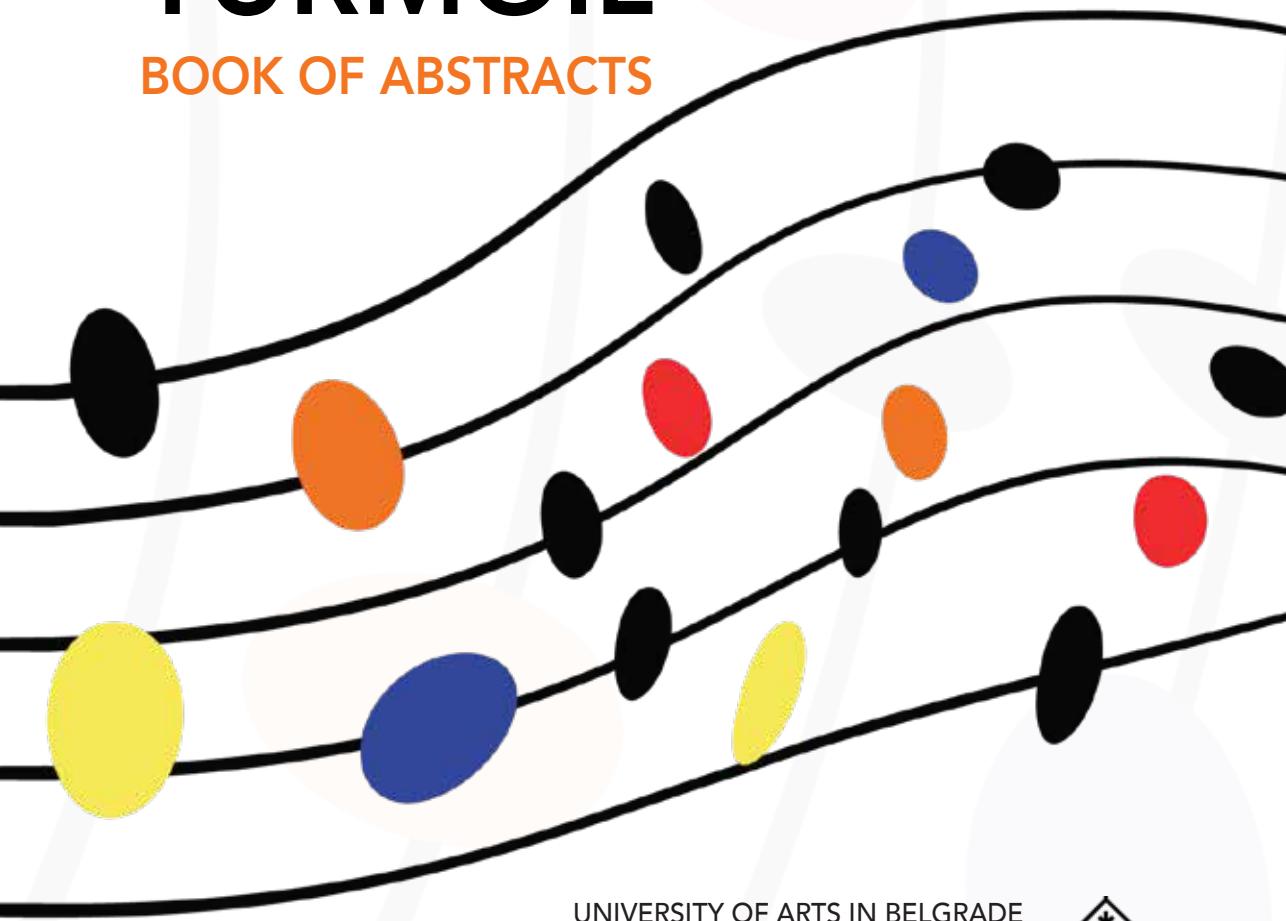


XVII INTERNATIONAL CONFERENCE  
OF THE DEPARTMENT OF MUSICOLOGY  
FACULTY OF MUSIC, UNIVERSITY OF ARTS IN BELGRADE  
OCTOBER 29–31, 2025

# MUSIC IN SOCIO-CULTURAL TURMOIL

BOOK OF ABSTRACTS



UNIVERSITY OF ARTS IN BELGRADE  
FACULTY OF MUSIC  
DEPARTMENT OF MUSICOLOGY  
2025



## **MUSIC IN SOCIO-CULTURAL TURMOIL**

XVII International Conference of the Department of Musicology  
Faculty of Music  
University of Arts in Belgrade  
Belgrade, October 29–31, 2025

University of Arts in Belgrade  
Faculty of Music  
Department of Musicology

**MUSIC IN SOCIO-CULTURAL TURMOIL**  
XVII International Conference of the Department of Musicology  
Faculty of Music, University of Arts in Belgrade  
Belgrade, October 29–31, 2025

**BOOK OF ABSTRACTS**

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Republic of Serbia

MINISTRY OF SCIENCE,

TECHNOLOGICAL DEVELOPMENT AND INNOVATION



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the European Union

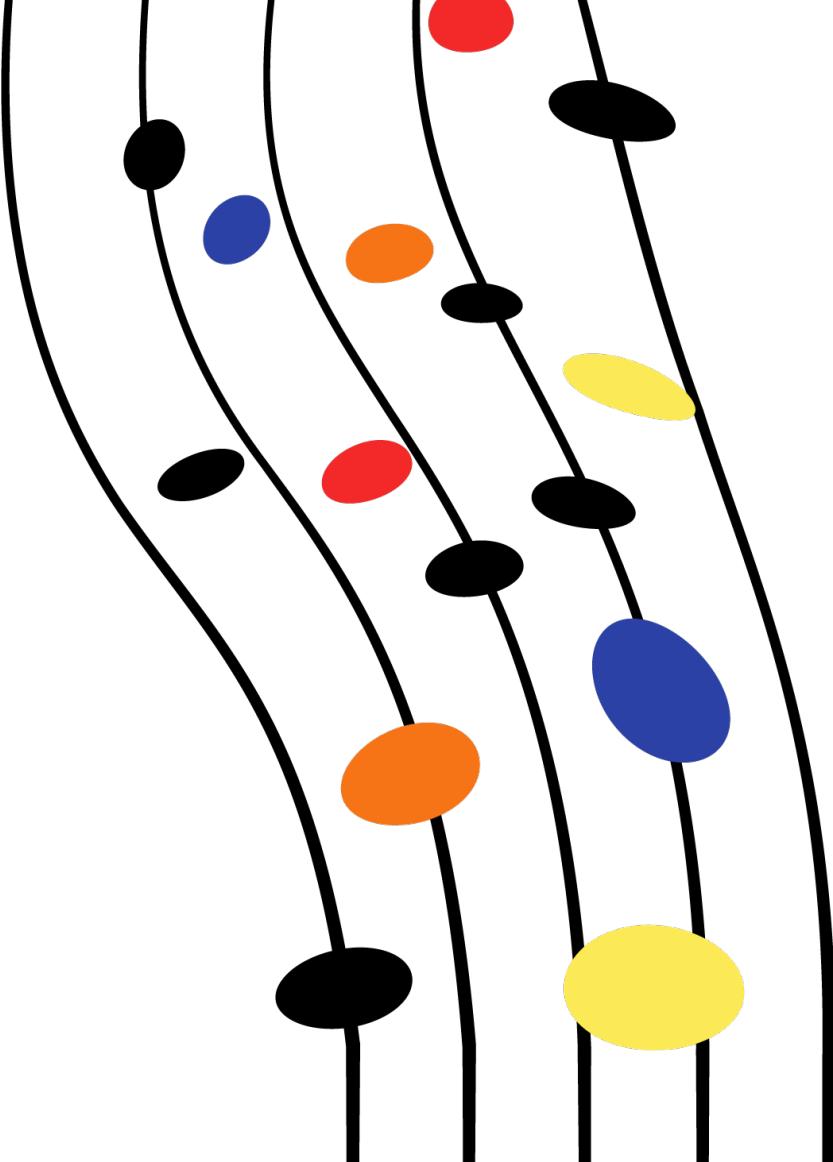
# **MUSIC IN SOCIO-CULTURAL TURMOIL**

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University of Arts in Belgrade  
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Faculty of Music  
Belgrade  
2025



**MUSIC**  
**IN**  
**SOCIO**  
**CULTURAL**  
**TURMOIL**  
**2025**

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## CONFERENCE TOPIC

### MUSIC IN SOCIO-CULTURAL TURMOIL

XVII International Conference of the Department of Musicology  
Faculty of Music, University of Arts in Belgrade

How does music correspond with social processes? How do participants in the musical ‘ecosystem’ respond to the pulse of the times? Beyond reflecting or depicting historical ‘shifts’, can music also anticipate major social turmoil? For example, did the breakdown of tonality in the early 20<sup>th</sup> century, followed by the emergence of atonal expressionism, foreshadow the catastrophe of the First World War? And have paradigm shifts in music history (almost) always corresponded with societal changes?

A significant number of musicians have actively contributed to social movements and historical changes, ‘singing’ about revolutionary ideas, war conflicts, national uprisings, collective traumas, or ideological struggles. While music can serve as a reflection or mimesis of such events, it also functions as a platform and means of artistic subversion, political protest, and social activism aimed at critiquing artistic and broader social circumstances and responding to the “status quo” (Groys).

Throughout music history, various musical movements, phenomena, and works have carried different forms of artistic (and political) subversion. For instance, the internal musical and poetic ‘subversiveness’ of Debussy’s music anticipated the end of the *fin de siècle*, whereas the subversiveness of the Fluxus movement (active during the 1960s) was explicitly activist and politically leftist.

Additionally, popular music genres and media-driven musical practices in both analog and digital contexts hold significant potential in this realm. Their mass appeal, broad audience, and the fact that popular music almost always includes lyrics have allowed for more direct and far-reaching artistic engagement during periods of upheaval: “Folk and rock could claim to contribute to social change in a way that classical music could not” (Bolter).

Moreover, musical performance itself reflects and/or participates in social turmoil, adapting to contemporary socio-political moments or hinting at shifts in social discourse and a new *Zeitgeist*. A striking example is the collective online musical performances during the COVID-19 pandemic.

Having in mind many socially driven changes in musical paradigms throughout history, as well as the complexity of the times in which we live, we

invite colleagues to submit proposals that contribute to a deeper understanding of these thought-provoking themes and offer insights into some of the questions they raise. We encourage papers exploring a wide range of topics, including but not limited to:

- The role of music in shaping public consciousness before/during/after historical turning points (e.g., revolutions, major political protests, wars);
- Music as a means of constructing political identities during periods of turmoil;
- The impact of major historical shifts on the emergence of new musical forms or genres;
- Music and ideology;
- Music and collective memory;
- Music as a representation/reflection/expression of surrounding reality in times of social turmoil;
- Popular music in socio-political turmoil;
- Understanding social change/turmoil ‘through’ (pivotal) musical works;
- Performance as a key element of music’s social/cultural identity.

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade  
Belgrade, October 29–31, 2025

## Keynote Speakers

Professor **Georgina Born**, Ph.D.

Department of Anthropology, University College London, United Kingdom

Assistant Professor **Paul Craenen**, Ph.D.

Research Professor, Royal Conservatoire, The Hague, The Netherlands;  
Assistant Professor, Academy of Creative and Performing Arts, Leiden University,  
The Netherlands

Professor **Dario Martinelli**, Ph.D.

Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology,  
Lithuania;

Adjunct Professor, University of Helsinki, Finland;

Adjunct Professor, University of Lapland, Rovaniemi, Finland

Professor **Juha Ojala**, Ph.D.

DocMus Doctoral School, Sibelius Academy, University of the Arts Helsinki, Finland

## Program Committee

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Department of Music, University of California, Riverside, United States of America

Assistant Professor **Paul Craenen**, Ph.D.

Research Professor, Royal Conservatoire, The Hague, The Netherlands;  
Assistant Professor, Academy of Creative and Performing Arts, Leiden University,  
The Netherlands

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Adjunct Professor, University of Helsinki, Finland;

Adjunct Professor, University of Lapland, Rovaniemi, Finland

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Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia

Professor **Giorgos Sakallieros**, Ph.D.

School of Music Studies, Faculty of Fine Arts, Aristotle University of Thessaloniki, Greece

Professor **Leon Stefanija**, Ph.D.

Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia

Professor **Ana Stefanović**, Ph.D.

Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia

Professor **Dragana Stojanović-Novičić**, Ph.D.

Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia

## Organizing Committee

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Junior Research Assistant **Jovana Vukosavljević**, Ph.D. Student

Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia

## Accreditation of the Conference by the Institute for Improvement of Education

Bringing together various experts in the music research field to exchange knowledge on music's role in shaping public consciousness, constructing identities, the influence of historical changes on musical forms and genres, and, generally, on music as a reflection of socio-cultural change, the international conference *Music in Socio-Cultural Turmoil* is officially accredited as a scientific event by the Institute for Improvement of Education (in Serbian: Zavod za unapređivanje obrazovanja i vaspitanja /ZUOV/), under Catalogue number 1383. This accreditation is managed in close cooperation with the Centre for Permanent Education at the Faculty of Music in Belgrade, a specialized unit within the Faculty dedicated to coordinating and strategically supporting perpetual learning for the Faculty's artistic and scientific community.

The Institute for Improvement of Education functions as a professional institution whose main goal is the continuous enhancement of the quality of the educational system in the Republic of Serbia. Its organization and operation are grounded in law, while the Government of the Republic of Serbia oversees its statute, work plans, and status change. The Institute assembles a team of authorities who participate in drafting regulations, evaluating school textbooks, and implementing various activities in the field of education, ensuring that all processes are based on professionalism and broad consensus. Drawing upon its expertise in fostering the development of teaching and professional staff, the Institute strives to improve educational practice and proficiency through projects and professional gatherings.

Holding the Institute's accreditation, the conference *Music in Socio-Cultural Turmoil* confirms its relevance and quality for teachers and researchers, thereby enabling them to enhance their working methodologies, acquire insight into contemporary research in the field of music, and establish cooperation with colleagues from other educational institutions.

## ABOUT US

### Department of Musicology

The Department of Musicology at the Faculty of Music of the University of Arts in Belgrade has a 77-year-long tradition of continuous operation strongly focused on teaching and research activities. These inseparable components in the work of the Department's members are symbiotic, and they form the basis of any type of engagement with students during all study levels: the Bachelor's, Master's, and Doctoral levels.

The research aspect is important not only for the scientific and professional development of teachers, but also for students' competences. The study program of musicology qualifies students to understand music systematically and critically, enabling them to master relevant research skills and methods needed for analysis, evaluation, and synthesis of new ideas in academic and professional environments.

The Department of Musicology publishes the International Journal of Music *New Sound*, an eminent peer-reviewed academic periodical that contributes significantly to the advancement of global musical scholarship.

In recent years, the Department has undertaken intensive national and international research activities through numerous projects, including (to mention just a few):

#### National projects:

- *New Sound* International Journal of Music /since 1993/;
- *Identities of Serbian Music in the World Cultural Context* /2011–2019/;
- *World Chronotopes of Serbian Music* /2006–2010/;
- *Serbian Music and European Musical Heritage* /2001–2005/.

#### International projects:

- *Innovative Universities in Music & Arts in Europe – IN.TUNE* University Alliance /ongoing/;
- *Enhancing the Digital Competencies and Entrepreneurship Skills of Academic Musicians in Serbia for Culturally More Engaged Society – DEMUSIS* /2019–2023/;

- The Jean Monnet Module *Music and Art in the Shaping of the European Cultural Identity* /2017–2021, Erasmus+/-;
- The Jean Monnet Module *Musical Identities and European Perspective: an Interdisciplinary Approach* /2014–2017, Erasmus+/-;
- Tempus project *Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with the European Perspective* /2011–2016/.

## International conferences

The Department of Musicology has an almost 40-year-long history of organizing and hosting international conferences.

From 1987, the Department biennially organized the international scientific conference *Folklore and Its Artistic Transposition* and on that occasion published three collections of papers named *Folklore and Its Artistic Transposition I–III* (1987, 1989, 1991). In the following years, the conference had the topic *Folklore, Music, Work of Art*, focusing on the following areas: *Identity and Alterity of the Work of Art* (1995), *Exclusivity and Coexistence* (1997), and *Music & Media* (2004).

From 2006 onwards, the biennial international conferences have been organized, representing one of the most important scientific events not only in Serbia, but also in the whole region. National and international experts in musicology and related disciplines have presented their valuable papers and participated in lively debates in discussions. Until now, the following international conferences have been organized:

- *Music Beyond the Concert Hall*, April 2024;
- *Music – Musicology – Interpretation*, October 2021;
- *Contextuality of Musicology – What, How, Why and Because*, October 2018;
- *Transpositions: Music/Image*, October 2016;
- *Musical Practices – Continuities and Transitions*, April 2014;
- *Music and Paper/Music and Screen*, April 2012;
- *Between Nostalgia, Utopia, and Realities*, April 2010;
- *(Auto)Biography as a Musicological Discourse*, October 2008;
- *Musical Culture & Memory*, April 2006.

The Department of Musicology has also hosted several national conferences with international participation:

- *Stanislav Vinaver and Music*, November 2022;
- *Diffractions of Berislav Popović's Compositional, Music-Theoretical, Pedagogical, Social and Cultural Creation*, November 2021;
- 'The Native Melody' of Momčilo Nastasijević: *Interdisciplinary Reflections*, November 2019.

Each of these conferences has been followed by a collective monograph published in the Serbian and/or English language.

The employees of the Department have diverse professional and social engagements, including, among other things, taking part in boards of directors of the Faculty of Music and the University of Arts, expert committees, editorial boards of journals, as well as acting as members of program committees of international conferences and leading music and culture institutions in Serbia. They give public and keynote lectures at various institutions in the country and abroad, take part in roundtable sessions and book promotions, and regularly plan and organize art events.

The Department realized the capital project *The History of Serbian Music: Serbian Music and European Musical Heritage* (2008), a problematically conceptualized view of various issues regarding the history of Serbian music and style, the development of genres and institutions of musical life in our country.

The collections of papers *Opera from Ritual to Art Form* (1999), *Music through Thought* (2002), *Man and Music: To Professor Dr. Dragoslav Dević* (2003), *Musicological and Ethnomusicological Reflections* (a collection of papers from the conferences held in 2003 and 2006), *History and Mystery of Music – in Honor of Roksanda Pejović* (2006), *A Tribute to Mokranjac* (2006), 'Allegretto Giocoso' – the Creative Work of Mihovil Logar (2008), as well as *Thematic Possibilities in Lexicographic Units on Musical Institutions: Collection of Papers* (2009), 'The Native Melody' of Momčilo Nastasijević: *Interdisciplinary Reflections* (2021), *Diffractions of Berislav Popović's Compositional, Music-Theoretical, Pedagogical, Social and Cultural Creation* (2022), and *Stanislav Vinaver and Music* (2023) also have a national character.

### **Members of the Department of Musicology at the Faculty of Music in Belgrade:**

Professor Ivana Perković, Ph.D., Head of the Department of Musicology  
Professor Tijana Popović Mladjenović, Ph.D.,  
former Head of the Department of Musicology

Professor Ana Stefanović, Ph.D.

Professor Dragana Jeremić-Molnar, Ph.D.

Professor Dragana Stojanović-Novičić, Ph.D.

Professor Marija Masnikosa, Ph.D.

Assistant Professor Biljana Leković, Ph.D.

Assistant Professor Ivana Miladinović Prica, Ph.D.,

Secretary of the Department

Assistant Professor Radoš Mitrović, Ph.D.

Assistant Professor Marina Marković, Ph.D.,

Head of the Musicology Department Council

Assistant Professor Stefan Cvetković, Ph.D.

**Junior Teaching Assistants, Junior Research Assistants, and Research Assistants financially supported by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia:**

Research Assistant Neda Nestorović, Ph.D. Candidate

Research Assistant Maša Spaić, Ph.D. Candidate

Research Assistant Marija Tomić, Ph.D. Candidate

Junior Research Assistant Dunja Savić, Ph.D. Student

Junior Research Assistant Jovana Vukosavljević, Ph.D. Student

**Since its founding in 1948, distinguished former members of what was originally the Department Council for History of Music and Musical Folklore, later the Department of Musicology and Ethnomusicology, and today the Department of Musicology, include:**

Professor Petar Konjović (1883–1970),

Member of the Serbian Academy of Sciences and Arts

Professor Stana Đurić-Klajn (1905–1986)

Professor Petar Bingulac (1897–1990)

Professor Miodrag Vasiljević (1903–1963)

Professor Nikola Hercigonja (1911–2000)

Professor Dragoslav Dević (1925–2017), Ph.D.,

former Head of the Department of Musicology and Ethnomusicology

Professor Marija Koren Bergamo, Ph.D.

Professor Vlastimir Perićić (1927–2000),

Member of the Serbian Academy of Sciences and Arts

Professor Roksanda Pejović (1929–2018), Ph.D.

Professor Nadežda Mosusova, Ph.D.

Professor Dimitrije Golemović, Ph.D.,

former Head of the Department of Musicology and Ethnomusicology

Professor Mirjana Veselinović-Hofman, Ph.D.,

former Head of the Department of Musicology and Editor-in-Chief of the International Journal of Music *New Sound*

Professor Vesna Mikić (1967–2019), Ph.D.,

former Head of the Department of Musicology

Professor Sonja Marinković, Ph.D.,

former Head of the Department of Musicology

## **Faculty of Music**

The Faculty of Music in Belgrade is one of the four faculties within the University of Arts in Belgrade, Republic of Serbia. Founded in 1937 (then the Academy of Music), the Faculty has established itself as one of the leading music and educational institutions in the Western Balkans region. Over the decades, the Faculty of Music has grown into a strong educational and artistic center, currently encompassing 1,050 students and 242 professors and associates.

Study programs at the Faculty of Music have continually evolved in line with the developments in the field of European higher education. Since 2006, the Faculty's work has been aligned with the standards of the Bologna Declaration.

The studies at the Faculty of Music are organized into thirteen departments: composition, conducting, singing, the piano, the string instruments, the wind instruments, musicology, ethnomusicology, solfeggio and music pedagogy, music theory, chamber music, jazz and popular music, and the poly-instrumental department (the harpsichord, the harp, the organ, the guitar, and the percussions). Additionally, the Unit for Complementary Scientific and Professional Disciplines, founded in 2016, offers constitutive courses in social, humanities, and philological sciences, all of which maintain a multi-decade tradition within the Faculty's curriculum.

The Faculty's library holds a special place. Its rich collection (more than 117,000 library units) includes a wide range of literature, scores, and audio materials. With online search available, it represents the most significant and largest music library in the region today.

In addition to their pedagogical activity, all faculty members are internationally active as performers, composers, conductors, and/or researchers.

Alongside the student-based Mixed choir and Symphony Orchestra, several residential ensembles are active at the Faculty: *Collegium Musicum*, the oldest prestigious and the only academic female choir in Serbia (active since its foundation in 1971) and *Camerata Serbica* (founded in 2004), an orchestra of prominent soloists, professors, and assistant professors of the Faculty of Music in Belgrade. Both ensembles have performed successfully on numerous international tours and remain at the forefront of the academic choral and orchestral music in the region.

The Faculty of Music also possesses considerable expertise in the domain of international projects and cooperations. Over the last three years, the Faculty has participated in *DEMUSIS – Capacity Building in the Field of Higher Education*. Currently, the Faculty is involved in the Erasmus+ International mobility program and CEEPUS network *WoCE – Winds of Central Europe*. Moreover, the Faculty is a proud member of the Innovative Universities in Music & Arts in Europe – INTUNE, the only European University Alliance in the field of music and arts, further strengthening its role in the international academic community.

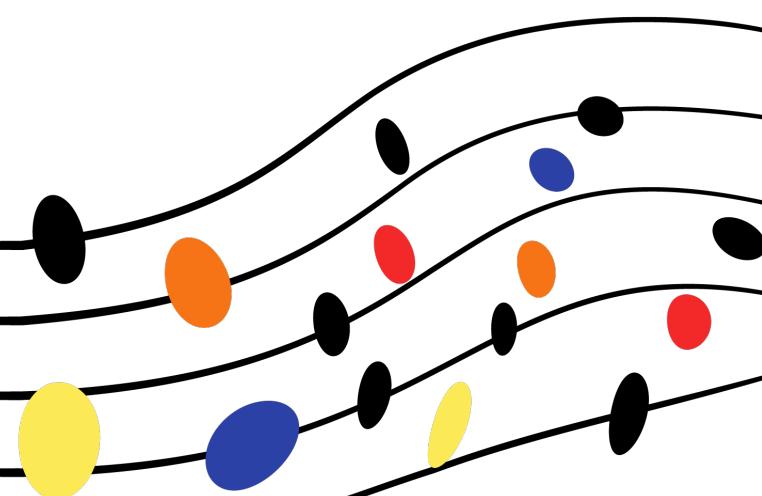
## **University of Arts in Belgrade**

The University of Arts in Belgrade was founded in 1957 as an association of four art faculties: the Faculty of Music, the Faculty of Fine Arts, the Faculty of Applied Arts, and the Faculty of Dramatic Arts. Today, it comprises around 2,800 students, more than 700 professors, and 120 study programs in diverse arts disciplines, at Bachelor's, Master's, and Doctoral levels.

With the aim of being recognized as a staging ground for new ideas, the University of Arts has developed specific ways of focusing and directing arts education, unifying artistic and theoretical research and providing a platform for interdisciplinary research. Recently launched practice-based Doctoral programs in the arts make the University of Arts an exceptional higher educational institution in the region.

# PROGRAM

**MUSIC  
IN  
SOCIO  
CULTURAL  
TURMOIL  
2025**



# Day 1

## Wednesday, 29 October 2025

### 📍 Conference Venue:

The Ceremonial Hall of the University of Arts in Belgrade (UAB), Kosančićev venac 29

### 📍 Concert Venue:

Hall of the Composers' Association of Serbia, Mišarska 12–14, Belgrade

**08:30–09:30** **REGISTRATION**

**09:30–10:00** **OPENING ADDRESS**

**Prof. Mirjana Nikolić**, Ph.D.

Rector of the University of Arts in Belgrade

**Assoc. Prof. Srđan Teparić**, Ph.D.

Vice-Dean for Science of the Faculty of Music in Belgrade

**Prof. Ivana Perković**, Ph.D.

Head of the Department of Musicology, Faculty of Music in Belgrade

**10:00–11:15** **KEYNOTE LECTURE: PAUL CRAENEN**  
*Where is Responsibility in Music's Ambiguity?*

**Chair: Prof. Ivana Perković**

**11:15–11:30** **COFFEE BREAK**

**11:30–13:00** **SESSION 1**  
*Music and Society: Mediating Values and Change*

**Chair: Prof. Marija Masnikosa**

**11:30–12:00**

**Sidsel Karlsen**

MUSIC AS AGENT: A POSTHUMANIST ATTEMPT TO  
UNDERSTAND MUSIC AS A FORCE OF SOCIAL CHANGE  
AND TURMOIL

**12:00–12:30**

**Ivana Perković**

*HEAVEN AND EARTH: A SONG OF CREATION AS MUSICAL  
UNITY IN TIMES OF EPISTEMOLOGICAL TURMOIL*

**12:30–13:00**

**Sanela Nikolić**

CLASSICAL MUSIC FOR SIGHTSEEING:  
EUROPEANA, DIGITAL CURATION AND CONTEMPORARY  
EUROPEAN VALUES

**13:00–14:00** **LUNCH**

**14:00–15:15** **KEYNOTE LECTURE: DARIO MARTINELLI**  
*Ideologies are (Un)dead: Left and Right as Cultural Models in Political Songs*  
**Chair: Prof. Dragana Stojanović-Nović**

**15:15–15:30** **COFFEE BREAK**

**15:30–17:00** **SESSION 2**  
*Protest Tracks: When Songs Become Weapons*  
**Chair: Prof. Dragana Stojanović-Nović**

**15:30–16:00**  
**Jovana Vukosavljević**  
INTERRUPTING THE SENSIBLE: CHILDREN'S SONG AS POLITICAL VOICE IN SERBIA'S STUDENT PROTESTS

**16:00–16:30**  
**Radoš Mitrović**  
ARTICULATING DISSENT: THE EXPRESSIVE LANGUAGE AND PERFORMATIVE IMPACT OF *BEOGRADSKI SINDIKAT* IN SOCIAL MOBILIZATION

**16:30–17:00**  
**Biljana Leković**  
CONTEMPORARY MUSIC AS ARTISTIC ACTIVISM: CASE STUDIES OF COMPOSITIONS CREATED IN RESPONSE TO THE STUDENT PROTEST IN SERBIA

**17:00–17:15** **COFFEE BREAK**

**17:15–18:15** **SESSION 3 (ONLINE)**  
*Turmoils and Paradigm Shifts*  
**Chair: Prof. Ana Stefanović**

**17:15–17:45**  
**Nico Schüler**  
STAGES OF STRUGGLE: BLACK PERFORMANCE AND MUSICAL TURMOIL DURING THE 1870s AND 1880s IN THE USA

**17:45–18:15**  
**Paulo C. Chagas**  
MUSIC, SYSTEMS, AND PARADIGM SHIFTS: FROM ELECTROACOUSTICS TO THE AGE OF AI

**18:15–19:30** **TRANSFER UAB to Composers' Association of Serbia**

19:30

**CONCERT**

📍 Hall of the Composers' Association of Serbia

*Echoes of Resistance: Music and the Fragile Human Voice***Damjan Jovičin***Mirosljubivi zvučni štit (Merciful Soundshield)*Performed by students and alumni of the Faculty of Music  
and students of the University of Arts in Belgrade**Nataša Penezić, solo piano (lecture recital)***'Slow March': Music and Politics in Frederic Rzewski's  
Piano Music***Adriana Toacsen, solo piano (recital)***The Pianist of Today – Performer, Director, Actor?*Cristian Bence-Muk, *Schizophrenia*Rubin Szabó Bázsa Lovász, *Malneurophrenia*Diana Rotaru, *Monster Under My Bed*Irina Pernes, *Tecktonik*Cătălin Crețu, *A Butterfly on the Lamp*

## DAY 2

### Thursday, 30 October 2025

#### 📍 Conference and Concert Venues:

The Ceremonial Hall & The Rector's Hall of the University of Arts in Belgrade (UAB)

**10:00–11:15** 📍 The Ceremonial Hall of the UAB

#### **KEYNOTE LECTURE: GEORGINA BORN**

*New Musical Turmoils: Music, AI, and Material Futures*

Chair: Prof. Dario Martinelli

**11:15–11:30** COFFEE BREAK

**11:30–13:00** SESSION 4 📍 The Ceremonial Hall of the UAB  
*Musical Testimonies of Crisis and Transformation*

Chair: Prof. Dragana Jeremić-Molnar

**11:30–12:00**

**Oleksandr Okhrimenko**

MUSICAL FRAGMENTS AS WITNESSES OF SOCIAL TRANSFORMATION: THE BIRMINGHAM PSALTER (MS 091/MED/2) AND THE CHANGING SOUNDSCAPE OF THE 13<sup>th</sup> CENTURY

**12:00–12:30**

**Mariachiara Grilli**

RE-CREATING MEMORY: THE 20<sup>th</sup> CENTURY REVISITED THROUGH RYUICHI SAKAMOTO'S OPERA *LIFE* (1999)

**12:30–13:00**

**Marija Tomić**

MYTH, MUSIC, TRANSCENDENCE: SOLO FLUTE PIECES BY CLAUDE DEBUSSY AND PETAR KONJOVIĆ AMIDST TIMES OF CRISIS

**13:00–13:15** COFFEE BREAK

**13:15–14:15** SESSION 5 📍 The Rector's Hall of the UAB  
*Music between Debate and Danger*

Chair: Asst. Prof. Stefan Cvetković

**13:15–13:45**

**Rachel Johnson**

'ACHIEVING INFLUENCE' THROUGH BRITISH MILITARY MUSIC SINCE 1945

**13:45–14:15**

**Maria Semi**

AN AESTHETICS OF ARTISTIC PRACTICES IN DANGEROUS PLACES

**14:15–15:00 LUNCH****15:00–16:30 PARALLEL SESSIONS**

📍 The Ceremonial Hall of the UAB      📍 The Rector's Hall of the UAB

**SESSION 6 (LIVE)**

*Music, Ideology, and Institutions in Turmoil*

Chair: Asst. Prof. Radoš Mitrović

**15:00–15:30**

**Rolf Bäcker**

FLAMENCO AND *ROMA*  
BETWEEN THE  
UNIVERSITIES AND  
PROPAGANDA – MUSIC  
AND POLITICAL  
COMMITMENT IN SPAIN  
DURING FRANCO'S  
DICTATORSHIP

**15:30–16:00**

**Maša Spaić**

COMMUNIST IDEOLOGY  
AND MUSICAL PRAXIS  
IN THE WORKS OF LUIGI  
NONO AND GIACOMO  
MANZONI

**16:00–16:30**

**Nikola Vasilijević**

THE ARTIST AS A  
SCAPEGOAT: REVISITING  
JACQUES ATTALI'S *NOISE*

📍 The Rector's Hall of the UAB

**SESSION 7 (ONLINE)**

*Music in Transition: Identities, Ideologies, and Innovations*

Chair: Asst. Prof. Biljana Leković

**15:00–15:30**

**Lucy Abrams-Husso**

THE 'GREED' DECADE  
AND THE ORCHESTRA:  
THE SHIFT IN  
CONTEMPORARY  
MUSIC PERFORMANCE  
IN AMERICA'S MAJOR  
ORCHESTRAS INTO  
THE 1980s

**15:30–16:00**

**Xinyu Mao**

'AUS NACHT – ZUM  
LICHT!': BEETHOVEN  
RECEPTION AND  
PREVALENT NARRATIVES  
DURING WWI

**16:00–16:30**

**Giorgos Sakallieros**

INTERTEXTUALITY AND  
SEMANTIC CONNOTATIONS  
IN MIKIS THEODORAKIS'S  
EARLY ARTISTIC  
ENDEAVORS AND  
POLITICAL ENGAGEMENT  
IN GREECE

**16:30–17:00 COFFEE BREAK**

**17:00–19:00 IN.TUNE NATIONAL DISSEMINATION PANEL  
with IN.TUNE Alliance Participants**  
📍 The Ceremonial Hall of the UAB

*Reimagining Society Through Innovative University  
Cooperation in Music and Arts*

**Moderators:**

**Prof. Ivana Perković & Asst. Prof. Dejana Mutavdžin**

**19:00 CONCERT**  
📍 The Ceremonial Hall of the UAB

*The Politics of Open Scores*

**CREATIVE TALK**

Cristina Cubells, stage director

**COLLECTIVE PERFORMANCE**

**Michael Pisaro**

*Harmony Series (selected pieces)*

by Nataša Penezić, Alex Tentor,  
and students of the Faculty of Music



Co-funded by  
the European Union

# DAY 3

## Friday, 31 October 2025

### 📍 Conference Venue:

The Ceremonial Hall of the University of Arts in Belgrade (UAB)

**09:00–10:15** **KEYNOTE LECTURE: JUHA OJALA**  
*Musical Praxis as Creation of Virtual Worlds*  
**Chair: Prof. Marija Masnikosa**

**10:15–10:30** **COFFEE BREAK**

**10:30–12:00** **SESSION 8 (ONLINE)**  
*Music in Shaping Cultural, Educational, and Political Identities*  
**Chair: Asst. Prof. Stefan Cvetković**

**10:30–11:00**  
**Shaohan Jia**  
THE POLITICS OF TONALITY: ENCODING AND  
DECODING POLITICAL IDENTITIES IN BARTÓK'S  
MUSIC

**11:00–11:30**  
**Ana Čorić**  
HIGHER MUSIC EDUCATION INSTITUTIONS IN  
SOCIO-CULTURAL TURMOIL: CIVIC ENGAGEMENT  
AND INNOVATION IN THE CROATIAN CONTEXT

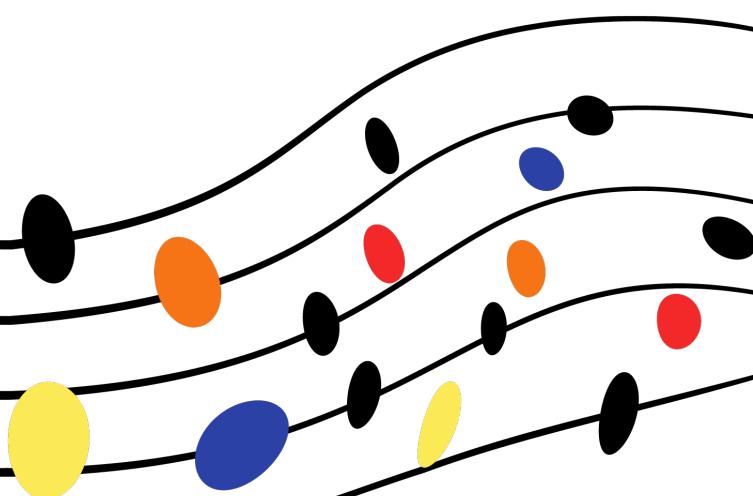
**11:30–12:00**  
**Edna Holywell**  
'WHEN I AM LAID IN EARTH': SOCIO-POLITICS AND  
ALLEGORY IN PURCELL AND TATE'S *DIDO AND  
AENEAS*

**12:00–12:15** **COFFEE BREAK**

**12:15–13:00** **CLOSING REMARKS**  
**Chair: Prof. Ivana Perković**

## ABSTRACTS AND BIOGRAPHIES

MUSIC  
IN  
SOCIO  
CULTURAL  
TURMOIL  
2025



## KEYNOTE SPEAKERS

### **Georgina Born, Ph.D.**

Professor, Department of Anthropology  
University College London, United Kingdom  
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### **NEW MUSICAL TURMOILS: MUSIC, AI, AND MATERIAL FUTURES**

In the context of today's geopolitical turmoil, our conference theme, *Music in Socio-Cultural Turmoil*, enjoins us to ask what kinds of futures musicians and music scholars today are imagining, building or rejecting. In this presentation, I draw on my current research on music and artificial intelligence to consider the question of how generative AI is shaping music-making and music studies, now and for the future. This is a particular kind of turmoil: one shaped by combined forces of capital, technology, and the subjectivities they call into being. For several years, I've been directing a research program, "MusAI", that critically probes AI's impact on music. In my lecture, I draw on this work and its fruits. "MusAI" has involved a sustained experiment in a 'radical' kind of interdisciplinarity between, on the one hand, music researchers from the arts, humanities and social sciences and, on the other, those from engineering, computer science and data science. This demands an agonistic interdisciplinarity in which there is a mutual drive to transcend given disciplinary coordinates. I reflect first on the experience of working with engineers and others whose orientation is relentlessly towards crafting particular kinds of socio-technical future for music. An obvious finding is that not all music research today has equivalent authority and power; increasingly, there is a hierarchy of knowledges between the disciplines researching music, and this is reshaping academic music studies. I then present some core findings of the "MusAI" research, focusing on certain lacunae characterizing AI music. I point in particular to the way that AI music and art have become hosts for teleological accounts of technical evolution that espouse the inevitable and beneficial development of AI systems while marginalizing questions of aesthetics and musical value, developments occluded by two proxies: ideological notions of creativity and democratization. In the final section, I address the ontology of the music ushered in by AI and its aesthetic implications, disentangling three dimensions of ontological change, the most elusive of which turns on a drastic transformation of sonic materials in comparison with previous forms of digitized music. I suggest that the data-ified sonic materials fed

into generative AI can be conceptualized as an ‘aggregate’, one that favors the dissolution of authorship and of the integrity of individual works, and the destruction of copyright. Together, these profound ontological shifts both participate in and are prophetic of the wider socio-cultural turmoil being unleashed by AI: music, once again, becomes a harbinger of the coming society. “Music is prophecy. It makes audible the new world that will gradually become visible, that will impose itself and regulate the order of things” (Attali). For the “MusAI” research program, see: <https://musicairesearch.wordpress.com>.

**Georgina Born**, Ph.D., OBE, FBA, MAE, is a Professor of Anthropology and Music at the University College London. From 2010 to 2021 she was a Professor of Music and Anthropology at the University of Oxford, and from 2006 to 2010 a Professor of Sociology, Anthropology and Music at the University of Cambridge. Earlier, she had a professional life as a musician in experimental rock, jazz, and improvised music. She has held visiting professorships as follows: Bloch Professor, UC Berkeley Department of Music (2014); Schulich Distinguished Professor in Music, McGill University (2015); Visiting Professor in the Schools of Arts, Humanities and Social Sciences at UC Irvine (2019–2020, 2023–2024); Professor II, Department of Musicology, University of Oslo (2014–2019); Senior Research Fellow at the Aarhus Institute of Advanced Studies (2018–2019); and Global Scholar, Department of Music, Princeton University (2020–2022). She has led two ERC research grants on music, digitization and AI. She was awarded a Fellowship of the British Academy (2014), an OBE “for services to anthropology, musicology and higher education” (2016), and the Guido Adler Prize of the International Musicological Society (2024).

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### **Paul Craenen, Ph.D.**

Research Professor, Royal Conservatoire, The Hague, The Netherlands;

Assistant Professor, Academy of Creative and Performing Arts

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### **WHERE IS RESPONSIBILITY IN MUSIC’S AMBIGUITY?**

Music offers a flexible medium for responding to and contributing to social transformation. It can reflect changing values, express emotional involvement, inspire courage and bravery, and mobilize people to take collective action. Music can also play an active role in peace-building, offer solace, or provide a temporary refuge from harsh realities. But the adaptability and openness of music can also lead to ambiguity. The performance of a musical work, song,

or tune can unite individuals into a shared identity while simultaneously reinforcing divisions between groups. Music's ambiguous power raises critical questions about the ethical responsibilities of listeners, music makers, and music institutions. Western art music is often valued as an abstract and autonomous art form, which seems to preclude direct engagement with the world. In this paper, I argue that music education institutions do not necessarily have to choose between 'artivism' and the values of musical autonomy. However, they have a responsibility to foster awareness of the ethical dimensions inherent to all music-making and to equip emerging musicians with the competencies needed for socially conscious and meaningful artistic practice.

**Paul Craenen** is a composer and researcher at the intersection of artistic practice, education, and artistic research. He studied Piano and Chamber Music at the Lemmens Institute in Leuven and obtained his Ph.D. from Leiden University (2011) with artistic research on the status of the performing body in contemporary composed music. His book *Composing under the Skin. The Music-making Body at the Composer's Desk* (2014) was published by Leuven University Press. From 2012 to 2018, he served as director of Musica Impulse Centre, a Flemish arts organization dedicated to music education and participation. Since 2018, he has been Head of the Lectorate "Music, Education & Society" at the Royal Conservatoire, The Hague. He is also an Assistant Professor and Lecturer at Leiden University. His current research examines changing roles of musical expertise in society and their influence on curriculum development in higher music education.

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### **Dario Martinelli, Ph.D.**

Professor, Faculty of Social Sciences, Arts and Humanities  
 Kaunas University of Technology, Lithuania;  
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 Adjunct Professor, University of Lapland, Rovaniemi, Finland  
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### **IDEOLOGIES ARE (UN)DEAD: LEFT AND RIGHT AS CULTURAL MODELS IN POLITICAL SONGS**

The 'death of ideologies', and the perception of the left-right distinction as something obsolete, have been a dominant discourse in the last few decades, particularly after the collapse of the Soviet Union. Within popular music, the ideological status of politically-committed songs and songwriters also seems to have become less relevant than it used to be, occasionally disappearing in a

melting pot of neutrality, disengagement, and most of all program-based – as opposed to ideology-based – politics. The presentation intends to present ideological commitment as a vivid process within/through the various phenomena related to popular music (individual acts, entire genres, etc.), as still a very lively one, particularly when it comes to the infamous left–right distinction. Indeed, despite a visible crisis at the level of ‘political action’, ideologies, even in their clearest connotations, have never been ‘dead’ as cultural models: to mention recent and tragic examples, one could look at the demagogical rhetoric employed in some of the ongoing conflicts, with reciprocal accusations of being ‘fascists’, promises of ‘denazification’, and the like. The vitality of these cultural models has been constantly tangible throughout the whole of popular music history, the last decades and present-day included.

**Dario Martinelli**, Ph.D., is a Professor in History and Theory of Arts at Kaunas University of Technology, Adjunct Professor in Semiotics and Musicology at the University of Helsinki, and Adjunct Professor in Semiotics and Communication Studies at Lapland University. As of 2025, he has published seventeen authored monographs and ca. 200 edited collections, studies, and scientific articles. Besides his affiliations, he has been a visiting professor at numerous academic institutions, and has been a recipient of several prizes, including, in 2006, a knighthood from the Italian Republic for his contribution to Italian culture.

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**Juha Ojala**, Ph.D.

Professor, DocMus Doctoral School, Sibelius Academy  
University of the Arts Helsinki, Finland  
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## MUSICAL PRAXIS AS CREATION OF VIRTUAL WORLDS

Times of turmoil and calamities highlight the necessity of ethics – “the science of right and wrong”, according to Charles S. Peirce (CP 1.191). In socio-cultural turmoil, it is not clear to all what is right and what is wrong, or what is the ultimate good for which we strive – or ought to strive. We have one biological life. We have one planet to inhabit. We should know the *summum bonum*. However, being short-sighted, we may not see the consequences of our actions, nor do the egoistic and altruistic ultimate goods necessarily

match. In our being-in-the-world, we are continuously engaged in inquiry that allows us to estimate the future. Yet, individual pragmatic inquiry takes us only so far, and the object of scientific inquiry tends to be 'only' the actually existing world as it is or has been. Music is known to be an inherently social process, and effective, e.g., in emotional self-regulation, well-being, negotiation of identity, social cohesion, and societal change. We do not exactly know why. In this presentation, I argue for a conception of music as art that enables the exploration of subjective experience and of social aspects of life by creating virtual situations, acts, and events – virtual worlds – for us to experience. By means of cognitive metaphors, situations in music stand for possible situations in the world, even in so-called non-programmatic music. For example, the way melodic material is treated by Claude Debussy or Maurice Ravel as differentiated from the texture versus being twined in it may function as a sign of a subject's experience and utterance thereof (of, e.g., inquisitiveness or sense of freedom) versus of a non-animate environment inhabited, both with their interpreted but different meanings. The juxtapositions of J. S. Bach's fugue subjects, with their embodied and socio-cultural meanings, may in turn stand for the belief in and reliance on better times to come. Or the structuring of tutti by Ludwig van Beethoven or Robert Schumann may send, e.g., messages of resilience, empowerment, and agency of the suppressed righteous. We may position ourselves as virtual subjects actively engaged in the situations, or as their empathetic observers. Musical praxis allows safe playing and testing, reflecting on and anticipating changes in the actual world. Analyzing – or perceiving and interpreting – the signs of subjective experiences and social aspects represented in music comes with input to the performer's praxis.

**Juha Ojala** is a Professor of Music Performance Research at the Sibelius Academy, University of the Arts Helsinki. He supervises doctoral students and teaches, e.g., courses on concepts and processes of research at the Doctoral School. In the IN.TUNE University Alliance, he chairs the Work Package "Strengthening our research". His main research interests are signification in music and mind, performance and composition, and music learning and education. He has collaborated widely and published also, e.g., on music perception, doctoral education, music research and society, assessment in music schools, and music education technology. An alumnus of the Sibelius Academy (Piano) and the Johns Hopkins University (Piano, Composition, Electronic and Computer Music), he completed his Ph.D. at the University of Helsinki (Musicology). Previously, he has served, e.g., as Vice-Dean of Research at the Sibelius Academy, a Professor of Music Education at the University of Oulu, Finland, and as Editor-in-Chief of the journal *Musiikki* of the Finnish Musicological Society.

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## PARTICIPANTS

**Lucy Abrams-Husso**, Doc.Mus.

Independent Researcher, Artist, and Hourly Teacher

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### THE ‘GREED’ DECADE AND THE ORCHESTRA: THE SHIFT IN CONTEMPORARY MUSIC PERFORMANCE IN AMERICA’S MAJOR ORCHESTRAS INTO THE 1980s

The orchestral practice of contemporary music in the 1960s into the 1970s was rich and stylistically plural in America’s major orchestras (Abrams-Husso, 2022). While much focus has been on the promotion of modernism and serialism in and by academic institutions and private and public foundations in the context of the Cold War, the actual performance of what would have been considered contemporary music at that time remained heterogeneous in an orchestral context well into the 1970s (Ansari, 2014; Beal, 2006; Beal, 2008; Brody, 1993; Shreffler, 2005). Ultimately, however, orchestras significantly decreased programming of contemporary music into the 1980s, and contemporary music increasingly became a specialized practice within classical music culture. This paper builds on previously published and presented research by examining what and how economic and socio-cultural conditions of the so-called “greed” decade of the 1980s contributed to American orchestras’ shift (further) away from contemporary music. While scholarship on the American orchestral canon has long demonstrated the dominance of 19<sup>th</sup>- and early 20<sup>th</sup>-century composers, closer examination of contemporary music programming highlights a distinct shift from the 1960s to 1980s that helps contextualize the state of contemporary music in American orchestral performance practice today (Abrams-Husso, 6 December 2022; Dowd et al., 2002; Kremp, 2010; Mueller, 1973; Pompe et al., 2011; Weber, 2003).

**Lucy Abrams-Husso**, clarinetist and researcher, is a Chicago native based in Helsinki, Finland, since 2013. She received Bachelor’s degrees in Clarinet Performance and Anthropology from the University of Illinois Urbana-Champaign (2010), Master of Music degrees from the Eastman School of Music (2012) and the Sibelius Academy of the University of the Arts Helsinki (2016), and a Doctor of Music degree also from the Sibelius Academy (2024). Currently, Abrams-Husso is a freelance orchestral and contemporary clarinetist, Independent Researcher, and Educator at the Sibelius Academy of the University of the Arts Helsinki.

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**Rolf Bäcker, Ph.D.**

Professor, Department of Cultural and Musical Studies  
Catalonia College of Music, Barcelona, Spain  
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## FLAMENCO AND *ROMA* BETWEEN THE UNIVERSITIES AND PROPAGANDA – MUSIC AND POLITICAL COMMITMENT IN SPAIN DURING FRANCO’S DICTATORSHIP

In many ways the third quarter of the 20<sup>th</sup> century was of crucial importance in the history of Spain as well as Flamenco. After the Civil War (1936–1939) and the immediate postwar period marked by the country’s isolation, the 1950s not only saw the dawn of newly opening political and economical relations, but also the rise of flamenco as an internationally acclaimed art form amidst a stronger than ever polarization between fusion and neo-classical aesthetics. As the dictatorship recognized the economic impact of a musical product to be sold to the tourists that had begun to arrive in their hordes, strategies were developed in order to clear flamenco from its ideologically unpleasant association with an ethnic group that once had served to represent Spain in its most exotic character: the Roma. Before the background of the American Civil Rights Movement and the growing self-consciousness of the Sinti and Roma on an international level, Spanish *gitanos* and especially flamenco artists began to raise their voices to claim their share in its creation, performance, and transmission. In this endeavor, they enjoyed the support of a group of poets and intellectuals from the political left who actively promoted the image of a non-commercial, highly artistic flamenco, deeply rooted in the Roma’s cultural memory. The process of academicization was thereby complemented by a series of concerts held at the universities in front of young audiences capable of understanding the subversive message of García Lorca’s and other poets’ verses sung by *cantaores* that were as traditional as politically committed. The present paper shall outline the way flamenco took between the appropriation by Franco’s nationalist propaganda and its re-interpretation in academic circles and universities, focusing especially on the role of the Roma and the international context.

**Rolf Bäcker** studied Musicology, Romance Studies, and Iberian and Latin American History at the University of Cologne, Germany, where he obtained a Ph.D. in Musicology with a thesis titled *The Guitar as a Symbol: Meaning and Change Within Spain’s Cultural Memory From the Middle Ages to the End of the ‘Siglo de Oro’*. He received fellowships from the Camões – Institute for Cooperation and Language, the UOC (Open University of Catalonia), and the DAAD (German Academic Inter-

change Service). He currently works as a Professor at the Departments of Classical and Contemporary Music and of Cultural and Musical Studies of the ESMUC (German Phonetics, Aesthetics, Flamenco History, History of Musicology, and Research Methodology, among others) and is a member of several musicological societies. His main scientific interests, which constantly cross the boundaries between historical musicology and ethnomusicology, include semiotics and the interchange between music and literature.

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**Paulo C. Chagas, Ph.D.**

Professor, Department of Music

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## **MUSIC, SYSTEMS, AND PARADIGM SHIFTS: FROM ELECTROACOUSTICS TO THE AGE OF AI**

This paper examines the interplay between music and socio-cultural transformation through the perspectives of systems theory, phenomenology, and paradigm analysis. Building on Niklas Luhmann's concept of art as an "auto-poietic system", as articulated in *Unsayable Music* (Chagas, 2014), I interpret music not merely as a reflection of social turbulence but as a self-organizing form of knowledge that articulates complexity, contingency, and anticipation. Music operates through recursive operations of meaning-making, generating its own distinctions rather than representing external realities. Tracing the historical evolution of musical paradigms – from vocal and instrumental to electroacoustic, telematic, and AI – this paper identifies the 20<sup>th</sup>-century's electroacoustic revolution, discussed in *Sound, Truth, and Paradigm* (Chagas, 2021), as a decisive shift from hermeneutic to cybernetic modes of thought. The electroacoustic apparatus emerges as both a technological tool and a subjectivizing force, expanding perceptual awareness while introducing new forms of automatism. This transformation situates music within a broader epistemic transition from representation to operation, from the individual subject to distributed systems of cognition. In the current age of artificial intelligence, machine-learning models and generative systems extend this evolution into a *posthuman ecology* of creativity. Drawing on Flusser's notion of "telematic dialogue", Kuhn's paradigm theory, and Wittgenstein's concept of "language-games", I argue that contemporary music operates within hybrid human–machine networks that both respond to and produce cultural change. Music thus emerges as an anticipatory medium – a space where society per-

ceives and reconfigures its own transformations, turning the turbulence of the present into patterns of resonance and meaning.

**Paulo C. Chagas** is an internationally acclaimed composer with over 200 works spanning stage, orchestra, chamber, and multimedia forms. A survivor of torture by the Brazilian military, his music reflects themes of healing and resistance. Chagas studied at the University of São Paulo, the Royal Conservatory of Liège with Henri Pousseur, and the Cologne University of Music and Dance, earning his Ph.D. in Musicology from the University of Liège. In the 1990s, he was the sound director and composer-in-residence at the WDR Electronic Studio in Cologne. Chagas has resided in the United States since 2004 and is currently a Professor of Composition at the University of California, Riverside. His recent works include commissions for major Brazilian orchestras, and he has published extensively, including the books *Unsayable Music* (2014) and *Sounds from Within* (2021). Chagas has received numerous international awards for his compositions and scholarship, including the Fulbright Research Award.

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**Ana Čorić**, Mag.Mus.

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Academy of Music, University of Zagreb, Croatia;  
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Faculty of Humanities and Social Sciences, University of Zagreb, Croatia  
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## **HIGHER MUSIC EDUCATION INSTITUTIONS IN SOCIO-CULTURAL TURMOIL: CIVIC ENGAGEMENT AND INNOVATION IN THE CROATIAN CONTEXT**

In the face of 21<sup>st</sup>-century challenges, artists are increasingly called to rethink the concept of professionalism in music toward “expanded professionalism” (Westerlund & Gaunt, 2022) grounded in community engagement, social innovation, and participatory practices. Higher music education institutions play a pivotal role in preparing professionals for this evolving landscape by implementing their civic mission through changes in curricula, arts-based service learning, extracurricular activities, and community dialogue. This presentation examines research conducted since 2018 within the Croatian higher music education ecosystem, where civic and innovative potentials remain largely unrecognized. Drawing on the researcher’s dual role as a scholar and practitioner, it presents a case study from the Academy of Music, University of Zagreb, reflecting on the bottom-up creation and implementation of com-

munity music activities, audience engagement, third spaces, and curriculum innovation as key areas of institutional change. This institutional example is contextualized within a broader ‘top-down’ research perspective, employing a mixed-methods approach, framed by Bronfenbrenner’s Ecological Systems Theory (Bronfenbrenner, 1977; Renn & Smith, 2023). The study provides a holistic, multi-layered analysis of interrelated elements within Croatian higher music education, including examples of music academies in Zagreb, Split, Pula, and Osijek. Findings are analyzed across five levels: macro (international arts education policy), exo (national cultural and educational policy), meso (study programs and syllabi), micro (interviews and focus groups with students, teachers, and staff), and chrono (2018–2025 timeline). This multi-level approach supports a deeper understanding of how higher music education institutions can respond to socio-cultural turmoil by fostering civic engagement and innovation.

**Ana Čorić** is a Lecturer in the Department of Music Pedagogy and Tambura at the Academy of Music, University of Zagreb. She is currently pursuing a Ph.D. in Pedagogy at the Faculty of Humanities and Social Sciences, with research focusing on higher music education and the civic dimension of musicians’ professional identity. Her academic interests span artistic citizenship, the civic mission of universities, music mediation/community music, and interdisciplinarity. Over the past five years, she has actively participated in several international projects, including *Strengthening Music in Society* and *Power Relations in Higher Music Education* (AEC), the *Ethno Research Project* (ICCM, York St John University), and *B-air Infinity Radio: Creating Sound Art for Babies, Toddlers, and Vulnerable Groups* (Creative Europe). In addition to her academic role, she serves as a Lecturer at the Storytelling Academy in Zagreb and works as a music mediator at the kULTRA Music Festival in Makarska.

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**Mariachiara Grilli, M.A.**

Independent Researcher

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## **RE-CREATING MEMORY: THE 20<sup>th</sup> CENTURY REVISITED THROUGH RYUICHI SAKAMOTO’S OPERA *LIFE* (1999)**

*LIFE* (1999) by Ryuichi Sakamoto combines music with video, choreography, and texts by various authors, and reviews the 20<sup>th</sup> century through col-

lage. Sakamoto retraces the evolution of musical language in the past century by presenting, in turn, remakes of well-known works in which he simulates the mechanisms governing the writing of the composers he recasts, while the video shows a series of events rooted in socio-cultural turmoil, by grafting historical archive footage to excerpts of speeches given by politicians and other key figures and broadcast on radio and television. Music and images are closely tied: the destruction caused by war and discrimination is experienced firsthand by many of the ‘quoted’ composers, whose writing conveys the disorder of their time and the feeling it bears. As photography or recording can usually ‘create’ memory in determining not only ‘what’ is learned, but also the way in which learning takes place, the paper shows how, in *LIFE*, technology (or, more broadly, *techné*) is a means to ‘re-create’ memory through its being enabled in a concrete dimension – the screen itself becomes a sort of memory on which images flow, while the time span of the event becomes a surface making the history of music visible – and by transforming it into an object that is external to the audience and forces to a reflection: certain historical recurrences can be avoided only through the recovery of a memory of the ‘human’ of which, as Sakamoto reminds us, ‘relatedness’ is the essential condition.

**Mariachiara Grilli** is a pianist and a musicologist primarily dedicated to contemporary repertoire. Besides performing as a soloist, she has worked extensively as an orchestral pianist mainly with the Orchestra of Padua and Veneto, with which she has also taken part in recordings for Decca, Stradivarius, and Brilliant Classics, and in broadcasts for Italian TV and radio channels. She has a decade of experience in coaching Opera singers and as a *répétiteur*. She has presented papers at the *VIII Convegno di Analisi e Teoria musicale* (Rimini, 2010), *III Simpósio Internacional de Música Nova e Computação Musical* (Curitiba, 2016), *XIV Convegno Internazionale di Analisi e Teoria Musicale* (Rimini, 2019), *IV Encontro Internacional de Piano Contemporâneo* (Porto, 2019), the *2<sup>nd</sup> Nova Contemporary Music Meeting* (Lisbon, 2021), and the *EuroMac10 – European Music Analysis Congress* (Moscow, 2021). Her essays are published by Edizioni Università di Macerata, Cambridge Scholars Publishing, and the University of Bologna.

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**Edna Holywell, Ph.D.**

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## ‘WHEN I AM LAID IN EARTH’: SOCIO-POLITICS AND ALLEGORY IN PURCELL AND TATE’S *DIDO AND AENEAS*

This paper investigates how *Dido and Aeneas*, an early English opera by Henry Purcell and Nahum Tate, reflects and refracts the socio-political turmoil of Restoration England. Drawing on interdisciplinary methodologies – from historical musicology to literary criticism and theater studies – it explores how the opera engages allegorically and rhetorically with contemporary events, particularly the Glorious Revolution (1688–1689). Through a close reading of the libretto’s musico-textual topoi – grief, exile, fate, and loyalty – it argues that *Dido and Aeneas* encodes anxieties surrounding dynastic succession, female sovereignty, and national identity. The premiere of *Dido and Aeneas* has long been subject to historiographical dispute, with its dating and performance context bearing significant implications for understanding its political allegory. Scholars have argued for an initial performance at Charles II’s court in the 1680s, interpreting the opera’s structure and masque elements as indicative of aristocratic staging. However, Bryan White’s 2009 discovery of a 1689 letter referencing a masque at Josiah Priest’s girls’ school complicates this narrative. This paper re-evaluates the contested evidence – including musical attribution, epilogue function, and circumstantial chronology – through the lens of Restoration allegory and performative politics. Rather than seeking a definitive answer to the dating question, it argues that the historiographic debate itself reveals how the opera’s perceived allegorical resonance shifts with assumptions about its premiere. The uncertainty surrounding *Dido*’s origins becomes a site of interpretive instability, illuminating how political meaning is constructed through performance context, genre conventions, and the ideological work of scholarly reconstruction.

**Edna Holywell** has scholarly affiliations with the University of London and the University of Oxford, United Kingdom, where her research focuses on allegory, character, and historical reception in *Dido and Aeneas*. Her work explores how myth, gender, and politics intersect in 17<sup>th</sup>-century English opera and how these dynamics are reinterpreted across time. She has published widely in peer-reviewed journals, including the *International Journal of Music and Performing Arts* and *History of Education Researcher*, and is a peer reviewer for IJMPA. She is an active member of the Royal Musical Association and the Society for Theatre Research. Her interests include *Regietheater*, musical rhetoric and operatic semiotics, with a focus

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## **THE POLITICS OF TONALITY: ENCODING AND DECODING POLITICAL IDENTITIES IN BARTÓK'S MUSIC**

Béla Bartók's death in 1945 left behind a stylistically diverse oeuvre that would become unexpectedly central to Cold War politics, when both the Eastern and Western blocs claimed his music for opposing ideological purposes. While existing scholarship has documented this reception, it has not examined how Bartók's actual compositional techniques were themselves perceived as ideologically charged elements. This paper addresses this gap by investigating how Bartók's tonal language became a site of ideological contestation. Using Stuart Hall's encoding/decoding theory (1980), I first analyze Bartók's correspondence to demonstrate how the composer encoded his tonal language with an anti-fascist humanist stance in the 1940s. I then demonstrate how these same musical characteristics were later decoded in radically different ways during the Cold War: state institutions in the Eastern bloc produced what Hall calls "negotiated" readings, selectively emphasizing Bartók's folk sources while suppressing his modernist aspects to align with state cultural policy; meanwhile, intellectuals in the 1980s developed "dominant-hegemonic" readings, fully embraced Bartók's original encoding, positioning this complete acceptance as opposition to the earlier state-sanctioned readings. Through this analysis, I argue that Bartók's tonal language became a politically charged medium whose meanings were repeatedly rewritten to serve opposing Cold War ideologies. This paper offers a new framework for understanding how abstract musical languages become sites of political struggle, enabling divergent ideological appropriations.

**Shaohan Jia** holds an M.A. in Critical and Applied Musicology from the University of Leeds in the United Kingdom, where she graduated with the ranking 1<sup>st</sup> in her cohort. She also earned a Bachelor's degree in Musicology (Musicological Theory)

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**‘ACHIEVING INFLUENCE’ THROUGH BRITISH MILITARY  
MUSIC SINCE 1945**

What happens when music is explicitly deployed as a tool of power and control? This paper explores this question through the lens of British military bands, which are instructed to “develop the moral component of fighting power” and to “achieve influence in order to further Defence and National interests” (JSP 813, 2012). Military bands are a familiar spectacle during state and ceremonial displays. However, how British military bands function – what their activities and objectives are and how they achieve these objectives – is opaque, evades definition and is frequently undocumented. The purpose of bands was not explicitly set out until very recently; there is, in fact, no evidence of a clear military directive for bands until 2005, in Army Code 14170. Even in this directive, how a band should achieve its purposes was not articulated, and no specific goals or targets were set. This paper investigates the work of military musicians in the modern British Armed Forces. It draws on examples through a sequence of conflicts: the British Army of the Rhine during the Cold War; deployment of musicians during the Gulf Wars and Afghanistan; and the current shift from “a post-war to a pre-war world” (Grant Shapps, 2024), or indeed to “war-fighting readiness” (Keir Starmer, 2 June 2025). It considers the intent behind military musical taskings, drawing on military doctrine. It explores how bands have been used in practice, utilizing evidence including military records, news sources, and interviews with service personnel. It evaluates reception, comparing and contrasting the experiences and recollections of musicians with those of their military colleagues and their wider audiences.

**Rachel Johnson** is currently lecturing for the Royal Northern College of Music, the University of Sheffield (as Humanities Tutor on the Foundation Programme), and the Open University. Johnson is also a musician in the Army Reserve. Johnson is currently undertaking parallel research into the RNCM's recording archive ("Share our Sounds" Residency: British Library / RNCM / Manchester Archives+), the history of music in English prisons, and music in the British military. Rachel Johnson's Ph.D. (completed at the RNCM in 2021) is in the process of becoming a book, under contract with Routledge, titled *Music and the Creation of Social Identity during the Industrial Revolution: Manchester, 1819–1857*.

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### **MUSIC AS AGENT: A POSTHUMANIST ATTEMPT TO UNDERSTAND MUSIC AS A FORCE OF SOCIAL CHANGE AND TURMOIL**

In traditional sociological thought, the agent is always human. Whether we speak of the agency of an individual or of the phenomenon of agency as enacted at the collective level, the capacity for action is always located within human beings, and humans are always centered as the agentic force. This anthropocentric perspective is also a common characteristic in, for example, music sociology, music education, and applied ethnomusicology. It is the human agent that allows music's affordances to work or who puts music to use. The musical experiences of humans are also a phenomenon that attracts the interest of investigation. But what if music could be conceived of as an agent in and of itself? What possible forms of ideas would such an approach yield for understanding music as an agentic force in its own right? In this paper, this particular line of thought will be further pursued by engaging in a theoretically informed discussion underpinned by posthumanist theory. According to posthumanist writers, non-human forms, such as animals, entities of nature, and artifacts, are also imbued with agency, due to their capacity for intra-action and for contributing to the reconfiguring of material-discursive realities. Given music's status as an artifact, this medium too is imbued with such powers. If music is the agent, what is then its role in situations of socio-cultural

turmoil? Expanding the theoretical discussion, some empirical examples will be explored, borrowed from the research on music's role in connection with the terrorist attack that hit Norway in July 2011.

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### **CONTEMPORARY MUSIC AS ARTISTIC ACTIVISM: CASE STUDIES OF COMPOSITIONS CREATED IN RESPONSE TO THE STUDENT PROTEST IN SERBIA**

This paper examines the concept of art activism in the field of music, with particular emphasis on contemporary Serbian music examples addressing specific social issues, namely the student protests of 2024/2025. The point of departure for this analysis is Boris Groys's articulation of art activism as "the ability of art to function as an arena and medium for political protest and social activism" (Groys, 2014). Art activists, as Groys further argues, are not merely critics of various phenomena – whether related to the art system itself or its broader social and political implications – but rather individuals who seek to transform these conditions through artistic means, extending their intervention beyond art and into social reality itself. In this context, Groys identifies a significant shift: from art that merely appears socially useful to actions that actively strive to render art socially efficacious. Contemporary art, therefore, assumes a specific and complex role – it is not solely art of its time but also art that actively engages with its time. As Groys succinctly formulates, "To be contemporary does not necessarily mean to be present, to be here-and-now; it means to be 'with time' rather than 'in time'". Guided

by this theoretical framework, the central questions of this paper are as follows: In what ways can contemporary music operate as an activist practice? What is the role of contemporary music within the context of ongoing social dynamics? These questions will be explored through an analysis of a concrete socio-political framework – specifically, the months-long student protests initiated in late 2024 in response to the profound societal crisis facing Serbian society – and musical works that emerged as artistic reactions to these turbulent socio-political circumstances. Two compositions will serve as case studies: *Miroljubivi zvučni štit (Merciful Soundshield)* by Damjan Jovičin and *A Bit Less DEATH and GORE* by Maja Bosnić. These works will be examined as models for interrogating the notion of music as an activist practice. Of particular significance is the performative context of these works: both were presented in public spaces during protest actions, thus transcending conventional artistic frameworks and positioning themselves as active agents within broader civic and political processes. Through this lens, the paper aims to contribute to ongoing discussions about the potential of music to function as a form of activist practice.

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## **‘AUS NACHT – ZUM LICHT!’: BEETHOVEN RECEPTION AND PREVALENT NARRATIVES DURING WWI**

Beethoven, as a prominent historical figure, became a key point of cultural orientation during the Great War. Yet against this backdrop, Beethoven recep-

tion took on new dimensions, imbued with more contextually specific meanings. Drawing on reception theory and narrative analysis, this paper examines how Beethoven reception was reframed by German publications related to prevalent narratives and tropes. It further explores the features and motivations behind these interpretations with the approach of historical analysis, both through the lens of wartime context and the role of Beethoven reception during this period, thereby probing the aims and effects of these formations. These narratives can be divided into several categories, which were continuously presented yet period-specific. So early on in the war, Beethoven's music was related to narratives of victory. The most typical one is the idea that Germany's victory was preordained and would be as swift as it was inevitable, reflected in Beethoven reception through frequent, optimistic mentions of the confidence of victory. Once reality set in, it became linked to narratives concerning wartime tribulation, emphasizing that Germany was undergoing suffering to get through from 'Nacht (Night)' to the promise of 'Licht (Light)'. Additionally, narratives indicating humanist and progressive ideals were spread mostly during the middle and later phases of the war, which highlighted visions of universal brotherhood, liberation, and collective joy. While distinct, these categories overlapped with broader wartime themes like heroism, sacrifice, and peace, which also served an important part in Beethoven wartime reception.

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## **ARTICULATING DISSENT: THE EXPRESSIVE LANGUAGE AND PERFORMATIVE IMPACT OF *BEOGRADSKI SINDIKAT* IN SOCIAL MOBILIZATION**

Writing about the aesthetic dimension of revolutionary struggle, Herbert Marcuse stated: “A work of art can be called revolutionary if, by virtue of the aesthetic transformation, it represents, in the exemplary fate of individuals, the prevailing unfreedom and the rebelling forces, thus breaking through the mystified (and petrified) social reality, and opening the horizon of change (liberation)” (Marcuse, 1978: xi). According to Marcuse, protest songs are always either a “memory” or a “dream” – retrospective or speculative – and, in that sense, they operate in a specific way by shaping collective consciousness. They function through a combination of denotative and connotative meanings that contribute to the constitution of a collective and, in some cases, incite its particular actions. Among popular music genres that, by the logic of their structure and historical development, can be more easily instrumentalized for social struggle, rap unquestionably stands out. As Tricia Rose observes: “[...] rappers act out inversions of status hierarchies, tell alternative stories of contact with police and the education process, and draw portraits of contact with dominant groups in which the hidden transcript inverts/subverts the public, dominant transcript” (Rose, 1994: 101). Beyond this form of subverting dominant social relations, rap – through textual and musical references enabled by sampling as its musical foundation, as well as through direct messaging – can become a “soundtrack of social action”, to use the phrase coined by Tia DeNora. The foundation of this form of “revolutionary rap” was laid by the group *Public Enemy*, whose activity was primarily linked to the so-called Black nationalism. Starting from this fact, this paper will analyze the work of *Beogradski sindikat* (*The Belgrade Syndicate*), which draws precisely on that African American tradition of political hip hop as a means of affirming and/or constructing collective identity. Relying on theories of social activism and cultural analysis, particular attention will be given to their divergent strategies, modes of structuring and transmitting messages through songs, as well as visual communication, within the frameworks of two specific contexts – the civic movement in Montenegro (2019–2020) and the student protests in Serbia in 2025.

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## **CLASSICAL MUSIC FOR SIGHTSEEING: EUROPEANA, DIGITAL CURATION AND CONTEMPORARY EUROPEAN VALUES**

This study delves into the digital curation of classical music on Europeana, the European Union's primary platform for digital cultural heritage. It aims to explore how classical music is reimagined as European digital cultural heritage in line with the EU's policy objectives and values of sustainable tourism. Employing a qualitative approach, the research combines the analysis of digital data and metadata from the Europeana "Classical Music" collection (defined as a "broad tradition of Western art music") with insights into EU policies. The analysis encompasses the collection's content, including contributing countries and institutions, as well as the formats and types of items. Europeana reimagines classical music through a digital showcase of musical heritage sourced from archival legacies, almost half from libraries. In line with Europe's modern push for inclusivity and shared cultural heritage, the term "classical music" extends beyond Western European art music to include the heritage of Eastern, Nordic, and Southern Europe. The curatorial approach emphasizes the exhibition of musical items – sounds, images, vid-

eos, and texts – intended for European digital heritage sightseeing tours. The findings reveal strategic links between redefining the archival legacy of classical music and two ongoing cultural shifts. The first involves a change in travel preferences and music tourism, with increasing interest in authentic travel experiences centered around music. The second relates to European Green Deal efforts and the use of platform-based cultural experiences in implementing sustainable cultural practices. In this context, the archival legacy of classical music plays a vital role in fostering common European cultural heritage.

**Sanela Nikolić**, with a Ph.D. in Theory of Arts and Media and a B.A. in Musicology, is affiliated as an Associate Professor of Applied Aesthetics at the Faculty of Music, University of Arts in Belgrade, Serbia, where she holds courses at Bachelor's, Master's, and Doctoral studies and coordinates the Applied Research of Music (PRIMA) M.A. study program. She is the Managing Editor of the academic journal *AM Journal of Art and Media Studies*. Her research interests encompass avant-garde art schools and practices, applied aesthetics as a critical history of the humanities, interdisciplinarity and transdisciplinarity in the humanities, and digital humanities.

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### **MUSICAL FRAGMENTS AS WITNESSES OF SOCIAL TRANSFORMATION: THE BIRMINGHAM PSALTER (MS 091/MED/2) AND THE CHANGING SOUNDSCAPE OF THE 13<sup>th</sup> CENTURY**

This paper examines the fragmentary musical manuscript Birmingham Public Library MS 091/MED/2 (mid-13<sup>th</sup> century Psalter) as evidence of social transformation during a period of profound cultural upheaval. Through systematic analysis of this case study, the research explores how musical manuscripts both reflect and participate in moments of historical transition. The manuscript's musical notation, liturgical arrangements, and performance indicators reveal tensions between monastic and urban traditions amid 13<sup>th</sup>-century ecclesiastical reform. Codicological analysis identifies its intended audience and demonstrates shifting patterns of musical literacy in medieval England. Emo-

tional markers embedded in notation and marginalia provide micro-historical evidence of contemporary responses to crusading fervor, urban expansion, and religious change. The Psalter's fragmentary condition – resulting from destruction, dismemberment, and reconstruction – serves as both a literal and metaphorical representation of society's relationship with its past during periods of turmoil. Its physical fragmentation mirrors cultural disruption, while preservation efforts reflect complex negotiations with inherited traditions. This study contributes to fragmentology by analyzing how medieval musical manuscripts' transformation into early modern book bindings represents more than material reuse – it signals fundamental shifts in cultural values toward sacred music. The widespread conversion of musical codices into decorative elements illuminates how societies process musical heritage during technological and ideological transitions. The Birmingham Psalter thus functions as a palimpsest of social memory, encoding both original musical practices and subsequent cultural transformations that shaped its survival, offering insights into music's role during periods of social turmoil.

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## ***HEAVEN AND EARTH: A SONG OF CREATION AS MUSICAL UNITY IN TIMES OF EPISTEMOLOGICAL TURMOIL***

The 2022 recording *Heaven and Earth: A Song of Creation*, commissioned by the Saint John of Damascus Society and released by Cappella Romana, features six Orthodox composers (Tikey Zes, Richard Toensing, Kurt Sander, Alexander Khalil, Matthew Arndt, and John Michael Boyer) setting Psalm 103 as a single, integrated work. The project emerged in response to the 2012 announcement of the Higgs boson, colloquially referred to as the “God parti-

cle”, and reflects a desire to reconnect scientific discovery and artistic creation within a shared framework of wonder and meaning. Conceived as a liturgical counterpart to contemporary scientific narratives about the origins of the universe, the composition explores how theology and music might respond, together, to the ontological questions raised by modern science. Psalm 103, which opens the Orthodox service of Vespers, offers a poetic and liturgical vision of creation as dynamic, ordered, and filled with divine presence. Rather than attempting to resolve cosmological questions, the composition transforms them into an act of praise. The six composers employ a variety of stylistic idioms – Renaissance polyphony, Slavic choral textures, modern harmonic language – while collectively maintaining a coherent structure and expressive continuity. This paper explores how the work achieves unity through diversity, both aesthetically and spiritually, and how such a compositional strategy might serve as a response to broader cultural fragmentation. A musicological analysis will be undertaken to provide a deeper conceptual and contextual understanding of how *Heaven and Earth* articulates a liturgical and creative response to current epistemological instability.

**Ivana Perković** is a Professor and Head of the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. Her research focuses on Orthodox and choral music, musical nationalism and identity, digital musicology, music and interdisciplinarity, music and intermediality, and music of the second half of the 18<sup>th</sup> century. She is the author or editor of several books, including *The Music of the Serbian Octoechos (1850–1914)* and *From Angelic Chant to Choral Art: Serbian Church Choral Music in the Romantic Period (until 1914)* (both in Serbian), and co-author of *Interdisciplinary Approach to Music: Listening, Performing, Composing* (with Tijana Popović Mladjenović and Blanka Bogunović). Her work appears in *Musico-logical Annual*, *Grove Music Online*, and other publications. She has supervised numerous graduate and several Ph.D. theses and contributed to curriculum reform and interdisciplinary program development. She currently serves as Secretary General of the European Association of Conservatoires (AEC), and is actively involved in the IN.TUNE University Alliance as Institutional Alliance Manager and WP8 Chair. **E-mail:** ivanaperkovic@fmu.bg.ac.rs

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## INTERTEXTUALITY AND SEMANTIC CONNOTATIONS IN MIKIS THEODORAKIS'S EARLY ARTISTIC ENDEAVORS AND POLITICAL ENGAGEMENT IN GREECE

The year 2025 marks the centenary of the birth of Mikis Theodorakis (1925–2021). Four years after his passing, the composer still retains his widely-acknowledged posture of a composer whose music (and especially his politically-charged protest songs) embodied a passionate commitment to social justice and resistance, and in a deep connection to the struggles of the Greek people, predominantly during the seven-year military Junta period (1967–1974). Moreover, Theodorakis became a global figure of a vocal advocate for human rights in the 1970s, using his music and public presence to oppose authoritarianism, imperialism, apartheid, and warfare all over the world (Latin America, South Africa, the Balkans). The present paper delves deeper into the complex bilateral context of music creation and artistic-political public presence of Theodorakis, focusing on its formative perspectives during the turbulent socio-cultural 1950s and 1960s in Greece. Writings, musical works, foundation of new music ensembles, and the reappraisal of ‘art-’ and ‘popular-’ music under the concept of “éntecho” (along with Manos Hadjidakis) emerge as intertextual signifiers of a wider political and ideological semantic content in order for a critical appropriation of Theodorakis’s creative output and political-social activism to be discussed anew. By redefining the multifaceted – and sometimes overlooked – aspects of this influential artistic figure, this paper also aims at comprehending Theodorakis’s music as a collective signified conception shared by the Greek people, or as a way of ‘responding’ to the complex and turbulent socio-cultural challenges of his time.

**Giorgos Sakallieros** is a Professor of Historical Musicology at the School of Music Studies, Aristotle University of Thessaloniki, Greece, a composer, and a classical guitarist. His publications include the books *Perspectives of Musical Modernism in 20<sup>th</sup>-century Greece. People, Trends, Works, Institutions* (Athens: Kallipos, Open Academic Editions, 2023) and *Dimitri Mitropoulos and His Works in the 1920s. The Introduction of Musical Modernism in Greece* (Athens: Hellenic Music Centre, 2016), articles in collective volumes (i.e., *Perspectives on Greek Musical Modernism* [Routledge, 2025]), international journals, and conference proceedings, and he

is a contributor to *Grove Music Online*. He is also an active and awarded composer of more than 40 works (orchestral, vocal, solo, and chamber music). His academic research mainly focuses on Greek art music (19<sup>th</sup>–21<sup>st</sup> centuries), through historical, analytical, and interdisciplinary perspectives. He is a member of the International Musicological Society (IMS) and the Greek Composers' Union, and a founding member of the Hellenic Musicological Society.

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### **STAGES OF STRUGGLE: BLACK PERFORMANCE AND MUSICAL TURMOIL DURING THE 1870s AND 1880s IN THE USA**

The Reconstruction era was a time of profound social and political upheaval in the United States, marked by the collapse of slavery, the rise of Black citizenship, and fierce resistance to racial equality. Within this context of national turmoil, African American performers took to the stage, both literally and figuratively, to navigate a volatile cultural landscape through music and theater. This paper examines the ways in which late-19<sup>th</sup>-century Black artists engaged with and reshaped three major performance traditions: Black minstrelsy, Jubilee music, and early Black musical theater. Works such as *Out of Bondage* (1876), the first musical written for and performed by African Americans, are considered alongside traveling Jubilee troupes and Black minstrel performers like Wallace King and Sam Lucas, whose careers spanned multiple genres. Rather than viewing these traditions as separate or oppositional, this paper explores their entanglement in the broader cultural turbulence during and shortly after Reconstruction. Black minstrel troupes, though constrained by racist expectations, used humor, satire, and musical virtuosity to subtly critique white supremacy while accessing economic opportunities. Jubilee groups, such as the Fisk Jubilee Singers or the Nashville Students, transformed spirituals into public symbols of Black dignity and resilience. Meanwhile, musical theater productions allowed African Americans to dramatize Black life on their own terms. This paper argues that these genres together reveal a deeply conflicted musical world: a space in which celebration and degradation, resistance and survival, artistry and exploitation coexisted. This study highlights how music

became a battleground for Black self-representation, visibility, and cultural redefinition.

**Nico Schüler**, Ph.D., is a University Distinguished Professor of Music Theory and Musicology at Texas State University. He was an invited speaker at conferences and workshops in Germany, Austria, the Czech Republic, Poland, Sweden, England, the Netherlands, Lithuania, Switzerland, Slovenia, Serbia, Bosnia and Herzegovina, Ghana, Greece, Peru, South Korea, Japan, Turkey, and throughout the United States and Canada. His main research interests are interdisciplinary aspects of 19<sup>th</sup>/20<sup>th</sup>/21<sup>st</sup>-century musics, computational music research, methodology of music research, and music historiography. Among his most prominent research topics are the rediscovery of underrepresented musicians and digital music research. He is the editor of the research book series *Methodology of Music Research*, the author or editor of 21 books, and the author of more than 140 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014).

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## AN AESTHETICS OF ARTISTIC PRACTICES IN DANGEROUS PLACES

If turmoils are “states of confusion, uncertainty, or disorder”, environmental disasters and climate change indeed already are and will increasingly be generators of turmoils (only think about the reduction of inhabitable land and the inevitable migration processes this change will entail). Environmentalism and music/sound studies and practices are closely entangled in trying to understand many of the great challenges of our times, such as biodiversity loss, climate change, and the effects of the Anthropocene, addressing the web of relationships between non-human, human, and more-than-human since at least the time of Raymond Murray Schafer. Man-induced environmental turmoils and the questioning of the rigid dichotomy between nature and culture are related to a contemporary form of sound art that uses field recordings to generate artistic phonographies. This practice, as I will show through the example of the works of Peter Cusack (with a special focus on his project *Sounds From Dangerous*

*Places*), can lead to interesting theoretical thinking in relation to the role of sound in the aesthetic appreciation of disrupted areas and foster political and cultural activism through a reframing of the “partage du sensible” (Rancière). The works of Cusack are particularly provocative as they induce a dyscrasia between degraded environments and sublime views and sounds. Interestingly, this contrast does not lead the listener to an easy aestheticization of those places, but to a constant questioning about the blurred lines between nature and culture and about the trickiness of our ideas related to aesthetic beauty.

**Maria Semi** is an Associate Professor at the University of Bologna, where she teaches Philosophy and Aesthetics of Music. She considers herself a cultural historian, with a special focus on the 18<sup>th</sup> century and on the philosophy and aesthetics of music. Her studies aim at a deep comprehension of the web of relations that the thoughts about music have established with other fields of knowledge, taking into account the historical as well as the cultural and intellectual context. More broadly, Semi’s cultural interests range from the study of the Global Enlightenment to post-colonial studies, travel literature, music sociology, sound studies, and musical anthropology (in a historical perspective).

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## **COMMUNIST IDEOLOGY AND MUSICAL PRAXIS IN THE WORKS OF LUIGI NONO AND GIACOMO MANZONI**

Beyond their substantial contributions to the development of Italian contemporary music, Luigi Nono (1924–1990) and Giacomo Manzoni (b. 1932) were committed to communist ideology, which significantly influenced their creative process. This resulted in their music becoming a platform for engagement with the political and social conditions of postwar Italy and wider tensions of the Cold War period. While the political and social circumstances affected the artistic work of both composers throughout their compositional careers, this paper explicitly focuses on the period of the 1960s and 1970s, that is, on the period marked by student protests, labor unrest, and cultural upheaval. Both Nono and Manzoni addressed these problems through artistically and compositionally distinct but ideologically aligned perspectives. On the one hand, Nono’s music

evolved from radical political engagement and direct condemnation of war and fascism to a broader critique of global injustice, which can be seen in his compositions, including *La fabbrica illuminata* (1964), *A floresta é jovem e cheja de vida* (1966), *Musica-Manifesto n. 1: Un volto, del mare – Non consumiamo Marx* (1969), etc. On the other hand, Manzoni's works responded to current social anxieties in works such as *Atomtod* (1965). The aim of this paper is to explore how the works of Nono and Manzoni reflected their ideological ideals and the turbulent landscape of the 1960s and 1970s, by examining the ways in which their compositional choices, aesthetic strategies, and ideological commitments intersected and reflected the historical turning point of this period.

**Maša Spaić** is a Ph.D. Candidate at the Department of Musicology, Faculty of Music, Belgrade, where she currently works as a Research Assistant. She finished her Master's studies in 2016 with the thesis *Casella's third way: Alfredo Casella between modernism and fascist regime*. During her studies, she took part in several round tables, international and national conferences and has published papers in different editions. Her main interests are focused on problems of the relationship between music and politics in contemporary music and 20<sup>th</sup>-century music, as well as studies of musical performance. She is a member of the Serbian Musicological Society, the Composers' Association of Serbia (Musicology and Ethnomusicology section of the Composers' Association of Serbia), and the Centre for Popular Music Research.

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## **MYTH, MUSIC, TRANSCENDENCE: SOLO FLUTE PIECES BY CLAUDE DEBUSSY AND PETAR KONJOVIĆ AMIDST TIMES OF CRISIS**

Facing the profound upheavals and pervasive alienation defining the first half of the 20<sup>th</sup> century, a distinct type of artistic response involved a return to the transhistorical values found within ancient myths. This tendency is examined through Claude Debussy's *Syrinx* (originally titled *La flûte de Pan*), premiered in 1913, a time of rising socio-political tensions preceding the Great War, and Petar Konjović's *Satirova svirala* [*La flûte de Pan*], scored for solo flute in 1945, at the close of the Second World War in Europe. Both composers transposed the

myth of Pan, where music itself actualizes a dual transcendence as Syrinx gains a new form of existence through her metamorphosis into an instrument played by the god, who in turn transcends his personal ‘loss’ of the nymph by means of music-making. Based on the premise that Debussy’s and Konjović’s flute monody, through its archetypal resonance with the “collective unconscious” (Jung), becomes a symbolic manifestation of primal musical expression, simplicity, freedom, and a pastoral world of harmony as a counterpoint to the prevailing dissonance of the age, the paper argues that these pieces enable re-entering the “sacred”, mythical time (Eliade) of solitary Pan playing his flute in the depths of Arcadia. Returning to “the *time of origin* [...] composed of an *eternal present*” (Eliade, 1959: 88), man (i.e., composers, performers, and audiences) “transcends profane time and space” (Eliade, 1958: 430), namely, the pre-/post-war and war time, the very “terror of history” (Eliade). Consequently, (solo flute) music figures as a vital means to access universal meaning, wholeness, and renewal amidst the aporias of the modern world.

**Marija Tomić** is a Ph.D. Candidate, Research Assistant, and Junior Teaching Assistant at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia, where she previously completed her B.A. and M.A. studies. She also earned her B.A. and M.A. degrees in Flute at the Faculty of Arts of the University of Niš, Serbia, which defined the primary field of her research interest – (Serbian) art of the flute, including (contemporary) works, performance, and pedagogy. She has authored a number of papers and studies published in thematic proceedings and journals. Marija Tomić continuously participates in scholarly forums and conferences held in her country and abroad. Currently, she is writing her Ph.D. dissertation titled *Transpositions of the Myth of Pan in European and Serbian Twentieth-Century Music: Generic Relations and Stylistic Contextualizations*, under the supervision of Professor Ana Stefanović, Ph.D. She is a member of the Serbian Musicological Society.

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## THE ARTIST AS A SCAPEGOAT: REVISITING JACQUES ATTALI'S *NOISE*

Fifty years after Jacques Attali's *Noise: The Political Economy of Music*, the gap between its original context and today's musical landscape – shaped by digital, online distributive and shifting artistic properties – invites a critical re-evaluation. What in *Noise* remains of value today? Can music's predictive faculty in Attali's reading account for music today? Attali's premise of a provable link between music and society, resonating with his writing on information theory, narrates music's progression from the 'taming' of noise to 'antisocial' composition. At least two problems emerge: firstly, music is abstracted from its practical function and positioned as the crux of power relations; secondly, it somewhat sidelines the figure of the musician/artist. By being the "simulacrum" of internalized containment of chaos and disorder, the social role of music is treated as an overtly political one. Organization of noise through music is a censorship of all possible obstructions to its perceived social constellation, the existence of which must be rigorously defended. This paper offers an alternative reading that accounts for the social dissolution of the artist and the ethical 'flipside' of music. My argument is that Attali grounds his theory on a misreading of René Girard's "scapegoat" mechanism. It will alternatively suggest that the artist himself is a surrogate "scapegoat" figure required to justify social expectations at large. This becomes especially visible in times of crisis and war. Furthermore, the paper traces the book's reliance on Western commodified music and its implicitly linear understanding of subversions and musical propheticism.

**Nikola Vasilijević** is a musicologist, pedagogue, pianist, archivist, and occasional music producer. After completing his studies in Piano and Piano Pedagogy, he dedicated his Master's thesis to phenomenological research of musical dispositions by examining relations between time-consciousness and musical practice. He is currently a Ph.D. Candidate in Musicology at the Goethe University in Frankfurt, where his research focuses on the epistemic limits of music as 'art' through its unethical and violent methods of instrumentalization.

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## INTERRUPTING THE SENSIBLE: CHILDREN'S SONG AS POLITICAL VOICE IN SERBIA'S STUDENT PROTESTS

The paper examines the popular children's song *Deca su ukras sveta* (*Children are the Adornment of the World*, 1977) as a case study in the context of student protests in Serbia during 2024/2025. The tragic event – the collapse of the canopy of the Novi Sad Railway Station on November 1, 2024, in which sixteen people (including children) lost their lives – triggered a wave of civic and student protests, revealing the depth of the socio-political crisis. Within the student movement, music emerged as one of the key instruments for articulating symbolic, emotional, and political dissent. Drawing on an interdisciplinary framework at the intersection of musicology, cultural and media studies, political theory, and performance studies, the paper investigates how this song shifts from the domain of children's culture into the space of political resistance, how it functions within that context, and what the effects of its transformation are. Building on Rancière's concept of the "distribution of the sensible" and Hall's theory of encoding and decoding, the study analyzes how students, through recontextualization and resignification, turn the song into a subversive 'weapon', challenging dominant cultural and political narratives and transforming the child's voice into a powerful tool of critique against institutional power. A musicological analysis shows that the song's musical characteristics – above all its simplicity and familiarity – enable collective participation and the democratic character of the performance, fostering a unique sense of solidarity and "alliance" (Butler) among demonstrators. Conversely, discourse analysis reveals how this act disrupts the existing distribution of the sensible and generates a new political subjectivity.

**Jovana Vukosavljević** is a Ph.D. Student and Junior Research Assistant at the Faculty of Music, University of Arts in Belgrade, where she also received her B.A. (2019) and M.A. (2023) in Musicology. Her research interests are wide-ranging, encompassing aesthetics, philosophy of music, art theory, cultural studies, and popular music studies. These areas also inform her Master's thesis *At the Crossroads of Popular and Art Music: Pink Floyd and the Concept Album 'The Dark Side of the Moon'* (1973). She has participated in international musicology conferences and published her work in several music periodicals, including the Faculty of Music's student jour-

nal *FAMA*, where she served as a Student Editor in 2022. In addition to her academic work, Vukosavljević has taken part in the *Wiki Popular* project. She is a recipient of the “Vlastimir Peričić” Award.

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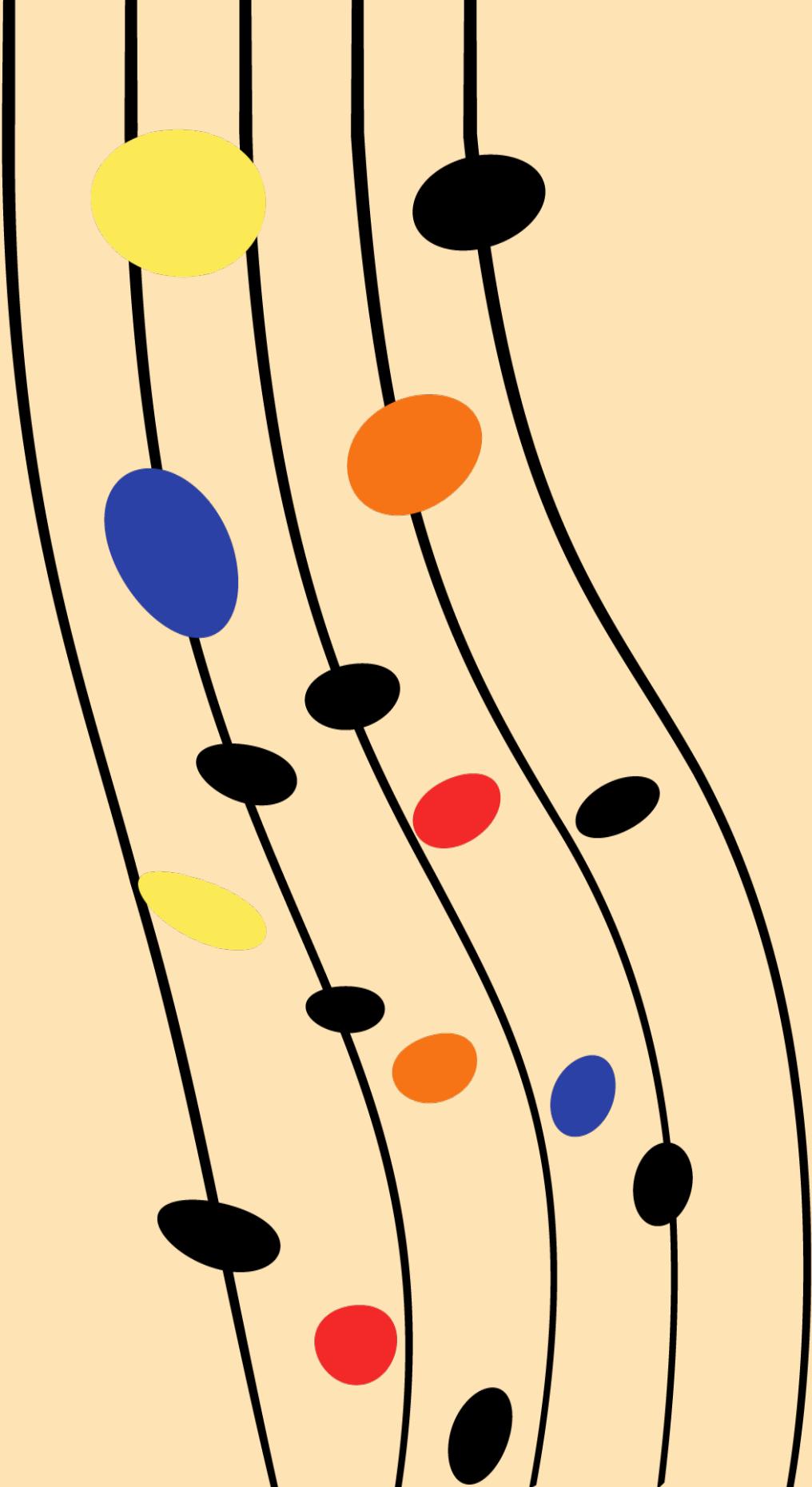


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**IN.TUNE**  
**National Dissemination Event**  
**Hosted by**  
***MUSIC IN SOCIO-CULTURAL TURMOIL***  
**Conference**



## ***Music in Socio-Cultural Turmoil* and the IN.TUNE National Dissemination Event in Belgrade**

For almost four decades, the International Conference of the Department of Musicology, Faculty of Music, University of Arts in Belgrade, has been more than an academic gathering: it has been a crossroad of many different musicological perspectives. When the first symposium, *Folklore and Its Artistic Transposition*, was held in 1987, few could have imagined that it would grow into a long-standing tradition of international dialogue that continues to evolve. Every two years since, these conferences have explored the shifting landscapes of music and its meanings, from folklore and national identity to performance, interpretation, and the ways we listen and understand. Firmly grounded in musicology, the conference has also embraced an interdisciplinary approach, engaging with philosophy, critical theory, media studies, and other research fields to deepen the understanding of music's role within broader cultural and intellectual, as well as in educational contexts. In this widening perspective, music remains a point of convergence where scholarly reflection, artistic experience, and human imagination meet.

The 17<sup>th</sup> edition, devoted to *Music in Socio-Cultural Turmoil* (*MSCT*), carries this tradition forward into the present moment. In a world marked by uncertainty and change, the conference turns to music not only as a reflection of turmoil, but as a way of navigating it.

This year, *MSCT* opens its doors even wider. It becomes the umbrella event for the IN.TUNE National Dissemination Event in Serbia, bringing the European spirit of collaboration into its already rich academic and artistic fabric. The dissemination event grows from the conference, extending its dialogue beyond national borders and into a shared European conversation about what it means to create, teach, and research in the arts today.

IN.TUNE – Innovative Universities in Music & Arts in Europe – is the first and only European University Alliance dedicated entirely to music and arts. It brings together eight partner institutions: the Norwegian Academy of Music, Oslo (Norway), the National University of Music Bucharest (Romania), the National Superior Conservatory of Music and Dance of Paris (France), the Sibelius Academy of the University of the Arts Helsinki (Finland), the Catalonia College of Music, Barcelona (Spain), the University of Music and Performing Arts Vienna (Austria), the Royal Conservatoire, The Hague (The Netherlands), and the Faculty of Music / University of Arts in Belgrade (Serbia).

What unites us is a shared conviction that music and art matter, not only within the walls of academia, but also in the wider world they help to shape.

The Belgrade dissemination event, which is the first in a series of eight national events that will take place across partner institutions by 2027, brings this vision to life within the *MSCT* framework. It unfolds through a series of interconnected experiences that reflect the three core dimensions of the IN.TUNE alliance: innovative education, research for education, and societal engagement, each of them resonating with the conference theme *Music in Socio-Cultural Turmoil*. The IN.TUNE national dissemination event hosted by the *MSCT* conference unfolds through a dynamic interplay of scientific reflection, artistic research, and innovative pedagogy: three perspectives that mutually enrich one another. The participation of the IN.TUNE-affiliated keynote speakers, paper presenters, and members of the Program Committee shapes the academic direction of the conference while simultaneously resonating with the creative processes explored in concerts and lecture recitals jointly developed by teachers and students of the Faculty of Music and their IN.TUNE partners. These performances are acts of research through art, embodying the same spirit of inquiry that drives the scholarly and pedagogical aspects of the alliance. The violin master class, too, bridges these realms by transforming learning into a shared creative experience that transcends institutional and national borders. Given the conference theme, there is no need to emphasize social engagement separately, as it is already inherently embedded in the very concept of art in times of socio-cultural turmoil.

**IN.TUNE website:** <https://intune-alliance.eu/>

**MSCT Conference website:** <https://musicinturmoil.wixsite.com/msct>

**University of Arts in Belgrade website:** <https://www.arts.bg.ac.rs/en/>

**Faculty of Music website:** <https://www.fmu.bg.ac.rs/en/>

## PROGRAM AT A GLANCE

Date & Time	Event	Title / Participants	Venue
Wed, 29 Oct 13:00	MASTER CLASS	<i>Listening Beyond the Score: Violin as a Medium of Dialogue</i> Prof. Eszter Haffner	The Seventh-day Adventist Church, Radoslava Grujića 4, Belgrade
Wed, 29 Oct 19:30	CONCERT	<i>Echoes of Resistance: Music and the Fragile Human Voice</i> Damjan Jovičin <i>Mirosljubivi zvučni štit (Merciful Soundshield)</i> Nataša Penezić, solo piano (lecture recital) <i>Slow March : Music and Politics in Frederic Rzewski's Piano Music</i> Adriana Toaesen, solo piano (recital) <i>The Pianist of Today – Performer, Director, Actor?</i>	Hall of the Composers' Association of Serbia, Mišarska 12–14, Belgrade
Thu, 30 Oct 17:00–19:00	IN.TUNE National Dissemination Panel	<i>Reimagining Society through Innovative University Cooperation in Music and Arts</i>	The Ceremonial Hall of the University of Arts in Belgrade, Kosančićev venac 29
Thu, 30 Oct 19:00	CREATIVE TALK & COLLECTIVE PERFORMANCE	<i>The Politics of Open Scores</i> Creative talk by Cristina Cubells, stage director Michael Pisaro – <i>Harmony Series</i> (selected pieces) Collective performance by Nataša Penezić, Alex Tentor, and students of the Faculty of Music	The Ceremonial Hall of the University of Arts in Belgrade

**Wednesday, 29 October 2025, 13:00**  
**The Seventh-day Adventist Church**  
**Radoslava Grujića 4, Belgrade**

***Listening Beyond the Score: Violin as a Medium of Dialogue***  
**MASTER CLASS**  
**by**  
**Prof. Eszter Haffner**

**Eszter Haffner** is one of the most respected violinists of our time. For more than 25 years she has been captivating audiences worldwide with her distinctive sound, superb musicianship, and wide-ranging repertoire. In recognition of her artistic work and social engagement, she received the “Golden Decoration of Honor for Services to the Republic of Austria” in 2021. Always open to new musical horizons, she also appears regularly as a viola player.

Haffner studied in the Gifted Musician Class of the Liszt Ferenc Academy of Music in Budapest with András Kiss, Ferenc Rados, György Kurtág, and later at the University of Music and Performing Arts Vienna with Gerhard Schulz (Alban Berg Quartet) and Josef Sivo. She received her Diploma with unanimous distinction and a prize from the Department of Culture, Vienna. Further studies led her to Viktor Liberman and Philippe Hirschhorn in the Netherlands, as well as to numerous master classes with Josef Gingold, Lorand Fenyves, Alberto Lysy, Tibor Varga, Igor Ozim, and Sándor Végh. She is a laureate of international competitions (Concertino Praga, Koncz Violin Competition, Stephanie Hohl, Trapani, Caltanissetta) and the recipient of scholarships from the Alban Berg, Sobotka, Erasmus, Janeček, and Ziehrer Foundations, as well as the PE Förderkreis (Promotion Circle) in Mannheim.

As a soloist and chamber musician (violin and viola), she has collaborated with Clemens Hagen, Gerhard Schulz, Elisabeth Leonskaja, Alexander Lonquich, Arto Noras, Pamela Frank, Lars Anders Tomter, Christian Altenburger, Wolfgang Schulz, Marko Letonja, Nicolas Chumachenco, Stefan Vladar, and many others. Haffner has taught at leading festivals such as the Menuhin Festival Blonay, Prussia Cove, Sion, Brighton Festival, Römerberg Festival, Wörthersee Classics, Klangbogen Wien, Casals Festival France, Styriarte Graz, Brahms Days Mürzzuschlag, Villa Musica, Cervantino Festival Mexico, Haydn Festival, Schubertiade, and Bregenz Festival. Her recordings, released by NEIRO Productions Vienna and supported by the Austrian National

Bank, reflect a broad repertoire from Joseph Haydn to Hanns Eisler. They include piano trios by Bohuslav Martinů, Wolfgang Amadeus Mozart, Johannes Brahms, Franz Schubert, and Zoltán Kodály (Haffner Trio), Mozart's *Sinfonia Concertante* with Bettina Gradinger, and sonatas by Schubert, Robert Schumann, and Eisler.

Eszter Haffner is a Professor at the Fritz Kreisler Department of String Instruments, Harp and Guitar at the University of Music and Performing Arts Vienna, Austria. At a young age, she was appointed professor of Violin at the University of Music and Performing Arts Graz (2002), and also at the Royal Danish Academy of Music in Copenhagen (2010). She has taught as a guest professor at Yale, Eastman, New York University, Jacobs School of Music, Indiana University Bloomington, Toho University, Royal College of Art in London, Sibelius Academy of the University of the Arts Helsinki, Liszt Ferenc Academy of Music in Budapest, and Villa Musica in Mainz, among many others. She was a jury member at many violin competitions, including the Louis Spohr Competition (Germany), the Isang Yun Competition (South Korea), the Andrea Postacchini Competition (Italy), the Szymanowski Competition (Poland), the Grażyna Bacewicz Competition (Poland), the Serguei Azizian Violin Competition (Denmark), and the Johannes Brahms Competition (Austria).

Haffner is a member of the Haffner Strings, the Haffner Trio, and the Aurora Chamber Ensemble (Sweden). She plays the 1750 *ex-Hamma Segelmann* violin by Nicola Bergonzi, on loan from the Austrian National Bank, with strings sponsored by Larsen Strings and a bow by Mr. Charles Shih.

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**Wednesday, 29 October 2025, 19:30**  
**Hall of the Composers' Association of Serbia**  
**Mišarska 12–14, Belgrade**

## **CONCERT**

*Echoes of Resistance: Music and the Fragile Human Voice*

**Damjan Jovičin**  
***Miroljubivi zvučni štit (Merciful Soundshield)***

Performed by students and alumni of the Faculty of Music  
and students of the University of Arts in Belgrade

**Nataša Penezić, solo piano**  
Lecture recital  
***'Slow March': Music and Politics  
in Frederic Rzewski's Piano Music***

**Adriana Toacsen, solo piano**  
Recital  
***The Pianist of Today – Performer, Director, Actor?***  
Cristian Bence-Muk, *Schizophrenia*  
Rubin Szabó Bázsa Lovász, *Malneiophrenia*  
Diana Rotaru, *Monster Under My Bed*  
Irina Pernes, *Tecktonik*  
Cătălin Crețu, *A Butterfly on the Lamp*

## PROGRAM NOTES AND BIOGRAPHIES

### *Miroljubivi zvučni štit (Merciful Soundshield)*

*Merciful Soundshield* (2025) by Damjan Jovičin is a sonic activism piece that addresses the misuse of sound. It is an initiative that brought together students and professors of the Faculty of Music in Belgrade at the Students' Cultural Center on April 5, 2025. The first performance included a large percussion installation made of Javanese Gamelan and Kolintang from North Sulawesi, joined by strings. The ensemble created sound masses and initiated the process of developing consciousness through sound. The piece represents an artistic attempt to overcome the violence through the power of sound-making. The second version, created for a chamber orchestra, was performed in an open space on the Students' Square on May 10, 2025, and conducted by the composer.

**Damjan Jovičin**, D.M.A., is a contemporary composer. He completed his Bachelor's, Master's, and Doctoral studies in Music Composition at the Faculty of Music, University of Arts in Belgrade, under the mentorship of professors Zoran Erić and Tatjana Milošević. Throughout his education, he participated in master classes and lectures with renowned composers, including Brian Ferneyhough, David Rosenboom, Ulrich Krieger, Tristan Murail, Mark Applebaum, and Ivo Medek. As a part of the Erasmus+ exchange program, he spent one semester at the Liszt Ferenc Academy of Music in Budapest. Jovičin is an active participant in both national and international festivals where his works have been premiered. Notable festivals include the Darmstädter Ferienkurse (Germany), the isaFestival (Austria), the Time of Music (Finland), the Soundmine (Belgium), the Walden Creative Musicians Retreat (USA), BEMUS – Belgrade Music Festival (Serbia), and the International Review of Composers (Serbia), among others. His orchestral piece *Matematički san* was commissioned for the 49<sup>th</sup> BEMUS. He received the City of Belgrade Prize for his chamber opera *Ulica milosrđa* (2022). Additionally, Jovičin won the DAM Festival Award at the Balkan Composer Competition in Priština, first prizes in piano composition at the "Isidor Bajić" Festival in Novi Sad and the International Piano Competition in Smederevo, as well as a second prize at the "Rudolf Brucci" Saxophone Composition Competition. Jovičin has curated a variety of sonic activism, multimedia, and thematic events at institutions such as the Banski Dvor, the Students' Cultural Center, and the Music Gallery of the Ilija M. Kolarac Endowment. These include *Miroljubivi zvučni štit*, *Damjan Jovičin & Performans Kolektiv*, *Veče sinestezije*, *Zvučne zrake*, *Dijalozi umjetnika*, *Free From Form*, and *Pesme iskupljenja*. He also composed music for the animated movie *Tiamat* (author Darko Dacović), the plays *Nadpop Kojović* (director Vida Ognjenović) and *Ja sam vетар* (director Filip Grinvald), and for the movie *Andela* (director Aleksandar Aleksić).

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## ***'Slow March': Music and Politics in Frederic Rzewski's Piano Music***

### **Lecture recital by Nataša Penezić, solo piano**

Frederic Rzewski, the American composer-pianist, was often characterized as a “political composer”. Even though he tried to relinquish this notion in his writings, stating that he was no more political than Beethoven, his music and his pianism were clear, open statements of his (highly charged) political opinions. Drawing inspiration from revolutionary songs, marches, literature, diary entries, and prisoners’ letters, which were incorporated in and presented through music in creative, meaningful, concise, and beautiful ways, the composer generated one of the most original contributions in the recent history of pianism. This lecture recital focuses on Rzewski’s wide-ranging use of extended techniques, improvisational aspects, and the *speaking pianist* genre, which can be regarded as the founding features of his innovative musical language, allowing for such complex issues to integrate into contemporary pianism.

**Nataša Penezić**, D.M.A., is an Assistant Professor at the Faculty of Music, University of Arts in Belgrade, where she teaches courses on the Development of Pianism and the Development of Performance. At the same Faculty, she defended her Doctoral artistic project titled *The Interpretation of New Expressive Means in Selected Piano Works by Pierre Boulez, Luciano Berio, and Frederic Rzewski* in 2018. As a soloist and chamber musician, she has participated in various festivals in Serbia and Europe. She has performed with the KREDO orchestra of Moscow, the Chioggia Festival Symphony Orchestra, the Ensemble of the SYNC Centre Novi Sad, and Belgrade’s Muzikon Chamber Orchestra. She is dedicated to 20<sup>th</sup>- and 21<sup>st</sup>-century music and has actively collaborated with many composers, most notably Frederic Rzewski (1938–2021), Sofia Gubaidulina (1931–2025), Vladan Radovanović (1938–2023), Gavin Bryars, Miroslav Miša Savić, and Ana Gnjatović.

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## ***The Pianist of Today – Performer, Director, Actor?***

### **Recital by Adriana Toacsen, solo piano**

**Adriana Toacsen** invites the audience to a journey into the world of contemporary music, from the perspective of a performer who has directly experienced working with numerous Romanian and international composers. Her presentation explores both the challenges and the freedom offered by this repertoire: from unconventional notation and extended performance techniques to the crucial role of dialogue between composer and performer in the creative process. Toacsen extends an invitation to curiosity and to a living relationship with new music – a territory where surprise, emotion, and innovation constantly converge.

***Schizophrenia*** (Cristian Bence-Muk, 2023) combines intricate textures and extended techniques to evoke the psychological complexity suggested by its title. This contemporary solo piano work, dedicated to Adriana Toacsen, aims to present short, impactful pieces suitable for encore performances, inviting listeners to encounter “contrasting sections or superimposed conflicting materials: calm versus frantic, lyrical versus harsh, as well as tonal or semi-tonal passages disrupted by dissonance”. Toacsen also notes that “the title *Schizophrenia* implies divisions, dualities, inner conflict, and fragmentation”. The foundation of the work consists of two six-note series, taken from the previous two serial compositions by the same author. In just a few minutes, these series develop and intertwine freely, thus forming an intense sonic landscape reinforced by strikes on the instrument and the performer’s agitated cries. As Bence-Muk stated in the interview for *Encore*, “An artist can reflect certain socio-cultural aspects of their time like a mirror, or they can take a stance and oppose them, distancing themselves through critique and denial of certain contemporary trends, positioning themselves somewhat outside their time. Referring to the daily pressures of multitasking today, I would say this piece fits more in the first category – reflecting present aspects – but by suggesting the disastrous psychological effects of the contemporary rhythm of life, it also achieves a protesting detachment from certain current ‘values’ and, implicitly, a distancing from the temporal flow of the present”.

***Malneurophrenia*** (Rubin Szabó Bázsa Lovász, 2020/2023) belongs to a set of works commissioned and performed under the *Encore (bisuri contemporane)* projects. *Malneurophrenia* is known as a “foul, heavy, negative state of mind one finds oneself in after a nightmare”. Lovász conveys this emotional

experience through an expressive solo piano miniature in which the rhythmic component becomes dominant and almost obsessive as the piece progresses. Through the use of the pedal and fragmented melodic lines, the contours of the music are transferred across registers and develop into potent vertical structures, creating an intense sonic texture that carries within it a residue of almost Lisztian provenance.

**Monster Under My Bed** (Diana Rotaru, 2024) was commissioned by the *Encore* Association for the project *An Elephant in the City*. Adriana Toacsen, the pianist to whom the piece is dedicated, explains that this work “plays with the psychological/emotional unease associated with nocturnal fear (e.g., imaginary monsters in childhood), filtered through Rotaru’s modern compositional language”. The composition opens in the piano’s low register, with short, stealthy motifs resembling cautious steps. Gradually, the instrument transforms into a resonant sound box with its strings and body being struck, plucked, and prepared to produce a variety of percussive timbres. From the very beginning, the pianist subtly incorporates the voice as an additional expressive layer, weaving it into the texture alongside the piano part. The musical flow unfolds through extended techniques, most notably the piano preparation, while the performer’s voice contributes to a unique timbral dimension throughout the piece. The central part introduces a moment of calm, built on a broken melodic line contrasted with knocking on the body of the instrument. As Toacsen remarks, the title of the piece “suggests an exploration of something hidden, scary, possibly in the mind, or something uncanny in a familiar place”. Finally, following the melodic and rhythmic contours shaped by the piano part, the voice of the pianist gradually rises, growing in intensity and ultimately culminating in a scream. At that moment, the monster is revealed.

**Tecktonik** (Irina Pernes, 2024) was inspired by techno music and raves, by their effervescent energy and the ethos of a sound world that oscillates between sensual, dark, explosive, and industrial nuances. Focusing particularly on gesture and noise, the piece serves as an homage to *musique concrète*. The composition was commissioned by the Mixtur Festival for pianist Francisco Morais.

**A Butterfly on the Lamp** (Cătălin Crețu, 2024) represents the composer’s exploration of new sonic realms through simple methods of piano preparation. The resulting sound offers the audience a surprising and engaging experience. Crețu has returned to the prepared piano in several of his works, sometimes combining it with programming systems and sensor technology to further expand its expressive potential.

**Adriana Toacsen**, Ph.D., is a Romanian pianist, professor, and artistic director whose work is closely tied to the promotion of contemporary music. Through her project *Encore*, she has transformed the traditional encore into a declaration of love for contemporary music, providing audiences with an intimate, complex, and sincere encounter with the sound world of the present. Her programs stand out for their balance between the elegance of the classical repertoire and the energy of modern and contemporary works, with a particular focus on Romanian composers. With a relaxed stage presence and an ever-curious spirit, Toacsen sometimes turns her recitals into engaging narratives for children, parents, and grandparents alike, creating memorable experiences that extend beyond conventional concert formats. She has performed at major festivals in Bucharest, Cluj, Timișoara, Sibiu, Iași, Brașov, Chișinău, and Potsdam, and has established long-lasting collaborations in duos and trios. Her subtle musical intelligence, profound sonority, and dedication to sharing music with sincerity and grace have earned her recognition as a sensitive interpreter and an 'advocate' for contemporary creativity. As both pianist and artistic director, Toacsen does not simply perform the music of her time – she challenges it to grow, creating dialogues between tradition and innovation and guiding audiences toward a deeper understanding of contemporary artistic expression.

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**Thursday, 30 October 2025, 17:00–19:00**  
**The Ceremonial Hall of the University of Arts in Belgrade**  
**Kosančićev venac 29**

***Reimagining Society Through  
Innovative University Cooperation in Music and Arts  
Tune in to IN.TUNE!***

**IN.TUNE NATIONAL DISSEMINATION PANEL  
with the Alliance Participants**

In a social context marked by constant challenges, one of the most effective responses lies in education. By educating generations who think critically, who take a proactive role in both societal and personal development, and who possess the skills and resources to manage their growth while contributing creatively to their communities, we are, in fact, shaping the society itself. Innovative Universities in Music & Arts in Europe – IN.TUNE is a unique initiative within the European framework that seeks to transform art universities into vibrant, collaborative communities. Through mutual cooperation, these institutions aim to enhance quality, increase the attractiveness of their educational offer, and strengthen their international competitiveness – all while nurturing in their students a sense of responsibility toward themselves and society. In doing so, they reaffirm their strong commitment to the promotion of European values. This panel will introduce national participants to IN.TUNE – its partners, goals, mission, and shared vision. Through presentations by active members of the Alliance, the audience will learn how these objectives are being implemented and what has been achieved so far. The discussion will explore the importance of cross-institutional mobility in strengthening institutional capacities, as well as the collaborative creation of new knowledge. Special attention will be given to how these processes empower musicians for lifelong learning and entrepreneurship, and how they contribute to building inclusive, welcoming institutions whose sense of belonging becomes part of individual identity. The panel will also highlight openness toward audiences, communities, and other stakeholders as a value of contemporary higher education in the arts.

## PARTICIPANTS

### **Martin Prchal, M.A.**

Vice-Principal, Royal Conservatoire, The Hague, The Netherlands;  
Co-Secretary General, European Universities Alliance IN.TUNE

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### **Professor Juha Ojala, Ph.D.**

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### **Professor Maja Smiljanić-Radić, M.Mus.**

Poly-Instrumental Department, Faculty of Music, University of Arts in Belgrade, Serbia

### **Amandine Pras, Ph.D.**

Director of Research and Innovation  
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Co-Director, Arts Graduate Program and SACRe Laboratory  
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### **Professor Dejan Subotić, D.M.A.**

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### **Professor Sidsel Karlsen, Ph.D.**

Department of Music Education and Music Therapy  
Norwegian Academy of Music, Oslo, Norway

### **Lecturer Alex Tentor, M.A.**

Classical and Contemporary Music Department  
Catalonia College of Music, Barcelona, Spain

### **Associate Professor Maja Mihić, D.M.A.**

Piano Department, Faculty of Music, University of Arts in Belgrade, Serbia

### **Student Dražena Todorović**

Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia

## MODERATORS

### **Professor Ivana Perković, Ph.D.**

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### **Assistant Professor Dejana Mutavdžin, Ph.D.**

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## BIOGRAPHIES

**Martin Prchal**, trained as a musician of Czech origin, holds teaching and solo diplomas in Violoncello and a M.A. in Musicology. In his previous position as a Chief Executive of the European Association of Conservatoires (AEC), Prchal developed a substantial expertise on the EU project management through his involvement in several music projects in various EU programs and on the implications of the Bologna Process on higher music education in Europe. In addition, he was also Chair of the board of MusiQuE – Music Quality Enhancement, a European-level Foundation for Quality Enhancement and Accreditation in Higher Music Education registered on EQAR from 2014 to 2020. Currently, he is Co-Secretary General of the European Universities Alliance IN.TUNE. Since 2011, Martin Prchal has been Vice-Principal at the Royal Conservatoire in The Hague with responsibilities for curriculum development, quality assurance, and international relations.

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**Cristina Cubells** holds a Ph.D. in Humanities and works as a stage director on projects that bring together theatre, contemporary music, and critical pedagogy. She currently teaches at the Catalonia College of Music in Barcelona and has lectured in Theatre and Philosophy of Education at the University of Charles III of Madrid. She has directed productions such as *Projecte Grimm* (Sala Beckett and The Abadía Theatre), *Hi ha monstres que viuen per a la seva curiositat* (The Great Theatre of Liceu), and *Struwwelpeter* (The Palace of the Arts and Canal Theatres). Her research and artistic practice explore disidentification, childhood, and dissensus within educational and performative contexts.

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**Juha Ojala\***

\*Read the biography on page 30.

**Maja Smiljanić-Radić** was born in Belgrade. She studied the Organ with the distinguished professor and organist Andrija Galun at the Faculty of Music, University of Arts in Belgrade, where she graduated and completed her postgraduate studies with honors. During her studies, she worked with renowned musicians, including Guy Bovet (Switzerland), Jacques van Oortmerssen (The Netherlands), Lionel Rogg and Marie-Claire Alain (France), and Jean Ferrard (Belgium). She built a successful career as a soloist, chamber, and orchestral musician. Smiljanić-Radić has performed with renowned ensembles at both traditional and international music festivals, such as Mokranjac Days, BEMUS, Belgrade Organ Music Festival, Early Music Festival, The International Harp Festival, Jugokoncert music cycle, and the International Review of Composers. She also performed an organ recital at the Peterborough Music Festival in the United Kingdom. She toured the United States and Canada, giving solo recitals and performing in a piano-organ duo program with pianist Nenad Radić. Following the North American tour, they also gave concerts in Slovenia. She has made numerous recordings and has appeared on radio and television both in Serbia and abroad. She has also worked as a music journalist and critic, publishing

numerous reviews, critiques, interviews, scripts, librettos, and original texts in both national and international magazines. Together with Professor Galun, she founded the Association Ars Organi and the first Belgrade Organ Music Festival. She also established the organ festival Do You Like Bach? She is featured in the Serbian edition of the *Who is Who* encyclopedia. In 2022, she was awarded the highest national honor, the “Despot Stefan Lazarević” Award, for her concert dedicated to Serbian organ music. Under the patronage of the Silesian Voivodeship, she released a CD of organ music titled *Pax vobiscum*. Smiljanić-Radić also founded the first Serbian Organ Department at the “Stanković” Music School, which remains the only one of its kind in the Balkans, and beyond. She is currently an Organ Professor at the Faculty of Music in Belgrade.

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**Amandine Pras**, Ph.D., is the Director of Research and Innovation at the National Superior Conservatory of Music and Dance of Paris, France, where she graduated from the Sound Recording and Music Production program in 2006. She is also a Co-Director of the Arts Graduate Program and SACRe Laboratory at PSL University. Her creative work includes the production of alternative jazz, experimental, and contemporary music recordings, and the making of video documentaries about research projects with musicians and studio professionals that she conceptualizes and leads. Since 2020, she has mentored participants of Women in the Studio National Accelerator in Canada. When she held teaching and research positions in academia, she carried out collaborative and interdisciplinary partnerships to enhance audio education access, and equity, diversity and inclusion in sound engineering programs and workplaces, such as the West African Audio Network funded by SSHRC in Canada (2018–2024) and AUDIO4ALL funded by the University of York in the United Kingdom (2023–2025).

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**Adriana Toacsen\***

\*Read the biography on page 72.

**Dejan Subotić** teaches Chamber Music and Methods of Artistic Research at the Faculty of Music, University of Arts in Belgrade. He holds B.A. and M.A. in Piano and Early Music (Harpsichord), as well as a D.M.A. degree in Chamber Music, with additional training in Stockholm, Sweden. His research areas include the democratization of music, piano duo transcriptions, early Italian harpsichord music, and piano fantasies in German Romanticism, among others. He has supervised over twenty doctoral artistic projects. As a member of a piano duo, Subotić has performed complete works by Claude Debussy, Erik Satie, and Robert Schumann, with a live recording broadcast on BBC Radio 3. He regularly performs contemporary music with the Singidunum Trio and the Ngbaka Trio, and has recorded three CDs. Subotić has conducted master classes in Spain and Croatia, and was a Committee Member of the Master Research Symposium at the Royal Conservatoire in The Hague.

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**Sidsel Karlsen\***

\*Read the biography on page 41.

**Alex Tentor** is a guitarist, sound artist, and musicologist specializing in new music both in his solo and chamber music career, as well as in the development of pedagogical approaches, lectures, and master classes. He has collaborated closely with international ensembles such as Shockwave, Schallfeld, Riot Ensemble, Collegium Novum Zürich, Vortex, Kommas, km<sup>2</sup> duo, UFA sextet, Orchestre de la Suisse Romande, Ensemble Bayona, and Vertex Container, under conductors including Peter Rundel, Ilan Volkov, Nacho de Paz, Leonhard Girms, and Jonathan Nott. As an active commissioner of new repertoire for his instrument, he has premiered works by Elena Rykova, Arturo Corrales, Bárbara Gisladóttir, Morgan Ågren, José María Sánchez Verdú, Jeeyoung Joo, Diego Jiménez Tamame, Aleksandra Bajde, Guillermo Cobo, and Avshalom Ariel, among others. Tentor has frequently co-created repertoires for his instrument and a micro-opera for the Great Theatre of Liceu with Itziar Viloria. His interest in electronics and coding has led him to offer collaboration on projects for groups such as FRAMES Percussion and pianist Carles Marigó. His current research focuses on the interplay between emergent patterns in data, artistic misuses of AI, and the performativity of the living body. Tentor combines his artistic practice with a teaching position as a professor at the Catalonia College of Music in Barcelona.

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**Maja Mihić** studied at the Faculty of Music in Belgrade, where she obtained her Master's and Doctor of Musical Arts degrees in Piano Performance under the mentorship of Professor Ninoslav Živković. She won numerous prizes, mostly in the field of chamber music. Mihić enjoys a varied career as a solo performer, chamber musician, as well as a Professor of Piano. In 2011, she founded a trio named Pokret (movement, motion), together with violinist Madlen Stokić Vasiljević and clarinetist Miloš Nikolić, dedicated to Serbian contemporary music. Maja Mihić has performed at various music festivals and concerts in Serbia, Italy, Austria, the Czech Republic, France, Germany, the United States, and Russia.

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**Dražena Todorović** obtained her Bachelor's (2024) and Master's (2025) degrees at the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. She is the recipient of a scholarship for the 2023/2024 and 2024/2025 academic years awarded by the "Dositeja" Fund for Young Talents of the Republic of Serbia. During her studies, she actively participated in student panels, including *An Evening for Vojislav Vučković – Commemorating the 80<sup>th</sup> Anniversary of the Composer's Death* and *In Anticipation of a New Renaissance*, dedicated to the centenary of Dragutin Gostuški's birth. In 2024, she presented the paper entitled "A Survey of Serbian Church Music's Development: Following the Traces of Its Centuries-Old Existence" within the panel *Theology and Medicine: The Bioethical and Therapeutic Dimensions of Faith and Science*. To date, she has published several works in the Faculty of Music's student journal *FAMA*.

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Thursday, 30 October 2025, 19:00  
The Ceremonial Hall of the University of Arts in Belgrade  
Kosančićev venac 29

*The Politics of Open Scores*

CREATIVE TALK  
by  
Cristina Cubells, stage director

COLLECTIVE PERFORMANCE

Michael Pisaro  
*Harmony Series*  
(selected pieces)  
by  
Nataša Penezić, Alex Tentor,  
and students of the Faculty of Music



## PROGRAM NOTES AND BIOGRAPHIES

### ***The Politics of Open Scores***

#### **Creative talk by Cristina Cubells, stage director**

In this talk, the author contextualizes the history of open scores in contemporary music from both aesthetic and political perspectives. Cubells will place special emphasis on the genre of open scores intended to be performed by ‘non-specialists’ and on the music currents who tried to tackle political ideas in their pieces, not only as a part of the content, but also in the medium itself.

**Cristina Cubells\***

\*Read the biography on page 75.

\* \* \*

### **Michael Pisaro – *Harmony Series* (selected pieces)**

#### **Collective performance by Nataša Penezić, Alex Tentor, and students of the Faculty of Music**

*Harmony Series* (Michael Pisaro, 2006) consists of 34 short pieces for a varying number of performers, inspired by fragments of poetry, including the poem *The Locust Tree in Flower* by William Carlos Williams. Michael Pisaro’s music takes advantage of the poetic possibilities of open scores to create a unique performance situation for the musicians. Following the composer’s simple written instructions of each piece, performers discover new ways to engage in music making as a group that go beyond traditional score-based practice, unfolding an aural landscape that invites deep listening from both performers and audience.

**Nataša Penezić\***

\*Read the biography on page 69.

**Alex Tentor\***

\*Read the biography on page 77.

***The Locust Tree in Flower***  
by William Carlos Williams

*Among  
of  
green*

*stiff  
old  
bright*

*broken  
branch  
come*

*white  
sweet  
May*

*again*

**Notes:**

\*The texts for the IN.TUNE National Dissemination Event were prepared by Ivana Perković, Dejana Mutavdžin, and Dunja Savić, using the original materials written by the artists and composers.

\*\*Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Education and Culture Executive Agency (EACEA). Neither the European Union nor the granting authority can be held responsible for them.



University of Arts in Belgrade  
Faculty of Music  
Department of Musicology

**MUSIC IN SOCIO-CULTURAL TURMOIL**  
XVII International Conference of the Department of Musicology  
Faculty of Music, University of Arts in Belgrade  
Belgrade, October 29–31, 2025

## **BOOK OF ABSTRACTS**

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**MUSIC IN SOCIO-CULTURAL TURMOIL**  
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Republic of Serbia  
MINISTRY OF SCIENCE,  
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ОБРАЗОВАЊА И ВАСПИТАЊА