

**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

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Ludmila Frajt: A Quiet Avant-gardist

In this paper I discuss the life and work of a remarkable Serbian composer of Czech origin, Ludmila Frajt, married Franović (Czech: Ludmila Frajtoová, 1919–1999), and multiple influences that shaped her complex personal and artistic identity. Born in Belgrade in a musical family that arrived to Serbia in 1903, Ludmila Frajt was the first woman to graduate in composition at the Belgrade Music Academy. The fact that she began her studies in the years before WWII is important because composers trained before the war were lucky not to be influenced by the doctrine of socialist realism during their studies. Ludmila Frajt wrote chamber, vocal-instrumental, electroacoustic, and applied music, and was one of the most original Serbian avant-gardists of the second half of the 20th century. In the 1960s and 1970s, she studied and assimilated the latest compositional techniques of the European musical avant-garde, in particular, aleatory, the idea of “open work”, and various multimedia experiments, and combined them with her already established interest in folklore and ancient rituals, and a tendency to employ unusual, quasi-archaic instruments and naturalistic sound effects; for example, some of her works are scored for instruments such as folk pipes, silver spoons and children’s toys. She also wrote electro-acoustic works such as *Asteroids* (1966–1967), *Nocturne* (1975), and *Figures in Motion* (1979). But unlike some loud avant-gardists, who wrote manifestos and rebelled against the establishment, Ludmila Frajt was a quiet avant-gardist, who can be regarded as a pioneer of “écriture féminine” in Serbian music.

PhD **Ivana Medić** is a Senior Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts, and Associate Professor at the Department of Multimedia Design, Faculty of Computing in Belgrade. She is also a Visiting Research Fellow at Goldsmiths, University of London. She serves as President of the Serbian Musicological Society and Convener of the BASEES Study Group for Slavonic and East European Music (SEEM). She has published five monographs and over 90 articles, edited nine books and two catalogs. She is currently head of the research project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society – APPMES* (2022–2024), financed by the Serbian Science Fund.

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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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