

UNIVERSITY OF ARTS IN BELGRADE
FACULTY OF MUSIC
DEPARTMENT OF MUSICOLOGY

University of Arts in Belgrade
Faculty of Music
Department of Musicology

MUSIC – MUSICOLOGY – INTERPRETATION
XV International Conference of the Department of Musicology
Faculty of Music, University of Arts in Belgrade
Belgrade, October 21–23, 2021

Book of Abstracts

Editors

Neda Nestorović, PhD Candidate and Research Assistant
Marija Simonović, PhD Candidate and Research Assistant
Marija Tomić, PhD Student and Junior Researcher

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MUSIC – MUSICOLOGY – INTERPRETATION

XV INTERNATIONAL CONFERENCE OF THE DEPARTMENT OF MUSICOLOGY

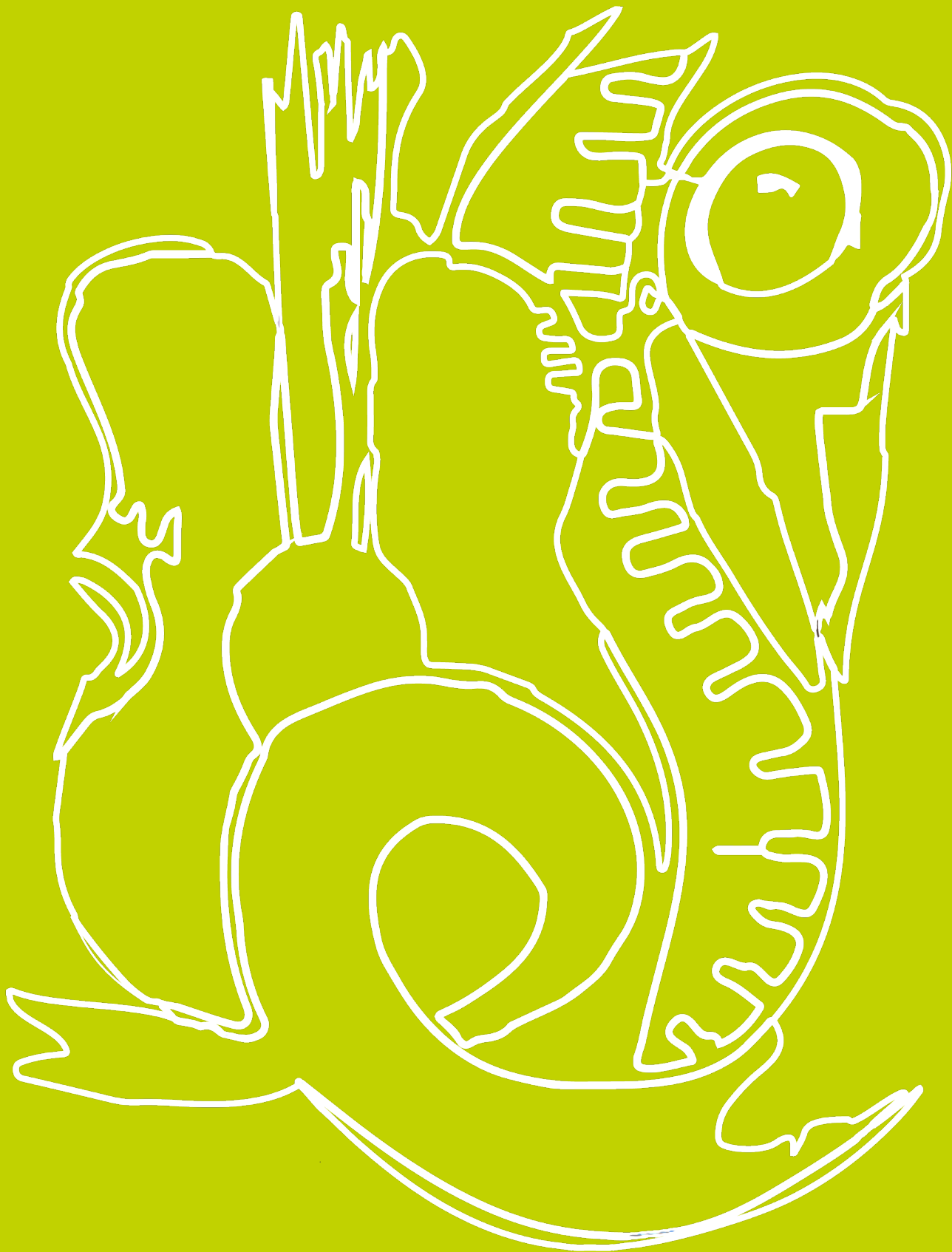
FACULTY OF MUSIC, UNIVERSITY OF ARTS IN BELGRADE

Belgrade, October 21–23, 2021

ONLINE EVENT



Faculty of Music
Belgrade
2021



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MUSIC – MUSICOLOGY – INTERPRETATION

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

The subject of the conference *Music – Musicology – Interpretation* focuses on the complex and multifaceted relationships between the constituent concepts. It proposes to re-examine these multiple relations by thematizing, from the point of view of interpretation, music as language, discourse, work of art and text, the performance of music and the discourse on music – musicology itself.

Musical hermeneutics as a discipline is today the focus of musicological interest. During the last three decades of the 20th century, it developed in parallel with research into musical semiotics and, as the influence of “pure” structural analysis was waning, it became an important current of thought about music at the beginning of the 21st century. Its renewal in relation to the legacy of the 19th century was partly due to the interpretive criticism in Anglo-Saxon literature but also to the works of Carl Dahlhaus in the 1970s and 1980s. Next come researchers into hermeneutics and interpretive criticism and analysis, each with a different orientation in their individual pathways and objects of study, most of whom are still active today: Joseph Kerman, Nicholas Cook, Leo Treitler, Lawrence Kramer, Robert Hatten, Eero Tarasti, Jean-Jacques Nattiez, Michel Imberty, Bernard Vecchione, Christian Hauer, Makis Solomos etc.

In his *Peri Hermeneias*, Aristotle established an equality between “sounds emitted by the voice” and symbolic language, that is, meaningful language: “The sounds emitted by the voice are the symbols of the states of the soul, and the written words the symbols of words emitted by the voice” (*Peri Hermeneias*, 1 / 16a /). Being symbolic, signifying language is thus equated with interpretive language, mediating the relation of the transmitter “of the voice” to the things of the world, with the written language then constituted as a double mediation: of the spoken language and the things themselves. This chain of consecutive “interpretations-appropriations” (Ricœur, *From Text to Action*, 1986) thus recalls a chain of musical interpretations: the things of the world (the *world of life, being-in-the-world*) – the music (discourse, work of art, text) – the performance of music – the discourse on music, projecting, through the *hermeneutical arc*, into a new being-in-the-world, as an understanding of oneself in front of signs (Ricœur, *ibid*).

This chain allows us to problematize the relationship between music, discourse on music and interpretation on several levels.

At the methodological level, it enables us to re-examine the position of musicological interpretive criticism in relation to primary research, technical analysis and structural explanation, on the one hand, and the “new musicology”, on the other, and, at the disciplinary level, to re-examine the position of and relationship between musical hermeneutics and structuralism, as well as semiotics. In both cases, the question can be raised as to whether the structural explanation of the musical work or the explanation of the signs of culture, on the one hand, and interpretation, on the other, are mutually exclusive, or whether a methodological reconciliation is possible in the sense of the mediating role of explanation in the process of understanding, explanation and understanding being integrated into the interpretive chain.

At the poetic level, it allows us to reopen the question of the interpretive character of the musical work / discourse / text itself as the “voice emitted”, thus already the symbolic voice, and then to re-problematize the relationship between musical language and meaning, reference, representation, narrativity and time. In this sense, another question can be posed, namely how the specific abilities of music can help shed light on the interpretive process and the contemporary hermeneutical task in general. Also related to this is the problematics of the historicity of musical hermeneutics / musical interpretation, as well as the problematics of the interpretive discourse on music in history and as history. The issue of the subjectivity and objectivity of the discourse on music and music itself is part of the old debate but it lends itself to reconsideration in relation to music as a “thing” (L. Kramer) and the work of interpretation as event, action, dynamism, creation, production. The notion of metaphor, extracted as a key concept in different conceptualizations by many authors, musicologists and philosophers, is also proposed for examination: as a musical metaphor (at the poetic level) and as a metaphor in the discourse on music.

As a link in the interpretive process, the performance of a musical score as “appropriation” and actualization of a musical text, as a realization of its meaning in another “voice”, offers itself to examination, testifying to the opening of the musical work, discourse and text. In that sense, when it comes to interpreting music from the aspect of performing practice, it is understood as something much more than a mere reproduction of the score in sound. The variable roles of the music performer throughout history represent different social, cultural, stylistic, etc. conditions under which music is understood. In all these different approaches to a work of music, it is implicitly indicated that all of its incidences and meaningful transformations are only achieved by the performance.

The position of the listener in the interpretive process can be approached from several angles: semantic, psychological, narrative. Does the interpretive process not in fact end in the effectuation of the sense in the discourse (tacit or explicit, oral or written) of the listener who has passed through the musical interpretive chain?

Referring to the aforementioned findings, the following topics could be considered:

- Interpretive criticism in musicology versus primary research and the “new musicology”
- Musical hermeneutics versus semiotics and structural analysis of music
- Musical hermeneutics / interpretation in history and as history
- Musical work / discourse / text as interpretation
- Musical language and meaning, reference, representation, narrativity and time
- Musical metaphor and metaphor in the discourse on music
- Subjectivity and objectivity in musical interpretation
- Music and / as performance
- Musical performance and / as analysis of music
- Historically informed performance as a field of recreation of the past
- The listener as interpreter

Keynote Speakers

Eero Tarasti

Professor emeritus of Musicology, The University of Helsinki, Finland

Robert S. Hatten

Marlene & Morton Meyerson Professor in Music, Professor of Music Theory
Sarah and Ernest Butler School of Music, The University of Texas at Austin, USA

Lawrence Kramer

Distinguished Professor of English and Music, Fordham University, USA

Makis Solomos

Professor of Musicology, Université Paris 8, France

Programme Committee

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Professor **Ivana Perković**, University of Arts in Belgrade, Serbia

Professor **Tijana Popović Mladjenović**, University of Arts in Belgrade, Serbia

Professor **Makis Solomos**, Université Paris 8, France

Professor **Irina Susidko**, Gnesin Russian Academy of Music in Moscow, Russia

Professor **Leon Stefanija**, University of Ljubljana, Slovenia

Professor **Ana Stefanović**, University of Arts in Belgrade, Serbia

Professor **Dragana Stojanović-Novičić**, University of Arts in Belgrade, Serbia

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Academician, Professor emeritus **Stanislav Tuksar**, HAZU/University of Zagreb, Croatia

Professor **Mirjana Veselinović-Hofman**, University of Arts in Belgrade, Serbia

Organizing Committee

Ivana Petković Lozo, PhD, Organising Committee Chair, Assistant Professor, University of Arts in Belgrade

Ivana Miladinović Prica, PhD, Organising Committee Co-Chair, Assistant Professor, University of Arts in Belgrade

Marina Marković, PhD, Finance Chair, Teaching Assistant, University of Arts in Belgrade

Neda Nestorović, PhD Candidate, Research Assistant, University of Arts in Belgrade

Marija Simonović, PhD Candidate, Research Assistant, University of Arts in Belgrade

Marija Tomić, PhD Student, Junior Researcher, University of Arts in Belgrade

Maša Spaić, PhD Student, Junior Researcher, University of Arts in Belgrade

Milica Petrović, PhD Candidate, Junior Researcher, University of Arts in Belgrade

Thursday, October 21

09.30–10.00 OPENING ADDRESS

Mirjana Nikolić, Rector of the University of Arts in Belgrade

Gordana Karan, Vice-Dean for Science of the Faculty of Music

Tijana Popović Mladjenović, Head of the Department of Musicology of
the Faculty of Music

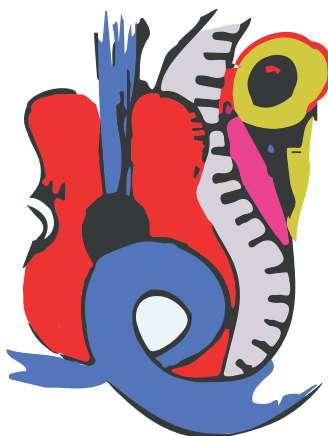
10.00–11.00

KEYNOTE LECTURE: EERO TARASTI

**Existential Semiotics and Its Application to Music – The Zemic Theory
and Its Birth from the Spirit of Music**

Chair: **Tijana Popović Mladjenović**

11.00–11.15 **Coffee Break**



<p style="text-align: center;">SESSION 1</p> <p style="text-align: center;">MUSICAL WORK / DISCOURSE / TEXT AS INTERPRETATION</p> <p style="text-align: center;">Chair: Ana Stefanović</p>	<p style="text-align: center;">SESSION 2</p> <p style="text-align: center;">MUSICAL LANGUAGE AND ITS MEANING</p> <p style="text-align: center;">Chair: Stefan Cvetković</p>	<p style="text-align: center;">SESSION 3</p> <p style="text-align: center;">STRUCTURAL AND SOCIAL ANALYSIS OF MUSIC</p> <p style="text-align: center;">Chair: Ivana Perković</p>
<p>11.15–11.45</p> <p>Tijana Popović Mladjenović</p> <p>Fantastic Landscapes of Interpreting Music</p>	<p>11.15–11.45</p> <p>David Ferreiro Carballo</p> <p>A Topic for the Penitent: The Hexatonic Pole as the Representation of the Uncanny in Conrado del Campo's <i>El final de don Álvaro</i></p>	<p>11.15–11.45</p> <p>Jan W. Lech</p> <p>Tool for Comparative Musical Analysis in B. Yavorsky's <i>Lādovy Rhythm Theory: Methods, Limitations, Prognosis</i></p>
<p>11.45–12.15</p> <p>Nitta Takayuki</p> <p>The Rhetoric of Musical Discourse: Toward the Tropological Project of a Critical History</p>	<p>11.45–12.15</p> <p>Chris van Rhyne</p> <p>Priaux Rainier's <i>Quanta</i> and Quantum Mechanics as (Meta-) Metaphor</p>	<p>11.45–12.15</p> <p>Salvatore Scalfani</p> <p>From Folk Culture to Piano Performance: A Performance-Oriented Analysis of the Influence of Argentinian Folk Dances on Alberto Ginastera's <i>Suite de Danzas Criollas</i>, Op. 15</p>
<p>12.15–12.30 Coffee Break</p>		

<p>12.30–13.00</p> <p>Vladimír Fulka</p> <p>Ernst Kurth’s Dynamic Musicology as a Musical Hermeneutics</p>	<p>12.30–13.00</p> <p>Ivana Miladinović Prica</p> <p>Performing Indeterminacy – Limits and Challenges of Cage-Tudor Collaboration</p>	<p>12.30–13.00</p> <p>Leon Stefanija</p> <p>Explaining Microtonality: Music Theory, Music Politics, Aesthetics, or Art-World Survival Pragmatism?</p> <hr/> <p>13.00–13.30</p> <p>Chiara Antico</p> <p>Beethoven in Birkenau: The Power of Music and Its Resonance in Today’s Research</p>
<p>13.30–15.00 Lunch Break</p>		
<p>15.00–16.00</p> <p>KEYNOTE LECTURE: ROBERT S. HATTEN</p> <p>A Speculative Hermeneutics of Music: Presuppositions and Applications</p> <p>Chair: Marija Masnikosa</p>		
<p>16.00–16.15 Coffee Break</p>		

<p>MUSICAL WORK / DISCOURSE / TEXT AS INTERPRETATION</p> <p>Chair: Tijana Popović Mladjenović</p>	<p>MUSICAL PERFORMANCE AND / AS ANALYSIS OF MUSIC</p> <p>Chair: Ivana Petković Lozo</p>	<p>RESEARCHES IN THE FIELD OF THE NEW MUSICOLOGY</p> <p>Chair: Biljana Leković</p>
<p>16.15–16.45</p> <p>Marija Masnikosa</p> <p>Hidden Interpretive Strategies of Postmodernism: From Andersen’s Fairy Tale to the <i>Little Mermaid</i> by Serbian Composer Goran Kapetanović</p>	<p>16.15–16.45</p> <p>Nikita Mamedov</p> <p>Quantifying the Speed in Performance Practice Traditions of Chopin’s Études</p>	<p>16.15–16.45</p> <p>Dylan Principi</p> <p>Topic Theory as a Response to the New Musicology: Navigating the Absolute</p>
<p>16.45–17.15</p> <p>Violetta Kostka</p> <p>Interpretation of Explicitly Intertextual Music by Paweł Szymański</p>	<p>16.45–17.15</p> <p>Michał Łukowicz</p> <p>A Song as a Performance. About the Opportunities and Threats Posed by the Plasticity of Popular Music Pieces</p>	<p>16.45–17.15</p> <p>Koichi Kato</p> <p>Paradox and Dichotomy of Formalism in the Age of the Era of the New Musicology: Reading James Hepokoski’s Sonata Theory as a Case Study</p>

19.30 – CONCERT

***Interpretations of
Fantasy, Ballad, Echoes and Dedications
in Serbian Music***

Concert venue

Main Hall of the Faculty of Music, Kralja Milana 50

OPENING ADDRESS

Ljiljana Nestorovska, M.Mus.
Dean of the Faculty of Music in Belgrade

CONCERT PROGRAMME

Vlastimir Peričić (1927–2000)
Fantasia quasi una sonata

Dejan Mladjenović, viola
Natalija Mladenović, piano

Petar Osghian (1932–1979)
Za Mimu / For Mima

Mihailo Samoran, clarinet

Ognjen Bogdanović (1965)
Balada (za Vlastu) / A Ballad (for Vlasta)

Nemanja Stanković, violoncello
Maja Mihić, piano

Vasilije Mokranjac (1923–1984)
Odjeci / Echoes

Vladimir Gligorić, piano

Friday, October 22

SESSION 1	SESSION 2	SESSION 3
MUSICAL METAPHOR AND METAPHOR IN THE DISCOURSE ON MUSIC Chair: Marija Masnikosa	IN THE CENTER OF MEANING OF THE (MUSICAL) WORK Chair: Ivana Perković	CREATIVE PROCESSES OF MAKING / INTERPRETING MUSIC Chair: Ivana Miladinović Prica
11.00–11.30 Ana Stefanović Music as Metaphor and Narrative in Music Drama	11.00–11.30 Marija Tomić <i>Sounding Through the Hollow Reeds: Aeolian Flute Sound as a Reference to the Myth of Pan and Syrinx</i>	11.00–11.30 Rastko Popović Preparing the Serbian Edition of <i>The Art of Playing on the Violin</i> by Francesco Geminiani – Expressiveness of Intonation and Fingering
11.30–12.00 Wantana Tancharoenpol Metaphorical Instrumentation in the Giacomo Meyerbeer's Operas	11.30–12.00 Ivana Petković Lozo <i>L'adorable arabesque totale, que me veux-tu?</i> <i>Circular Motion</i> From <i>Periphery to the Center of Meaning of the Musical Composition Syrinx</i> by Claude Debussy	11.30–12.00 Joanna Staruch-Smolec Evolving Methodological Approach to Historical Sources in an Artistic Research. Experimental Study of Eugène Ysaÿe's Violinistic Gesture
12.00–12.15 Coffee Break		

<p>12.15–12.45</p> <p>Žarko Cvejić</p> <p>Musical Hermeneutics vs. Structural Music Analysis: A Re-encounter with Hugo Wolf and Eduard Mörike’s “Begegnung”</p>	<p>12.15–12.45</p> <p>Saori Kanemaki</p> <p>Hans Zender’s Musical Interpretation of Haiku: Transforming Poetry into Music</p>	<p>12.15–12.45</p> <p>Blanka Bogunović & Dejana Mutavdžin</p> <p>From One Big Step to a Sequence of Steps: How Musically Gifted Envision the Process of Composing Music</p>
<p>12.45–13.15</p> <p>Kurt Ozment</p> <p>Packaging Interpretation</p>		
<p>13.15–15.00 Lunch Break</p>		
<p>15.00–16.00</p> <p>KEYNOTE LECTURE: LAWRENCE KRAMER</p> <p>Classical Music as Interpretation</p> <p>Chair: Ana Stefanović</p>		
<p>16.00–16.15 Coffee Break</p>		

<p style="text-align: center;">MUSICAL (RE) INTERPRETATION ON FILM, SERIES, THEATRE AND LITERATURE</p> <p style="text-align: center;">Chair: Sanela Nikolić</p>	<p style="text-align: center;">DIFFERENT (MEDIA, GESTURAL, GENDRE) LANGUAGES ABOUT MUSIC</p> <p style="text-align: center;">Chair: Ivana Miladinović Prica</p>	<p style="text-align: center;">MUSICAL PERFORMANCE AND / AS ANALYSIS OF MUSIC</p> <p style="text-align: center;">Chair: Stefan Cvetković</p>
<p>16.15–16.45</p> <p>Biljana Leković</p> <p>Paolo Sorrentino’s Musical Visions – Musical Representations and Interpretations of <i>The Young Pope</i> and <i>The New Pope</i></p>	<p>16.15–16.45</p> <p>Marija M. Karan</p> <p>Internet Music Platforms and Streaming Services Audience as Creator, Performer and Interpreter of New Music Masmedia Narratives</p>	<p>16.15–16.45</p> <p>Orit Hilewicz</p> <p>“A Work That Constantly Comments on the Roots of Its Own Becoming”: Luciano Berio’s <i>Ekphrasis (Continuo II)</i></p>
<p>16.45–17.15</p> <p>Kalliopi Stigka</p> <p>The Greek Film-Songs: An Expression of Joy, Sadness and... Hope!</p>	<p>16.45–17.15</p> <p>David Cotter</p> <p>Remote Collaboration: Communication, Creativity, and Latency</p>	<p>16.45–17.15</p> <p>Nataša Penezić</p> <p>Expressive Features as Means to Revealing the Structure in the Process of Memorizing Luciano Berio’s <i>Sonata per pianoforte solo</i></p>
<p>17.15–17.30 Coffee Break</p>		

<p>17.30–18.00</p> <p>Katerina Diakoumopoulou</p> <p>“Theatre of the achievable” of Performance-Maker Kostas Gakis: The Notable Works of Speech and Sound</p>	<p>17.30–18.00</p> <p>Laura Emmery</p> <p>Gender Identity and Gestural Representations in Jonathan Harvey’s String Quartet No. 2</p>	<p>17.30–18.00</p> <p>Rachel Becker</p> <p>The Triangulated Narrator of Opera Fantasia Performance</p>
<p>18.00–18.30</p> <p>Filipa Cruz</p> <p>Imaginary Music as Literary Soundtrack in John Steinbeck’s <i>The Pearl</i></p>		<p>18.00–18.30</p> <p>Ivana Medić & Jelena Janković-Beguš</p> <p>Jesus Christ, Opera Superstar</p>

Saturday, October 23

10.00–11.00

KEYNOTE LECTURE: MAKIS SOLOMOS

Performing Iannis Xenakis’ Music. Some Remarks

Chair: **Dragana Stojanović-Novičić**

11.00–11.15 **Coffee Break**

<p style="text-align: center;">SESSION 1</p> <p style="text-align: center;">FROM REINVENTING MUSICAL PAST TO DIGITAL MUSICOLOGY</p> <p style="text-align: center;">Chair: Ivana Miladinović Prica</p>	<p style="text-align: center;">SESSION 2</p> <p style="text-align: center;">EVOCATIVE MEANINGS OF MUSICAL LANGUAGE</p> <p style="text-align: center;">Chair: Ivana Petković Lozo</p>	<p style="text-align: center;">SESSION 3</p> <p style="text-align: center;">MUSICAL CANON AND PERFORMANCE STRATEGIES</p> <p style="text-align: center;">Chair: Biljana Leković</p>
<p>11.15–11.45</p> <p>Ivana Perković</p> <p>Hierarchical Vocabulary, Musical Ontologies and Music Related Data at the Faculty of Music in Belgrade</p>	<p>11.15–11.45</p> <p>Miloš Zatkalik</p> <p>The Sound That Melts the Walls: Djuro Zivkovic between Nikiphoros the Monk and Gilles Deleuze</p>	
<p>11.45–12.15</p> <p>Sanela Nikolić</p> <p>Collection “Digital Resources for Musicology” and Its Potential for Musicological Interpretation</p>	<p>11.45–12.15</p> <p>Milica Lazarević</p> <p>A Possible Perspective of Musical Hermeneutics: A Jungian Interpretation of <i>Daphnis et Chloé</i> by Maurice Ravel</p>	<p>11.45–12.15</p> <p>Marija Dinov Vasić</p> <p>Performative Gestures in Piano Sonatas by Ludwig van Beethoven</p>
<p>12.15–12.45</p> <p>Marina Marković</p> <p>Serbian Chant as an Indicator of Russo-Serbian Cultural Relations in the 18th Century</p>	<p>12.15–12.45</p> <p>Ellen Freyberg</p> <p>“Art Belongs to the Unconscious”. The Topos “Night” and Schoenberg’s Approach to Renew the Music</p>	<p>12.15–12.45</p> <p>Maša Spaić</p> <p>Creating My Own Version: Young Artists and Their Approach to Musical Performance</p>

12.45–13.00 **Coffee Break**

13.00–13.30

Marija Simonović

Imagination of Fire and
the Possibility of Its
Interpretation in the Work
*Prometheus: The Poem of
Fire* by Alexander Scriabin

13.00–13.30

Christine Fischer

Much More Than a Mere
Reproduction of the Score
in Sound: HIP and Its
Performativities

13.30–14.00

Neda Nestorović

*Sounding of Colors: Artistic
Linkage between Mark
Rothko and Branka Popović*

13.30–14.00

Ferenc János Szabó

“In tribute to...” – *Bel canto*
and Historically Informed
Performance

14.00–14.30 **CLOSING REMARKS**

Moderators: **Ivana Petković Lozo and Ivana Miladinović Prica**

of Arts in Belgrade, Interdisciplinary Studies. Marija Masnikosa is the author and co-author of 3 books, over 40 articles in national and international journals, and in proceedings of the international conferences in the country and abroad. Areas of competence: American and Serbian minimalism and postminimalism, postmodernism, musical semiotics, Serbian postmodernist music, Serbian music between the two World Wars. Main references: *Muzički minimalizam*, Beograd, Clio, 1998; *Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije XX veka*, Beograd, Fakultet muzičke umetnosti i „Signature”, 2010. “A Theoretical Model of Postminimalism and Two Brief Case Studies”, in: *The Ashgate Research Companion to Minimalist and Postminimalist Music*, (edited by Keith Potter, Kyle Gann, Pwyll ap Sion), Ashgate Publishing Limited, 2013, 297–311.

E-mail: marija.masnikosa@gmail.com

Ivana Medić, PhD

Serbian Academy of Science and Arts, Belgrade, Serbia
Institute of Musicology

Jelena Janković-Beguš, PhD Candidate

University of Arts in Belgrade, Serbia
Faculty of Music

Jesus Christ, Opera Superstar

This paper presents a continuation of our long standing research into music theatre and Broadway/West-End type of musicals (the so-called ‘book musicals’) on the one hand, and contemporary operatic spectacles on the other. Exactly fifty years after it was released as a ‘concept album’ (or ‘album musical’) on a double vinyl record, then committed to paper, and finally staged on Broadway, the seminal rock opera *Jesus Christ Superstar* by Andrew Lloyd Webber and Tim Rice has remained controversial. Initially censored in the United Kingdom for being deemed sacrilegious, *Jesus Christ Superstar* began its triumphant stage life in the US in 1971 and, over the course of five decades, received thousands of performances to packed audiences worldwide, in a variety of languages (including Russian, Japanese and Spanish); moreover, the original 1970 concept album sold over 7 million copies. This seminal work has inspired numerous ‘rock-operas’, the genre which is now more commonly identified with French/Francophone musicals (la comédie musicale ‘à la française’). However, very few of these have even come close to emulate the success of Webber and Rice’s blueprint. As a hybrid work, stemming from the traditions of passion, oratorio and nineteenth-century opera and

music drama on the one hand, and progressive rock and the youth counterculture of the late 1960s and early 1970s on the other, *Jesus Christ Superstar* was not taken seriously by musicologists. Thus, in this paper we aim to take *Jesus Christ Superstar* seriously: starting from the concept of intertextuality, we will engage in a profound musicological and hermeneutical analysis of musical and narrative structures of *Jesus Christ Superstar*, whilst simultaneously dissecting the reasons why this, arguably the most successful operatic work of the twentieth century, has not merited more scholarly attention. In doing so, we will problematize the relationship between this work's (non-classical) musical language and its multiple meanings.

Ivana Medić is a Senior Research Associate with the Institute of Musicology, Serbian Academy of Sciences and Arts. She completed her undergraduate and postgraduate (MPhil) studies at the Department of Musicology of the Faculty of Music in Belgrade, and then received her PhD in Musicology from the University of Manchester, United Kingdom in 2010. She is a Visiting Fellow with the Centre for Russian Music, Goldsmiths, University of London and a Convener of the BASEES Study Group for Russian and Eastern European Music (REEM). She is Head of the international project *Beyond Quantum Music* (2019–2022) and Vice President of the Serbian Musicological Society. She has published five books and over 70 articles and edited 4 collections of essays. She served as Editor-in-Chief of the journal *Muzikologija / Musicology* from 2017 to 2019.

E-mail: dr.ivana.medic@gmail.com

Jelena Janković-Beguš is a PhD Candidate at the Faculty of Music in Belgrade, Department of Musicology. She completed her postgraduate studies at the UNESCO Chair of the University of Arts in Belgrade in 2006 (joint diploma with the Université Lumière – Lyon 2, France). In 2010 she completed a professional MA degree (Management of cultural organisations) at the Université Paris Dauphine – Paris 9, France. She has been active as a researcher in the fields of musicology and cultural policy for more than twenty years, having published a number of original scientific studies in journals and collective monographs in Serbia and abroad. In parallel, she has worked as a music programme editor and manager since 2002. She is currently employed by the Belgrade Festivals Centre – CEBEF and she is a member of the Belgrade Music Festival (BEMUS) Board. She is an Expert of the European Commission Creative Europe Programme for the sub-programme Culture.

E-mail: jelenaforfree@gmail.com

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