





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



IN.TUNE



Co-funded by
the European Union

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 17th 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 Jovičič <i>Miroljubivi zvučni štit (Merciful Soundshield)</i> Nataša Penezić, solo piano (lecture recital) 'Slow March': <i>Music and Politics in Frederic Rzewski's Piano Music</i> Adriana Toacsen, 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, Kosačićev 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, Würthersee 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 Bázsza Lovász, *Malneirophrenia*

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 49th 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 vetar* (director Filip Grinvald), and for the movie *Anđela* (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 20th- and 21st-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”.

Malneirophrenia (Rubin Szabó Bázsza Lovász, 2020/2023) belongs to a set of works commissioned and performed under the *Encore (bisuri contemporane)* projects. *Malneirophrenia* 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 *En-core* 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

Lecturer Cristina Cubells, Ph.D.

Department of Education and Artistic Mediation
Catalonia College of Music, Barcelona, Spain;
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Professor Juha Ojala, Ph.D.

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

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
National Superior Conservatory of Music and Dance of Paris, France;
Co-Director, Arts Graduate Program and SACRe Laboratory
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Lecturer Adriana Toacsen, Ph.D.

Department of Conducting, Religious Music, and Complementary Instruments
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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

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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, Jugokonzert 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, km² duo, UFA sextet, Orchestre de la Suisse Romande, Ensemble Bayona, and Vertex Container, under conductors including Peter Rundel, Ilan Volkov, Nacho de Paz, Leonhard Garms, and Jonathan Nott. As an active commissioner of new repertoire for his instrument, he has premiered works by Elena Rykova, Arturo Corrales, Bára Gísladóttir, 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 Vitoria. 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 80th 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.

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