Research Assistant and Office Manager at the Ludwig Boltzmann Institute for the History and Theory of Biography, also led by Hemecker. In addition to studying Comparative Literature and Musicology, he attended at the University of California, Los Angeles. Gregor Schima has presented and published his work on the following topics: the early Viennese Wagner reception of Johann and Josef Strauss; the contact between Peter Altenberg and Alban Berg, and the latter’s Picture-Postcard Songs Op. 4; recent stagings of Carl Maria von Weber’s *Euryanthe*; death symbolism in and surrounding the Adagio in Bruckner’s Seventh Symphony; Verdi’s Jago (from *Otello*) and verismo style.

Márton Gábor Szives

(Doctoral School of Arts of the University of Pécs, Hungary)

Birth of a New Melody: Summarizing Effect in the Works of László Dubrovay

In 1976, László Dubrovay returned to Hungary, breaking the connections of the development of electronic music between the West and his country. Soon, he realized that he needed to find new ways to conduct his experimental sound design in the concert halls. Therefore, he created a series called “Solos” for each instrument. In these Solos, he not only experimented with the extended techniques of the instruments but concreted a new palette of expressions, which became the new standard for the instrumentalists. (Solymossy-Tari, 2022). Within these Solos can be found Solo No. 15/B written for marimba—a piece that summarizes the past 100 years of marimba solo techniques: split rhythms, pseudo-polyphony, four and two mallets virtuoso techniques, based on the new harmonic progress that is the hallmark of Dubrovay’s works.

How can a piece be a summarizing work? What are the generations of marimba techniques that are revoked in the piece? How can we build upon this, opening up the marimba literature for a paradigm shift? This presentation not only shows us the unique harmony world of Dubrovay and its role in percussion literature but introduces a new perspective on technique generations of the instruments based on this summarizing work. Furthermore, I explore the paradigm shift of the 21st century in keyboard percussion techniques (Milkov, 2022), connecting the 1970s to today’s performance practice. I also explore the term movement patterns and create connections between research in the phenomenology of movement and instrumental practice (Godoy, 2013).

Márton Gábor Szives is a percussionist and researcher who creates performative concerts throughout Europe. He is constantly working with foreign and Hungarian composers to develop new performances to enthrall the audience and improve European new music literature. Márton has been invited to the stage from Romania to Florida, and to international contemporary festivals. As a percussionist (MA 2019), his artistic research focuses on the connection between keyboard instruments and keyboard percussion instruments regarding repertoire, techniques, and phrasing. In the field of educational science (MA, 2024), Márton is working on the typology of educational and children’s concerts. Since 2024, his doctoral work has aimed to elaborate the paradigm shift of the marimba, creating, commissioning, and researching new works. Márton creates studies on it through phenomenal, musicology, and performance practice research. He was awarded the Pro Arte Gold Medal in 2015, and in 2023, he received a scholarship from the Hungarian Academy of Arts (MMA).

Maya (Maka) Virsaladze

(Composer, Doctor of Musical Arts, Associate Professor at Vano Sarajishvili Tbilisi State Conservatoire, Georgia)

Sound Oasis:

Applying Nature as a Musical Instrument

This paper examines the “sound oasis” concept, viewing natural environments as instruments for eco-centric music. Inspired by R. Murray Schafer’s ideas on soundscapes and tuning the world, the research highlights nature’s acoustic spaces as platforms for musical expression and ecological awareness. Funded by the Shota Rustaveli National Science Foundation of Georgia, the study focuses on a cave conceptualized as a “sound oasis,” symbolizing the harmony between sound and nature.

Two approaches designate a site as a sound oasis. The first adopts an artistic, metaphorical view, likening caves to the human ear—closed but highly sensitive to external sounds—making them unique acoustic spaces. Artistic methods and metaphorical-associative perceptions allow caves to be labelled as sound oases a priori.

The cave’s natural acoustics provided an immersive soundscape, serving as inspiration and a live performance setting. This study emphasizes the potential of natural soundscapes as instruments for artistic creation and eco-musical dialogue, fostering a deeper connection between humanity and the environment. The performance in the cave demonstrated its auditory features and underscored the ecological and cultural value of preserving such spaces.

Maya (Maka) Virsaladze is Associate Professor at the Faculty of Composition of the V. Sarajishvili Tbilisi State Conservatory, where is also served as the Dean of the Faculty of Composition and Musicology for eight years. Virsaladze has won numerous local and international competitions in composition and has participated in regional and international music projects. Her doctoral thesis (2011) was on aleatory techniques in new Georgian music. Her interests intersect the fields of art, religion, and science. Currently, she is a member of a group of researchers-composers examining “Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem,” financed by Shota Rustaveli National Science Foundation of Georgia.

Sofia Weck

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Sylvano Bussotti:

Musical Interpretation and Scenic Gesture

Sylvano Bussotti, composer, screenwriter, director, and visual artist, has developed a unique relationship with movement and dance, closely intertwining his musical production with the performing arts. His approach to musical composition is characterized by the use of unconventional graphic notations, which encourage the performer to explore new forms of body expression and movement. This aspect is reflected in his relationship with dance, where the score becomes not only a sound instrument but also a visual and gestural one.

Bussotti has collaborated with numerous choreographers and dancers, integrating his artistic vision into the creation of works that break down the barriers between music, theatre, and dance. His works elude rigid definitions, often resulting in “total” artistic experiences in which the performer is not just a performer but a co-creator of the meaning of the work itself. Bussotti found in moving bodies a source of inspiration for his creativity, profoundly influencing the way his music was perceived and experienced. Collaborations with dance companies and theaters have led to the creation of performances that combine the complexity of his musical writing with the physicality and expressiveness of choreographic gesture. My talk aims to give voice to all these aspects, through the study of the Bussotti Fund held at the NoMus Archive and Research Center (Milan), and by participating in, as well as witnessing, the “Sylb on Stage” workshop to be held in February 2025 by collaborators, performers, and witnesses of Bussotti’s work.

Sofia Weck is a musician, educator, and researcher in performance and music studies. She studied Contemporary Italian Literature at the State University of Milan (2020) and Jazz Trumpet Performance at the Scuola Civica Claudio Abbado, Milan Foundation (2024). Since 2019 she has been studying opera singing at the Claudio Abbado Civic School. In 2023 and 2024, she won the “Life is Live” call for proposals from the Cariplo Foundation to promote live culture with original musical projects. Sofia has performed as a vocalist and trumpeter in concert halls and theatres in Italy and abroad, in small and large ensembles. She teaches trumpet at the Ottavanota School (Milan). Since 2022 she has been a collaborator at NoMus (Milan), a research center on 20th-century and contemporary music, and is currently working on the Sylvano Bussotti Fund, focusing on the relationship between music, musical gesture, and movement and dance in his works.

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