

**CENTENARY OF THE MUSICAL
(TRANS)AVANT-GARDE:
IMPULSES AND CONTEXTS
BOOK OF ABSTRACTS**

International Musicological Symposium
6–7 October 2023, Lithuanian Academy of Music and Theatre
Vilnius, 2023

CENTENARY OF THE MUSICAL (TRANS)AVANT-GARDE: IMPULSES AND CONTEXTS

In 1923, the first festival of the International Society for Contemporary Music was held in Salzburg – the event became a model for the presentation of new music. The International Society for Contemporary Music (ISCM) was the first international organization to consistently promote new music and to bring together networks of composers, performers, and music critics in this genre. Founded on the initiative of Austrian composers, the ISCM has become an influential platform for the presentation and dissemination of the work of young composers and has contributed to the careers of generations of creative young people. To celebrate the centenary of the movement that gave rise to the international musical avant-garde, the Research Centre of the Lithuanian Academy of Music and Theatre, together with the ISCM Lithuanian and Austrian sections, is organizing a symposium and a series of concerts on 6 and 7 October 2023, with a special focus on the impulses of the musical (trans)avant-garde and the movements of young composers. The symposium program includes lectures by Georgina Born (University College London), Monika Voithofer (University of Vienna), invited presentations by musicologists from Poland, Serbia, Georgia, Lithuania, compositions by Austrian and Lithuanian composers and premieres of young composers in the concert programs of the ensembles *Twenty Fingers Duo* (Lithuania) and the *duo ovocutters* (Austria), Agustín Castilla-Ávila's exhibition *Still Life with Silence* and a discussion on the global context of (trans)avant-garde movements in music, with the presentation of the collective monograph *Sonic Utopias* (2023).

Organizers:

Lithuanian Academy of Music and Theatre Research Centre

ISCM Lithuanian Section

ISCM Austrian Section



ISCM Lietuvos sekcija
ISCM Lithuanian Section



Internationale
Gesellschaft
für Neue Musik

In collaboration with

Lithuanian Composers' Union



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öffentlicher Dienst und Sport



Lithuanian Academy of Music and Theatre, the main / 1st Building, Gedimino pr. 42, D. Matvejev photo

SYMPOSIUM PROGRAM

Friday, 6 October 2023

Lithuanian Academy of Music and Theatre (Gedimino pr 42, Vilnius)

JUOZAS KAROSAS CHAMBER HALL

SYMPOSIUM OPENING

10:30-11:00

Exhibition *Still Life with Silence*: presentation by Agustín Castilla-Ávila
(International Ekmelic Music Society / Mozarteum, Austria)

LECTURE 1 Moderator Rūta Stanevičiūtė

11:00-12:00

Monika Voithofer. Glocalisation – cosmopolitanism – contemporaneity. On aesthetic and political ambivalences of the musical avant-garde

Coffee break

12:00–12:15

SESSION 1 Moderator Monika Voithofer

12:15–13:15

12:30 Jolanta Guzy-Pasiak. Polish composers and the International Society for Contemporary Music in the interwar period

13:00 Rūta Stanevičiūtė. ISCM as a platform for emerging composers

Lunch Break

13:15–15:00

SESSION 2 Moderator Ivana Medić

15:00 Miloš Bralović. The avant-garde inspired by the universe: Josip Slavenski's cycle *Misterij* [Mystery] – concept, plot, and finished parts

15:00–16:30

15:30 Rima Povilionienė. Longing for new sound – (micro)tuning practices and composing in 20th-21st-century Lithuanian music

16:00 Rasa Murauskaitė. *I am a human, I am free*: speaking of freedom in Lithuanian operas (1990–2022)

16:30–17:00	Coffee break
17:00–18:00	Presentation of the collective monograph <i>Sonic Utopias (2023)</i> and general discussion
19:00	CONCERT: <i>duo ovocutters (Austria)</i> and <i>Twenty Fingers Duo (Lithuania)</i> (LMTA Great Hall)
20:30	Reception party

Saturday, 7 October 2023
Lithuanian Academy of Music and Theatre (Gedimino pr. 42, Vilnius)
JUOZAS KAROSAS CHAMBER HALL

11:00–12:30	Interactive installation by Julijonas Urbonas <i>Planet of People</i> (The Lithuanian National Museum of Art)
12:30–14:00	Lunch break
	SESSION 3 Moderator <i>Rima Povilionienė</i>
	14:00 Ivana Medić. Ludmila Frajt: A quiet avant-gardist
14:00–15:30	14:30 Edvardas Šumila. The New York avant-garde, Jonas Mekas, and musical milieu
	15:00 Nana Sharikadze. Musical “contact zones” as the main impulse for Georgian music avant-garde under the Soviet rule (on the example of Natela Svanidze)
15:30–16:00	Coffee break
16:00–17:30	LECTURE 2 (online) Moderators <i>Rūta Stanevičiūtė</i> and <i>Monika Voithofer Georgina Born.</i> The dynamics of pluralism in contemporary digital art music
18:00	CONCERT: <i>Twenty Fingers Duo (Lithuania)</i> and <i>duo ovocutters (Austria)</i> (LMTA Great Hall)
20:00	Conference dinner

SESSIONS

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The Avant-Garde Inspired by the Universe: Josip Slavenski's Cycle *Misterij* [Mystery] – Concept, Plot, and Completed Parts

Josip Slavenski (1896–1955) started drafting his cycle *Misterij* [Mystery] at the end of WWI. In the beginning, the cycle was imagined as a symphonic opera in two acts for soloists, mixed choir, and a full orchestra. Although the name of this cycle sounds similar to the unfinished *Mysterium* of Alexander Scriabin (1872–1915), the two concepts do not have much in common. While Scriabin's *Mysterium* is connected with Russian Silver Age symbolism, theosophy and religious mysticism, Slavenski's *Misterij* owes its conception to fundamental sciences. The cycle was supposed to cover all the essential events starting with the formation of the universe, the Solar system, Earth, flora, fauna and finally human evolution and human history. During Slavenski's stay in Paris, in 1925–1926, he drew his attention of the Zenithist literary avant-garde movement which emerged in the Kingdom of Serbs, Croats and Slovenes in 1921. The founders of the movement, Branko V. Poljanski (real name Branislav Micić, 1897–1947) and his brother Ljubomir Micić (1895–1971) recognized their own tendencies – the striving for the Balkanization of Europe and a comprehensive reform of the European art – in Slavenski's music, rooted in musical folklore. Slavenski's research of musical folklore, sound as an acoustic phenomenon and astronomy, led him to develop his own science, *astroacoustics*, during the late 1920s. Astroacoustics served as a foundation of the cycle *Misterij*. The avant-garde of *Misterij* lies in the 'translation' of the sounding of natural phenomena to 'cosmic music', as Zenithists called it, something that had never been heard before. Therefore, *Misterij* should have been made of sounds present in the universe – from black holes to earthquakes, and folksongs. Throughout the 1930s, Slavenski transformed his intended symphonic opera into a cycle of four symphonic/vocal symphonic pieces: *Heliophonia*, *Cosmogony*, *Prasymphony*, and *Religiophonia*. The only completed parts of this cycle are *Chaos* for full orchestra (1932), originally conceived as an introduction for *Heliophonia*, and *Religiophonia*, later renamed *Symphony of the Orient* (1934).

Miloš Bralović completed bachelor, master and doctoral studies at the Faculty of Music, University of Arts in Belgrade. He is a researcher in the Institute of Musicology of Serbian Academy of Sciences and Arts. His fields of interests include modernist tendencies in Serbian music from the end of the WWI onwards, and outputs of various Serbian composers, Josip Slavenski, Milan Ristić, Stanojlo Rajičić, etc.

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The Book of Abstracts publishes the texts for the International Musicological Symposium *Centenary of the Musical (Trans)Avant-garde: Impulses and Contexts*, held on 6–7 October, 2023, in Vilnius, Lithuania. The symposium brings musicologists from Austria, Georgia, Lithuania, Poland, Serbia, and UK together to approach the impulses of the International Society for Contemporary Music and international avant-garde movement from diverse conceptual and historical perspectives.

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