

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

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CONTEXTUALITY OF
MUSICOLOGY – WHAT, HOW,
WHY AND BECAUSE

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instances). Finally, the presence of a variegated non-elected public. Therefore, firstly I will discuss about the importance to look at methodologies proper of different musicological fields in order to maintain a global vision; so, I will highlight how, although maintaining the core on musicological sources and topics, a multidisciplinary perspective is essential to reconstruct wider historical and sociocultural phenomenon.

Maria Borghesi graduated in Piano and specialised in harpsichord. In 2015, she graduated in Musicology at Pavia University (Cremona) presenting a thesis about Italian Instructive editions of J.S. Bach's *Two-Part Inventions*. Actually, she attends a PhD in Musicology about *J. S. Bach's Italian Reception (1950–2000): words, sounds and ideas* at the Hochschule für Musik "C. M. von Weber" in Dresden. From January to July 2018 she was researcher at the Deutsches Historisches Institut in Rome.

From 2014 to 2017 she was tutor of Music Analysis at the Pavia University; in 2017 she took part in the organizational committee of the International Conference "Making of a Genius: Claudio Monteverdi from Cremona to Mantua" and in July 2018 she co-organized the "18th Biennial International Conference on Baroque Music". She is collaborating with the Italian Musicological Society by indexing the 1st volume of the Dictionary of Italian Music Printers.

She attends national and international conferences; she collaborates with the Bach Network and she publishes essays in Italian and English about instructive editions as source for bibliographical, performance and reception studies, and about J. S. Bach's reception.

Miloš Bralović, PhD Student

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

The Entertainer and the Social Critic: Dušan Radić and his *Balada o Mesecu Lutalici (Ballad of the Vagabond Moon)*

In 1957 Dušan Radić (1929–2010) composed a ballet titled *Balada o mesecu lutalici (Ballad of the Vagabond Moon)* Op. 5, subtitled "a burlesque love game", with lyrics of the same-name poem by Bora Ćosić which served as a libretto. The composer himself divided his works into serious (with opus numbers) and non-serious works for entertainment. The ballet, premiered in 1960 in Belgrade, has an opus number, although

Radić claimed he composed it for the purposes of entertainment. This work contains strong influences of musical folklore (embodied in quasi Dvorak [paraphrased?] symphonic idiom), but also popular music, that is jazz and swing (hence the purpose of entertainment). Having all those elements in mind, the aim of this paper is to examine the position of the author in the socialist classless society, where he worked as a moderate modernist composer, and also as a freelance artist (up to 1979), but in which he was perceived as an avant-garde composer, still being composition student in the early 1950s, and in which he later became one of the most prominent composers. Also, what is the status of this work, which has neither/nor position in the composer's opus? Radić claimed it to be subversive, but also for entertainment. By which (purely musical) means was it created? Why was there a need for subversive works in Radić's opus? Finally, what is the type and strength of subversion in this work obviously created to be likeable, and where did this work take the composer in the following years?

Miloš Bralović (1991) completed undergraduate and graduate studies of Musicology at the Department of Musicology, Faculty of Music Art, and University of Arts in Belgrade. He is currently enrolled in PhD studies at the same institution. Fields of interest include the question of modernism in music and other arts, with a focus on Serbian music (in Yugoslavia) between the World Wars and after the Second World War. He was one of the blog writers for the Belgrade Philharmonic blog titled *Metronome* (seasons 2015/16 and 2016/17), and one of the program notes author for the same institution (season 2016/17).

Anja Bunzel, PhD

Maynooth University

Understanding the World through Salon Culture: A Plea for Theme-Oriented Teaching

Studying the nineteenth-century salon offers fascinating insights into human exchange throughout Europe and beyond. In its broadest sense, a 'salon' is a regular semi-public social gathering in a private space. Besides conversations and discussions of any possible subject, such gatherings embraced poetry recitals, musical and dramatic performances,