

XXVIII

European Seminar  
in Ethnomusicology

# Music & Cultural Memory

in post-1989  
Europe

Ljubljana, 19-23. September 2012



**National Past in Music / National Musical Past: Music and Cultural Memory in post-1989 Europe. XVIII European Seminar in Ethnomusicology, 19. – 23. 9. 2012, Ljubljana**  
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# Program / Program

**WEDNESDAY - 19th of September 2012**

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**8:00 - 9:00 REGISTRATION**

**9:00 - 10:00 OPENING AND WELCOME SPEECH**

*Oto Luthar, Director of the Scientific Research Center of SAZU,*

*Svanibor Pettan, ICTM, Secretary General*

**John Blacking Memorial Lecture**

**Naila Ceribašić**

*Tenacious and malleable pasts in post-Yugoslav, post-war, post-socialist music cultures*

**10:30 - 12:00 SOUNDING NATIONAL HISTORY I**

**Chair: Svanibor Pettan**

**Agnieszka Topolska**

*Restoration the past: The international Stanislaw Moniuszko vocal competition in Warsaw*

**Iren Kertes Wilkinson**

*Looking forward by enacting the past: a happening in Budapest 2002*

**Shai Burstyn**

*A. Z. Idelsohn and the Manipulation of Israeli musical collective memory*

**12:00-13:00 LUNCH**

**13:00-14:30 SOUNDING NATIONAL HISTORY II**

**Chair: Kjell Muller Skyllstad**

**Ardian Ahmedaja**

*Experiences in southeastern Albania and northwestern Greece*

**Diane Roy**

*Traditional Slovak music and dance in 2007: picture or performance?*

**Srdan Atanasovski**

*Soundscape of 'Serbian' Kosovo: pilgrimage and geographical 'reality' experienced through music*

**15:00-16:30 SOUNDING NATIONAL HISTORY III**

**Chair: Ardian Ahmedaja**

**Ewa Dahlig-Turek**

*The Polish national anthem as a reservoir of historical contents?*

**Miroslav Stojisavljević**

*Gusle repertoire during the civil war in former Yugoslavia during 1990s*

**Ilwoo Park**

*In and out of tune with history: musical performance as the embodiment of Irish historical experience*

**17:00-18:30 MUSIC AND MEMORY POLITICS: Postsocialist experiences**

**Chair: Ewa Dahlig-Turek**

**Dave Wilson**

*Shaping the past and creating the future: music at Macedonia's celebration of twenty years of independence*

**Tina K. Ramnarine**

*Musical traditions and the politics of integration in the Baltic Sea region: reflections on ethnography, memory and oral history*

**Ana Hofman**

*Music, affect and memory politics in postsocialist societies*

**19:00**

**RECEPTION BY THE CITY MAYOR AND DINNER**

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## **THURSDAY - 20th of September 2012**

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**9:00-10:30 SOUNDING NATIONAL PAST**

**Chair: Britta Sweers**

**Gerda Lechleitner**

*Soldier songs of the Austro-Hungarian Army - »real« memory or »imagined« myth?*

**Diler Özer Efe**

*History, cultural identity and diversity: from »Turkish music« to »musics of Turkey«*

**Zuzana Jurková**

*Sonic Probes into the Czech past*

**11:00-12:30 SOUNDING CONTESTED PAST**

**Chair: Ursula Hemetek**

**Kjell Muller Skyllstad**

*200 years of white music 100 years - reconstructing the nationalist past in 21st century multicultural Europe*

**Britta Sweers**

*Germanic mythology and cultural memory in music: some conflict points within a globalized context*

**Ingrid Bertleff**

*Songs of the Germans from Russia - Reconstructing histories after the fall of the iron curtain*

**12:30-13:30 LUNCH**

**13:30 - 15:00 POST-YUGOSLAV MUSIC AND MEMORY POLITICS**

**Chair: Ana Hofman**

**Ana Petrov**

*Between two worlds: concert - giving and rioting in Belgrade after the wars in the Western Balkans*

**Nevena Daković**

*The musical locus of cultural memory and nostalgia: Montevideo God Bless You!*

**Tatjana Marković**

*Transforming torment into happiness: ironical national self-portrait in the rap-opera »Zemlja sreće« (Belgrade, 2007)*

**15:30 -17:00 MUSIC AND INDIVIDUAL MEMORY**

**Chair: Dimitris Papanikolau**

**Anna Czekanowska**

*Music and its context. The processes success of the recent past vs. the situation after 1989*

**Teja Klobčar**

*Singer - songwriters and the formation of cultural memory*

**Andreas Hemming**

*Everyone is watching... traditional Albanian music and the creation of an idealized past in the new media*

**18:30 DINNER**

**20:00 EVENING PROGRAM**

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**FRIDAY - 21st of September 2012**

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**8:30 - 10:00 SOUNDING MINORITIES' MEMORIES**

**Chair: Marjeta Pisk**

**Thomas Hilder**

*Sami musical performance, indigently and politics of time*

**Ursula Hemetek**

*Collective/individual memory in songs of minorities in Austria*

**Daniel Winfree Papuga**

*National memory and national minorities: the case of the Kven people*

**10:30 - 12:00 DIASPORIC MUSICAL MEMORY**

**Chair: Shai Burstyn**

**Liudmila Sokolova, Galina Sychenko**

*Musical repertoire of "the small Poland in Siberia": the past in the present*

**Maša Marty**

*Expressed loyalty with homeland through music, too*

**Jill Ann Johnson**

*Performing a diasporic reconstruction of the historical past*

**12:00-13:00 LUNCH**

**13:00-14:30 MUSIC AND COMMEMORATIONS**

**Chair: Mojca Kovačič**

**Leon Stefanija**

*Music and state ceremonies - comments on identity construction through music in Slovenia*

**Fulvia Caruso**

*The "We are history" concert of May 1, 2011. the celebration of 150 years of Italian unification*

**Marjeta Pisk**

*The Statehood's Day celebrations and the construction of Slovenianess*

**15:00-16:30 FESTIVALIZATION OF PAST**

**Chair: Tina Ramnarinne**

**Henry Bainbridge**

*Melodies and memories at the Guča Trumpet Festival*

**Kaja Maćko-Gieszc**

*International Folk Festival »Bukovinian Meetings« as a space of negotiating the past and collective memory. The case of Bukovinian Highlanders*

**Jelena Gligorijevic**

*Negotiating Serbian national past, heritage and identity in times of political change: A case study of the Exit and Guca Trumpet festivals*

**17:00-18:00 GENERAL ASSEMBLY OF ESEM**

**18:30 DINNER**

**20:00 EVENING PROGRAM**

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**SATURDAY - 22nd of September 2012**

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**EXCURSION TO THE COASTAL REGION**

**FAREWELL DINNER**

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**SUNDAY - 23rd of September 2012**

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**8:30 - 10:00 FILMING MUSICAL MEMORIES**

**Chair: Rajko Muršič**

**Dimitris Papanikolaou**

*The function of music in relation to history and cultural memory in Angelopoulos' "Ulysses Gaze"*

**Stefan Schmidl**

*Between pathos and sentimentality: Yugoslavia's past in film music*

**Ivana Kronja**

*Music as an expression of cultural identity (and its crisis) in Yugoslav and Serbian cinema*

**10:30 - 12:00 MEMORY PRACTICES IN POPULAR MUSIC**

**Chair: Tatjana Marković**

**Marko Stojanovska Rupčić**

*National rock in Hungary: the case of Karpatia*

**Rajko Muršič**

*Grassroots youth venues in Slovenia: a network for the promotion of local creativity and global exchange*

**Marija Grujić**

*From homeland towards the nation: is turbo-folk the sound of (trans)nationalists?*

**12:00 - 13:00 LUNCH**



# Abstracts/Povzetki

## *Ahmedaja Ardian*

*(Institute for Folk Music Research and Ethnomusicology, Wien, Austria)*

### ***Local musical practices and the national musical past in border regions. Experiences in southeastern Albania and northwestern Greece***

One of the recognisable similarities among local musical practices in southeastern Albania and northwestern Greece is a basic instrumental ensemble. It consists of a violin, a clarinet, a lute and a small drum. The different designations given to it (in Albanian it is saze, in Greek κομπανέα, in Macedonian čalgii/чалгии), as well as those of the musical instruments, have not prevented musicians of diverse cultural and confessional communities from making music together. In Albania, members of the same ensemble might be Moslem and/or Christian Albanians, Aromanians, Greeks, Macedonians and/or Roma. This was also the case during communism, although in that period the origin of performers from minorities was, as a rule, left undisclosed in public presentations of music and dance. In Greece too, musicians from the majority and minorities have consistently performed together, regardless of restrictive policies towards minorities.

In spite of the political border that has existed since the dissolution of the Ottoman Empire at the beginning of the 20th century and that was reinforced during the time of the Iron Curtain, the similarities in local repertoires on both sides of the border are obvious. This can be heard in sound recordings from the 1920s onwards, as well as in the ease with which folk musicians from both countries perform local repertoires of and with the “others” even today. Songs performed with the same music in spite of the substantial linguistic differences are especially worthy of emphasis. What is more, some of them are multipart songs, with dense musical structures and a distinctive use of lyrics.

In this case, the view of the national musical past, of no matter which country, depends on the community status and the dynamics of the relationships in the musical practices. The interacting of these will be the special focus of the presentation.

## *Atanasovski Srđan*

*(Institute of Musicology SASA, Belgrade, Serbia)*

### ***Soundscape of “Serbian” Kosovo: pilgrimage and geographical “reality” experienced through music***

In this paper I want to show how musical practices that form part of contemporary Serbian pilgrimages to Kosovo engage in producing Serbian national territory as an empowered space. A certain nationalistic discourse always refers to a particular space as the homeland, ultimately striving to function as a mechanism of governing. Producing the national territory is bound up with constructing typical landscape and soundscape representations, but also with experiencing them in everyday practice. Focusing on the role of music in a participative event such as a pilgrimage makes it possible to demonstrate the dialectical, twofold nature of this process that is shaped by



social discourses but is also dependant on phenomenal, bodily experience of the space regarded as one's homeland. Serbian pilgrimages to Kosovo are a contemporary phenomenon that started after the territory of Kosovo was excluded from the administration and sovereignty of the Republic of Serbia in 1999. In recent years, such pilgrimages have been organized exclusively by an obscure, semi-private "student organization" with the blessing of the Serbian Orthodox Church. This investigation is based on fieldwork conducted in August 2011. I will refer to music events that pilgrims yearned to visit, music that followed them on their route and their personal choices of music to listen to (and perform). I will show that music had an important role in the experience of the pilgrimage, creating a sort of "filter", an interpretative apparatus through which pilgrims experienced the space and "reality" around them. Examining the music as a part of the pilgrimage, I wish to focus on its affective qualities - affects of listening (and performing) music and simultaneously bodily engaging within the landscape - and to discuss their consequent political importance.

**Bainbridge Henry**

*(University of Roehampton, London, UK)*

### ***Melodies and memories at the Guča Trumpet festival***

"[Guča has become] a national brand, our valuable asset that we can take to the world." "I will remind you of (prominent Serb poet) Matija Bećković's words; 'If we entered the EU without our melodies and colors, our name and memory, they would not know who we are nor what we bring with us'. Guča is one of the signs of our identity and strength, a sign of our confidence." Prime Minister of Serbia, Vojislav Koštunica addressing the media at the conclusion of the Guča Trumpet Festival. September 3rd 2006. Guča festival is an annual 5-day event held in Western Serbia as the culmination of a season of nationwide competitions to find the country's best traditional brass orkestars and is attended by 400,000 local and international visitors yearly.

This paper will discuss the political (re)positioning of this event as a national brand for post-socialist Serbia and examine the ways in which this traditional music festival has been groomed as a site for collective memory shaping and renarrating.

By exploring the nature of this political 'brand' of Guča and examining how it differs from the actual lived experience of festival participators we will discuss the impact of this 'brand' upon the development of the traditional music and observe whether the mechanisms of development are an organic process hijacked by politics or a deliberate political manipulation of cultural meanings.

Whilst the complex political implications and exploitations surrounding this festival have been discussed previously by Lukić-Krstanović (2008) and the journalist Andrew Gray (2002) they have perhaps recently gained a new significance and need for reassessment with the acceptance of Serbia as an EU candidate nation on March 1st 2012. This paper will seek to expand upon this work by offering an Ethnomusicological lens through which to view this phenomenon.

## **Bertleff Ingrid**

*(Modern and Eastern European History, Freiburg University, Germany)*

### ***Songs of the Germans from Russia - reconstructing histories after the fall of the Iron Curtain***

Under Czarina Catherine II, German peasants and craftsmen were invited to settle on the fringes of the Russian Empire. Among other things, they also brought their songs with them; and in their new environment, they created new songs, fitting new contexts, events and ideas. In the 1920s, the St. Petersburg-based linguist Victor Schirmunski assembled a small team of scholars. Together, they started to collect and study these songs. Soon thereafter, the repressions in Stalinist Russia brought an abrupt end to Schirmunski's activities. Stalinism altered also, quite drastically, the lives of Russian German settlers. Most of them were deported and had to endure many hardships. The 2nd World War brought about even more turmoil.

It was not until the fall of the Iron Curtain that it was possible to gain access to the collections of Russian German songs stored in Russian archives. About ten years ago, what turned out to be a series of projects on the reconstruction of Schirmunski's and others' collections and on the reception history of Russian German songs was initiated. All of those projects were collaborations between specialists in St. Petersburg and Freiburg. And none of them would have been possible without the political changes in 1989.

In my presentation, I will give an account of these projects: the reconstruction and cataloguing of the Schirmunski collection; the publication of some 100 song-biographies within the Historical-Critical Encyclopedia of Song (<[http://www.liederlexikon.de/register/kolonistische\\_lieder](http://www.liederlexikon.de/register/kolonistische_lieder)>); and our current task: the preparation of a compendium of the songs of Germans from Russia.

## **Burstyn Shai**

*(Tel Aviv University, Israel)*

### ***A. Z. Idelsohn and the Manipulation of Israeli musical collective memory***

The bulk of the repertoire considered "folksong" in Israel is in fact young: only 80 years have passed since it began to be created, disseminated and performed. Close examination reveals its intimate ties to the intensive manipulations of the Jewish collective memory that took place during the same period. Indeed, the stylistic musical features characterizing this folksong repertoire were selected by its composers precisely because they were perceived as enhancing those aspects of the collective memory favoured and advanced by the cultural leadership of the time.

In this context, I propose to examine the activity of the noted Jewish ethnomusicologist A.Z. Idelsohn (1882-1938) from a hitherto unexplored angle, namely his position as the seminal musical figure in the on-going efforts to mould a new national collective memory. Idelsohn's main scholarly effort aimed at proving that central elements of ancient Hebrew

music have survived in the cantillation of the Bible. His pathbreaking field recordings and analyses of the cantillation of various Jewish communities - especially those of Oriental origin - served as the scientific proof of his claim. Jewish communities both in Israel and in the diaspora enthusiastically endorsed his conclusions because they provided invaluable musical ammunition to the battle for a new collective memory.

In addition, in his activity as a music teacher, Idelsohn edited and published several song-books in which he included for the first time some of the Yemenite songs he recorded and studied. Idelsohn singled out the Yemenite Jewish community as the one that preserved the ancient cantillation in its purest form. Thus, disseminating in early 20th-century Jerusalem the songs of the Yemenite community was an important symbolic act of manipulating the Jewish/Israeli collective memory.

In a parallel development, the hundreds of melodies Idelsohn recorded and transcribed during his research years in Jerusalem have become source material for local composers of art and folk music alike. Many of these tunes began a new life as Hebrew folksongs and were prominently featured in national commemorative ceremonies, festivals and holidays. The ten volumes of Idelsohn's *Thesaurus of Oriental Hebrew Melodies* acquired the status of a national treasure, a repository of the collective musical memory of the Jewish people.

## ***Caruso Fulvia***

*(University of Pavia, Cremona, Italy)*

### ***The "We are History" concert of May 1, 2011: the celebration of 150 years of Italian unification***

This paper tries to analyse the role of the "Big Concert" that commemorates Labour Day in the Italian sense of belonging. The concert organized since 1990 by the three main Italian trade unions (CGIL, CISL and UIL) on the occasion of May 1 in Rome is one of these events. Conceived by Maurizio Illuminato, each year the concert attracts thousands of young people from all over Italy and beyond. It offers performances by a large number of Italian and foreign artists and musical groups. The performance is held in the afternoon (from 4 pm to 12 pm) and the entire concert is broadcast by Italian television.

In 2011, Italy celebrated the 150th anniversary of its unification, and the "Big Concert" was dedicated to it. I will try to provide a framework of the sense of memory and belonging felt by young Italians thanks to this event.

## ***Ceribašić Naila - John Blacking Memorial lecture***

*(Institute for Ethnology and Folklore, Zagreb, Croatia)*

### ***Tenacious and malleable pasts in post-Yugoslav, post-war, post-socialist music cultures***

The intention of this presentation is to review the notions of the past, memory, history, tradition, heritage and nostalgia in post-Yugoslav music cultures, in particular as performed in the Croatian public realm. Specific examples to be analysed will include the upsurge in

safeguarding and/or reviving traditional music under the auspices of UNESCO; the heated nationalist discussions carried out on YouTube about the truths of the 1990s wars, the past and history; the place of music in the Yugo-nostalgic imaginary (in particular within the project *Leksikon YU mitologije*); the post-war re-establishment of musical connections on the territory of former Yugoslavia (in particular within minority music scenes and the domains of *narodnjaci* and ethno-music); and the scarce new production of music commenting on the Yugoslav past and the post-Yugoslav present (often in a burlesqued manner, such is Tijana Dapčević's "Sve je isto, samo njega nema"). The past appears as being appropriated in three basic ways. First, it is appropriated to serve as historical rootedness, a stronghold and justification for the present regime. In Croatia, the wartime uses of old-time patriotic songs, *tamburizza*, *klapa* and church music are the examples of such articulations of the past, articulations that are close to Williams' hegemonic sense of tradition (1977). Later, the past is appropriated in terms of support, safety, comfort, a golden age and a resource to cope with the disruptions of one's own, known world (as exemplified by playing music in the war, post-war articulations of traditional music and the interest in popular music of the Yugoslav era). In this, the articulation of the past does not aspire to establish history; rather, it moves between Nora's *lieu de mémoire* and *milieu de mémoire* (1989). Third, the past is articulated as a resource that prompts or even requires creative reworking, as a number of musicians at the crossroads of the traditional and ethno-music scenes indicate. In this, not at all paradoxically, the past is not "a world apart", but the very part of a self. However, in spite of its various articulations, the past is not only a question of choice and imagination; we are all beings of the past, of memory and history, inseparable from the historically imposed constraints that make both a "we" and an "I", our identities and experiences. In times of huge social changes, as in post-Yugoslav, post-war and post-socialist societies, this is even more so.

### ***Czekanowska Anna***

*(Poland)*

#### ***Music and its context. The success of the recent past vs. the situation after 1989***

It is really an opportunity and art to adjust successfully and responsibly to the conditions of our times. The crucial point lies in keeping a balance between loyalty to cultural memory and the acceptance of the new reality.

In the Polish case, we hope to meet this challenge successfully thanks to the achievements of our recent past (the 1960s and 1970s), finding in this treasure the creative impulses of former success, while not forgetting the power of new conditions, i.e. that of the open world.

The author will consider particularly the achievements of great personalities, taking as her basic source the experience of personal contacts and discussions in the past and with contemporary composers and specifically with Krzysztof Meyer. The aim is to demonstrate as far as possible the independence of art without losing sight of countervailing processes.

## ***Dahlig-Turek Ewa***

*(Institute of Arts, Polish Academy of Sciences, Poland)*

### ***The Polish national anthem as a reservoir of historical contents***

The Polish national anthem, known as “Dąbrowski’s Mazurka”, is an embodiment of symbols associated with Polish music for centuries. In 2012, the song celebrates its 80th anniversary in this official role, although its wide popularity and significance for Polish culture started immediately after its creation in 1797.

The meaning of this song is double: direct, verbalised in lyrics, and indirect, hidden in the music itself. Polish society is fully aware of the first aspect, but much less of the second. Musically, the tune meets all the conditions of “THE” mazurka, that is, its rhythm morphology reveals the clearest structure of this genre, as evolved in the mid-18th century. During the 17th century, such rhythms, which can be traced back to the 16th century, became associated with “Polishness” in music (esp. in German and Scandinavian sources) and peaked in popularity in the nineteenth century.

The symbolic role of “Dąbrowski’s Mazurka” (and of the mazurka in general) in Polish culture strictly coincides with the political history of the state, namely its partition between three powers (Russia, Prussia, Austria) and its loss of political independence at the end of the 18th century. Additionally, according to some theories, the speech accent in Polish has a tendency toward mazurka rhythms, which explains why even double-metre popular songs have been frequently performed in triple-metre.

After a short introduction to the history and importance of mazurka rhythms in Polish music, the paper will discuss how - in the new political and cultural reality, when the mazurka as such does not play any particular role in popular music - the musical symbolism of “Dąbrowski’s Mazurka” is still maintained and how the society reacts to “deviations”.

## ***Daković Nevena***

*(Department of Theory and History, Faculty of Dramatic Arts, Belgrade, Serbia)*

### ***The musical locus of cultural memory and nostalgia: Montevideo, God Bless You!***

This paper analyses the ways musical scores participate in the narration of the past in the contemporary Serbian film and TV series Montevideo, God Bless You! (Montevideo, Bog te video, 2011, Dragan Bjelogrić), escaping from the traumatic present into the utopian past. The narrative builds the cultural memory of the emerging bourgeois, urban society and of the years of blooming urbanisation and the cosmopolitan atmosphere that prove the strong perennial presence of the European spirit in the Balkans.

The musical score of Montevideo involves the original music of the era and music composed on the model of folklore of urban environments. The role of the latter, hybrid music form is twofold: it assures the continuity of the musical and national tradition and it is the bridge toward the much sought-after cultural identity of the West. The brilliant score by

the Slovenian composer Magnifica (Robert Pešut) successfully unites popular music of the period of the World Football Cup (Schlager, Charleston, tango) with elements of the urban folklore that trigger the audience's escape/return into the utopian space of Europeanness in the Balkans. Magnifico's reconstruction of the past is the central locus of nostalgia and cultural memory. Regarding the structure of the memory - in accordance with Ian Assman's systematisation of Halbwach's concept of collective memory as communicative and cultural memory - the musical score marks the point of transcendence where communicative memory ends and cultural memory begins. Furthermore, music plays the role of the narrative memory that structures scenic memory, fostering the emergence and sharpening of the images shaped into concrete cultural memory text.

### ***Glorigjevic Jelena***

*(Musicology Department, University of Turku, Finland)*

#### ***Negotiating the Serbian national past, heritage and identity in times of political change: A case study of the Exit and Guca Trumpet festivals***

This paper looks into two major and conceptually very different Serbian music festivals - one is orientated toward Western popular music, whereas the other promotes "authentic" Serbian brass music tradition as the sites or rituals taking part in the production of cultural memory, defined as the collective understandings of the national past, heritage and identity in a given cultural context of the present (Friedman 1992). Not only do these festivals reflect to a certain degree the country's division into two mutually opposed political, social and cultural tendencies in post-communist Serbia (i.e. "progressive", "urban", "pro-European" versus "conservative", "rural" and "nationalistic"), but they also serve as a good starting point for examining a number of perspectives on the relationship between the local and the global, which plays a significant role in the processes of establishing and negotiating (Serbian) national identity. Indeed, disputes about the interpretation and representation of the national past/heritage/identity have long been sparked in public by the unsettled political situation in the country and by the growing globalization processes, as a result of which the festival is gradually being integrated into the global music industry and the cultural tourism market. In consequence, the festivals' relationship to issues of "authenticity", tradition preservation, globalization impact and representation politics continues to be viewed and discussed in terms of the familiar "traditional/modern", "local/global" and "homogenization/hybridization" dichotomies. Informed by the interrelated theoretical concepts from World Music, popular music, globalization and cultural tourism studies, and carried out through discourse analysis of various media texts and online forums on the festivals, this paper seeks to shed light on the ways the Exit and Guca festivals participate in the on-going public debate on the meaning of the Serbian national past, heritage and identity.

## **Grujić Marija**

*(Institute for Literature and Art, Belgrade, Serbia)*

### ***From the homeland towards the nation: is turbo-folk the sound of (trans)nationalists?***

This paper theorizes the interrelations between popular culture and nationalism by revisiting the example of turbo-folk as a predominant musical culture of post-Yugoslav Serbia. There has been a growing body of literature since the late 1990s in anthropology, ethnomusicology, history, sociology and other academic circles on the social and political position and implications of turbo-folk culture in Serbia and, furthermore, the former Yugoslavia. While many authors focused on explaining the social status of turbo-folk by investigating the dynamics between its local and global embeddedness, this paper stresses the exploration of the internal, intrinsic genesis of turbo-folk as a community genre out of the older forms of popular music of the Yugoslav period, by analysing particular genre conventions that developed over several decades of the twentieth century. The paper aims to show that the social appeal of turbo-folk for wide audiences is grounded both in its tendency of continuity with the popular culture heritages of the former Yugoslavia and in its counterattack in relation to the ideals of Yugoslav popular culture. In addition, the aim of the paper is to discuss how the controversial and dual nature of turbo-folk addresses the concepts of national, and other community homogenizations, and how this process is interconnected with the structural characteristics of the genre itself.

## **Hemetek Ursula**

*(Institute of Folk Music Research and Ethnomusicology, Wien, Austria)*

### ***Collective/individual memory in songs of minorities in Austria***

“Music has the strong capacity to evoke, embody and narrate the past.” In the collective or individual history of minorities there are often traumatic events, as these groups have suffered various forms of discrimination. Narration is a way to get some distance from the traumatic past without having to forget it. Narration in music can have a similar function. I would like to use songs of two different minority groups in Austria to shed light on different mechanisms of remembrance. One group is the Bosnian refugees of 1992 and their use of the genre *Sevdalinka*. Singing or hearing *Sevdalinka* seemed a way to survive in the new surroundings and at the same time to remember the homeland in an idealized way. The trauma of the war was not addressed explicitly, but the feeling of loss was implied when singing these songs. The songs served as a metaphor for having lost one’s homeland. Romani songs, on the contrary, do address traumatic events, especially one genre, the so-called slow songs of the Lovari group. As Romani culture has been transmitted orally, these songs had and have the function of narrating the past; and to this day songs are used to document traumatic events. Roma have been exposed to severe discrimination throughout history, and the last bomb attack against Roma in Austria happened in 1995. Some of



this history is documented in songs.

Neither genre is a part of Austrian official music history or of Austrian collective memory. Therefore, this will not be a paper about the “national” past, but about groups within a nation whose collective memory is a priori unnoticed by the state power. Still, both genres have found their way into public representation to a certain extent, using different strategies.

### *Hemming Andreas*

(Germany)

#### ***Everyone is watching... traditional Albanian music and the creation of an idealized past in the new media***

Someone is always watching. Especially in the Mirdita in northern Albania. This region radiates a strange attraction, for both Albanians and foreigners, among them adventurers and scholars, including many anthropologists. The region has become an idealized projection of Albanian primordiality, a phenomenon that has been democratized since the advent of the new media. The people of the region greet this recognition, even if this reputation for primordiality is sometimes a double-edged sword.

The Internet has become a major forum for the creation of an idealized Albanian national past and a conspicuous genre for this is that of music. The prominence - in turn - of YouTube videos of folk songs from Mirdita, of folk songs that are only purported to be from this region and of videos that associate a piece of music with this northern Albanian region by means of the use of stereotypical iconography is remarkable; and this raises the question: what is behind this trend? What desires are associated with this kind of representation of a very specific regional identity, and what are the many consequences of this obsession, with this singular association of a part of a country with an idealized folkloric past, especially for the people of the region?

The paper is based on an evaluation of YouTube and other new media, contextualized by the experiences of a nine-month period of fieldwork in northern Albania in 2008/09.

### *Hilder Thomas*

(Center for World Music, Universität Hildesheim, Germany)

#### ***Sámi musical performance, indigeneity and the politics of time***

This paper concerns music, indigeneity and the politics of time by focusing on the contemporary musical performance of the Sámi of northern Scandinavia. Often drawing on the distinct, unaccompanied vocal tradition of joik since the 1970s Sámi political mobilisation, contemporary Sámi music has assisted in reviving language, identity and a “collective memory”, whilst commenting on the processes of Christianisation, Nordic state assimilation and land dispossession. Sámi musical performance thus helps to imagine a transnational Sámi community Sápmi, traversing the arctic regions of Norway, Sweden, Finland and

the Russian Kola Peninsula, whilst also articulating Sámi concerns as an indigenous people. Not only does this Sámi articulation of indigeneity challenge traditional narratives of Nordic national histories. Owing to the ways the Sámi, like other indigenous people, have often been represented as living beyond “universal time” (Fabian 1983), the Sámi cultural and political revival has moreover brought into question the very notion of linear history. Based on ethnographic research on Sámi musicians, cultural and political institutions and digital media, my paper explores how contemporary Sámi musical performance asks us to reconsider notions of memory, the past and conceptualisations of time. I firstly discuss how Sámi musical performance often inspires problematic images of “ancientness”, fixations on musical “origins” and trajectories of musical “evolution”. Through an inspection of the musical revival, I then show how the common categorisation of Sámi music with the terms “traditional” and “modern” can assist in the resistance against cultural loss, whilst also consolidating notions of “universal linear time”. Finally, I demonstrate how contemporary Sámi musicians attempt to unite “tradition” with “modernity” in line with a global indigenous philosophy. By drawing on debates within the fields of ethnomusicology, anthropology and postcolonial studies, I conclude by arguing that Sámi musical performance can subvert notions of “universal time” and thus help to “provincialize Europe” (Chakrabarty 1992).

## **Hofman Ana**

*(Centre for Interdisciplinary Research ZRC SAZU, Slovenia)*

### **Music, affect and memory politics in postsocialist societies**

In Western European societies the right to remember is not put into the question, but in the former socialist countries recollection of the (particularly recent) past has become a subject of on-going contestations, reflected in the phrase “memory wars”. Post-1989 revisionism and the following “transition” aimed at radically changing the memorial landscape and problematizing the sentimental attachment to the past in postsocialist countries. However, the post-1989 changes have influenced transformations of the memory cultures not only of the East but also of the West.

This paper brings to light the theoretical considerations of the role of sound in these processes. It attempts to provide a more nuanced view of the complex relationship between music and memory as mediated through emotions and to offer theoretical approaches capable of accounting for a variety of its contested paradoxical political employments. In this respect, attention will be given to the expression, shape and constraint of emotions associated with the “sounds of the past” and their social, cultural and political consequences within the post-socialist societies.

**Johnson Jill Ann***(Sweden)****Performing a diasporic reconstruction of the historical past***

Culture is transmitted through performance. Whether the contexts are rituals or staged performances, the performed action is the medium through which a community communicates its history, spirituality, values and identity (Kapchan 2003).

In ritual contexts, the performance is intended for the participants and perhaps a small group of onlookers. In a staged context, the performance is intended for a larger public, often not tied to local knowledge and unconnected to the content of the performance. Thus the medium of the staged performance allows a changed set of meanings. Some meanings found in the ritual contexts lose potency, while other meanings are brought to the forefront. Working with a diasporic community of Croatians in the North American town of Anacortes, Washington, I analyse how they view their performance of Croatian music and dance as a means of expressing and preserving their culture and identity. For this group, the most poignant communication mediated through staged performance appears to be one of identity. The values most focused on are artistry and providing entertaining stage performances.

This diasporic group's stage performances may appear as a shallower imitation of the "real" social contexts, but as Geertz (1986) describes the phenomenon, the performances do not simply mirror another place and another time, "they are the thing itself", and the use of staged folk fantasies does not exclude reality but is used to construct and communicate current reality. Other issues addressed include the effects that the war in Yugoslavia and ensuing Croatian independence had on the group's identity - none of whom have lived in Croatia since the mid-1940s. If the medium is the message, as McLuhan purported (McLuhan 1964), then how does performance as the medium interact with ideas of identity and with transmission of the reconstruction of the past?

**Jurková Zuzana***(Institute for Ethnomusicology, Faculty of Humanities, Charles University Prague, Czech Republic)****Sonic probes into the Czech past***

In today's Prague, one can't escape history: buildings, starting with the rotunda from the 11th century, materialize all of the following periods, including their mutual relations and the ways their reconstructions/uses reflect the re-narration of our own past. Surprisingly (because in the 19th and 20th centuries, music was considered one of constitutive elements of Czech identity), sonic representations of our history are much rarer. However, they can also be read as reconstruction of history, adding to it another layer.

Three of them, connected to concrete different periods of the Czech past, will be discussed: a Gypsy cimbalom band (playing a repertoire of Austro-Hungarian coffeehouses of the 2nd

half of the 19th century, and thus representing a vague “romantic history” of the Austro-Hungarian monarchy), ensembles performing inter-war urban “folk-like” and popular songs, and a former underground rock’n’roll group, The Plastic People of the Universe, which especially active during the communist period and is still perceived today as a striking anti-communist symbol.

While the first ensemble is connected mainly with the environment of restaurants aimed at foreign tourists, the context of performances of urban songs from the beginning of the 20th century and inter-war period is broader (from amateur groups, singing and playing in public, to a touristic centre of the city) and has been changing in the last years.

The group PPU, musically rather unattractive to the young generation, is on the one hand an official part of the most recent Czech history - and is also presented in this framework. On the other hand, it more or less resists formal occasions by maintaining some of the underground values. This determines its ambivalent acceptance by the general public.

The findings WHO for WHOM and in WHICH WAY music is performed show the attitudes of contemporary Czechs toward their own history, and thus its conscious and subconscious reflection and re-narration.

## ***Kertesz Wilkinson Iren***

*(UK)*

### ***Looking forward by enacting the past: A Happening in Budapest 2002***

In 2002 a Happening took place in Budapest in which various forms of music from Transylvania were performed to keep still-living traditions from dying out, whilst bring back those that have become nearly or fully extinct.

In the early 1970s, Transylvanian Hungarian traditions gained a very important role amongst the youth of socialist Hungary as a cultural resistance against Russian-dictated internationalism and the politics of Romania, which increasingly turned against its minorities, especially Hungarian and Hungarian folk music performing Roma. By the 1990s, these traditions had gained such popularity that the Transylvanian-based Dance House Movement beguiled a large part of Western Europe and many towns in the United States, Canada and even Japan with an ever-increasing number of groups gaining recognition as an important cultural expression within the wider cultural scene. Relying on the popularity of the Dance House Movement, the Happening brought in alongside Hungarian folk traditions the Moldavian Romanians’ forms of music while paying homage to the extinct Jewish and Saxon traditions. A celebration of the musical soundscape that existed until WWII. But was it only a nostalgic celebration of the past?

In this paper I wish to examine and show how during this event the boundaries between here and there, the past and present and future and between various ethnic and social groups were transformed because of the forms of music and dance, the interaction between participants and “audience” and the choice of venue. The “past as a foreign country” transformed into a celebration of multi-ethnic present and future. At the same time, it may also have offered some healing to the wounds caused by the turbulent and terrible events of 20th- and early 21st-century Europe.

## ***Klobčar Teja***

*(Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia)*

### ***Singer - songwriters and the formation of cultural memory***

This article discusses singer-songwriters and their music and how they shape cultural memory. The singer-songwriters' creation coexists in the frame of public and private spheres, professionalism and amateurism. It embraces a wide spectrum of musical praxis, providing the framework and the possibility to address the most heterogeneous audiences. In contrast to creators of exclusively popular or artistic genres, the question arises to what extent this "folk style" of creation enables singer-songwriters to actively contribute to preserving and creating cultural memory.

Illustrated with examples, the article will show whether the singer-songwriters' lyrics usually address an average man (although exceptions to this case are also present, especially with the singer-songwriters on a higher artistic level). Lyrics demonstrate the imagination of the past and illustrate the present. In addition, authors' personal opinions are expressed together with their commentary on given situations, which gives them the unique role of reflecting the society. On the level of content, the audience is invited to identify with either the narrator himself or with the depicted character.

Another question is whether the singer-songwriters' "folk style" of creation provides identification on a linguistic and musical level. Both the lyrics in the native language and the simplicity of the musical arrangement often represent the condition and the evidence for the authenticity of their music. Therefore, the singer-songwriters' music approaches Slovenian traditional music in both of these ways, offering a contemporary framework for creating and preserving cultural memory for the audience.

## ***Kronja Ivana***

*(College of Applied Science, Belgrade, Serbia)*

### ***Music as an expression of cultural identity (and its crisis) in Yugoslav and Serbian cinema***

The body of Serbian cinematography after 1945 comprises Serbian authors' films made within Yugoslav cinema until the country's breakup in the 1990s (the dissolution of the SFRJ, and then of the SRJ and Serbia and Montenegro), and then, since 2006, works produced in the Republic of Serbia. The multinational character of Yugoslav and Serbian culture, with a strong ethnic impact during relatively short processes of social and cultural modernisation, also marked Serbian cinema. Contemporary Serbian films since 1945 characterise, among other things, a persistent analysis of on-going social transformations, of upper strata hypocrisy and of people's marginalized existence, expressed straightforwardly in auteur cinema and indirectly in commercial film (for instance in so-called new folk comedies). Music and its surrounding milieu, particularly popular and folk music, as part of the national identity and as an expression of social realities and transitions, signifi-

cantly marked our domestic cinematography, witnessing the relation between the emotional being and the new social personae of film characters that represented Yugoslav and Serbian man. The presentation (including film clips) shall look upon the place of music in Yugoslav film and focus upon some of the most significant contemporary Serbian films by Kusturica, Dragojević, Andrić and others, in which music is a sign of crisis and a redefinition of cultural identities in given historical and social circumstances.

### ***Lechleitner Gerda***

*(Phonogrammarchiv of the Austrian Academy of Sciences, Austria)*

#### ***Soldiers' songs of the Austro-Hungarian Army - "real" memory or "imagined" myth?***

The Austro-Hungarian Army soldiers' songs in the Phonogrammarchiv are an outstanding collection of music and cultural memory. In November 1915, the Ministry of War turned to the Phonogrammarchiv to ask whether there was already a collection of such songs. Since that was not the case, it was decided to start the project of collecting soldiers' songs. Leo Hajek, the technician at that time, was chosen as project leader and the Ministry arranged his exemption from military service. The Ministry also determined which regiments were appropriate for the recording.

The project was carried out between January and May 1916. The aim was to collect soldiers' songs of all languages of the Austro-Hungarian Empire. The whole collection comprises 80 recordings in 12 different languages. This project can also be seen as the (last) attempt to unite the diverse ethnic groups on the verge of the Empire's collapse.

This collection can be described as a sonic representation of that multinational past concentrated in one genre, the soldiers' song. Today, we have lots of queries concerning this collection; one of the most interesting came from the Centre of Contemporary Culture in Barcelona, where the exhibition "La Trieste de Magris" was staged. The soldiers' songs had the position of a déjà vu and the function of evoking a distinct memory. But what kind of memory goes back 100 years? The paper will try to figure out the meaning of this "constructed unity" (as seen from today's perspective) and discuss in relation to new presentation forms (in new contexts by new media).

### ***Maćko-Gieszcz Kaja***

*(Warsaw University, Poland)*

#### ***The International Folk Festival "Bukovinian Meetings" as a space of negotiating the past and collective memory. The case of the Bukovinian Highlanders***

The Bukovina, called "Switzerland of the East" or "Europe in miniature", was a multi-ethnic land where Ukrainians, Romanians, Jews, Germans, Poles, Hungarians and others lived. Since the 19th century, the region started to be colonized by people of Polish origin, whom researchers later called "Bukovinian highlanders". After World War II, most of them moved during the repatriation campaign and settled down in Western and Northern Poland.

The case of the other nations mentioned was similar.

In 1990, the first edition of a festival was organized; from the very beginning, it involved folk groups from different countries. This happened in the characteristic and significant transformation period in Poland, when new identities were being negotiated. The festival, due to its international character and annual editions organized in terms of five countries (Poland, Ukraine, Romania, Hungary and Slovakia), is a transnational space that creates a kind of new imagined community (see Anderson 1997) of many nations - the Bukovinians. It is the symbolic embodiment of the idea of Bukovina as "Europe in miniature", which is connected with nostalgia and for many people the painful memory of a lost paradise. This new multicultural space seems to be a symbolic negation of the socialist era (which was a period of isolation) and a confirmation of opening the boundaries in the post-socialist world.

Attending performances of groups from different countries and collectively making music off-scene are the spaces of negotiating collective memory, because "performance ... reaffirms the past and keeps it alive" (Bithell 2006: 4). Intergenerational transmission of the remembrance of Bukovina confirmed during the festival builds the memory of the youngest - who know pre-war Bukovina only from narrations - and transforms it into post-memory (see Hirsch 1997).

Based on literature and my fieldwork in Western Poland and Romanian Bucovina, I would like to present the festival as a space of negotiating the past and collective memory.

### ***Marković Tatjana***

*(Department of Music, Karl-Franzens-Universität Graz, Austria*

*Department for Musicology, University of Arts, Belgrade, Serbia)*

#### ***Transforming torment into happiness: ironical national self-portrait in the rap opera "Zemlja sreće" (Belgrade, 2007)***

The first Serbian rap opera *Zemlja sreće* (Land of Happiness, 2007), by Dušanka Stojanović (libretto) and Vladimir Pejković (composer), presents a sharp critique of Serbian society during the 1990s. Through the love story of an "ideal couple" - a criminal and an "easy woman", tending to become the presidential couple - the opera depicts the corrupted Serbian society, devastated by the disintegration of Yugoslavia, international sanctions and isolation. A needed distance from the traumatic collective remembrance of the recent national past is gained by transforming it into an idyllic illusion of happiness or clichés based on deep self-irony.

### ***Marty Maša***

*(Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia)*

#### ***Expressed loyalty to the homeland through music, too***

"We sewed the first Slovenian flag here, took an accordion and went out to demonstrate against



the aggression against our country,” a musician living in Switzerland for over 30 years told me. He described his and other Slovenians’ feelings and mood, all living in Switzerland, and how they confronted the situation in Slovenia in spring 1991, the time of the first Slovenian steps toward independence time of the “Ten-Day War” or “Slovenian independence war”.

In these “crucial” moments, immigrants perceived themselves as being in a “battle” for their home country and had to perform a task, also through music and with “national” musical instruments. Music occupies an important role in Slovenian immigrants’ life abroad. The Slovenian community was established and maintained also through music, and the community represents itself and communicates with the host country through music. Through the symbolic language (of music), the community and individuals also demonstrate the ethnic and cultural background of their “homeland” in a new country; and music is also used to distinguish the group from other parts of the country to which Slovenia belonged for more than seventy years, the former Republic of Yugoslavia.

What was the role of the music in the 90s in public rituals, individual (personal) consumption, celebration, educational processes... among the Slovenian diaspora in Switzerland? Which music was produced, represented and interpreted for what goal, and what was achieved?

## **Muršič Rajko**

*(Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana, Slovenia)*

### ***Grassroots youth venues in Slovenia: a network for the promotion of local creativity and global exchange***

The author will present his study of grassroots music venues in Slovenia, initiated and led by enthusiasts in their youth. They become leaders of local music life and supporters of non-commercial music. Typically, they search for a place for rehearsals and/or concerts as an informal group of enthusiasts or form a non-profit non-governmental organization. Music is an essential part of their various autonomous activities in cultural and social life. Since the 1990s, these venues and centres regularly present musical acts from the area of the former Yugoslavia to a Slovenian audience.

The study of the do-it-yourself scene in Slovenia was partly based on the ethnographic involvement of the active members of the centres observed and studied. The author will present results of the collaborative research on grassroots music venues, stressing their financial and organisational independence. He will also present the efficient trans-generational sharing of autonomous cultural work as well as the sustainability of local scenes through time, based on the activities of musicians and other enthusiasts. Finally, he will discuss the specific organisational structure of squats and independent venues formed as non-governmental and non-profit organizations. He sees especially their egalitarianism, sharing of duties and responsibilities, non-hierarchical organisation, and generation of values created by the predominantly voluntary work of creative individuals.

## Özer Efe Diler

(Ethnomusicology Department, Istanbul Technical University, Turkey)

### **History, cultural identity and diversity politics: from “Turkish music” to “the musics of Turkey”**

This work focuses on a special period in Turkey, namely the 1990s, and examines the repercussions of the many historical/political changes during the 1990s in the realm of music. My data is mainly based on the interviews I conducted in 2007-2008 with musicians from Istanbul singing in various languages such as Turkish, Kurdish, Armenian, Greek, Laz, Circassian, Arabic et al., most of which began to appear in the musical sphere by the '90s; the interviews with representatives of music companies who adopted the musical category “ethnic musics of Anatolia” as a new genre (such as Kalan); and also my personal experience as a member of Kardeş Türküler Music & Dance Project, which was founded in 1992.

The importance of the period (1990s) is that, perhaps for the first time, cultural identities had begun to be mentioned and discussed in the public sphere, which expressed belief in relief from the burden of the past and brought the message that the assimilationist policies in practice for years in this country had gone bankrupt. In this period, people began to explore their roots, to discover their hidden histories, to bring what was suppressed out into the light. Hence the musics that accompanied the period took the form of oppositional musics in the 1990s.

Throughout my work, I will try to illustrate with examples and discuss how “music evoked the awareness of cultural difference”, “the period witnessed the creation of new musical forms or adapting older ones in different ways”, “the musicians began collecting songs and stories from elders”, “folk songs became political and that it was usually in the political context of the time which made them political”, “focusing on music could illuminate the patterns of inter ethnic contact” and how “music had the power of keeping cultural diversity and plurality on the basis of a common sense of humanity”.

## Papanikolau Dimitris

(University of Athens, Greece)

### **The function of music in relation to history and cultural memory in Angelopoulos’ “Ulysses’ Gaze”**

“Ulysses’ Gaze” (1995), a film made by the recently deceased Greek filmmaker Theo Angelopoulos, has won many international prizes. Its story is about a nameless Greek-American filmmaker’s return journey to Greece, a journey that soon becomes an odyssey through the war-torn Balkans in the early 1990s. Flooded with memories, the hero traverses the Balkans to track down three undeveloped reels of film the historical brothers Yannakis and Milton Manakis made early in the 20th century. They are considered to be the first to have documented the region in photographs and film.

“Ulysses’ Gaze” is marked by the music of Eleni Karaindrou. In her words, “I was looking for multinational music from Russian revolutionary songs, litanies with Byzantine psalms, Bulgari-

an and Serbian folk songs. This search for the lost gaze of innocence and a return to pristine, true feelings and faith is what inspired me.” Overall, what is at stake in the film is the matter of time: the cultural memory of Greece and of the greater Balkans. But, although much has been written about the poignant ways in which Angelopoulos dramatizes the dynamics of cultural memory, history and the ways they clash and feed each other, the music of the film and how it contributes to the mechanisms of memory remains unexamined. The music becomes more important if we consider that much of it was composed before Angelopoulos shot a scene, in order to inspire in him a visual equivalent for the aural material, rather than the other way around.

## ***Park Ilwoo***

*(South Korea)*

### ***In and out of tune with history: musical performance as the embodiment of the Irish historical experience.***

This paper explores the relationship between history and musical performance. Building on the life experiences of two Irish performers, two views of music and history are contrasted: (i) history as detailed chronologies and (ii) history as emerging, and often uncertain, personal experience. History creates music by providing the conditions in which music functions, but conversely, music also creates history because music is an agent in constructing a culture's sense of reality and identity. In this latter formulation, musicians in their practices actively embody the historical events of which they are a part. They make history with their bodies and their music. The history of Ireland is a complex and difficult one involving occupation and division. Irish musicians have been integral to these events. As history changed, so did their performing experience, and so did audience reception.

Using ideas from the phenomenological and cultural theory tradition, especially in the work of Heidegger (1927, 1936), Merleau-Ponty (1962) and Adorno (1940, 1998), I explore new ways in which research can become more sensitive to the often fractured and contested relationship between history and music.

## ***Petrov Ana***

*(Sociology Department of the Faculty of Philosophy, University of Belgrade, Serbia)*

### ***Between two worlds: concert-giving and rioting in Belgrade after the wars in the Western Balkans***

Starting in the late 1990s, some of the musicians from the territory of the former Yugoslavia gradually embarked on the project of giving concerts in Belgrade, the capital of the former country. Among them, some had been rather popular in Serbia, and they continued to perform there regularly quite soon after the end of the wars in the Western Balkans. Others, on the contrary, adamantly refused to perform in Serbia after the wars, the most well-known of these being Oliver Dragojević, Tereza Kesovija and Dino Merlin. Their statements in the press about refusing to perform in Belgrade ever again were regularly commented on in the Serbian press, which created a latent but

clearly expressed negative attitude towards these musicians. However, Tereza Kesovija and Dino Merlin decided to give concerts in Belgrade in 2011, thus provoking new reactions, especially in the nationalistic discourse of Serbian extremist groups (Naši, Dveri and 1389).

In this paper I want to show how present musical practices engage in the construction of the discourses on the historical past. I will discuss two relevant problems: the discourse produced by the protest groups (which was distributed on the Internet and in the press and consequently resulted in the organization of political protests in Belgrade against the performance of the musicians who “hate Serbs”) and the discourse that is produced in the concerts by the performers themselves. I will argue that these two discourses construct two opposite worlds of ways of remembering the past. In to the first one, Belgrade “needs to be burned to ashes” if that would stop “Serb-haters” from coming to “conquer” the city, while the second one promulgates a utopian image of the perfect past that is supposed to be still alive.

### ***Pisk Marjeta***

*(Institute of Ethnomusicology, ZRC SAZU, Slovenia)*

#### ***The Statehood Day celebrations and the construction of Slovenianness***

Celebrations of Slovenian Statehood Day (June 25) are often full of iconography producing and representing Slovenianness and the Slovenian state. In these strategies, various arrangements of folk songs are often included as an integral part of the program or as a background soundscape. The strategies used reveal attempts to shape the collective memory and to construct desired images of the Slovenian state and nation. In my paper I therefore focus on the images of the Slovenian state and the identity produced through the use of these selected arrangements of folk songs. I will also try to reveal the selection strategies used at the statehood celebrations and the functions and roles given to folk songs within them.

### ***Ramnarine Tina K.***

*(Department of Music, Royal Holloway University of London, UK)*

#### ***Musical traditions and the politics of integration in the Baltic Sea region: reflections ethnography, memory and oral history***

1989 coincides exactly with the year in which I began ethnographic research in the Nordic-Baltic region (especially in Finland). This paper will reflect on some of the shifting musical politics from 1989 to the present-day, focusing on transformations in political debates from nationalism to European integration. In particular, this paper will examine connected musical traditions in the culturally and economically heterogeneous Baltic Sea Region by considering two kinds of musical traditions. First, instrumental traditions will be discussed with reference to the practices of pelimmanit (folk violinists) alongside the works and discourses of contemporary Finnish art music composers such as Einojuhani Rautavaara, Pekka Jalkanen and the Estonian composer, Arvo Pärt. Secondly, the paper will consider vocal traditions as explored in the recorded repertoire

of the group, Värttinä. Beginning with public associations of the group with a specific region (Karelia) in the early 1990s, this paper will show how public perceptions were interlinked with political processes and with assumptions about the nature of folk practice and traditional modes of transmission, which were incommensurate with the actual formal educational experiences of the group's members. Theoretically, the paper will be framed by perspectives on the politics of music-making in northern European contexts from the 1990s onwards and by oral history scholarship.

### ***Diane Roy***

*(School of Music, The Australian National University, Australia)*

#### ***Traditional Slovak music and dance in 2007: picture or performance?***

In his artistic modification of traditional Slovak music and dance repertoires for Lúčnica, Slovakia's National Folklore Ballet, Professor Štefan Nosál, artistic director and choreographer of the troupe for 60 years, has been rewarded with glowing reviews, which specifically mention his successful combination of the traditional and the artistic. In this, he has managed to avoid the scorn with which art critics regard rigidly mimetic representations of traditions. And yet, when the troupe performed for an Australian audience, the majority of whom were ethnic Slovaks, evaluations expressed in a survey of the audience revealed some interesting anomalies. While overall enjoyment of the performance was very high, and the music and dancing were rated unequivocally as excellent, a significant number of Slovak-Australians equivocated over the authenticity of the costumes. This paper interrogates these anomalies in the light of Oushakine's model, which he developed to explain the dynamics of nostalgia in post-socialist Russia. He takes a pragmatic interpretive approach to a collection of visual art projects, in particular, the work of Ekaterina Rozhdestvestkaia, launched in Moscow in October 2002. His interpretation suggests that these works express a longing for the familiar, rather than a longing for the past.

This paper draws an analogy between the visual artworks discussed by Oushakine and the performances of Lúčnica, to demonstrate whether his model is supported by the findings from considering audience reactions and comments generated by Lúčnica's performance in Melbourne in 2007, and to explain the mentioned anomalous results from the audience survey.

### ***Schmidl Stefan***

*(Commission for Music Research, Austrian Academy of Sciences, Vienna, Austria)*

#### ***Between pathos and sentimentality: Yugoslavia's past in film music***

Many internationally renowned film composers have written music for movies dealing with Yugoslavia's martial past. In this paper I will focus on four of them, two before 1989 (Bernard Herrmann's *Bitka na Neretvi* [1969] and Mikis Theodorakis' *Sutjeska* [1973]) and two dating after 1989 (Hans Zimmer's *The Peacemaker* [1997] and Gabriel Yared's *In the Land of Blood and Honey* [2011]). Based on analysis of these scores, a guiding question will be how "external" composers

have tried to represent central problems of the history of the former Yugoslavia in music and which styles seemed appropriate to them to accompany and symbolize a very complex narrative.

### ***Skylstad Kjell Muller***

*(Department of Musicology, University of Oslo, Norway)*

*Faculty of Fine and Applied Arts Chulalongkorn University, Bangkok, Thailand)*

#### ***200 years of white music - reconstructing the nationalist past in 21st-century multicultural Europe***

Half a century ago while studying at the University of Munich, I joined concentration camp survivors on a 1st of May excursion to Dachau. In the camp documentary centre, I found a pamphlet "Die Blonden als Musikschöpfer" published in 1913 by Lanz von Liebenfels, who in 1900 had founded his own Order of Templars. Liebenfels, also called The Enlightened by his follower brethren, was seen as completing the work of Richard Wagner, collecting all the threads of his philosophy into a race cult that would involve all areas of human activity. This included a programme for racial hygiene, including scientific breeding of the white race and sterilization and extermination in labour camps.

In his pamphlet Liebenfels connects the development of music to the Social Darwinist concept of the masculine fight for survival, distinguishing between the heroic and the degenerate and between the harmonious and the disharmonious.

Forgotten for many years, the man and his work were brought to light by Wilfried Daim, who published a biography, "Der Mann, der Hitler die Ideen gab", in 1959. Nearly half a century would pass before his name again came to the fore.

In 2005 a new band appeared on the horizon of the extreme right in the German state of Mecklenburg-Vorpommern: Die Liebenfels Kapelle with their album "11. September" (Front records) distributed through Odin Versand and finding immediate fan response among the young. Under the name Skalinger, this band had stood on the front line spreading the message of hate and inciting racial war and terror through concerts and records.

This paper attempts to examine the ideological continuity of racism in Europe as promoted through music and its connection to acts of terror in various cultural and political arenas.

"I will set my iPod on maximum volume as a tool to suppress fear, if necessary... It produces a passionate rage in you" - Manifesto of the Norwegian terrorist and Templar Breivik planning his massacre of July 22, 2011.

### ***Sokolova Ljudmila, Sychenko Galina***

*(Novosibirsk State Conservatoire "M. I. Glinka", Russia)*

#### ***Musical repertoire of "the small Poland in Siberia": the past in the present***

There are a great number of Polish Diasporas around the world. Their emergence is the result of a complicated and often tragic historical process. The Polish Diaspora of Siberia illustrates this general assertion and also displays a specific character caused by its particular

way of formation.

Nowadays "The Siberian Polonia" generally consists of various municipal organizations (cultural centres, societies, autonomous units) that deal with cultural and educational issues and also develop relationships with Poland. Such activity, which was intensified at the beginning of the 1990s, can be regarded as part of the general European process of liberation from strict ideological dogmas, which led to division among peoples, nations and countries. Unfortunately, modern-day urban Poles tend to live as single individuals rather than communities, which does not contribute to preserving or creating any stable musical traditions. A different situation can be observed among Poles living in the countryside. Descendants of Polish migrants still live in some villages of Siberia. The village of Vershina (Bokhan district of the Irkutsk oblast), founded in 1910 as a result of the Stolypin reform, is well-known and unique, being the only one where the population speaks Polish. The authors visited the village in September 2011 and gathered some data - photographs and video and audio recordings. Also available are the published materials of our Polish colleagues Prof. Bozena Muszkalska and the postgraduate student Lukash Smoluch.

On the basis of the available data, the authors will conduct an examination of the musical repertoire of Vershina from the following points of view:

- 1) *What "the past" is for the villagers;*
- 2) *Its representation in the musical repertoire (genres, styles and so on);*
- 3) *The people's evaluation of "the past" (tragic, hard, neutral etc.);*
- 4) *The way the musical heritage brought from Poland has changed over the past century;*
- 5) *The people's estimation of the process of change;*
- 6) *The way the past and the present coexist in the modern cultural life of the village.*

The beginning of our field research does not let us make any final conclusions yet. At the end of the paper, the authors will formulate perspectives for future deeper investigations.

## **Stefanija Leon**

*(Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia)*

### **Music and state ceremonies - comments on identity construction through music in Slovenia**

Since the disintegration of Yugoslavia, the construction of national identities that has taken place on different levels and music was, throughout, an interesting litmus test of that process. This paper discusses the musical program of two major state ceremonies of the Republic of Slovenia: Slovene National Day (25th of June) and Slovenian Independence and Unity Day (26th of December). The two ceremonies differ in character yet serve a primarily laudatory function that by definition generates a certain imagery of state identity.



## *Stojanovska Rupčić Marko*

(Central European University, Hungary)

### ***National rock in Hungary: the case of Karpatia***

In this paper I will focus on the ways Karpatia selectively uses historical motifs and translates their interpretation of those motifs into a language of popular culture and on what kinds of responses it prompts. To do that, I will present an analysis of Karpatia's lyrics, music, live performances and iconography, as well as the main sources of the contestation that revolve around this band.

Karpatia (<http://karpatiazenekar.hu/>) is a Hungarian "nemzeti rock" [national rock] music group with a large audience (Krizsa 2007) that "performs typical heavy-metal rock with lyrics that some may consider patriotic; other lyrics, however, are unabashedly nationalistic and xenophobic" (Kurti 2012:110). In an interview I conducted with Janos Petras, the vocalist and bass player of Karpatia, he emphasized how their work predominantly deals with the topics of "God, motherland and family". Furthermore, he stated that the "message[s] of 1956, or the Treaty of Trianon [and] Hungarian identity" also inspire their songs. Petras explained how they experienced difficulties while organizing some of their concerts and how the band became persona non grata in Serbia. He believes that some of these controversies are derived from their support for the revision of the Trianon peace treaty signed after World War I. In his own words: "[...] the problem is when we transgress the borders fixed in 1920, like in Serbia, Romania or in Slovakia, all those people think that we question the territorial integrity of Romania, of Serbia, we question the existence of Slovakia [he laughs] which is kind of true because in our songs there is an idea, a message of irredentism". These issues are not the only ones that spark controversies around this band (Kurti 2012). Although Karpatia, according to Laszlo Kurti (2012), belongs to a softer sub-genre of national rock, he argues that they also have songs with an "extreme-right message" (2012:111). All aforementioned issues are addressed and researched in the paper that I will present at the seminar.

## *Stojisavljević Miroslav*

(RMIT University, Melbourne, Australia)

### ***Gusle repertoire during the civil war in the former Yugoslavia during the 1990's***

This paper deals with the themes and purposes of the contemporary gusle repertoire, addressing one of the topics of the 28th ESEM Seminar, musical performance in the construction of the historical past in the public realm. A cursory look at the realities of the treatment and the role of the so-called national heroes during the civil war in the former Yugoslavia during the 1990s can perhaps provide the foundations for understanding the anger, cynicism and varieties of patriotism (both positive and negative) that are to be found amongst contemporary Serbs.

Associating directly with the people, the gusle performers provided not only patriotic/nationalistic “entertainment”, but also delivered news and general information, packaged within the pesme. Within their songs are contained an array of elements necessary for the reawakening of cultural consciousness and patriotic feelings within the population of the time.

However, beyond the gusle repertoire and performance, there are beliefs that most of the new songs/poems should not be considered a part of the tradition, but rather as a new movement within the broader gusle genre. Essentially, the view is that the contemporary songs/poems do not constitute a part of the Serbian annals of epic and lyric poetry, but nevertheless part of a new movement within the broader gusle genre.

Some gusle performers confirmed that original (traditional) texts have been modified to a very great extent over time. Indeed, the original historical shape of many events found in the traditional works had been modified, sometimes extensively, to serve the purposes of rulers, politics, disputes and so forth of the given era.

### ***Sweers Britta***

*(Institute of Musicology, Berne University, Switzerland)*

#### ***Germanic mythology and cultural memory in music: some conflict points within a globalized context***

The multi-layered enactment of a national past in music has been strongly intertwined with the use of mythological elements. Having often been compiled as a coherent narrative during the emergence of the European nation-states (like the Finnish Kalevala), the mythological material was often perceived as a form of historical truth and national justification. This focal role is also apparent in various music genres ranging from folk revival to metal in post-1989 Europe. Within the globalized context, however, local-national interpretations can collide with earlier nationalist appropriations. This complex and sometimes politically conflicting situation becomes particularly evident with groups falling back on symbols and narrations that had previously been employed by Nazi Germany.

While Nazi Germany had, among others, tried to replace the Christmas tradition with elements and songs from Germanic (and other) mythological sources, modern Neo-Nazi music groups often employ central mythological names (like Odin or Tyr) and iconic elements (like Vikings and warriors) in song lyrics and CD cover designs. However, while many covers and lyrics are legally forbidden in Germany, Scandinavian groups (like the Faroese Viking metal group Tyr) employ similar elements of Norse mythology, which are often combined with traditional material. This is also apparent with modern Pagan Folk and Metal groups like Skyforger (Latvia) and Kulgrinda (Lithuania), who often display the Swastika on their covers. This has led to political conflicts: While Skyforger claimed to merely reflect Baltic mythology, the group was accused of promoting Neo-Nazi ideology during a concert in Berlin 2008. Falling back on selected case studies, this paper tries to highlight the central discursive points of these colliding historical-national associations and interpretations of mythological symbols in musical contexts. Can this material be disassociated from the earlier historical usage or is this impossible within an international context?

## **Topolska Agnieszka**

*(Institute of Musicology, University of Warsaw, Poland)*

### ***Restoration the past: the international Stanislaw Moniuszko vocal competition in Warsaw***

The International Stanislaw Moniuszko Vocal Competition has been organized since 1992 in Warsaw, Poland. Its founder, Maria Fołtyn, is a Polish opera singer and director who devoted all her efforts to developing the fame of Stanislaw Moniuszko after finishing her career as a singer.

Maria Fołtyn was always a strong admirer of Moniuszko in Poland and abroad and always wanted to underline the national profile of his output. In establishing the competition, her idea was to animate the tradition of Polish singing repertoire and, no less important, to restore the national programme of contemporary music culture. The aim of the event is to promote Moniuszko among other nations, so the participants of the competition are allowed to perform songs and arias in their mother tongues.

For foreigners, the competition may be perceived as some kind of Polish culture festival. For Poles it should be - that is Fołtyn's idea - also a manifestation of Polish identity. The concept of the International Stanislaw Moniuszko Vocal Competition is more about the concept of nationality born in the 19th century among German philosophers (e.g. Herder, Schelling, Schlegel) than about the French one, which is based on the idea of society created during the French Revolution. These ideas affect the reception of the event. Maria Fołtyn and the first critics and researchers on Moniuszko represent the German-oriented, romantic paradigm in which an artist is a prophet who perceives his social duties as being as important as the artistic ones. As we can see, it generates some problems with the existence of the event in Polish musical culture today. The paper presents the changing situation of the Competition along with the changing concepts of nationality/Polishness in culture.

## **Wilson Dave**

*(University of California, Los Angeles, USA)*

### ***Shaping the Past and Creating the Future: music at Macedonia's celebration of twenty years of independence***

Since declaring its independence from Yugoslavia in 1991, Macedonia has struggled to receive recognition as distinct and legitimate on the international stage. Greece has continually blocked Macedonian accession to the EU and NATO, refusing to recognize a non-Greek cultural or political entity bearing the name "Macedonia." In the face of such challenges, Macedonians consistently seek to affirm their status as a modern European nation through expressions of unequivocally Macedonian cultural symbols, including music.

On September 8, 2011, Macedonians commemorated twenty years of independence with an elaborate celebration in Skopje's newly redesigned center square. Against the backdrop of numerous brand-new statues of Macedonian heroes dating back to Alexander the Great, the

celebration highlighted performances by the Macedonian philharmonic, opera, ballet, and national folk ensemble along with stars from turbo-folk, jazz, and various pop music genres. Evoking both real and imagined pasts like the surrounding statues, the government-sponsored performances intertwined musical elements of Macedonian folklore with those of Western classical and modern musical traditions in affirmation of Macedonia's relevance as a unique, cosmopolitan nation with a rich history.

Based on ethnographic participant-observation with composers, producers, performers, and audiences both in the recording studio and at the twentieth anniversary celebration, this paper examines the process of "modernist reformism" in which nationalist movements objectify, recontextualize, and alter indigenous musical forms for emblematic purposes (Turino 2000). Far from simply a state-nationalist construction of an ancient yet cosmopolitan identity, this process concerns both the individual agency of musical actors and public reception. At the site of the musical celebration of Macedonia's independence as a democratic nation-state, we can see how individuals and groups not only challenge nationalist narratives of the past but also influence musical strategies for coping with the external contestation to their nation's legitimacy that has shaped it throughout its twenty years of existence.

### *Winfree Papuga Daniel*

*(Ringve Museum, Norway)*

#### ***National memory and national minorities: The case of the Kven people***

The Kven people are descendants of farmers and fishermen who emigrated from Sweden and Finland to northern Norway during the 18th and 19th centuries. In some ways, the Kvens are a "forgotten" minority who were subjected to a strong Norwegianization policy from 1850-1950. The Kvens weren't accepted as a national minority in Norway until 1998, and Kvenish wasn't officially recognized as a separate language until 2005.

A national minority is a group of people with ethnic, linguistic, cultural and/or religious characteristics and that has long-lasting ties to the country of residence. Since ratification of the Council of Europe's Framework Convention for the Protection of National Minorities in 1999, Norway has obligated itself to secure the preconditions for the preservation and further development of the national minorities' cultural distinctiveness.

This paper will use material from the exhibition "Ja takk, begge deler! Music and national minorities" to describe the flowering of the Kven music scene in recent years - and how many minority artists are reinterpreting both their past and their present as members of a national minority. Part of this reinterpretation is a refusal to be placed in standard categories, saying "Yes, both!" when they explore musical worlds in their own ways, despite the repression and discrimination of earlier periods.

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