

Sociocultural Crossings and Borders



Musical Microhistories

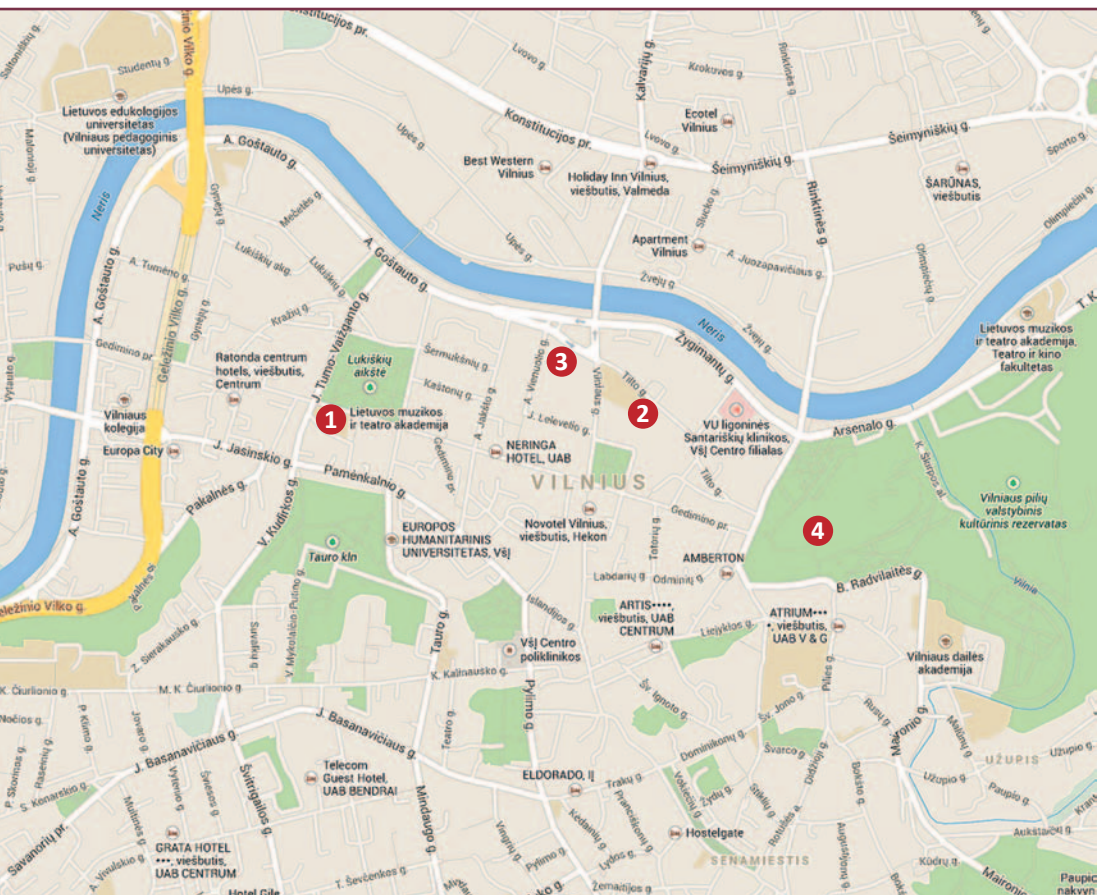
INTERNATIONAL CONFERENCE

Vilnius, 4–7 September 2013

Lithuanian Academy of Music and Theatre

& Competition *Interdisciplinary
Studies in Music. New Approaches,
Methods and Conceptions*

PROGRAMME



- 1 Lithuanian Academy of Music and Theatre, 1st building, Gedimino pr. 42
- 2 Lithuanian Academy of Music and Theatre, 2nd building, Tiltlo g. 16
- 3 Vytautas Kasiulis Art Museum, A. Goštauto g. 1
- 4 National Museum – Palace of the Grand Dukes of Lithuania (Nacionalinis muziejus Lietuvos Didžiosios Kunigaikštystės valdovų rūmai), Katedros a. 4

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LAMT 1st Building



FOREWORD

In the current global world the interaction of cultures penetrates into musical practices and discourses, radically affecting the sociocultural imagination and altering the established shapes of cultural territories. Yet the history of music demonstrates that the dynamics of cultural encounters and segregations have always been a key factor in the formation of individual and collective identities and the understanding of other cultures. Musicologists of neighbouring regions – the Baltic States, Central and Eastern Europe and Russia – initiated an international transregional musicological conference, devoted to the critical review of cultural interactions and reactions from the *microhistorical perspective*.

Focussing upon the region of the Baltic States and Central and Eastern Europe, the conference **SOCIOCULTURAL CROSSINGS AND BORDERS: MUSICAL MICROHISTORIES** seeks to encourage the discussions based on new information and theoretical approaches and concerning the sociocultural crossings and borders within the musical practices and discourses over the course of two centuries, e.g. from early modernity up to the present day. Taking into consideration the challenges of critical musicology and the ‘anthropological turn’ in cultural studies, the organisers wish to focus on ‘microhistory’: the history of events and performances, individual testimonies and narratives, and at the same time encourage participants to take into account the case studies, informal relations and environments, interpretative communities, and networks of communication. The conference also aims to provide an opportunity for music scholars to share the results of their research using new resources and data that became available after the end of the Cold War.

crossings2013.lmta.lt



LAMT 2nd Building
Room 227

NOTE OF WELCOME

The topic of sociocultural crossings is deeply rooted in the cultural history of Vilnius: it has earned a reputation of being a city of tolerance as early as in the 16th century. Ten different religions and diverse ethnic traditions have coexisted and shaped the soundscape and the musical culture of Vilnius. The Lithuanian Academy of Music and Theatre, which celebrates its 80th anniversary this year, is proud to launch a platform for scholarly discussion focused on the crossing of cultural and disciplinary boundaries.

Organisation of an international musicological conference of this scale and the hosting of a musicological competition would not have been possible without the benevolent support of our co-organizers, partners and sponsors. On behalf of the Academy's governing board and organising committee, we wish to thank all the participants and the supporters of the event for their contribution, and hope for a fruitful exchange of ideas and concepts here in Vilnius.

Yours Organising Committee



Vytautas Kasiulis Art Museum
< Palace of Grand Dukes of Lithuania



GENERAL INFORMATION

Lithuanian Academy of Music and Theatre (LAMT)
1st Building, Gedimino pr. 42
2nd Building, Tiltos g. 16
lmta.lt

LOCATIONS

The principal location of the conference and competition is LAMT 2nd Building, Tiltos g. 16. Room names are indicated in the timetables and in the programme. Main conference rooms are: rooms 219, 227 and Chamber Hall at LAMT 2nd Building, 1st floor. Other conference and competition venues:

Juozas Karosas Hall, LAMT 1st Building, Gedimino pr. 42

National Museum – Palace of the Grand Dukes of Lithuania, Katedros a. 4
Vytautas Kasiulis Art Museum, A. Goštauto g. 1

REGISTRATION & INFORMATION DESK

Is available at Foyer on the 1st floor at LAMT 2nd Building:

Wednesday, 4 September, 9.00–16.00

Thursday, 5 September, 9.30–16.00

Friday, 6 September, 9.30–16.00

Saturday, 7 September, 9.30–12.30

Telephone: registration desk staff can be reached at +37061597401 during the hours listed above. The website *crossings2013.lmta.lt* offers the most complete up-to-date information, including many useful links.

INTERNET ACCESS

Computers with the internet access are available for use in the LAMT Library (2nd Building, 2nd floor) and Reading Room (1st Building, 2nd floor).

Free Wi-Fi is available in the libraries of the LAMT 1st and 2nd Buildings and all foyers of LAMT (network LMTA FREE).

Free Wi-Fi is available in some city public places (network Cgates).

More information on free Wi-Fi at website *www.wifi.lt*.



PHOTOCOPYING

In the LAMT Library (2nd Building, 2nd floor) and Reading Room (1st Building, 2nd floor) there are two copiers that require coins 10 ct/1 page.

ABSTRACTS BOOK

Abstracts book is available at the conference website crossings2013.lmta.lt.

COFFEE BREAK, LUNCH, DINNER

Coffee breaks are organised at Foyer on the 1st floor (LAMT 2nd Building). Lunches and dinners are not organised, with the exception of Welcome and Farewell receptions at Foyer on the 1st floor (LAMT 2nd Building) on Wednesday, 4 September, and Saturday, 7 September. You can ask for information about restaurants at the conference registration and information desk.

VILNIUS CITY INFORMATION



Vilnius Tourist Information Centre (Vilnius City Card, Sight-seeing Tours, Vilnius Tourism App, Mp3 Audio & Audio Guides, Publications, etc.), Vilniaus g. 22, Didžioji g. 21, Šventaragio g. 2, more information www.vilnius-tourism.lt

Vilnius Public Transport (Timetables, Maps, etc.), www.vilniustransport.lt

Vilnius City Card (The holder of the card can use public transport of the city, visit museums free of charge, take part in walking tours). You may acquire a card in Vilnius Tourist Information Centres.

Automatic bicycle rental system Cyclocity Vilnius, www.cyclocity.lt



CONFERENCE SOCIOCULTURAL CROSSINGS AND BORDERS: MUSICAL MICROHISTORIES

ORGANIZERS



Lithuanian Academy of Music and Theatre



Lithuanian Composers' Union

PARTNERS

Estonian Academy of Music and Theatre

Jāzeps Vītols Latvian Academy of Music

IMS study group 'Shostakovich and his Epoch: Contemporaries, Culture and the State'

IMS study group 'Stravinsky between East and West'

IMS study group 'Music and Cultural Studies'

IMS Regional Association for Eastern Slavic Countries

Lithuanian Art Museum – Vytautas Kasiulis Art Museum

National Museum – Palace of the Grand Dukes of Lithuania

PROGRAMME COMMITTEE

Prof. Dr. Gražina Daunoravičienė, Lithuanian Academy of Music and Theatre (Chair)

Dr. Natalia Braginskaya, N. Rimsky-Korsakov St Petersburg State Conservatory

Dr. Olga Digonskaya, Glinka Museum; Shostakovich Archive

Dr. Valérie Dufour, Fonds national de la Recherche Scientifique; Université libre de Bruxelles

Dr. Pauline Fairclough, Bristol University

Dr. Marina Frolova-Walker, Cambridge University

Prof. Dr. Liudmila Kovnatskaya, IMS Regional Association for Eastern Slavic Countries

Dr. Janis Kudinš, Jāzeps Vītols Latvian Academy of Music

Dr. Olga Manulkina, N. Rimsky-Korsakov St Petersburg State Conservatory

Dr. Tatjana Marković, Austrian Academy of Sciences Vienna; University of Arts in Belgrade



Prof. Dr. Dario Martinelli, Lithuanian Academy of Music and Theatre
Prof. Dr. Urve Lippus, Estonian Academy of Music and Theatre
Prof. Dr. Renata Suchowiejko, Jagiellonian University in Krakow
Dr. Rūta Stanevičiūtė, Lithuanian Academy of Music and Theatre
Prof. Dr. Leon Stefanija, Ljubljana University
Prof. Dr. Stefan Weiss, Hanover University of Music, Drama and Media
Dr. Judita Žukienė, Lithuanian Academy of Music and Theatre

SUPPORT



Lithuanian Research Council (Lietuvos mokslo taryba, LMT)



Culture Support Foundation (Kultūros rėmimo fondas, KRF)



International Musicological Society (IMS)



Lithuanian Art Museum - Vytautas Kasiulis Art Museum



National Museum - Palace of the Grand Dukes of Lithuania

ORGANISING COMMITTEE

Chair Dr. Rūta Stanevičiūtė, Lithuanian Academy of Music and Theatre
Coordinator Dr. Rima Povilionienė, Lithuanian Academy of Music and Theatre
Ana Ablamonova, Lithuanian Academy of Music and Theatre
Dr. Laima Budzinauskienė, Lithuanian Academy of Music and Theatre
Prof. Dr. Gražina Daunoravičienė, Lithuanian Academy of Music and Theatre
Jūratė Katinaitė, Lithuanian Composers' Union
Rima Rimšaitė, Lithuanian Academy of Music and Theatre
Živilė Tamaševičienė, Lithuanian Composers' Union
Dr. Audra Versekėnaitė, Lithuanian Academy of Music and Theatre
Dr. Jonas Vilimas, Lithuanian Academy of Music and Theatre
Dr. Judita Žukienė, Lithuanian Academy of Music and Theatre



PROGRAMME AND TIMETABLES

4 SEPTEMBER 2013, WEDNESDAY

- 9.00** Registration (LAMT 2nd Building, Foyer on the 1st floor)
- 9.45** Conference Opening (LAMT 2nd Building, The Chamber Hall)
Welcome Addresses: Zbignevas Ibelhauptas (Rector of the Lithuanian Academy of Music and Theatre), Dinko Fabris (President of the International Musicological Society)
- 10.00–11.00** Introductory Panel (LAMT 2nd Building, The Chamber Hall)
IMS and Global Musicology: Crossing the Borders between Geocultural Regions, National Traditions, and Musicological Disciplines. Speakers: Dinko Fabris, Liudmila Kovnatskaya, Per Dahl, Dorothea Baumann, Urve Lippus, Martin Boiko, Rūta Stanevičiūtė, Dario Martinelli (chair)
- 11.00–11.30** Coffee Break (LAMT 2nd Building, Foyer on the 1st floor)
- 11.30–13.30** Sessions (LAMT 2nd Building, The Chamber Hall, Rooms 219 & 227)

THE CHAMBER HALL	ROOM 219	ROOM 227
Special Session <i>Microhistories and Microgeographies of Cultural Memories in Music, Part 1</i> IMS Study Group <i>Music and Cultural Studies</i> Chair Tatjana Marković	Session 1 <i>Post-war Internationalism and Avant-Garde</i> Chair Svetlana Savenko	Session 2 <i>Music Making in Private and Public Spaces</i> Chair Per Dahl
11.30–12.00		
BARBARA BOISITS Music festivities in Vienna and their <i>couleur locale</i>	OLGA MANULKINA The Rite of Winter 1949	LINA NAVICKAITĖ-MARTINELLI From Art to Act: The Performer's Function and Value in Socio-Cultural Processes
12.00–12.30		
CORNELIA SZABÓ-KNOTIK From "Deutsch-Westungarn" to "Pannonia" and "Centre": (Re-)Writing the Cultural Memory of Burgenland, Austria's "Youngest" State	ŽIVILĖ STONYTĖ <i>Credo in unum hominem</i> : Features of Atheism in Soviet Lithuanian Music	HEIDI HEINMAA Probate Inventories as Valuable Sources Studying Music History
12.30–13.00		
ANITA MAYER HIRZBERGER Commemoration Days for Johann Strauß	EKATERINA VLASOVA The Struggle of Art and Propaganda in Soviet Music: "Dodecaphony" Plenary Session of the Union of Composers in 1966	EGLĖ ŠEDUIKYTĖ-KORIENĖ Professional Musical Education in Lithuania in the Years of Soviet and German Occupation (1940–1944). The Perspectives of Organ Art



13.00–13.30

LIGITA AŠME
Avant-garde Music
Festivals as Unique
Artefacts in Riga's Culture
Space in the 1970s

JONATHAN JOHNSTON
The Balalaika as a Sym-
bol of Russian Identity:
America's Appetite for
Soviet Folklore

13.30–15.00 Lunch

15.00–16.30 Sessions (LAMT 2nd Building, The Chamber Hall, Rooms 219 & 227)

THE CHAMBER HALL	ROOM 219	ROOM 227
Special Session <i>Microhistories and Micro-geographies of Cultural Memories in Music, Part 2</i> IMS Study Group <i>Music and Cultural Studies</i> Chair Cornelia Szabó-Knotik	Special Session <i>Baltic Historiographies and Musical Politics, Part 1</i> Chair Lina Navickaitė-Martinelli	Session 3 <i>Self and Other</i> Chair Renata Suchowiejko

15.00–15.30

MARKUS GRASSL
Zu einer musikalischen
Mikrogeschichte der Pariser
Stadtviertel – der Fall der
Île Saint-Louis

ANU KÕLAR
Memories as the Sources
for Writing Church Music
History of the Soviet
Period: The Case of St.
Olaf's Church in Tallinn

LUCA SALA
National Identity and
European Influences in
Mieczysław Karłowicz
Symphonism

15.30–16.00

LEON STEFANIJA
Cultural Memories in
Slovenian Music History
since 1918

DARIO MARTINELLI
Singing Revolution and the
Soft Power of Music

YASUKO SHIBATA
The Imagined Polishness
of the Japanese: The
Narrative of Japanese
Pianists on the Music of
Frédéric Chopin

16.00–16.30

HELI REIMANN
Swing Club and Musical
Rupture in Estonian Jazz
during Sovietization

PÉTER BOZÓ
Turandot on the Budapest
Operetta Stage

16.30–17.00 Coffee Break (LAMT 2nd Building, Foyer on the 1st floor)

17.00–19.00 Keynote Lectures (LAMT 2nd Building, The Chamber Hall)

17.00–18.00 LYDIA GOEHR. *Wagner through Other Eyes, or Parodies of Self-Reflection*

18.00–19.00 BORIS GASPAROV. *The Sound as Such: Two Directions of Futurism in Music*

Chairs Marina Frolova-Walker, Stefan Weiss

19.00 Evening Concert and Welcome Reception (LAMT 2nd Building, Foyer on the 1st floor). JUSTĖ JANULYTĖ (composer), DOVYDAS KLIMAVIČIUS (sculpture): *Breathing music* for string quartet, live electronics and air sculptures (2007)



5 SEPTEMBER 2013, THURSDAY

9.30 Registration & information desk (LAMT 2nd Building, Foyer on the 1st floor)

10.00–11.00 Keynote Lecture (LAMT 2nd Building, The Chamber Hall)

STEFAN WEISS. *Analysing Transnational Encounters in Music: Germany and Russia in the 1920s*

Chair Olga Manulkina

11.00–11.30 Coffee Break (Foyer on the 1st floor)

11.30–13.30 Sessions (LAMT 2nd Building, The Chamber Hall, Rooms 219 & 227)

THE CHAMBER HALL	ROOM 219	ROOM 227
<p>Special Session IMS Study group <i>Shostakovich and his Epoch: Contemporaries, Culture, and the State, Part 1</i> Chair Pauline Fairclough</p>	<p>Special Session <i>Baltic Historiographies and Musical Politics, Part 2</i> Chair Martin Boiko</p>	<p>Session 4 <i>Transcultural Imaginary and Musical Spaces of Memory</i> Chair Dario Martinelli</p>
<p>11.30–12.00 JOAN TITUS Dmitry Shostakovich and his <i>Girlfriends</i></p>	<p>URVE LIPPUS The Story of Estonian Music in Changing Historical Times</p>	<p>OLGA KOLGANOVA Light-Sound Experiments by G.I. Gidoni: from Orchestra of Light to Monument of Light</p>
<p>12.00–12.30 PATRICK ZUK Documenting the Myaskovsky-Shostakovich Relationship</p>	<p>JĀNIS KUDIŅŠ Adaptation of Modernism Experience in the Official Ban Time: The Cases of Jānis Ivanovs and Marģeris Zariņš in Latvia after World War II</p>	<p>CHU-YIN LIU 'Chinese Utopia': An Exploration of the Imageries of 'Old China' in Taiwanese Mandopop Music Videos</p>
<p>12.30–13.00 JOHANNES SCHILD Wagner's Influence on Shostakovich</p>	<p>VITA GRUODYTĖ National Music vs Musical Nationalism: A Breach in Soviet Ideology</p>	<p>GWYNETH BRAVO 'In the Ruins of the Future': Remembering 9/11 in the <i>Memory Spaces</i> of John Adams' 2002. On the Transmigration of Souls</p>
<p>13.00–13.30 OLESYA BOBRİK The Realized and Unrealized Premieres of Shostakovich's Works at the Bolshoi Theatre in the 1930s and early 1940s*</p>	<p>KAMILĖ RUPEIKAITĖ Lithuanian Jewish Musical Culture in the Second Half of the 20th Century: Identity Issues</p>	<p>LAIMUTĖ LIGEIKAITĖ Modalities of Meanings, Permutations of Historical Time and Reflections of Beethoven in the Symphonic Composition <i>Fires</i> by Raminta Šerkšnytė</p>

* Presented in Russian, English translation

13.30–15.00 Lunch

15.00–16.00 Keynote Lecture (LAMT 2nd Building, The Chamber Hall)

MARINA FROLOVA-WALKER. *Stalin's Music Laureates: Myths and Realities*

Chair Boris Gasparov

16.00–16.15 Coffee Break (Foyer on the 1st floor)

16.15–18.15 Sessions (LAMT 2nd Building, The Chamber Hall, Rooms 219 & 227)



THE CHAMBER HALL	ROOM 219	ROOM 227
<p>Special Session <i>IMS Study group</i> <i>Shostakovich and his</i> <i>Epoch: Contemporaries,</i> <i>Culture, and the State,</i> <i>Part 2</i> Chair Liudmila Kovnatskaya</p>	<p>Session 5 <i>Cultural Encounters and</i> <i>Musical Migration</i> Chair Dinko Fabris</p>	<p>Session 6 <i>Musical Identities and</i> <i>Narratives</i> Chair Laima Budzinauskienė</p>
16.15–16.45		
<p>LARISA MILLER The Chronicle of Life and Works of Shostakovich. Problems of Compilation and Preparation for Publishing*</p>	<p>STANISLAV TUKSAR The Split Cathedral <i>Maestri di Cappella</i> Case in 1789–1918: Change of Politics – Shift in Cultural and Stylistic Orientations. A Contribution to the Relationship of Music and Politics in the 19th Century</p>	<p>LEONIDAS MELNIKAS Lithuanian-Russian Musical Connections: Orbits of Interaction</p>
16.45–17.15		
<p>YELENA PETRUSHANSKAYA- AVERBAH A Forgotten Scandal: the Background and the Origin of the First Italian Stage Production of <i>Lady Macbeth</i> by Shostakovich*</p>	<p>VJERA KATALINIĆ Migration and Cultural Transfer in Transformation: Czech Musicians in the 19th-Century Croatian Lands</p>	<p>BEATA BAUBLINSKIENĖ A Stranger At Home: On the Reception of Jurgis Karnavičius' Opera <i>Gražina</i> (1933)</p>
17.15–17.45		
<p>OLGA DIGONSKAYA The Unknown Side of a Well Known Shostakovich Autograph: Film Music or Symphony?*</p>	<p>RENATA SUCHOWIEJKO Polish Artists in Paris in the Interwar Period: Music Migrations, Transfer and Cultural Interactions</p>	<p>BRIGITTA DAVIDJANTS Creation of National Identity in Music by Way of Example of the Reception of Komitas</p>
17.45–18.15		
<p>IRINA SHOSTAKOVICH DVD presentation: Ballet <i>Shostakovich</i> <i>Trilogy</i> (2013) by Alexei Ratmansky*</p>	<p>CHRISTA BRÜSTLE Music, Industrialism, and Industrialization: Effects of their Interrelationships on Cultural Contacts and Encounters</p>	<p>AUDRONĖ ŽIŪRAITYTĖ Regional and Metanational Cultural Memories in Works by Narbutaitė</p>

19.30 Lecture meeting with IRINA SHOSTAKOVICH*. Chair Jūratė Katinaitė.
Evening Concert, performed by Armonų Trio (Vytautas Kasiulis Art Museum,
A. Goštauto g. 1).

* Presented in Russian, English translation.

**6 SEPTEMBER 2013, FRIDAY****9.30** Registration & information desk (LAMT 2nd Building, Foyer on the 1st floor)**10.00–11.00** Keynote Lecture (LAMT 2nd Building, The Chamber Hall)TATJANA MARKOVIĆ. *Microhistory of the (Imagined) Border of Pančevo (Banat, Vojvodina) as a Locus of the Meta-National Cross-Cultural and Musical Network*. Chair Leon Stefanija**11.00–11.30** Coffee Break (Foyer on the 1st floor)**11.30–13.30** Sessions (LAMT 2nd Building, The Chamber Hall, Rooms 219 & 227)

THE CHAMBER HALL	ROOM 219	ROOM 227
Special Session <i>Baltic Historiographies and Musical Politics</i> , Part 3 Chair Urve Lippus	Session 7 <i>Competing Perspectives in Musical Reception</i> Chair Stanislav Tuksar	Session 8 <i>Before and After Iron Curtain</i> Chair Andrey Denisov
11.30–12.00		
MARTIN BOIKO The Problem of the Genre of Lament in the Latvian Traditional Music in Light of the Medieval Livonian Chronicles	RUTGER HELMERS On Tour: Western Musicians in St Petersburg in the 1830s and 1840s	PAULINE FAIRCLOUGH Socialist Realism, Internationalism and 'Moderate Modernism'
12.00–12.30		
JONAS BRUVERIS Mikalojus Konstantinas Čiurlionis and Musical Nationalism	TAMSIN ALEXANDER Glinka and the 'Slovansky Duch': <i>A Life for the Tsar</i> and <i>Ruslan and Lyudmila</i> in Prague, 1866–1867	RŪTA STANEVIČIŪTĒ Ideological Tensions and Lithuanian Music of the Late Soviet Period
12.30–13.00		
GRAŽINA DAUNORAVIČIENĒ 'In-group' versus 'Out-group' as an Identity Formation Duality: A Case Study of Lithuanian Music	JOLANTA GUZY-PASIAK Pan-Slavism in Music between the World Wars – Poland versus other Slavic Countries	LIDIA ADER <i>Gradus Avantgardus</i> and Historical Paradigm in Russian Contemporary Music since 1991
13.00–13.30		
ILZE ŠARKOVSKA-LIEPIŅA Folklore Interpretations in the Latest Latvian Music in a Mono- and Multi-ethnic Perspective	BAIBA JAUNSLAVIETE Die Musik von Jāzeps Vītols aus der Sicht der Rigaer deutschen und russischen Musikkritik	JACQUES AMBLARD Dmitri Kourliandski and the Globalization of Music

13.30–15.00 Lunch**15.00–16.30** Sessions (LAMT 2nd Building, The Chamber Hall & Room 227)



THE CHAMBER HALL	ROOM 227
<p>Special Session IMS Study Group <i>Stravinsky: Between East and West</i>, Part 1 Chair Natalia Braginskaya</p>	<p>Special Session <i>Music at the Borders of the Habsburg Empire</i> Chair Gregor Kokorz</p>
15.00–15.30	
<p>ANNA VINOGRADOVA Eduard Stark's Unknown Book about Fyodor Stravinsky, Igor Stravinsky's Father. The Father's Roles and the Son's Opera Universities</p>	<p>GREGOR KOKORZ Trieste's Multitude: Reflections on the Contribution of Music to the Construction of Space in the Pluralistic and Ambivalent Border Regions of the Habsburg Empire</p>
15.30–16.00	
<p>NATALIA BRAGINSKAYA Stravinsky's First Steps on the French Cultural Soil: The Enigma of the Original Verbal Text in the <i>Two Poems of Verlaine</i></p>	<p>KATALIN KIM-SZACSVAI The Vocal-Instrumental Repertory of the Church Orchestras on the Territory of One-Time Hungary</p>
16.00–16.30	
<p>DOROTHEA BAUMANN Cathy Berberian sings Stravinsky</p>	<p>MARIJA PETROVIC Metropolitan Statimirovic's Attempts to Reform Serbian Church Chant. A Case of Constructing or Deconstructing Religious Borders in Central Europe</p>

16.30–16.45 Coffee Break (Foyer on the 1st floor)

16.45–17.45 Sessions (LAMT 2nd Building, The Chamber Hall & Room 227)

THE CHAMBER HALL	ROOM 227
<p>Special Session IMS Study Group <i>Stravinsky: Between East and West</i>, Part 2 Chair Natalia Braginskaya</p>	<p>Session 9 <i>Music and Cultural Interaction</i> Chair Danutė Petrauskaitė</p>
16.45–17.15	
<p>STUART CAMPBELL The Experience and Reception of Stravinsky's Music in Weimar Germany</p>	<p>IRINA GORNAYA Finnish Composers in Dialogue with Russian Literature</p>
17.15–17.45	
<p>Poster paper IRINA GREBNEVA Stravinsky's Violin Concerto as Intertext</p>	<p>ANNA BABALI Musical Interrelations within the Balkan Peninsula: The Case of the <i>Seven Balkan Dances</i> for the Piano by Marko Tajcevic, the <i>Balkan Dances</i> by Pancho Vladigerov, and the Piano Set <i>Greek Dances</i> by Georgios Kasassoglou</p>

**7 SEPTEMBER 2013, SATURDAY****9.30** Registration & information desk (LAMT 2nd Building, Foyer on the 1st floor)**10.00–12.00** Sessions (LAMT 2nd Building, The Chamber Hall, Rooms 219 & 227)

THE CHAMBER HALL	ROOM 219	ROOM 227
Special Session IMS Study Group <i>Stravinsky: Between East and West, Part 3</i> Chair Valérie Dufour	Special Session <i>Crossings of the Medieval Plainchant Offices</i> Chair Jonas Bruveris	Session 10 <i>Intertextuality, Globalism and Postmodernity</i> Chair Audra Versekenaitė
10.00–10.30		
PER DAHL <i>Pater Noster – a Credo</i> from Stravinsky?	JONAS VILIMAS Saints in Foreign Territory: Medieval Swedish Saints in Early Modern Lithuanian Plainchant Manuscripts	ANDREY DENISOV The Theory of Intertextuality in Musical Science: Between Ideology of Creativity and Research Strategy
10.30–11.00		
MASSIMILIANO LOCANTO <i>Euntes in mundum:</i> Transnational Aspects of the World Premiere of <i>Canticum Sacrum</i>	NILS HOLGER PETERSEN Historical and Theological Constructions in Music and Words: The Offices in Honour of St Knud Lavard	VIOLETTA KOSTKA Paweł Szymański's Music in the Context of Sociocultural Changes of the last Decades
11.00–11.30		
SVETLANA SAVENKO Stravinsky and Gesualdo: Double Portrait against Webern	ROMAN HANKELN Modes of Articulating Identity in Medieval Saints' Offices	VERA VAL'KOVA Inter-Textual Dialogues in Sergey Rakhmaninov's Poem <i>The Bells</i>
11.30–12.00		
CRAIG PARKER Stravinsky and the Los Angeles Music Festival	NATALIYA KONONENKO Trans-Sentimental Sound of Musical Cultures in the Films by Alexander Sokurov	

12.00–12.30 Coffee Break (Foyer on the 1st floor)**13.00–14.30** Keynote Lecture (National Museum – Palace of the Grand Dukes of Lithuania, Katedros a. 4)DINKO FABRIS. *Two Queens of Neapolitan Opera: from Didone (1650) to Partenope (1725)*

Chair Jūratė Katinaitė

14.30–16.00 Lunch**16.00–19.00** Final of International Musicological Competition *Interdisciplinary Studies in Music. New Approaches, Methods and Conceptions* (LAMT 2nd Building, The Chamber Hall)**From 19.30** Farewell Program (LAMT 2nd Building, The Chamber Hall)**19.30** Evening concert: PETRAS GENIUŠAS (piano), LIUDAS MOCKŪNAS (saxophone)**20.15** International Musicological Competition Results
Farewell Reception

INTERNATIONAL MUSICOLOGICAL COMPETITION



INTERNATIONAL MUSICOLOGICAL COMPETITION

INTERDISCIPLINARY STUDIES IN MUSIC. NEW APPROACHES, METHODS AND CONCEPTIONS

In the contemporary world, interdisciplinary studies have become a major resource for knowledge transformation and development, facilitating the expansion of individual methodologies to other areas of expertise. By initiating a competition in the field of musicology, Art-parkING the Center for New Technologies in the Arts aims to draw people's attention to common cultural paradigms and to trace new ways and innovative ideas in this field. The main topic of works sent for peer-review must be interdisciplinary studies in Music.

The Humanities present a multifaceted disciplinary field coherent with sciences, philology, political economy and other research areas. Their interaction should offer new ways of expanding traditional disciplinary boundaries and methods of interpretation.

Nowadays an improvement of approaches and models of research takes place mainly in isolation from scientific and technical progress. One of the purposes of this Competition is to renovate humanities knowledge and to expand their methodological fields, bringing new objects of research into service and improving devices and models of research.

The organizing committee of the Competition invites innovative methods of research that transcend traditional boundaries. All participants could use different types of interdisciplinary studies (methodologies from two or more disciplines, modeling of research concept, reflection on the object and methodology of your own research, system of coordination and interaction).

The competition is held in two stages. The first round, finished by 1st of April 2013, was a competitive selection by an international jury of the best musicological works. The first round was held anonymously and all works sent for peer-reviewing process were encoded. Every member of the commission examined works in terms of the following criteria: originality and novelty of ideas, compliance with the requirements and main topic, clear message, ability to raise a problem and suggest its solution.

After a careful examination, the Jury selected 11 works by Anastasia Danilovich, Joris de Henau, Anna Khomenya, Nastasiya Khruscheva, Olga Krashenko,



Anastasia Mursalova, Olesya Naidiuk, Jurgis Paliuoka, Ivan Shavanov, Nikita Sorokin, Edvardas Šumila. The countries-participants are Russia, Belarus, France, Lithuania, Ukraine, and the United Kingdom.

These people were offered to participate in the second round – a final stage of the competition. This is hosted by the Lithuanian Academy of Music and Theatre in Vilnius on 4-7 September 2013 during the International Musicological Conference “Sociocultural crossings and borders: musical microhistories” in collaboration with the Lithuanian regional branch of International Musicological Society.

The Competition takes the form of three types of activities:

1. Presentation by participants of the first round papers for the jury; brief discussion and evaluation.
2. Music intellectual game between participants. This will provoke all participants to break the boundaries between composers and their world ‘mark’. All heroes are famous composers. They will be fully in the hands of the players and following a fascinating subject all of them will need to show a quick reaction, erudition and abilities to think originally.
3. Public debates on a given topic, a final stage of a round. Competitors will receive themes and a set time for preparation. Debates will be between two or three people and take place in several stages. During the debates the jury will evaluate speakers’ oratorical skills, ability to introduce and defend a point of view, manner of carrying on a dialogue, and their command of logic.

All speeches will be reviewed by the expert international jury. The Jury’s decision in all stages is final and may not be changed or appealed against.

All planned events are open for a wide public and specialists in different fields are invited to take part in the discussions.

The official language of the Competition is English.

ORGANIZER

Art-parkING Center for New Technology in the Arts www.artparking.org



INTERNATIONAL MUSICOLOGICAL COMPETITION

GENERAL PARTNER

Lithuanian Academy of Music and Theatre

JURY

Chair Prof. Dr. Lydia Goehr, Columbia University
Dr. Lidia Ader, Rimsky-Korsakov Museum-apartment, Art-parkING Center for New Technology in the Arts
Alexandros Charkiolakis, Istanbul Technical University, Ionian University
Prof. Dr. Gražina Daunoravičienė, Lithuanian Academy of Music and Theatre
Prof. Dr. Andrey Denisov, Herzen State Pedagogical University, St Petersburg N. Rimsky-Korsakov State Conservatory
Dr. Marina Frolova-Walker, Cambridge University
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Dr. Audra Versekenaitė, Lithuanian Academy of Music and Theatre
Prof. Dr. Stefan Weiss, Hanover University of Music, Drama and Media
Dr. Patrick Zuk, Durham University

SUPPORT



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PROGRAMME AND TIMETABLES

5 SEPTEMBER 2013, THURSDAY

11.30–12.30 Jury meeting (Closed) (LAMT 1st Building, Juozas Karosas Hall)

12.30–13.30 Meeting of organisers and participants (Closed) (LAMT 1st Building, Juozas Karosas Hall)

6 SEPTEMBER 2013, FRIDAY

15.00–17.00 1st Final. Presentations (LAMT 2nd Building, Room 219)

JORIS DE HENAU. T.W. Adorno's *Vers une musique informelle*:
Towards a Re-conceptualisation

ANNA KHOMENYA. Symphonies of Anton Bruckner's *topologica*
Multi-variant Interpretations of Musical Texts

OLGA KRASHENKO. To Think is Already to Sound

ANASTASIA MURSALOVA. Sociological Conception by Walter
Benjamin and Music in the 'Age of Mechanical Reproduction'

OLESYA NAIDIUK. Literary Translation as an Interdisciplinary
Category and as an Instrument of Music Criticism

JURGIS PALIAUKA. I Have Always Been Scared of You

IVAN SHAVANOV. Phenomenon of 'Sense and Sensibility': 'Thamos'
Gebler and Mozart

NIKITA SOROKIN. Analysis of One Feature in Symphonic Music on
Example of the First Part (Second Theme) of the Second Symphony
by Gustav Mahler

EDVARDAS ŠUMILA. Music and its Meaning in Literature: Thomas
Mann's *Tristan*

17.00–18.00 Jury meeting (Closed) (LAMT 2nd Building, Room 219)

7 SEPTEMBER 2013, SATURDAY

16.00–18.00 2nd Final. Debates (LAMT 2nd Building, The Chamber Hall)

18.00–19.00 Jury meeting (Closed) (LAMT 2nd Building, Room 219)

20.15 Results (LAMT 2nd Building, The Chamber Hall)

CULTURAL PROGRAMME AND CONCERTS



CULTURAL PROGRAMME AND CONCERTS

4 SEPTEMBER 2013, WEDNESDAY

19.00 Evening Concert (LAMT 2nd Building, Foyer on the 1st floor)
JUSTĖ JANULYTĖ (composer), DOVYDAS KLIMAVIČIUS (sculpture).
Breathing music/Kvėpuojanti muzika for string quartet, live electronics and air sculptures (2007)

This project was dedicated to the 10th anniversary of the Chordos String Quartet and commissioned by the JAUNA MUZIKA festival (LT). The musicians perform inside kinetic sculptures made of transparent materials. Through the use of the air compression they gradually shrink and get filled with air again, thus constantly changing their form*. Each of them slowly 'inhales' and 'exhales' in its own tempo, this way governing the dynamics of the quartet's (musical) gestures. The breathing sculptures serve not only as a visualisation and materialisation of pulsating music, but also as giant mutes (as one of live electronic tools) that inhibits the sound of the strings and transforms the timbre. Silent breathing of air sculptures, contemplative rippling of light/sound and periodic movements of musicians either merge into a mesmerising synchronisation, or intertwine in multilayered counterpoints of asynchronous tempos. This installation employs numerous sound sources and the audience is advised to choose from the variety of observation and listening points, slowly and quietly migrating through space. Duration 25'

* Dovydas Klimavičius first used this kind of air sculpture in his project *My Dream Bubble* (2005), based on the artist's idea to get inside the sculpture and realise his utopian fantasy of walking on the surface of the water.

5 SEPTEMBER 2013, THURSDAY

19.30 Lecture meeting with Irina Shostakovich*. Chair Jūratė Katinaitė (Vytautas Kasiulis Art Museum, A. Goštauto g. 1, Vilnius).
DMITRI SHOSTAKOVICH. Movements 3 & 4 from Piano Trio No. 2 in E minor, Op. 67.
Performed by *Armonų Trio*:
Ingrida Armonaitė (violin)
Rimantas Armonas (cello)
Irena Uss-Armonienė (piano)

The composition was dedicated to Shostakovich's good friend, Ivan Sollertinsky, a Russian polymath and avid musician. The work received its premiere in Leningrad (Saint Petersburg) on 14 November 1944. Movement 3 *Largo*. Against a repeated background of piano chords, the violin and cello trade off dark, slow, and somber melodic lines. It fades into the last movement with hardly a break. Movement 4 *Allegretto*. Staccato repeated notes begin this *Dance of Death* movement, which introduces a Jewish-style melody, and revisits the thematic content of the previous three movements. It ends in a tortured E Major chord, almost inaudibly. The Jewish melody was quoted in Shostakovich's String Quartet No. 8.

* Presented in Russian, English translation.



7 SEPTEMBER 2013, SATURDAY

19.30 Evening concert (LAMT 2nd Building, The Chamber Hall)
PETRAS GENIUŠAS (piano), LIUDAS MOCKŪNAS (saxophone)
Polystylistic composition project *The Sea in the Forest*, dedicated to
M. K. Čiurlionis anniversary

Two famous Lithuanian contemporary artists – classical pianist Petras Geniušas and multi-reeds player and improviser Liudas Mockūnas – came together with a new polystylistic project *The Sea in the Forest** that looks into the work of one of the greatest Lithuanian artists of all time, Mikalojus Konstantinas Čiurlionis (1875–1911). The project's epigrammatic title serves both as a reference to his best known symphonic poems and as a pretext to reflect on the important symbols encountered throughout his work. Two musicians, coming from different generations and genres, team up and use Čiurlionis' music as a source of inspiration, taking off and diving into 'the sea' of individual experiences and subjective stylistic interpretations. "What we have in common is the so-called 'Vilnius school', which is difficult to pigeonhole, but might be described as a combustible mixture of anarchy and discipline. Furthermore, we both learned the art of improvisation from Vladimir Chekasin," says Geniušas about his first collaboration with Mockūnas.

This collaborative project ripened in 2011, a year that marked the centenary of Čiurlionis' death and an occasion that provoked many attempts to use his work as the inspiration for new sounds, cross-genre and interdisciplinary interpretations. Yet *The Sea in the Forest* stands out for exceptional aural sensitivity and unique vision of interpretation, which takes the music of Čiurlionis and other Lithuanian composers to the next level and instantly captures attention with arresting recontextualisations.

The musical dialogue of the two virtuosi cannot be framed in one particular style; it fuses the elements of Romantic, Impressionist, Modern Classical, jazz, and freestyle improvised music into one uninterrupted flow of musical events. It might be likened to a maze of the 19th, 20th and 21st century musical idioms: both musicians wander around, at the same time discovering new and unexpected turns, and, with the help of Čiurlionis, they meet each other again. In other words, it is not about searching; it is about rediscovering music!

* *The Sea in the Forest* project was initiated by the then Lithuanian cultural attaché in Denmark, Iceland and Norway, Iana Ruokytė-Jonsson, who also coordinated its debut concert tour in five cities around Denmark (8–12 November 2011), together with Gunnar Madsen of Vestjylland's Højskole and in collaboration with various local institutions and the Lithuanian International Cultural Programme Centre "k-operator". In 2012, the project has been presented across Lithuania: at the Klaipėda Concert Hall (the recording of this particular concert is heard on this disk); at the Kaunas State Philharmonic; and at the Piano LT hall in Vilnius. In 2013, it has been included in the Lithuanian Presidency of the EU Council cultural programme for the country's representation in Moldova and Japan.

ACCOMPANYING EVENT



CULTURAL PROGRAMME AND CONCERTS

7 SEPTEMBER 2013, SATURDAY

Opera Day at Palace of the Grand Dukes of Lithuania (National Museum – Palace of the Grand Dukes of Lithuania, Katedros a. 4). More information www.valdovurumai.lt.

Programme of the International Conference *Sociocultural Crossings and Borders: Musical Microhistories and Competition Interdisciplinary Studies in Music. New Approaches, Methods and Conceptions.* – Vilnius: Lithuanian Academy of Music and Theatre, 2013. – 24 p.

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