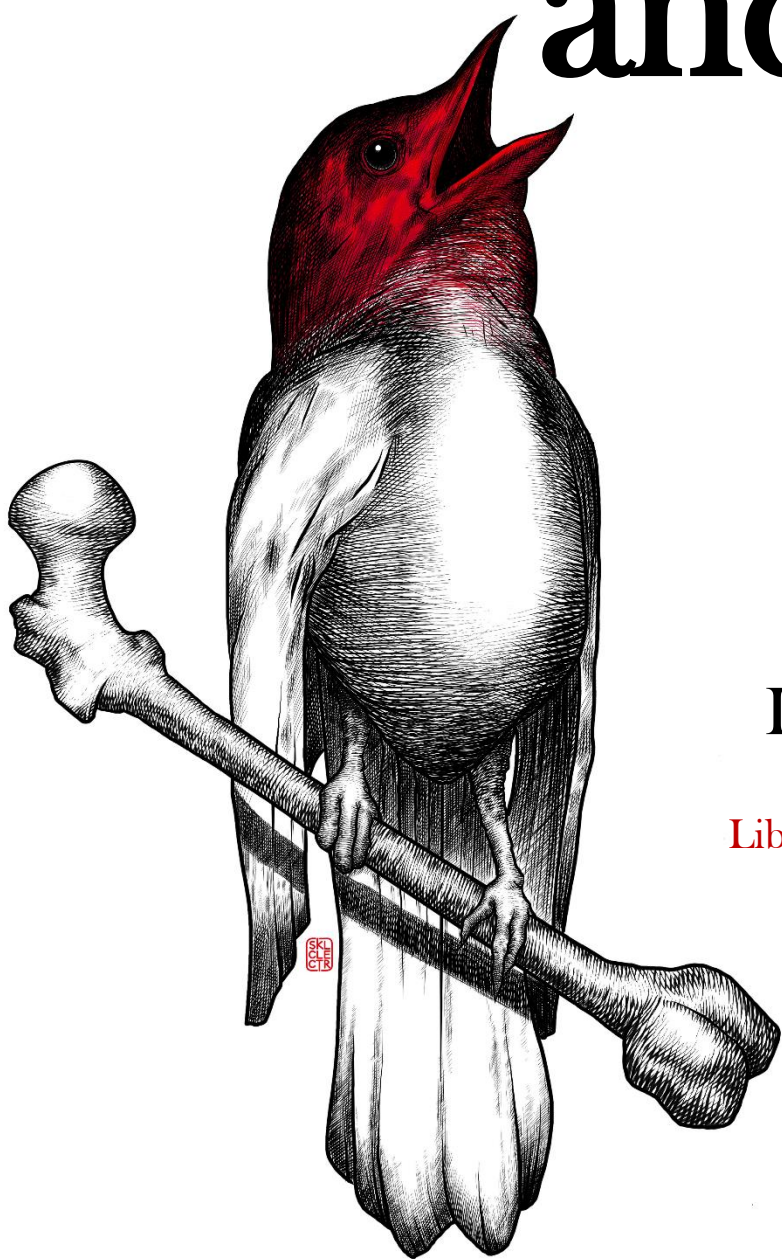


# The Blasphemous in Music and Sound



International Symposium  
30 November—2 December 2023  
Library of the Academy of Music, 1st Floor

Department of Musicology  
University of Zagreb Academy of Music

Department of Musicology  
University of Zagreb Academy of Music

International Symposium

# The Blasphemous in Music and Sound

Book of Abstracts

Zagreb, 30 November—2 December 2023

# Programme

Thursday

30 November 2023

9.00 – 9.30

**Registration & Coffee**

**Opening & Welcome Address**

Igor Lešnik – Dean of the Academy of Music

Monika Jurić Janjik – Head of the Department of Musicology

Jelka Vukobratović – Chair of the Programme Committee

9.30–11.00

## SESSION 1

chair: Zdravko Blažeković

9.30–10.00

**Rolf Bäcker**

The Blasphemous as an Indicator of the Sacred in Music

10.00–10.30

**Ivana Jelača**

Rethinking the Rituals and Performative Concepts of Classical Music: Reactivation of Sociability or a Blasphemy?

10.30–11.00

**Gregor Kokorz**

Sacralization of Arts and Music: On the Dark Side of Blasphemy

11.00–11.30

**Coffee Break**

11.30–13.30

## SESSION 2

chair: Sanja Kiš Žuvela

11.30–12.00

**Selma Droce**

The Tao and The Arirang of Isang Yun

12.00–12.30

**Michal Ščepán**

From the Apotheosis of Avant-Garde to Its Condemnation:  
The Curious Case of Ladislav Kupkovič

12.30–13.00

**László Stachó**

The Ugly in Music

13.00–13.30

**Matthias Tischer**

Stockhausen Is Serving Imperialism

13.30–15.30

**LUNCH BREAK**

15.30–17.30	<b>SESSION 3</b> chair: Hanna Walsdorf
15.30–16.00	<b>Ivana Maričić</b> The Obscenity of the Voice: Exploring the Interplay Between Language and Body in Opera Through a Psychoanalytic Lens
16.00–16.30	<b>Elizabeth Dobbin</b> Scandalous Sounds: The airs sérieux of the Recueils d'airs sérieux et à boire as a Window on Modes of Vocal Performance Practice in Late Seventeenth-Century France
16.30–17.00	<b>Ivan Ćurković</b> The Blasphemous Potential of Directorial Readings of Baroque Opera in the Present and the Past
17.00–17.30	<b>Metoda Kokole</b> Sacred, Profane, or Both? Sacred Contrafacta in the Early Nineteenth Century
17.30–18.00	<b>Coffee Break</b>
18:00	<b>KEYNOTE LECTURE</b> <b>Daniel Leech-Wilkinson</b> In Western Classical Music, Who Is God?
20.00	<b>Welcome Reception</b>

Friday  
1 December 2023

9.00–11.00	<b>SESSION 4 (Panel)</b> chair: Ivana Perković
	<b>Sacred Taboos, Music, and Religion in Serbia Between the 18th and 21st Centuries: Ecclesiastical, National and Artistic Perspectives</b> Marina Marković, Ivana Perković, Marija Masnikosa & Ivana Miladinović Prica
11.00–11.30	<b>Coffee Break</b>

11.30–13.30	<b>SESSION 5</b> chair: Jelka Vukobratović
11.30–12.00	<b>Magdalena Marija Meašić</b> The Stalinist Opera Project: A Testament to the Unattainable Soviet Utopia
12.00–12.30	<b>Martina Mičija Palić</b> The Banned Pianism: Zagreb Pianists and Piano Pedagogues Whose Artistic Activity Was Suspended in the 1940s
12.30–13.00	<b>Yusuke Nakahara</b> Blasphemous Symphonies(?) The “Festive” Pieces at the 2,600th Anniversary of the Japanese Dynasty
13.00–13.30	<b>Tamara Jurkić Sviben</b> Musical Antisemitism in Zagreb in the 19th Century and First Half of the 20th Century?
13.30–15.30	<b>LUNCH BREAK</b>
15.30–17.00	<b>SESSION 6</b> chair: Monika Jurić Janjik
15.30–16.00	<b>Nada Bezić</b> Merchants in the Temple: From Ilusionists to Rock Concerts in the Concert Hall of the Croatian Music Institute
16.00–16.30	<b>Janne Mäkelä</b> Shaping Sibelius: Sounds of the Monument Debate
16.30–17.00	<b>Ana Popović</b> <i>Musici non grati</i> in Croatian Urban Toponymy After the Establishment of Independence
17.00–17.30	<b>Coffee Break</b>
17.30–19.00	<b>SESSION 7</b> chair: Jan Giffhorn
17.30–18.00	<b>Mattia Merlini</b> Languages of Irony, Blasphemy and Italianness: Analysing Ghost’s Papaganda Mockumentary
18.00–18.30	<b>Aleksander Brunka</b> Can Black Metal Be Pink?

18.30–19.00

**Giordano Calvi**

Iamdudum in Lusitania... Aesthetics of the Blasphemous  
in Filii Nigrantium Infernalia's Hóstia

19.00

**Concert** by the students and graduates of the Department of  
Musicology (Blagoje Bersa Concert Hall, ground floor)

Saturday

2 December 2023

9.00–11.00

**SESSION 8**

chair: Ivan Ćurković

9.00–9.30

**Ascensión Mazuela-Anguila**

Women, Music and Witchcraft in the Early Modern Hispanic World

9.30–10.00

**Alessia Zangrando**

Through European Lenses: Balkan Music in Travelogues

10.00–10.30

**Hanna Walsdorf**

Witch Dance Narratives Revisited: Facts and Discourses  
Surrounding "Diabolic" Sounds

10.30–11.00

**Aurelia Pessarrodona**

Transgression in Short Musical Theatre of Eighteenth-Century  
Spain: The Case of the Abbés

11.00–11.30

**Coffee Break**

11.30–13.00

**SESSION 9**

chair: Ivana Miladinović Prica

11.30–12.00

**Antti-Ville Villén**

The Blasphemous in Music Heritagisation

12.00–12.30

**Catherine Grivet Bonzon**

Social Sacralisation of a Heretical Music: Tradition,  
Transgression and the Teaching of Guadeloupean Gwoka

12.30–13.00

**Jelka Vukobratović**

Serbian Diasporic Music as Disruption in Croatian Folklore Practices

13.00–15.00

**LUNCH BREAK**

15.00–17.00	<b>SESSION 10</b> chair: Ana Čizmić Grbić
15.00–15.30	<b>Marija Golubović &amp; Nikola Komatović</b> <i>"If It's on the Internet, It Must Be True!" How One Facebook Page Reveals Information That Even Educated Musicians "Didn't Know"</i>
15.30–16.00	<b>Mladen Grgić</b> Provocative, Subversive, and Blasphemous Aspects of Music in Kubrick's Filmography
16.00–16.30	<b>Susanna Werger</b> Blasphemy Today: The Glory of the Scandal
16.30–17.00	<b>Jan Giffhorn</b> Tacit Bullshit: At the Crossroads of Musicology, Music Theory, and Artistic Research
17.00–17.30	<b>Coffee Break</b>
17.30	<b>Final Discussion &amp; Closing of the Symposium</b>

# The Blasphemous in Music and Sound

## Call for Papers

Music and sound, similar to other cultural practices, rest upon rules imposed by traditions and social norms spanning a wide range of historical and cultural contexts. Music-making usually involves a careful balance between meeting the expectations of those norms and traditions, and perceived deviation from them. At the same time, the achievement of balance actuates judgements by various arbiters. Not just religious music, but almost any type of music can be accused of excessive transgression or *blasphemy* towards the norm. Likewise, practices of producing sound, and the differences in their contextual perception point out the shifting boundaries between desirable and undesirable aural sensations. Through its ubiquitous presence, sound has the potential to cause offense and is equally susceptible to public scrutiny and critical response. Such responses provide an opportunity for the research of both transgressive phenomena and discourses about them, and can generate new insights into the power of their meaning. Finally, research itself can be perceived as sacrilegious, as the processes of illuminating musical and aural dogmas, and highlighting their underlying ideologies, can also lead to the accusation of blasphemy in academic and expert communities.

This international symposium encourages debate and the presentation of recent research on the subject of the blasphemous in music and sound, understood as any perceived display of disrespect towards imposed taboos and relics, and which relates to all categories of music, sound, and music scholarship.

Individual papers and panel sessions might address, but are not limited to, subjects such as:

- processes of sacralisation and de-sacralisation in music and/or sound
- taboos related to music and/or sound
- heretical narratives on music and/or sound
- music-making between tradition and transgression
- consequences of rule breaking in music
- offensive sounds and musical offenses
- scandalizing of musicians, scholars and the public
- radical changes in performance practice and music theory
- shifts in the reception of music and/or sound and the difficulties they pose to different communities
- critical paradigms in musical thought that verge on the blasphemous
- implicit limitations and (self-)censorship in musical and scholarly discourses
- controversies and heresies related to music instruments and sound technology



## KEYNOTE LECTURE

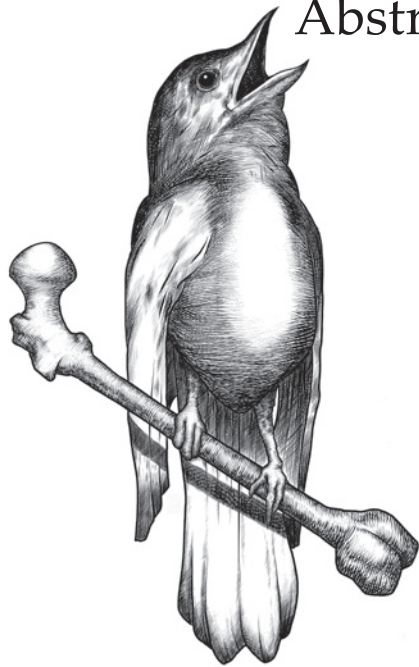
**Daniel Leech-Wilkinson**  
King's College London

### In Western Classical Music, Who Is God?

That Western classical music (WCM) functions much like a religion is well known: its composers are treated like deities, their scores as sacred texts, relics are venerated, concerts are rituals, concert halls function as cathedrals, faithful performance of the liturgies is believed to bring spiritual reward; new saints are steadily added to and absorbed into the heavenly host; missionary activity takes Western music to benighted communities and raises their aspirations, and so on. In line with these deluded and patronising attitudes, transgressions in performance are treated as insulting and sinful, with excommunication a constant threat. There is a real sense, then, in which WCM, held up as a supreme artistic achievement of the West, performs a pre-Enlightenment culture, hermetically sealed within (and from) modernity. Within it, the concept of blasphemy is alive and well. Through training in this closed, circular system, identity becomes fused with belief, allowing productive analogies to be made not only with Christianity. In this context I look at two deliberate musical blasphemies and show how their engagement with the wider cultural present allows a healthier understanding of what WCM could be, and needs to be, if it is to have a useful and credible future.

**Daniel Leech-Wilkinson** studied composition, harpsichord and organ at the Royal College of Music (1972-6). Following doctoral research at Clare College, Cambridge (1977-80), working on 14th-century techniques of composition, he became a Fellow of Churchill College (1980-84), publishing analytical studies of 14th-century songs and motets, while developing a research interest in early recorded performance and its implications for beliefs about music. He taught at Nottingham (1982-3) and Southampton universities (1985-97), teaching early and modern music and producing books and articles on 14th-century French music and poetry, before rejoining the Music Department at King's College in 1997. There he was able to develop his interest in early recorded performance, drawing on an archive of 150,000 78rpm discs. His teaching at King's covered medieval music, performance practice, music philosophy and music psychology. He retired in October 2017 to focus on research and writing.

# Abstracts





## PANEL

Marina Marković, Ivana Perković,  
Marija Masnikosa & Ivana Miladinović Prica

# Sacred Taboos, Music, and Religion in Serbia Between the 18th and 21st Centuries: Ecclesiastical, National and Artistic Perspectives

This panel aims to explore themes and questions related to the Serbian Orthodox musical tradition from a historical standpoint. Throughout the heritage of Serbian music between the eighteenth and twenty-first centuries, numerous examples of discrepancies between religious and musical taboos and actual practices emerge. Although many of these instances were not recognized as blasphemous due to their shocking, scandalous, or offensive nature, our research reveals that musical practices did not consistently adhere to the values proclaimed by the Orthodox Church. Some of these deviations remain “hidden in music” and are not acknowledged in the dominant narrative of Serbian music history.

Our objective is to critically examine, within the framework of the symposium’s central topic, various instances where boundaries of acceptable conduct were crossed, focusing on three primary domains: ecclesiastical, national, and artistic. Concerning the religious sphere, we will explore the issues surrounding the Kievan chant and its connections and influence on the Serbian chant (also known as the Karlovci chant) during the eighteenth century, shedding light on their impact on religious identity. The second topic, the national dictate, will be analysed by examining the (mis)use of the national narrative in the development and reinforcement of specific forms of church polyphony introduced in the Serbian church during the nineteenth century. In the final part of the panel, we will address the issues related to the secularization of biblical subjects in Stevan Hristić’s oratorio *Resurrection*, which faced criticism from influential Serbian critics. Additionally, we will discuss several examples from the twentieth and twenty-first century where representations of the sacred in contemporary Serbian music span the spectrum from “new sacredness” to a critical approach rooted in “demythologizing.”

By delving into these topics, we hope to shed light on the complex interplay between sacred taboos, music, and religion in Serbia throughout the long period from the eighteenth to the twenty-first centuries, examining them through the lenses of ecclesiastical, national, and artistic perspectives.

**Key words:**  
sacred taboos,  
music, religion,  
Serbia, 18th-21st  
centuries

# Religious Identity and Accepted Musical Canon: Aspects of the Influence of Kievan Chant on Serbian Chant in the 18th Century

Serbian chant (also known as Karlovci chant) absorbed elements of different musical practices in its creation – during the second half of the eighteenth century, due to its susceptibility to various influences attributed to its existence in oral tradition. A significant factor in the forming of Serbian chant, based on a combination of late Byzantine tradition and Serbian folk singing heritage, was Kievan chant, one of the fundamental branches of the Eastern Slavic chanting art, created by the transformation of znamenny chant under different musical influences (church tunes of Catholic provenance, Ukrainian folk melodies, etc.) in the late sixteenth and early seventeenth centuries, at a time when western and southwestern parts of the Russian Metropolitanate were under Polish-Lithuanian rule.

The arrival of the Kievan chant on the territory of the Metropolitanate of Karlovci was one of the results of the Serbian people's overall renewal of spiritual life, in which – due to the complexity of the political and religious position after moving to the Habsburg Monarchy in 1690 – its ties with the Slavic East were strengthened. Although in this context the Orthodoxy of music was seen in its firm reliance on the Byzantine model, the musical breakthrough from the Slavic East in question inevitably introduced some new elements into Serbian chant tradition. The aim of this paper is to show the aspects of the influence of Kievan chant on Serbian chant that were not in accordance with the accepted musical canon, implying also the possibility of a different confessional origin, but were not considered unacceptable, non-Orthodox or alien, i.e. a deviation from the values advocated by the church.

## **Key words:**

Serbian chant, Kievan chant, Serbian ties with the Slavic East, Orthodoxy, religious identity, 18th century

**Marina Marković** is a musicologist and Assistant Professor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. Her main research interests include Serbian and Russian Orthodox church music, as well as interdisciplinary studies in music. Marković is the author of *Hymns of Srbijak in Monophonic Anthologies of Serbian Chant* (2006, Belgrade: Signature). She has been a member of the Serbian Musicological Society since 2008.

# Sacredness and Nationalism: The Three Cornerstones of Serbian Religious Music in the Long 19th Century

The nineteenth century marked a complex period in Serbian music history, characterized by the influence of various factors including societal stratification, the struggle for national identity, and the pursuit of artistic progress. During this time, religious music was predominantly based on two interconnected branches: the monophonic Serbian (Karlovci) chant and polyphonic (multipart, multi-voiced) authorial compositions by numerous musicians of the era.

The objective of this panel section is to delve into the integration of the belief that sacred Orthodox music serves as a “truthful testimony of the Divine Kingdom through sound” (V. Jovanović, 1999), a belief embraced since the time of the Holy Fathers, with the idea that religious music also embodies national identity in nineteenth-century Serbia. A pivotal starting point for this discussion is a statement by Serbian composer Kornelije Stanković published in the preface to his collection of harmonized music for the Orthodox rite (*Pravoslavno crkveno pojanje u srbskog naroda / Serbian Orthodox Church Singing*, vol. I–III, Vienna 1862–1864): “Our people... with its chant, stands far above every other people that does not have the joy of possessing its own chant, that is, who do not sing their natural melodies” (K. Stanković, 1862).

Through the examination of selected musical examples from works by some of the most renowned Serbian composers of the time, this discussion will explore the disparities between the canonical concept of Orthodox chant as a celebration of God and the role of religious music as a medium for national revelation and class struggle in the nineteenth century.

## Key words:

Serbian religious music, nationalism, sacredness, 19th century, identity

**Ivana Perković** is a musicologist and professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. She is author and co-author of five books and over 70 articles and chapters in peer-reviewed journals and edited collections. Her research fields include Orthodox, particularly Serbian, music; music references in literature; music and interdisciplinarity; topics of Self and Other; digital musicology. She is the Secretary General of the European Association of Conservatoires (AEC), member of the editorial board of the *Matica Srpska Journal of Stage Arts* and of the *International Society for Orthodox Music*.

## Specific Aspects of the Secularization of the Biblical Theme in the Oratorio *Resurrection* by Stevan Hristić

Like Verdi's *Requiem* (1874), which premiered in the late nineteenth century and "disturbed the community with its exuberant dramatic (operatic and secular) expression" (Tomašević, 1997), Hristić's oratorio *Resurrection* (1912), the only classical spiritual oratorio in Serbian music, also encountered great resistance from the Belgrade cultural environment and disapproval from critics.

Under the significant influence of the oratorios of Lorenzo Perozzi, with whom he studied Italian sacred music in Rome, Hristić (1885-1958) introduced into his "biblical poem" some operatic, dramatic elements performed in a romantic language of Italian provenance, which was completely "unlike the expression of the Serbian spiritual music (of that time), established in the work of Marinković and Mokranjac" (Tomašević, 1997).

That is why the Serbian composer and critic Miloje Milojević (1884-1946) implicitly reproached Hristić for secularizing the biblical theme in his oratorio *Resurrection*, and also for abandoning the Orthodox tradition of church music in this work, by insisting on music-dramatic elements, which was then considered unacceptable in the Belgrade cultural environment.

Finally, criticism disputed the fact that the work is eclectic, composed in the form of a romantically modified baroque oratorio, written in a dominantly romantic musical language with elements of Italian verismo, impressionism, and Orthodox church singing (at the very end of the composition).

The aim of this part of the panel is to shed light on the most significant aspects of the kind of "blasphemy" produced by Hristić's oratorio *Resurrection* in the Belgrade cultural environment of that time.

### Key words:

oratorio, secularization of the biblical theme, abandonment of the Serbian national church tradition, romanticism, realism, impressionism

**Marija Masnikosa**, musicologist, professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. Author and co-author of four books, more than 40 articles and chapters in peer-reviewed journals and edited collections. Her research fields include musical minimalism and postminimalism in American, European, and Serbian music, musical postmodernism, and Serbian music between the two world wars. She is a member of the Society for Music and Minimalism since it was founded in September 2007.

## De(con)struction of the Sacred in Contemporary Serbian Music

In his text “Theses upon Art and Religion Today”, Theodor Adorno pointed out that “the lost unity between art and religion, be it regarded as wholesome or as hampering, cannot be regained at will”. Still, Adorno indicated that the relation between art and religion survives, at least in the extent to which art preserves the trace of its magical origin. This relation of art and religion or, more accurately, the rift that is derived from the conflict of the social roles of religion and art, i.e. their (anti)ideological dimensions, actually unveils the tendency of (post)modern art to deconstruct, or “choke” religion in its arms. This “Machiavellian” simulation of reconciliation of the sacral and the aesthetic has acquired specific signs and forms in contemporary Serbian music.

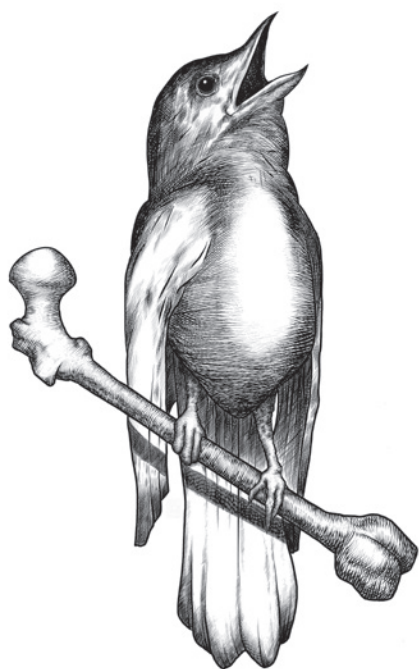
The purpose of this paper is to consider the various mechanisms of desacralization by means of selected works of Serbian composers, as the frameworks for the transformation, demythologization and de(con)struction of the notion of the sacred in music. It will analyse the compositions that seem blasphemous because they remove the halo of the exceptional, the sacred and the other-worldly from the religious and liturgical experience, like, for example, the audio-visual work *Voice of the Angel* (1991) by Miroslav Savić, in which the famous fresco *The White Angel* is used as the visual template, as well as a series of works from the 1990s by Milimir Drašković which fused Serbian Orthodox church chant, e.g. melodies of the liturgical book *Octoechos*, with improvisation, jazz and rock music. Together with work by Marko Nikodijević, we shall use the example of the work of Đuro Živković, which is strongly permeated by the Byzantine Orthodox Christian spiritual tradition, to show the way in which the post-modernist ideology of textuality and endless interpretation produces a sphere of “new sacredness” in contemporary music.

### Key words:

contemporary Serbian music, desacralization, new sacredness, postmodernism

**Ivana Miladinović Prica** is musicologist, Assistant Professor at the Faculty of Music, the University of Arts in Belgrade, and Head of the Department of Musicology. She is also the Secretary of the *New Sound International Journal of Music* and Vice-President of the Serbian Musicological Society. Her research is in the area of contemporary music, with special emphasis on neo-avant-garde and experimental practices in American, European, and Serbian music.





## Merchants in the Temple: From Illusionists to Rock Concerts in the Concert Hall of the Croatian Music Institute

When the Croatian Music Institute (CMI, Hrvatski glazbeni zavod) was built in 1876, Zagreb acquired its first concert hall. Its neoclassical style and importance in the musical life of the city might lead us to refer to the CMI as the temple of music. It was – and still is – owned by the society of music lovers, which managed to survive without permanent state or city government support for almost 200 years, since the foundation of the Society in 1827. The building was the base for the existence of the Society and it guaranteed financial security. That is why the concert hall was rented for many different events in addition to its main purpose – public concerts. The topic of this research will be two case studies: illusionistic performances in CMI from the 1900s and dances and rock concerts in the 1960s. One of the issues the paper addresses is the opinion of the public on the question of whether events like these should be organized in a “temple of music”, and how the management of the CMI reacted to the objections (if there were any). Was earning money by renting a concert hall for non-classical purposes of any concern to the Zagreb public? Judging by the recent fashion shows in the CMI and various non-classical concerts in the Vatroslav Lisinski concert hall, it seems that this topic is still relevant today.

**Key words:** Croatian Music Institute, concert hall, Zagreb

**Nada Bezić** is since 1988 head of the library in the Croatian Music Institute (CMI) in Zagreb. She received her doctorate in 2011 in musicology at the Academy of Music in Zagreb, and graduated in librarianship at the Faculty of Philosophy in Zagreb. Her main fields of research include the history of the CMI and the musical life and musical topography of Zagreb in the 19th and 20th centuries. She is the author of three books: *The Musical Topography of Zagreb from 1799 to 2010: Music-making Sites and Memorials* (2012), *Musical Walks through Zagreb* (2016), and *A Thematic List of the Compositions by Blagoje Bersa* (2018).

## Can Black Metal Be Pink?

In this paper I will discuss the topic of rules within a genre, using the example of *Sunbather*, an album by *Deafheaven*, in relation to black metal. Black metal, which is often seen as a form of blasphemy from the outsider's perspective, has its own set of strict rules that allow the possibility of creating a work which is seen as blasphemous by insiders. In 2013 an album entitled *Sunbather* by the California band *Deafheaven* came out. This work is rooted in the black metal sound, but many refused to accept the album as part of the genre because of the pink colour of the album cover and the lyrical themes it contained, such as emotions and personal issues. Black metal is mainly associated with rawness, aggression and lack of sensitivity. Black metal music is purposely sonically obnoxious, and lyrical themes are mainly focused on mythology, occultism, and satanism, which makes sensitivity unacceptable inside the genre. The narrative provided by them led to acts of violence, for example church burnings in Norway in the 1990s. *Sunbather* stands at the opposite end to what is associated with black metal, focusing on more sensitive topics such as the inner self thereby breaking the unwritten rules of black metal and can be understood as an act of blasphemy by black metal fans and musicians. I will discuss the narrative surrounding this album, its relation to black metal, and the genre's set of rules, in order to understand what can be considered as blasphemy and how it is conditioned by the context.

### Key words:

Black Metal, Deafheaven,  
*Sunbather*, Blasphemy

**Aleksander Brunka** is a third year student of musicology at the University of Warsaw. He is about to write a bachelor's dissertation entitled "Deathcore – early period and formation of the genre (2002–2007)" under the supervision of Mariusz Gradowski. It explores the early stages of deathcore, the elements which define it as a genre, and analyses the deathcore style in music. His musicological interest is centred on popular music, especially the field of extreme metal.

## Iamdudum in Lusitania... Aesthetics of the Blasphemous in *Filii Nigrantium Infernalium's Hóstia*

*Filii Nigrantium Infernalium* is a black metal band from Lisbon formed in 1989. Taking inspiration in the sounds of extreme metal bands from the 1980s such as Venom, Celtic Frost, Sodom, and others, they forged a distinctive sound in the Portuguese black metal scene. Their lyrics, mainly in Portuguese (the exceptions are very rare), contain harsh attacks on the Catholic religion, confirming *Filii Nigrantium Infernalium* in the tradition of many black metal bands. Their iconography, both on the record covers and in their merchandising, clearly mocks Christian images and offends Christian sensibilities. The album *Hóstia* (2018) in particular is a quintessential encapsulation of their transgressive and blasphemous aesthetic. Based on five years of participative observation, my intermedial analysis of sound, lyrics and images of this black metal artefact aims to highlight how the aesthetic of blasphemy, matured over the years, was conceived and orchestrated. I would like to show how blasphemy in the black metal music of *Filii Nigrantium Infernalium* acquires local connotations, in a country where the cult of Fatima is still alive and symbolically important for both religious and national identity. In this sense, the Portuguese band emerges from a historical context that has distant cultural and literary roots, making *Filii Nigrantium Infernalium* a great example to illustrate how the idea of blasphemy and transgression is structured and exposed in the global milieu of black metal music.

### Key words:

Filii Nigrantium Infernalium,  
black metal, intermediality,  
blasphemy, religion

**Giordano Calvi** has an MA in Musicology from the University of Pavia with a thesis about the connections between music, politics and the invention of identity among supporters of the Italian far-right party Lega Nord. He is currently waiting to defend his PhD thesis in Ethnomusicology at the NOVA University of Lisbon. The main topic of his PhD research is the expressive practice, sound and intermediality of black metal music in Portugal.

# The Blasphemous Potential of Directorial Readings of Baroque Opera in the Present and the Past

Even though present in theatre studies as a terminus technicus that denotes changes in the production and reception of theatre performance in the twentieth and twenty-first centuries, for opera audiences the German term Regietheater still has pejorative overtones. On the other hand, analytical attention to stage directors' approaches to opera, already pronounced in 1970s Germany, has become more pervasive and international in the case of theatre scholars and musicologists alike.

A director's unorthodox take on an opera has a higher chance of being labelled as outrageous if the work in question is deeply engraved in the audience member's hearts, so it comes as no surprise that Regietheater was more prone to provoke scandal when tackling canonic operas of the nineteenth century. Although baroque opera, a term applied to a wide range of works of the seventeenth and eighteenth centuries, has for long been situated outside the "core repertory" and often brought into relation with innovative theatrical tendencies in the twentieth century (ranging from Edward Gordon Craig to Peter Konwitschny), in the past couple of decades it may have entered the mainstream and thus approximated the operatic canon that directors are in a position to desecrate. On the basis of selected studies of stagings of operas by George Frideric Handel and Claudio Monteverdi, this paper will attempt to answer the question whether directorial readings of baroque opera can scandalize contemporary audiences to the extent of being labelled as blasphemous.

## Key words:

opera, regietheater, reception,  
George Frideric Handel,  
Claudio Monteverdi

**Ivan Ćurković** is Associate Professor at the University of Zagreb Academy of Music, where in 2018–2021 he served as Head of the Department of Musicology. His research focuses on vocal music of the 18th century with emphasis on the works of G. F. Handel and his contemporaries, historical and contemporary performance practice, and the application of cultural theories in historical musicology. He is a member of the management committee of the international project *A new ecosystem of early music studies*, financed by COST (European Cooperation in Science and Technology).

## Scandalous Sounds: The airs sérieux of the Recueils d'airs sérieux et à boire as a Window on Modes of Vocal Performance Practice in Late Seventeenth-Century France

Published each month for almost thirty years, the highly-popular Recueils d'airs sérieux et à boire (1695-1724) presented a diverse vocal collection ranging from airs sérieux to airs drawn from stage works. These airs were performed in a variety of fora, notably the worldly gatherings of cultured society which flourished in seventeenth-century Paris which in modern scholarship have come to be known as the “salon”. Through the lens of the airs sérieux in the volumes published between 1695 and 1699 and with a focus on the airs of Pierre Berthet, I will examine contemporaneous theoretical writings which address singing, exploring how these writings may have been put into practice by the professional stage singer. I will then focus on the singer practising her art in the salons in Paris. In these intimate venues of smaller proportions, the sung and the spoken word intermingled, with airs sérieux being performed as an ornament to conversation or to reinforce one's point of view within a conversation. I will outline the social codes and values which governed polite interaction at these events. I will then demonstrate how rules of propriety and the highly-codified world of gallant conversation which reigned in the salon would have outlawed and anathematized certain stage vocal traditions, leading to the creation of a unique vocal practice – the lost art of salon song.

### Key words:

salon, Air sérieux, gallant conversation, Recueils d'air sérieux et à boire, Pierre Berthet

After advanced vocal studies in baroque and classical music, soprano **Elizabeth Dobbin** was awarded a master's degree in 2008 from the Royal Conservatoire, The Hague, and a doctorate from the Orpheus Institute/Leiden University for her research into vocal performance practice in seventeenth-century France. She was a founding member of the ensemble *Le Jardin Secret* and she has worked extensively across Europe as a teacher of masterclasses, and as a soloist in oratoria and chamber music, appearing on numerous radio broadcasts and CDs. She is currently associate professor and head of the early music department at the Haute école de musique de Genève.

## The Tao and the Arirang of Isang Yun

This paper examines music making in Korea in the middle of the last century through the figure and art of Isang Yun (1917-1995). In music history, Isang Yun is presented as the founder of modern Korean composition. Before him, Korean music was based on court music and traditional music with Arirang as the leading form. Arirang was a lyrical Korean folk song, but later it became a popular theme and motif in various arts and media, a motif of communication and of the unity of the Korean people. Growing up in a country that suffered from Japanese oppression and political instability, Isang Yun learned the values of his country, but also, like many European composers of the time, encountered many obstacles during his creative process. His works were inspired by and based on the Korean/Taoist tradition, where Tao means 'the way'. In Yun's case, this refers to the path or the way he travelled from his childhood with the sound of the arirang in his memory to the difficult life he led in prison and his efforts to compose while fighting for his life and freedom. In order to understand his creative eclecticism and his life path in general, the paper defines the Asian elements of his creativity, the Western approach to these elements, and the external factors that made him a person who crossed borders and permanently changed the future course of his homeland.

### Key words:

Isang Yun, music making,  
Taoism, Korean music

**Selma Droce** earned her master's degree in 2017 at the Department of Music Theory and Pedagogy at the Academy of Music in Sarajevo (Harmony and Polyphony research area). She has been employed at the Secondary School of Music in Mostar since 2016 (subject Harmony and Counterpoint), and as an external collaborator at the Academy of Music in Sarajevo since 2022. In addition to her pedagogical and scientific work, she is the lead singer of the group *Divanhana*.

## Tacit Bullshit: At the Crossroads of Musicology, Music Theory, and Artistic Research

In *On Bullshit* (2005), Harry G. Frankfurt successfully reflected on concepts such as truth, lies, and deception and introduced an individual definition of “bullshit” into academic discourse.

My paper discusses this concept in the field of musicology, where it has so far found little resonance. Following Thomas L. Carson, who adds “evasive bullshit” to Frankfurt’s concept in his book *Lying and Deception* (2010), I would like to add another category of bullshit. I refer to this category as “tacit bullshit.”

“Tacit bullshit” means an implicit, silent agreement by discussing parties to refrain from asking certain critical questions, to neglect or deliberately exclude certain weak aspects in order not to jeopardize the academic status of an expert. Unlike Frankfurt and Carson, the focus here is not on the attitude of the speaker nor on the actual truth of a statement, but on the discourse of interacting sides which are characterized by an implicit agreement and even commitment to bullshit.

Using a couple of examples taken from everyday academic life, we reflect on the relationship between the neighbouring disciplines of musicology, music theory, and Artistic Research, whose demarcations and overlaps seem to foster a kind of “tacit bullshit”: Often, divergent methods and approaches gather in a conglomerate of hidden presuppositions and consequences that make “tacit bullshit” both useful and “tasty”.

### Key words:

critical thinking, bullshit,  
demarcation problem,  
discourse

**Jan Giffhorn** studied Music theory from 2000 until 2005 at the Folkwang University Essen. In 2008 he began as a PhD Candidate in Musicology at the then Institut für Analyse, Theorie und Geschichte der Musik with Prof. Dr. Dieter Torkewitz at the University of Music and Performing Arts Vienna (MDW). His thesis dealt with the symphonic work of Leonard Bernstein (“*Zur Symfonik Leonard Bernsteins – Betrachtungen zu Rezeption, Ästhetik und Komposition*”). He received his PhD in 2014. Since 2017 he is a Research Fellow at the Music and Arts University of the City of Vienna (MUK) at the Centre for Science and Research.



## **“If it’s on the internet, it must be true!”: How One Facebook Page Reveals Information That Even Educated Musicians “didn’t know”**

In 1967, the Beatles landed at the airport in Niš, Serbia. New research also reveals that Mozart’s grandmother was Serbian, and actress Salma Hayek is the granddaughter of Emil Hájek, a renowned Czech-Yugoslav piano pedagogue. The theme from the game “Angry Birds” was taken from the second movement of the *Balkanofonija* suite by Josip Slavenski and arranged for the game (under the premise of anonymity) by Goran Bregović.

Precisely fifty years after “The Beatles’ visit”, the Serbian Facebook page “Musical and Film Facts” (*Muzičke i filmske činjenice*) emerged with fresh content on musical and film facts. Actually, the information was so new that it was being created in bursts of inspiration just a few minutes before publication. Blasphemous thinking can be observed in the context of controversial deficiencies in musical knowledge that lead to a lack of criticism. In contemporary times, it is often the case that even educated musicians are unable to effectively utilize modern resources for research and personal development, instead resorting to acquiring “information” from unverified sources. Given the prevalence of uncritical thinking, one could question whether blasphemy lies in the “consumers” of such content or in the deficiencies of the educational system. Although we also consider our actions blasphemous from a collegial point of view, in this paper, we want to draw attention to the collision of the educational system with questionable texts that have taken precedence in the past decade.

### **Key words:**

fake news, social media, music facts, general and music education

**Marija Golubović** finished her Piano Bachelor’s and Master’s studies at the Faculty of Music in Belgrade. She holds a PhD in contemporary history (Faculty of Philosophy, Belgrade). She works at the Institute of Musicology SASA (Belgrade) since 2019 and currently holds a research associate position. Her fields of interest include Russian musical emigration, jazz and popular music in the Kingdom of Yugoslavia, the interwar musical life of Belgrade, and Russian and Serbian piano music. She is a member of the Musicological Society of Serbia and the International Association for the Study of Popular Music.

**Nikola Komatović** completed his PhD in Music Theory at the University of Music and Performing Arts in Vienna, on the topic of the harmonic language of César Franck. Prior to his studies in Vienna, he obtained his Master’s degree at the University of Arts in Belgrade. His research interest is in the areas of historical theories, the development of methodology in Eastern Europe and China, and the analysis of popular, modern and postmodern music in former Yugoslavia. His work is published in the journals *Musicology*, *Journal of Arts Academy of Novi Sad*, *Laaber Verlag*, as well in over ten conference proceedings.

# Provocative, Subversive, and Blasphemous Aspects of Music in Kubrick's Filmography

Stanley Kubrick is indisputably one of the most important and influential movie directors of the twentieth century. When we refer to Kubrick's legacy, we cannot discuss bad and good movies — all motion pictures produced by him are great and unique. The evolution and perfectionism of his directorial output, his outstanding erudition, and his deep insight into the content he dealt with are also reflected in the carefully and wisely used music. This paper discusses subversive, provocative, and sometimes blasphemous aspects of the music in his filmography based on his most famous motion pictures: *2001: A Space Odyssey*, *A Clockwork Orange*, and *Barry Lyndon*. The psychological, philosophical, and social issues raised by these movies are very present in the modern paradigm of postcolonial discourse, "woke culture", and political correctness. Finally, the question arises: is it even possible to make these kinds of movies today? These are also the issues that will be discussed in this paper.

## Key words:

Kubrick, subversion, provocation, modern paradigm

**Mladen Grgić** studied piano at the Academy of Music in Zagreb in the class of P. Gvozdić, Đ. Stanetti and Đ. Tikvica. He gave solo and chamber concerts in Croatia, Bosnia and Herzegovina, Montenegro, Austria and Israel) and attended masterclasses of distinguished pianists and pedagogues. In 2020 he enrolled in the postgraduate doctoral programme in musicology at the Academy of Music and the Faculty of Humanities and Social Sciences in Zagreb. Currently, he is employed at the Arts Academy in Split as an artistic assistant.

# Social Sacralisation of a Heretical Music: Tradition, Transgression and the Teaching of Guadeloupean Gwoka

Born in the period of slavery and issuing from African music, Gwoka, “combines responsorial singing in Guadeloupean Creole, rhythms played on the Ka drums and dancing” (UNESCO, 2014). Using traditional rhythms and improvisation, Gwoka was for a long time repressed by colonial planters, the church which saw it as heretical music, white society, and then by the families themselves who judged it as a “mizic de vye nèg”.

A musical practice inscribed in 2014 on the Representative List of the Intangible Cultural Heritage of Humanity, Gwoka is now a symbol of Guadeloupean identity (Diakok, 2011). Historically part of an immersive process of oral transmission devolved to the family environment through the decoding of implicit knowledge, the transmission is increasingly carried out through school practices or through small group lessons with a musician recognized by the Gwoka community. These methods involve work on the Ka, a traditional drum that evokes several dimensions related to identity, collective play, instrumental technique as well as improvisation.

We postulate that the institutionalisation of practices through new forms of teaching and institutionalized curricula takes the practice of Gwoka out of its status as scandalous and heretical music and gives it a status of social sacralization encouraged by the political powers. We hypothesize that it is through the planning of teaching/learning content that this transformation takes place.

We use a qualitative methodology with a clinical approach to the didactic system (Leutenegger, 2009) based on video recordings of group teaching sessions filmed in 2023. We focus on the teaching gestures and on the constituent elements of the practice.

The results show the importance of the didactic environments set up for the passage from a heretical music to a socially accepted music.

## Key words:

sacralisation in music, Gwoka, teaching music, Intangible Cultural Heritage, Caribbean music, music knowledge

**Catherine Grivet Bonzon** is co-head of the “Didactics of Arts, Music and Movement Laboratory” at the University of Geneva. Her current research program focuses on the professionalization of primary school teachers and music specialists, evaluation processes in the teaching of artistic practices, corporeity in the teaching of rhythm through formal and informal practices especially in Guadeloupean music, and sustainability through musical teaching.

# Rethinking the Rituals and Performative Concepts of Classical Music: Reactivation of Sociability or Blasphemy?

The use of performance and performativity as critical concepts to discuss a vast range of cultural activity has generated many studies as well as artistic practices over the past two decades, a number of them discussed by influential performance theorists (McKenzie 2001; Fischer-Lichte 2009; Dolan 2010; Schechner 2013; Carlson 2018). The stress is put on the transformative power of performance. In this context, there is a solid inclination to blur boundaries between art and non-art, real life and representation, the aesthetic and the political, etc. While the performative turn, i.e. the shift from the role of spectator not only to that of a participant but also to that of co-player, has reversed the traditional power relationship between all the participants, concert hall protocol promotes strict rules that subordinate behaviours of both performers and audiences during a performance, preventing transformation as suggested by current performative strategies. Furthermore, this does not correspond to historical music-making practices before the shift that occurred in the mid-nineteenth-century, when the 'bourgeois' system of values changed music events that were fundamentally social affairs, running the gamut from formal gatherings to noisy parties in which individuals playing (or sight-reading) were almost certainly drowned out by the company's conversation (Klorman 2019).

The endeavour to (re)activate sociability within the performance purports blasphemous actions with the following questions: To what extent are we willing to take risks and negotiate conditions with our audiences? Can we transform the reception of music by changing the ritual?

## Key words:

performative concepts, classical music, rituals, sociability

**Ivana Jelača** (pianist, creative leader, PhD student) graduated from the University of Zagreb Academy of Music. She furthered her education within the postgraduate specialization studies (Academy of Music in Ljubljana and Zagreb) with the work *The Art of Playing Piano Sonatas in the Context of Cultural Change* with which she has committed herself to performance on both historical and modern instruments. She works as a freelance artist, performing regularly in Croatia and abroad. She is a creative leader of The Rest is Music NGO and a PhD candidate at the Orpheus Institute (Ghent) and KU Leuven (Belgium).

## Musical Antisemitism in Zagreb in the 19th Century and First Half of the 20th Century?

The questioning of the value of the music and performances of composers and interpreters of Jewish origin has been recorded in numerous musical and theoretical discussions in Europe during the nineteenth and the first half of the twentieth centuries (Wagner 1850; Bauer, 1891; D'Indy 1909, 1912, 1930).

In the first half of the twentieth century, Croatian records show many composers of Jewish origin as well as performing artists whose names and works were forbidden by the Ministry of Worship and Teaching's proclamation in 1942 during the Independent State of Croatia. Names and works were forbidden and removed from educational and concert halls in Croatia.

The aim of this paper is to understand the positions taken on the performance of Jewish composers' works in the cultural environment of Zagreb by examining musical and other periodicals between c.1850 and 1950, and to assess whether there is an explicit or implicit questioning in these texts of the values and content of the works and performances produced by Jewish composers and performers.

### **Key words:**

Antisemitism, musicians of Jewish origin, Croatian musical life, c.1800-1950, texts about music

**Tamara Jurkić Sviben**, a practising pianist, chamber musician and Croatologist, studied the piano at the Academy of Music in Zagreb with Jurica Muraj and Vladimir Krpan. She earned a doctorate in Croatology from the Department of Croatian Studies at the University of Zagreb in a thesis focusing on Jewish composers and their contribution to Croatian music. She is Assistant Professor at the Zagreb Faculty of Teacher Education, engaged in interdisciplinary research of music, language and culture, an active member of the Croatian Society of Music Artists and Croatian Musicological Society, the vice-president of the Croatian Music Institute and the head of the Music Department at Matica hrvatska.

## Sacred, Profane, or Both? Sacred Contrafacta in the Early Nineteenth Century

Throughout history the sacred and profane have mingled in actual musical practice. The sacred was more readily accepted in secular music while elements of secular practices were again and again subject to bans by the official liturgy. Yet, the practice survived, and even church dignitaries, such as for example Anton Martin Slomšek (from 1846 to his death in 1862 the Levantine Bishop), acknowledged it.

This paper will focus on an interesting Slovenian fund of early nineteenth-century sacred contrafacta of opera arias from a few decades earlier which survive in the collection of musicalia in use at the church of St Daniel in Celje, Slovenia. The secular compositions were originally popular Italian opera arias or other types of songs which were sometimes used in their original form (with new text simply added to the existing one) or were copied with the new text only. These came mostly from the Latin liturgy. Among the known or identified composers are well known names: Giuseppe Gazzaniga, Gennaro Astarita, Giovanni Paisiello, Domenico Cimarosa, Antonio Salieri, etc. It may well be that the members of the local congregation in Celje came into contact with their music only through this secondary use.

This paper aims to show how the operatic repertoire, secular by definition and known for its virtuosity, was adapted (or maybe not) for liturgical use. Was the operatic music sacralised or was the church liturgy profaned by this popular music practice?

### **Key words:**

contrafacta, opera, church  
liturgy, early 19th century,  
musicalia in Celje

**Metoda Kokole** is Research Advisor and Head of the Institute of Musicology at the Research Centre of the Slovenian Academy of Sciences and Arts. She is general editor of the music series *Monumenta artis musicae Sloveniae* and of the online series of *Slovenian Music Heritage* (SGD). She is presently also leader of the Slovenian national research programme *Researches in the history of music in Sloveniae*. Her research focuses on the history of music on the territory of today's Slovenia from the 16th to the 18th centuries with special emphasis on 18th-century Italian opera and music migrations.

## Sacralization of Arts and Music: On the Dark Side of Blasphemy

Blasphemy can only exist because of its other: Fundamentally it is the belief in the sacred that is challenged and contested and produces as its reaction the accusation of blasphemy. Thus, blasphemy develops in a dialectic between the sacred and the blasphemous, and its mechanisms can only be fully understood by paying attention to the dynamics between these two antipodes.

In my paper, I will look at blasphemy from the perspective of its other, and explore mechanisms of sacralization in music as a prerequisite for the blasphemous deconstruction of the sanctified musical space. This should not be confused with sacred music. As much as sacralization can be developed within the framework of religious music and religious institutions, it is neither a necessary aspect of religious music nor limited to the religious sphere. In particular, nationalism in the nineteenth century provides a rich ground for processes of sacralization in the field of politics, and the twentieth century develops such mechanisms in the domain of morality and sexuality. In both cases, music plays an important role. I will investigate the mechanisms of semantic and emotional attribution in the construction of the sacred in music as well as its blasphemous deconstructions, to the point where the blasphemous inverts mechanisms of sacralization on its own behalf. As much as mechanisms of sacralization and blasphemy seem to be ubiquitous because of their presence in various and diverse fields, one has to ask the question if these mechanisms can still function in the context of the highly secularized, individualized, and pluralistic society of today, or if we have reached the end of both the sacred and the blasphemous.

### Key words:

sacralization, 19th century, 20th century, nationalism in music

**Gregor Kokorz** is a Senior Scientist in the department of musicology at the University of Innsbruck who works in the field of music and cultural studies with a focus on the 19th and 20th centuries. He received his PhD from the University of Graz with a dissertation on the history of ethnomusicology. He has served as Mellon Visiting Scholar at the University of Chicago and as Austrian Visiting Professor at the University of Alberta in 2018-2022. He is particularly interested in cultural transfers, border studies, and the construction of musical spaces. His current research project focuses on the music history of Trieste in the 19th century.

## Shaping Sibelius: Sounds of the Monument Debate

In 1961, The Sibelius Society announced a competition for a public monument that would honour the centennial of the birth of the famous composer, Jean Sibelius (1865–1957). The winner of the competition, Finnish sculptor Eila Hiltunen, created a monument that was then erected in 1967. Her work *Passio Musicae* with its organ-style steel pipes is nowadays a top tourist attraction in Helsinki, yet at the time the monument and the process leading to it sparked a heated debate that revolved around abstract art, cultural policy, and gender. One of the main arguments in the debate was that the monument represented a distorted homage to the national hero and his music. This paper claims that the debate was a sign of the clashing forces of the decade as well as a cultural emblem that raised new kind of questions about heritage, legitimacy and ownership in music and the arts.

### Key words:

Sibelius, arts, heritage, modernity, 1960s

**Janne Mäkelä** is visiting researcher at the University of the Arts Helsinki and adjunct professor of history at the University of Turku. In his books, including *John Lennon Imagined: Cultural History of a Rock Star* (Peter Lang 2004) and *Pophistoria: kuinka musiikki muutti maailman* («Pop History: How Music Changed the World», Music Archive Finland 2014), Mäkelä has dealt with music, identity and cultural interaction. He is currently finishing articles on the music history of Finnish Broadcast Company YLE as well as doing research on the music heritage of the Finnish composer Jean Sibelius.



# The Obscenity of the Voice: Exploring the Interplay Between Language and Body in Opera Through a Psychoanalytic Lens

This article investigates the intricate relationship between the voice, language, and the body within the framework of opera utilizing a psychoanalytic approach. The voice is a fundamental component in generating sound, yet it remains indefinable and indeterminate within the body, continuously producing a surplus that never coincides entirely with its apparent origin. In contrast, language views the voice as an unnecessary element, serving solely as a physical condition for verbal communication, devoid of its own meaning. This complex dynamic locates the voice in the overlap between the Lacanian Symbolic and the Real, as it exists in the middle of the realm of language and the corporeal body.

Moreover, the voice poses distinctive challenges in musical settings, as it frequently vacillates between being too literal in its connection to words or producing an excessive sensuality that can manifest as melomania or a type of vocal religious worship. This surplus of the voice necessitates either regulation or celebration, depending on the context. It can act as a carrier of meaning (in the language dimension) or an expression of bodily sensuality.

Through an analysis of selected opera examples from the turn of the nineteenth century to the present day, this article demonstrates how the contest between the voice and logos has shifted to the frontier of the voice and body. The article also explores the connections between psychoanalysis and musical modernism and examines the voice in its *Unheimlich* dimension, revealing its potential to elicit unsettling and uncanny sensations.

## Key words:

voice, language, body,  
psychoanalysis, opera

**Ivana Maričić** holds a Master of Arts degree in musicology and is currently pursuing a doctorate at the Faculty of Arts, University of Ljubljana. She also serves as a Research Assistant at the Institute of Musicology, part of the Research Centre of the Slovenian Academy of Sciences and Arts. Her doctoral research focuses on the epistemology of musicology in modern-day Slovenia, while her earlier work has delved into the intersection of music analysis and the psychoanalytic concept of voice. In addition to her academic pursuits, Maričić regularly writes concert reviews, critiques, and articles.

## Women, Music and Witchcraft in the Early Modern Hispanic World

Music and dance were two of the diabolical and lavish activities attributed to witches, by definition, in sixteenth- and early-seventeenth-century demonology treatises. Thus, the records of Inquisition prosecutions for witchcraft frequently involved lower- and middle-class women who participated in musical meetings, singing, playing musical instruments, and dancing. Inquisition documents reveal the low moral status these women were ascribed, and allow us to scrutinise closely the relationship between women and music by providing clues of women's informal music education, as well as traces of the participation of women in musical life. This paper will re-examine, from a musicological perspective, Inquisition records, musical iconography, and demonology treatises in order to discover descriptions and representations of female music, musical instruments, and lyrics of the songs performed by women who were considered to be witches, assessing whether the music of those songs survive in manuscript sources and as part of current oral traditions.

### Key words:

women and music, Inquisition, witchcraft, Hispanic context, morality

### Ascensión Mazuela-Anguita

is Associate Professor at the Music Department, University of Granada. She is the author of *Artes de canto en el mundo ibérico renacentista* (2014), *Alan Lomax and Jeanette Bell in Spain (1952-1953): las grabaciones de música folclórica* (2021), and *Women in convent spaces and the music networks of early modern Barcelona* (2022), and has published a number of essays on convent music, music in early modern urban ceremonial and traditional Spanish music.

## The Stalinist Opera Project: A Testament to the Unattainable Soviet Utopia

The infamous case of Shostakovich's *Lady Macbeth of Mtsensk* (1934) kindled a great urge for the creation of a real Soviet opera, one which would faithfully obey the socialist realist dogma and reflect the real-life Soviet nation. However, the Stalinist opera project turned into a rather perplexing affair. The insight into contemporary Soviet musical criticism proves that there was, more often than not, something substantially wrong with composers' depiction of the Soviet reality on the operatic stage. After the disastrous reception of *Lady Macbeth*, it was young Ivan Dzerzhinsky and Tikhon Khrennikov whose early operatic trials set the tone for operatic production for the following decades. Nevertheless, despite their political eligibility, their operas weren't immune to criticism on the aforementioned matter. Furthermore, the composer whose two operas on a Soviet topic most famously failed to faithfully portray the Soviet reality was none other than Sergei Prokofiev, despite his desperate attempts to appeal to the adamant critics. On the other hand, Dmitri Kabalevsky's operas failed the same test, despite him being a sweetheart of the regime. All of these composers were criticized for trivializing contemporary Soviet life and transgressing the socialist realist norm. However, what was the norm? The norm, despite being unfaltering, omnipresent, and even dogmatic, at the same time seems to have been completely out of reach. The question this paper aims to answer is what were the confines of Soviet operatic aesthetic and socialist realism in opera? Did they even exist, and what was their true nature? Lastly, was the model Stalinist opera, similar to the communist utopia, just another Soviet fantasy never to come true?

### Key words:

Soviet music, opera, Stalin, socialist realism, musical criticism

### Magdalena Marija Meašić

obtained her MA in musicology and Russian language and literature at the University of Zagreb in 2017. In 2020, she became a doctoral candidate in musicology at the University of Heidelberg under the mentorship of Christoph Flamm. She has presented at conferences in the fields of musicology, history, and music pedagogy. Since 2022, she has been employed at the Faculty of Philosophy in Rijeka as a research associate on the ERC project REVENANT (Revivals of Empire—Nostalgia, Amnesia, Tribulation). Her interests include Russian and Soviet music of the 20th century, the relationship between music and ideology, music pedagogy, and gender studies.

## Languages of Irony, Blasphemy and Italianness: Analysing Ghost's Papaganda Mockumentary

Ghost is a Swedish heavy metal band founded in 2016 and characterised by a mixture of extreme metal visual aesthetics, Catholic symbology and Satanic lyrics full of irony, puns and innuendo. Vocalist Tobias Forge – whose identity was discovered only in 2017 – performs disguised as an Antipope called “Papa Emeritus”, and every album-tour cycle corresponds to a new papa-persona (Papa Emeritus II, III, IV...), which is introduced to the fans during the live dismissal of the old pontiff. Ghost carry on a narration told across all albums, not only via the songs’ lyrics, but also employing several kinds of paratextual audio-visual material. One of these is emblematic of Ghost’s performative language which blends irony, blasphemy and Italianness (understood as quintessentially Catholic and as a synecdoche of the Holy See): the Papaganda mockumentary, directed by Greg Olliver and published by VICE’s Noisey in 2014. In this presentation I give an overview of Ghost’s rhetoric, focusing on the way in which Italianness is depicted both as a symbol of sacrality and as a means of blasphemy and distortion of the primordial clerical image, using Papaganda as a starting point but without forgetting other relevant examples including other paratexts, lyrics, performative elements/attitudes and statements made by the band during interviews, thus giving an account of Italy’s role in Ghost’s blasphemous language.

### Key words:

Ghost, heavy metal, music video, mockumentary, blasphemy

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## The Banned Pianism: Zagreb Pianists and Piano Pedagogues Whose Artistic Activity Was Suspended in the 1940s

Pianistic activity in Zagreb in the first decades of the twentieth century was marked by emerging professionalization and the opening of the first higher education music institution, the Academy of Music in Zagreb, successor to the Music School of the Croatian Music Institute. Although elementary, secondary, and high music schools operated under the auspices of the aforementioned institution, the teachers of the Piano and Organ Department were predominantly responsible for the improvement of concert activity and piano pedagogy, which in that period was associated with the name of Svetislav Stančić, the founder of the Zagreb piano school, the tradition whose successors marked contemporary Croatian pianism. The socio-political changes of the regime that took place in the 1940s had a significant impact on pianism, due to the fact that the activity of individual pianists and piano pedagogues had been suspended because of their national, ethnic, religious, or political affiliation. Therefore, by analysing the activities of pianists and piano pedagogues employed at the music school of the Academy of Music in Zagreb and the Piano and Organ Department in the 1940s, this paper aims to present how wartime conditions and the totalitarian regime affected piano playing and pedagogy in Croatia. In doing so, we aim to present the circumstances that befell distinguished pianists of Zagreb at that time such as Svetislav Stančić, Antonija Geiger Eichhorn, Sidonija Geiger, Ernest Krauth, Melita Lorković and Natko Devčić, among others.

### Key words:

piano pedagogues, pianism,  
Svetislav Stančić, Music  
Academy in Zagreb, Zagreb  
piano school

**Martina Mičija Palić**, PhD, is an assistant professor at the Faculty of Teacher Education at the University of Zagreb, a pianist, piano pedagogue, and scientific researcher in the field of music. She graduated in piano in 2003 at the Ino Mirković College of Music and later continued her music education at the École Normale de Musique de Paris. In October 2019 she obtained a doctorate from the Faculty of Philosophy in Zagreb and defended her dissertation on female pianists in Zagreb in the 19th and the first half of the 20th centuries. Her research interests include interdisciplinary topics in music, the history of pianism, music pedagogy, as well as literature and music.

## Blasphemous Symphonies(?) – The “Festive” Pieces at the 2,600th Anniversary of the Japanese Dynasty

The Japanese Empire celebrated its 2,600th anniversary in 1940, and it asked several countries to send a symphonic work for a planned festive concert. Today this project is remembered primarily in connection to the *Japanese Festival Music*, op. 84 by Richard Strauss and the *Sinfonia da Requiem* by Benjamin Britten; the latter was, however, not performed for several reasons. It seems obvious that the Japanese authority considered a requiem inappropriate (or even blasphemous in relation to the emperor cult at that time) for a festive occasion; however, contemporary Japanese documents – which were apparently overlooked by musicologists outside Japan – offer a considerably different explanation (yet one which does not deny the existence of conspiracy behind the scenes).

In addition to Britten’s work, some doubt may be cast on the festive quality of the works of two other European composers, Ildebrando Pizzetti and Sándor Veress. It is known that Pizzetti quoted a passage from his Violin Sonata movement titled “Prayer for the innocents”; the quotation seems to be in line with Britten’s pacifist thoughts. Concerning Veress, recently (re-)discovered documents in the Hungarian National Archives offer the possibility of interpreting his work as a “political symphony” that might have objected to Imperial Japan’s policy. In the last movement, there is an out-of-place allusion to Japanese music, which has been considered an expression of friendship; yet a “political” reading may allow us to take it as a negative remark on the Empire’s aggressive policy.

### Key words:

2,600th anniversary of the Japanese dynasty, Benjamin Britten, Sándor Veress, music and politics, 20th-Century Music

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# Transgression in Short Musical Theatre of Eighteenth-Century Spain: The Case of the Abbés

Eighteenth-century Spanish theatrical spectacle was full of short genres played between the acts of bigger pieces, in a phenomenon qualified as a “hypertrophy of entr’acts”. Among these short genres the tonadilla stood out as a kind of a miniature opera which reflected the contemporary society in a funny, colourful and satirical way.

This universe of short theatre, deliberately located on the margins of the performance and its precepts, could serve as a space of transgression, even though it was filtered through the sieve of the omnipresent censorship who judged the librettos according to the current moral and neoclassical aesthetics. In fact, within the prevailing ideology of the period, the social function of tonadillas was to be a “sung satire” to mock the most reprehensible aspects of society. However, some aspects, especially regarding the performance, escaped this censorship, resulting in scandal and imprisonment for some composers and singer actors (above all actresses).

Inside this universe, a specific character was the main focus of mockery: the abbés. They consisted of a theatrical typology based on real abbés (minor clergymen from Italy and France), but combining the scenic tradition of the sacristan and a peculiar version of the Commedia dell’Arte mask of the Dottore (usually as “bolonios”, Spanish students in Bologna). All the vices of society are gathered in the figure of the abbé in tonadillas, and the criticism the character received could be understood as a veiled satire of the Church, even though the criticism was communicated through foreign characters alien to autochthonous society. Thus, the main objective of this paper is to study the criticism of the abbés in tonadillas and its musical representation, taking as examples some illustrative cases such as Jacinto Valledor’s tonadillas *La rosquillera* (ca. 1775-1775, a censored piece because it included the simulated burning of an abbé onstage) and *El chasco del abate* (1785).

## Key words:

abbé, tonadilla, satire, censorship, short theatre, 18th century

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## *Musici non grati* in Croatian Urban Toponymy After the Establishment of Independence

As a permanent reminder of the contribution of musicians, a street or a square can be named after them, while the most significant contribution to preserving the memory of a musician is the installation of a monument in their honour. At the same time, it should be noted that every memorial, apart from the person in whose honour it was erected, also speaks about those who erected it, thus giving an image of what was considered important at a certain moment, and revealing the *Zeitgeist* of the area. Considering these circumstances, it can be argued that such symbols placed in space form a specific musical landscape. The musical landscape is constantly changing, by adding new features, but also by removing existing ones.

The removal of memorials in parallel with a change in a political system is a well-known phenomenon, and it is particularly emphasized in the countries of the former Eastern Bloc. In the early nineties, we thus witnessed the re-naming of numerous streets and squares, as well as the removal of monuments that became an undesirable part of the new identity that was being created by the establishment of new democratic states. This process took place in Croatia in 1992 and 1993. It is therefore interesting to note how this phenomenon affected the musical landscape of the country.

This paper presents a few examples of musicians who lost their place in the musical landscape due to these political changes and argues about whether that was justified. It also presents a few exceptions: names that remained part of the musical landscape despite the political changes which occurred.

### Key words:

musical landscape, street renaming, symbolic landscape, urban toponymy

Ana Popović graduated in musicology from the Academy of Music in Zagreb, and since completing her studies she has mainly worked in the profession teaching various musical subjects in primary, secondary and music schools (history of music, formal analysis, solfeggio, harmony, choir, piano, music appreciation). Since 2017, she has been employed at the Faculty of Education in Osijek, first as a professional associate, then as a lecturer, and from 2023 as an assistant professor. She regularly publishes scientific, professional and popular papers, as well as music reviews, and actively performs as a trombonist in various musical ensembles.



## The Ugly in Music

Although ugliness is less than a marginal topic in music aesthetics and music performance research, it seems to have many facets that are familiar, albeit often covertly, to both music listeners and musicologists. In my overview, I shall introduce a categorisation of musical ugliness embracing the perspectives of both empirical musicology and music aesthetics, throwing light on many forms of its appearance throughout music history. Special attention will be devoted to the distinction between perceptual vs. aesthetic ugliness; extra-musical vs. intra-musical sources of musical ugliness; paradigms of 'indexical' ugliness (including irony, parody, satire, grotesque); and the socio-cultural aspect of ugliness (ugliness as dominance, resistance, and protest).

**Key words:**

ugliness, empirical musicology, music aesthetics, theory

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## From the Apotheosis of Avant-Garde to its Condemnation: The Curious Case of Ladislav Kupkovič

After the communist coup in 1948, Slovakia found itself on the eastern side of the Iron Curtain. As a result, the methods of socialist realism were put into practice which also had an impact on musical culture. The fulfilment of socialist-realist criteria by domestic composers meant the separation of Slovak music from the contemporary international scene. In the early 1960s, however, young composers emerged who, unlike their predecessors, desired to eliminate this state of isolation and backwardness. The leader of this generation was Ladislav Kupkovič (1936-2016), renowned for his inclination towards experimentation and the application of the most radical compositional techniques for which he became the target of ideological inquisitors. Dissatisfied with the political and social situation after 1968, this so-called enfant terrible of Slovak music decided to emigrate to West Germany. It was expected that in this free atmosphere he would continue his work in line with progressive musical trends. The opposite was true and the composer turned his musical poetics 180 degrees to pure tonal music composition and the use of traditional classical forms evoking a Biedermeier aesthetic. In numerous publications, Kupkovič moreover disparagingly referred to New Music as meaningless art without a message and characterized his early works as “atonal terror” that arose from youthful infatuation. Considering Kupkovič’s previous avant-garde endeavours, in his rejection of contemporary music, a specific form of self-blaspemy occurred. The details of this curious artistic transition will be discussed in this paper.

### **Key words:**

Ladislav Kupkovič,  
avant-garde, tonal music,  
transition, disparagement

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## Stockhausen Is Serving Imperialism

In 1974, the British composer Cornelius Cardew, together with Rod Eley and John Tilbury, published a legendary treatise in which he accused his friend and mentor Karlheinz Stockhausen and John Cage of not only affirming the existing conditions with their music and their poetic-aesthetic attitude, but also of being the avant-garde of an aesthetic counter-enlightenment. But Cardew also subjected his own work to self-criticism in the style of Soviet communism. The pious Maoist, Cornelius Cardew, blew the whistle in the early 1970s on the iconoclasm of the Western postwar avant-garde. He loudly blasphemed the gods of Darmstadt, Cologne and Donaueschingen. Hostility towards Modernism on the part of composers, musicologists and politicians, who saw tonality as a fundamental ethical or anthropological constant, abounded after the Second World War. One might think of Friedrich Blume, Aaron Copland, Wilhelm Furtwängler or malicious zealots like Alois Melichar, as well as a hostility to modernism emanating from the Soviet Union in the name of Socialist Realism. Was Cardew the first 'leftist' heretic of the Western musical avant-garde, or had there been an undercurrent of such criticism since the late 1940s? Criticism would be understood to include both intellectual and aesthetic positions. My paper explores this question using the examples of Hanns Eisler, Hans-Werner Henze, Luigi Nono and Bernd Alois Zimmermann, among others.

### Key words:

Modernism, critique, Cardew, Cage, Stockhausen

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# The Blasphemous in Music Heritagisation

Since the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH), questions of heritage and heritagisation have proliferated, including those related to music. Depending on the criteria, roughly two thirds of the elements inscribed in the UNESCO ICH lists indeed bear a connection to music. Heritage in its own right is, according to the convention, something that diverse communities value and foster as their own; yet given the centrality of national heritage agencies in the inscription process, the communal values in question become easily politicised on the national level. Moreover, forms and types of heritage industry abound, notably concerning tourism. Further complications arise when heritage is discussed with respect to indigeneity, intellectual property and intergenerational dynamics. By examining the music-related elements in the UNESCO ICH lists, I aim to foreground how the various interrelations between values, politics and identities manifest contemporary post-secular and postcolonial processes. At issue is, centrally, the extent to which heritage intersects with the notion of the sacred, and therefore inevitably with the profane and the blasphemous, too. In the examination, I emphasise first of all heritagisation, or, heritage as activity and a process; additionally, I rely on existing research on “contested”, “dissonant” and “discarded” heritage, to ponder how ideas of the blasphemous may surface in music heritagisation.

## Key words:

heritagisation, intangible cultural heritage, the sacred, politics

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## Serbian Diasporic Music as Disruption in Croatian Folklore Practices

The music scene of the Serbs who fled from the war-affected regions of Croatia during the 1990s continued its life mostly within the diasporic social infrastructure established in their new countries of residence, or alternatively, within (minority) folklore festivals in Serbia, Bosnia and Croatia. The music repertoire of this scene, whether traditional folk, or popular music, serves the purpose of continuing regional and national identification through both music and lyrics. Through the practice of post-Yugoslav mono-ethnic representation, ethnically shared regional musics become disputed heritage in the process. Furthermore, the lyrics of the newly composed songs within this scene, often thematising nostalgia and loss, offer a counter-narrative to the official discourse about the post-Yugoslav war commonly represented in the Croatian public space. The performance of this repertoire would therefore emblemize a type of sacrilege towards the most recent nation-building narratives, were it not completely invisible in the Croatian mainstream public sphere. Based on ethnographic insights from one of the oldest folklore festivals of Serbs in Croatia which now gathers both domestic and diasporic music performers, *Sijelo tromede*, this paper will interpret the position of this minority's music tradition within the regional amateur folklore scene and its potential for communication beyond the established ethnic boundaries.

### Key words:

folk music, Croatia, Serbian diaspora, post-Yugoslav war, minority folklore festivals

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## Witch Dance Narratives Revisited: Facts and Discourses Surrounding “Diabolical” Sounds

In early modern times, people in Europe were convinced that witches met in certain places on particular nights. The imagined witches were said to invoke Satan by dancing wildly to the accompaniment of devilish musical instruments. They would then scatter in all directions harming any people or property in their paths. The superstitious population countered this by making loud noises outside their homes intended to drive away the fiends and ghouls; the shawm was the first choice of instrument with which to make this noise. The danger was supposed to be over at the first cockcrow—i.e. at the end of the common nocturnal waking phase between midnight and 3am.

Numerous historical statements about the alleged witches’ dance were of course fictional confessions forced from the mouths of tortured individuals by their prosecutors. They frequently describe thoroughly profane activities: People met at night, before or after their first sleep, to make music, dance, and drink together (Koslofsky 2011). The musical instruments mentioned in the related records are typically used for dance music of the period.

This paper ventures to combine historical discourses with recent research findings: specifically, the rediscovered fact of biphasic sleep (Ekirch 2001) and knowledge about the cultural rhythms of the early modern night. These will be brought together with relevant treatises on witchcraft and with the anti-dance discourses that denounced the “honour-forgotten night dances” (“ehrvergessene Nachttentze,” Daul 1567) and “diabolical” drum (“tufelischen instrument,” Virdung 1511).

### Key words:

witch dance / witches’ Sabbath,  
“diabolical” instruments, facts  
vs. discourses, early Modern  
Europe

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# Blasphemy Today: The Glory of the Scandal

With the historical avant-garde, and more precisely in Futurism and Dadaism, the pleasure of blasphemous writing, performance and music making becomes a key component of the identity of these movements: Rewriting musical theory (F.B. Pratella, L. Russolo), undermining classical formal concepts (K. Schwitters), or combining all sorts of sounds with instruments and other objects in a most disrespectful way during the notorious Dada soirées. In his *Lecture on Dada*, Stefan Wolpe reflects on this dynamic and sets the tone for the decades to come: the Futurists' and Dadaists' experiences and practices became more developed and established with nascent postmodernism after World War II where blasphemy becomes a structural approach in which norms are played with and sometimes torn apart.

Today, these approaches may still provoke strong reactions from audiences in certain contexts, but their scandalous element has lost momentum. In this paper, I would like to show three types of blasphemy in music which continue the Futurist and Dadaist spirits in our times: The first is that of Karlheinz Stockhausen's comments on 9/11. Then, in terms of performance practice, I explore the phenomenon of Florence Foster Jenkins in an industry where the perfect vocal performance was and is still the main goal of staged opera. Lastly, on a structural level, I examine the potential of Artificial Intelligence which is continuing the work of deceased composers.

## Key words:

historical avant-garde,  
Dadaism, scandal,  
performance practice

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## Through European Lenses: Balkan Music in Travelogues

During the period of Ottoman rule, many European travellers passed through the Balkan peninsula on their way to Constantinople. Among them were diplomats such as Walter Leslie whose purpose was to ratify the Eisenburg pact after the Fourth Austro-Turkish War (1663-1664) on behalf of the Holy Roman Emperor Leopold I. His journey lasted about a year (1665-1666) and was recounted by European and Ottoman travellers and historians. These include the Jesuit priest Paul Tafferner (*Cæsarea Legatio*) and the Englishman John Burbury (*A Relation of a Journey of the Right Honourable My Lord Henry Howard*), while the diplomat Paul Rycaut (*The History of the Present State of the Ottoman Empire*) travelled in the retinue of the ambassador Kara Mehmet Pasha and described the same events from a slightly different perspective.

These travelogues are rich in information about musical events, religious ceremonies, non-musical sounds, and descriptions of musical instruments. When listening to some such sounds, the authors are often surprised or even scandalised, revealing a perspective based on the “us-others” distinction that in most cases leads to the rejection of the music of the “other”.

Nonetheless, the accounts considered are sometimes the only sources for the study of “distant” peoples and communities often lacking a written musical tradition. Although they convey a filtered view of local cultures and music referred to as “Turkish”, “Levantine”, “Slavic” or generically “barbaric”, they provide important data for the reconstruction of the Balkan soundscape.

### Key words:

travelogues, Balkan music,  
Balkan soundscape,  
Eurocentric perspective

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