

Graz

Ljubljana

Zagreb

**international
musicology
students'
symposium**

26th May 2023

Academy of Music Zagreb

Friday, 26th May 2023
Academy of Music, University of Zagreb
First floor, Teachers' Lounge (Zbornica)

INTERNATIONAL MUSICOLOGY STUDENTS' SYMPOSIUM

9.30 **Opening of the Symposium**

10.00 – 11.30 **SESSION 1**

moderator: *Nora Kostelnik Pogačnik*

Institutionalization of Tambura – Case studies of the International Festival of Tambura Art Music (panel)

10.00 – 10.30 **Mia Reba:** Festival as Tambura Identity Builder

10.30 – 11.00 **Emā Tiljak:** The Women's Place within the Central Festival of Tambura Music (MFUTG)

11.00 – 11.30 **Bojan Nečas Hraste:** Beyond Folk: Issue of Repertoire within the Festival of Tambura Art Music

11.30 – 12.00 **COFFEE BREAK**

12.00 – 13.30 **SESSION 2**

moderator: *Lovro Ivić*

12.00 – 12.30 **Menglong Xu:** "Regieoper" in Contemporary Contexts: Challenging Tradition in Opera Production

12.30 – 13.00 **Lora Breški and Sara Vrdoljak:** Report on the Project "Music of Hope: Musicologists on Händel's 'Resurrection'"

13.00 – 13.30 **Alice Jayon Lee:** Bookkeeping the Opera House: A Financial and Quantitative-Based Analysis of the Vienna Hofoper throughout the Nineteenth Century

13.30 – 15.00 **LUNCH BREAK**

15:00 – 16:30 SESSION 3

moderator: Nikola Bašić

Popular Music, "Alternative" Youth and the City: A Case Study of Dubrovnik Youth Club *Zelena naranča* (panel)

15.00 – 15.30 **Dora Ćutić:** Magazine *Laus* and Dubrovnik Youth Scenes of the 1980s

15.30 – 16.00 **Božena Marković:** *Zelena naranča* – More Than a Place

16.00 – 16.30 **Ema Tiljak:** "We Were the Little Ramones and They Were the Big Ramones": Subcultural Capital and Degrees of Belonging in *Zelena naranča*

16.30 – 17.00 COFFEE BREAK

17.00 – 18.00 SESSION 4

moderator: Petra Rako

17.00 – 17.30 **Nik Keber:** The Role of Audio Production in Live Concert Recording

17.30 – 18.00 **Melissa Wurm:** Leonard Bernstein's *Candide*: Overview and Genre Classification



18.00 Musical walk with Nada Bezić

19.30 Dinner in *Pivovara Medvedgrad* (Ilica 49)



abstracts



Panel
Institutionalization
of Tambura:
Case Studies of
the International
Festival of
Tambura Art
Music

Bojan Nečas Hraste
Mia Reba
Ema Tiljak

Tambura is a traditional plucked string instrument from Croatia and the other countries of the region. From the 1800s it grew in importance both culturally and socially into a national symbol.

Tambura's institutionalization is noticeable through the establishment of orchestras (both amateur and professional), participation in (public) educational systems, and inclusion in radio and television ensembles and festivals. The oldest festival in former Yugoslavia was established in 1961 in Osijek. The current organizational team, which tries to fit the festival into European, Western, and global terms, is struggling with the consequences of the recently stagnant phase, which simultaneously balances the relationship with the local community while introducing new, artistic musical literature. During the visit to the Festival, through three days of intensive interviews with the main actors of the Festival scene, performers, jury, organizers, and audience as well as members of the local community, we tried to get answers about the results of the gradual change of the Festival's identity, the position of women on the tambura scene, and the problematics of art and kitsch in tambura music.

The International Festival of Artistic Tambura Music changed its program politics through the decades, but especially since 2016, coinciding with a generational shift of organizers. This change is the result of an identity crisis that occurred due to financial difficulties on the one hand, and the transformation of tambura from the Slavonic idiom to an instrument that now deserves its place within academic institutions, on the other. This year, the three-day event in Osijek and Našice served as an opportunity for direct immersion in the issues of identification strategies, which attempt to link tambura music with its geographical "origins" (Osijek and Slavonija), but without the local folklore idioms and previous labels of "old town", "parental" or "window into the past". In its 46th edition, the festival gathered 17 tambura orchestras and chamber ensembles through 60 compositions, including 8 premieres. The transformation of the role that the event has played in the local community since 1961 (the transfer from the Yugoslav, multi-local narrative into a nationalistic one, to a symbol of nostalgia and the search for the past in the 2000s) in recent years has led the organization to the need for a new identity determination. This process requires a gradual departure from the affirmation of local identity in favor of joining "European" and "Western" cultural regions. Through conversations with the main actors, promoters, ensemble mentors, and members of the jury, I try to investigate how the cultural dislocation of the festival is founded and carried out, how the strategy of re-identification was implemented in the context of global digitization and technology, how the organization maintains communication with the local through the search for "European" and how the leading political currents of the City negotiate and/or participate in shaping the new values of the festival.

Festival as Tambura Identity Builder

Mia Reba

The Women's Place within the Central Festival of Tambura Music (MFUTG)

Ema Tiljak

"Your tambura orchestra is great, but where are the tamburašice (female tambura players)?" "Why aren't they playing with you?" "Why aren't girls more interested in tambura?" These types of questions come easily to mind at almost any tambura concert. The lack of women is quite noticeable. On the other hand, these questions have rarely been discussed in the discourse about the tambura tradition. This short case study investigates the place of women at the 46th International Festival of Tambura Art Music (Međunarodni festival umjetničke tamburaške glazbe) in Osijek, Croatia. Some of the primary questions are, which types of roles do women associate with the institutionalization of the tambura, are they more likely to be included as musicians or as organizers, are they pursuing professional careers or are they only interested in amateur musicianship, and so on. Through interviews with (female) conductors, tambura players, and other sources included in the organization of the festival, the questions of woman's belonging to the tambura world are being brought to light.

Music performed on traditional instruments is often limited to a repertoire that has been established for years, that is, one that does not go beyond the scope of folk music.

Through the process of institutionalization, the tambura acquires the characteristics that mark the music instruments of artistic music

– this mainly refers to its inclusion in the higher education system and the creation of a corpus of more “serious” compositions.

Thus, this instrument found itself on the border between two worlds with an ever-changing dual identity. In conversation with various tambura ensemble leaders,

conductors, composers, members of the festival organization, and expert jury, this paper tries to answer various questions that deal with the “artistic” aspect of the music performed at the festival. What exactly is

meant by “artistic” with such a versatile instrument as the tambura, in what way and how much effort is being done regarding the artistic expression of the tambura, how do

the experts approach older compositions closer to the traditional sound, how much do changes in the repertoire affect the perception of the tambura? What kind of

“artistic” repertoire serves as the cornerstone within the festival and, finally, how does one approach the problem of the

potential loss of authenticity of an instrument that slowly undergoes a long process of artistic and sociological transformation?

Beyond Folk: Issue of Repertoire within the Festival of Tambura Art Music

Bojan Nečas Hraste

"Regieoper" in Contemporary Contexts: Challenging Tradition in Opera Production

Menglong Xu

Regieoper, also known as director's opera, has become increasingly prominent in contemporary opera productions, particularly in Germany and other European countries. It refers to a type of opera production in which the director plays an active role in shaping the artistic vision, departing from traditional or conventional interpretations of the work. While Regieoper productions have been both praised and criticized for their innovative and provocative approaches to classic operatic works, this talk focuses on the ways in which they challenge traditional notions of opera as a static and unchanging art form. Instead, they offer new and dynamic interpretations of classic works that engage with contemporary social and political issues. This presentation will also consider the controversies surrounding Regieoper, including claims that it is disrespectful to the composer and librettist. However, we will argue that these criticisms should be evaluated in light of the important cultural and artistic contributions that Regieoper has made to the opera worlds.

In March 2023, students of music performance courses at the Music Academy in Zagreb held two performances of Georg Friedrich Händel's oratorio "The Resurrection". At the initiative of Professors Ćurković and Čizmić Grbić, and with the aim of informing the wider public about the work, a team of nine musicology students began working on the project "Music of Hope: Musicologists on Händel's 'Resurrection'" at the beginning of the year. The first phase involved studying literature and holding meetings where ideas and plans were presented. Some students were tasked with writing the program booklet, eight students prepared short lectures on the oratorio, one student worked on advertising the project on social media and creating a short educational film, and two students worked on preparing translations and subtitles for the performance. Positive reactions indicated a successful outcome of the project, but the preparation process brought up certain communication issues between different departments of the Music Academy. The issue of historical accuracy in performances, which is almost always present when it comes to works in the early music category, was also brought up. The project highlighted a potential lack of involvement of the musicology department in concert preparation but also opened the possibility of further collaboration with performers and more frequent organization of similar events.

Report on the Project "Music of Hope: Musicologists on Händel's 'Resurrection'"

Lora Breški
Sara Vrdoljak

Bookkeeping the Opera House: A Financial and Quantitative- Based Analysis of the Vienna Hofoper throughout the Nineteenth Century

Alice Jayon Lee

There is no debate that opera has historically been one of the most capital-intensive art forms in Western classical music. In spite of financial deficits, opera has survived by way of outside influences. Especially in nineteenth-century Vienna, artistic expression and cultural prestige were politically driven and with the goal of further perpetuating an imperial identity.

Nevertheless, scrutinizing the wherewithals of an opera house may provide additional understanding when exploring this societal occurrence. Although the social value of a cultural institution cannot exclusively be determined by financial profit, it would be remiss to ignore the role of financial capital in the different factions that ultimately make up a musical institution.

The research presented in this talk is largely based on analyses of historical archival data and primary sources (e.g. newspapers, statistical handbooks, and theater manuals, amongst others). By recreating a historical fiscal picture of the Vienna Hofoper through some glimpses between 1858–1878, it is proposed in this talk to rethink the position of data analysis within musicology and the importance of strengthening the connection between financial systems and opera as a monetarily-driven institution.

When at the beginning of the 2000s a renewed interest in popular culture of late socialism started to gain space in public sphere and materialize in series of newspaper articles, interviews with key protagonists of cultural scenes of 1970s and 1980s, tribute concerts, documentaries and TV series, a special place in the re-emerging narratives seemed to be reserved for popular music and youth scenes of the times. Revisiting these narratives after almost twenty years it is relatively easy to determine that most of them evolved around recollections of participation in punk and new-wave scenes of larger cities (Zagreb, Rijeka, Belgrade) and within them the specific spaces of leisure – youth clubs, concert venues and various spaces of everyday urban dwelling of youth.

This panel offers insights into different aspects of everyday practices, narratives and memories of one such space – Dubrovnik youth club *Zelena naranča*. In the short period from 1988 to 1991, which today is almost universally recognized as the club's "golden period", under the leadership of Boris Njavro *Zelena naranča* succeeded in becoming one of the central formative spaces of Dubrovnik's "alternative" music scene. Combining archival and ethnographic research the authors will try to interpret the ways in which the everyday practices of being-together, musics that were a defining feature of the club's programme, as well as a specific sense of collective belonging to its scene contributed to the almost "mythical" status the club nowadays has in both the memories of a generation that made its most devoted audience and the emerging cartographies of popular music spaces of Dubrovnik in the last socialist decades..

Panel

Popular Music, "Alternative" Youth and the City: A Case Study of Dubrovnik Youth Club *Zelena naranča*

Dora Ćutić
Božena Marković
Ema Tiljak

Magazine *Laus* and Dubrovnik Youth Scenes of the 1980s

Dora Ćutić

When talking about Dubrovnik in the late 1980s, bringing up the life and influence of *Laus* magazine, one of the many popular youth magazines in Yugoslavia, is unavoidable. From the start of its publication in the 70s, the magazine was an important axis of Dubrovnik's youth life but was also a commentary magazine in which the authors freely shared their opinions on the current political and cultural situation in Dubrovnik. *Zelena naranča* is just one of the places that occupied the pages of *Laus* in the timeframe we are referring to. Many other clubs, concert halls, and other cultural events were written about every month, they were announced and advertised, and subsequent reviews were published about them after they passed. Generally speaking, it was a culturally important newspaper of the time. This presentation will focus on such articles and try to paint a broader picture of the youth's life in Dubrovnik in the late 1980s.

Even though it was not open for long, *Zelena naranča* is a well-known place not only to the people of Dubrovnik but to many in other Yugoslavian cities such as Zagreb and Belgrade. As a historical and cultural mark, what made this place so meaningful?

The focus of this presentation is the club space - what it looked like, the programme, what was the daily dynamic and what were the circumstances in which it operated.

Based on semi-structured interviews with different actors of the club the presentation will explore and, through their memories, try to reconstruct the place of this club both in the context of Dubrovnik at the time and its people. Finally, the questions of why it closed, what happened afterward, and what is there today will be answered.

***Zelena naranča* – More Than a Place**

Božena Marković

"We Were the Little Ramones and They Were the Big Ramones": Subcultural Capital and Degrees of Belonging in *Zelena naranča*

Ema Tiljak

Dubrovnik, Croatia in the late 80s had a very active social life during the night. For some, it was the time when they rocked audacious clothing, brought their LPs to clubs, and went out regularly. The time when their main concern in life was whether they were going to get drenched by the neighbours or get kicked out of the club by the bouncer that night. This presentation focuses on the construction of identity among the clubbers of *Zelena naranča* in Dubrovnik, Croatia. The attractiveness of the club's music and atmosphere to the youth, its exclusivity to specific subcultures and feelings of belonging to them, its visibility among the whole Yugoslavian alternative clubbing culture, and the rumours surrounding the abuse of drugs and other dangers of the outcasts hanging there are just some of the questions that led this short fieldwork and were intertwined in the interviews with the regular partygoers. Thornton's theoretical framework of subcultural capital is going to help in painting a clearer picture of *Zelena naranča*'s scene and its dynamics.

There is no doubt that the proliferation of audio production technologies completely changed the way musicians record music. While it is generally accepted and common knowledge that in the studio musicians use a lot of different techniques to make the recording "perfect", this sentiment doesn't apply to the recordings that are being marked as "live". The presentation "THE ROLE OF AUDIO PRODUCTION IN LIVE CONCERT RECORDING" will focus on presenting the most common audio production techniques, how they can be used in live concert recording, and how they differ from their use in the studio environment. The presentation will also touch upon different parameters of musical performance and how these techniques can be used to influence them.

The Role of Audio Production in Live Concert Recording

Nik Keber

Leonard Bernstein's Candide: Overview and Genre Classification

Melissa Wurm

Voltaire's *Candide* is a classic in the realm of satire. The title character, Candide, learns from his tutor and professor, Dr. Pangloss that he is living in "the best of all possible worlds". This philosophy is tested, however, when Candide is forced to leave his home in Westphalia after he falls in disgrace with the baron. Along his travels around the world, he makes many different experiences, which challenge his optimistic worldview. All in all, the storyline is one full of love, war, travel, and self-discovery. In 1954, Lillian Hellman and Leonard Bernstein decided to adapt Voltaire's classic *Candide* as a musical stage drama for Broadway. On the one hand, they saw it as a possibility to create a successful Broadway musical. On the other hand, they used it to satirize injustice and hypocrisy in 1950s America to give faith in human nature and to depict the possibilities of social renovation. Evidently, it took over thirty-three years to create a version with which Bernstein was satisfied. Multiple efforts - including the premiere in 1956, a revival in Chelsea Theatre in 1973, and the "Scottish version" in 1988 - received criticism and praise alike, but *Candide* was never the success it presumably could have been with a unified script and score. The question is, why was there such a wide array of differing opinions on *Candide*? The aim of my talk which relies on my bachelor thesis is to provide a general overview of the content, the origins, and the intention of *Candide*. Furthermore, I want to give musical insight by analyzing "The Ballad of Eldorado". In the last post, I examine the discourse about the genre classification of *Candide*, by considering the thoughts and opinions, of Leonard Bernstein about musicals and operettas.

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