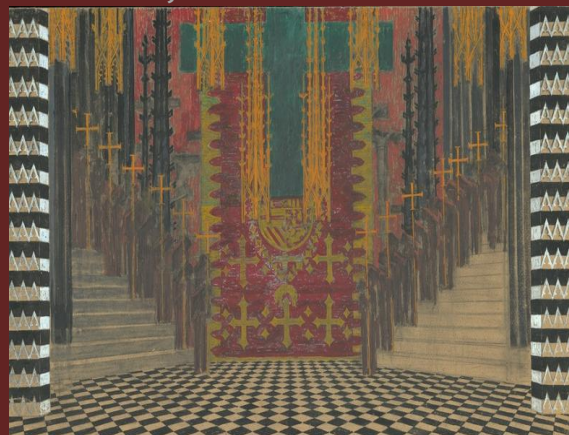


BOOK OF ABSTRACTS

MUSIC & VISUAL CULTURE

SCORE, STAGE & SCREEN



edited by Rima Povilonienė & Rūta Stanevičiūtė



MUSIC AND VISUAL CULTURE: SCORE, STAGE & SCREEN

BOOK OF ABSTRACTS

edited by Rima Povilionienė & Rūta Stanevičiūtė

International Baltic Musicological Conference 2022
6–8 October, 2022, Lithuanian Academy of Music and Theatre



Vilnius, 2022

Music and Visual Culture: Score, Stage & Screen.

Book of Abstracts. Edited by Rima Povilionienė & Rūta Stanevičiūtė

The Biennial Baltic Musicological Conference
6–8 October, 2022. Lithuanian Academy of Music and Theatre
Vilnius, LITHUANIA

Conference organizer:
Lithuanian Academy of Music and Theatre

In collaboration with:
RIDM (Répertoire International d'Iconographie Musicale)

Conference support:



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Cover: Liudas Truikys, scenography sketch for Verdi's *Don Carlo*, 1959.
Čiurlionis National Museum of Art, ČDM TRk 60

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MUSIC AND VISUAL CULTURE: SCORE, STAGE & SCREEN

The Research Center of the Lithuanian Academy of Music and Theatre is hosting the biennial Baltic musicological conference in collaboration with the RIDIM (Répertoire International d'Iconographie Musicale). The theme of the conference is aimed to advance interdisciplinary investigations in and between music and visual arts. We intend to tackle both new and longstanding debates around these topics and encompass a wide range of subjects relating to how the intersections between music and visual arts are evoked and reimagined in the score, on stage, and on screen.

The conference seeks to approach the issues from diverse perspectives by exploring the historical and theoretical connections between these areas, including:

- Music in the Expanded Field: New Approaches to Interdisciplinarity;
- Visualizing Music and Identity on Stage and Screen;
- Scoring Music: From *Augenmusik* to Musical Graphics;
- Iconography of Musical Instruments in Sociocultural Context;
- Sound & Sight of Place and Space;
- Music, Visual Culture and Gender Constructions;
- Seeing Unseeable: Cross-disciplinary Perspectives;
- Music Performance in Traditional and New Media;
- Composing and Listening to Audio/visual.

To address these issues, as well as any other questions and topics related to the music and visual culture in the widest sense, we present "Music and Visual Culture: Score, Stage & Screen", the biennial Baltic musicological conference 2022, held at the Lithuanian Academy of Music and Theatre in Vilnius 6–8 October 2022.

The evening program is accompanied with the concerts marking the centenary of ISCM (International Society for Contemporary Music). ISCM Lithuanian Section holds the International Lithuanian Music Dissemination Exchange together with the Japan Federation of Composers Inc. (JFC) giving the concerts in Vilnius on October 7 and 8, with the participation of performers playing traditional Japanese instruments. They are shakuhachi virtuoso Reison Kuroda and koto performer Nobutaka Yoshizawa. Japanese musicians together with Lithuanian performers will play music by Japanese and Lithuanian contemporary composers. Furthermore, the electronic music project AMBISONIC is presently organized. The concerts marking the anniversary of ISCM are to be held in the hall of Vytautas Kasiulis Museum of Art and in Julius Juzeliūnas Spatial Sound Sphere of the Lithuanian Academy of Music and Theatre.

The organizers



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



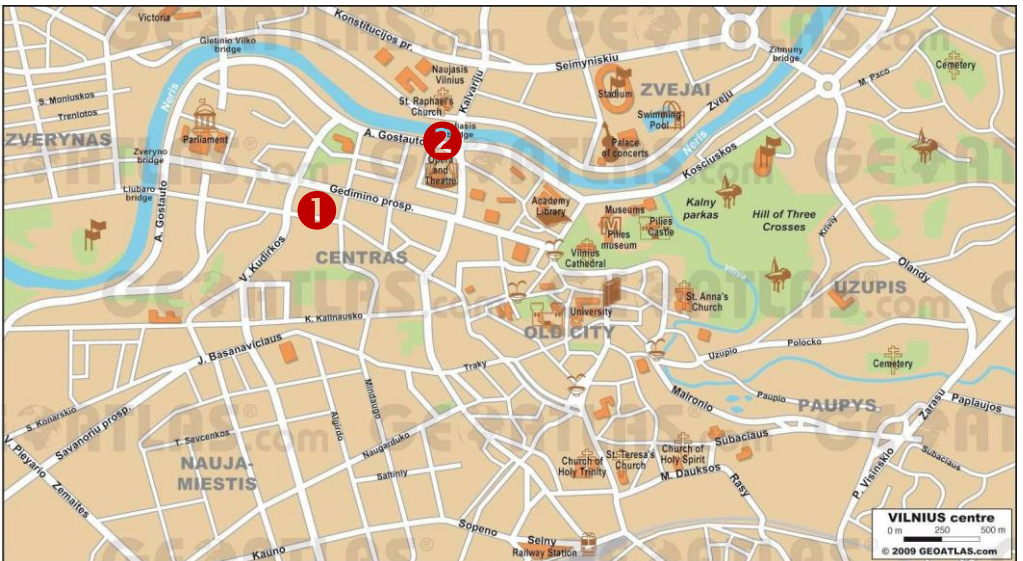
Juozas Karosas Chamber Hall & Balcony Theatre at the 1st Building, Gedimino pr. 42



Vytautas Kasiulis Museum of Art, A. Goštauto g. 1

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- 1 Lithuanian Academy of Music and Theatre, Main / 1st building, Gedimino pr. 42
- 2 Vytautas Kasiulis Museum of Art, A. Goštauto g. 1

CONFERENCE INFORMATION

ORGANIZER



Lithuanian Academy of Music and Theatre

PARTNER



RIdIM (Répertoire International d'Iconographie Musicale)

ACADEMIC COMMITTEE

Antonio Baldassarre (Lucerne University of Applied Sciences and Arts, RIdIM)

Zdravko Blažekovic (Research Center for Music Iconography, CUNY Graduate Center, ICTM

Study Group on Iconography of the Performing Arts)

Tatjana Markovic (Austrian Academy of Sciences, IMS Study Group "Music and Cultural Studies")

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Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre)

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Rima Povilionienė

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CONFERENCE SUPPORT



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Lithuanian Council for Culture

LOCATION

The principal location of the conference is Lithuanian Academy of Music and Theatre, the main / 1st Building, Gedimino pr. 42, Vilnius.

Conference rooms are Balcony Theatre (6 October) and Juozas Karosas Chamber Hall (7 & 8 October) on the 1st floor.

REGISTRATION & INFORMATION DESK Is available at Foyer near the entrance to the Balcony Theatre & Juozas Karosas Hall: Thursday, 6 October, 8.30–14.00; Friday, 7 October, 9.00–14.00; Saturday, 8 October, 9.00.00–14.00

THE BOOK OF ABSTRACTS is provided in printed copy as well as available online at:

www.lmta.lt

www.musvis2022.lmta.lt

www.issuu.com

COFFEE BREAK, LUNCH

Coffee breaks – at Foyer near the entrance to the conference room (Balcony Theatre or Juozas Karosas Hall). For lunch – near the conference venue you'll find plenty of restaurants of different sorts and prices.

RECEPTION-MUSIC, CONCERT EVENTS

Conference reception, 6 September 18.30 (6.30 PM) is organized at the Juozas Karosas Chamber Hall. **Concert Koto and String Quartet**, 7 September, 19.00 (7.00 PM) is organized at the Vytautas Kasiulis Museum of Art, for more information see concert booklet. **Concert Sounds of Shakuhachi**, 8 September, 19.00 (7.00 PM) is organized at the Vytautas Kasiulis Museum of Art, for more information see concert booklet.

GENERAL INFORMATION

INTERNET ACCESS

Free Wi-Fi is available in all territory of the academy.
Free Wi-Fi is available in many city public places.

VILNIUS CITY INFORMATION



Vilnius Tourist Information Centre

Vilnius City Card, Sightseeing Tours, Vilnius Tourism App, Mp3 Audio & Audio Guides, Publications, etc.
More information www.govilnius.lt/visit-vilnius



Vilnius Public Transport

Timetables, maps, etc. www.judu.lt



Vilnius Pass

The holder of the card can use public transport of the city, visit museums free of charge, take part in walking tours, etc. You may acquire a card in Vilnius Tourist Information Centers.
www.govilnius.lt/visit-vilnius/get-vilnius-pass



Cyclocity Vilnius

Automatic bicycle rental system, www.cyclocity.lt

VILNIUS – THE CAPITAL OF LITHUANIA



Vilnius, as the capital of Lithuania, is the home of the President, the Seimas, the Government, and the Supreme Court. Diplomatic missions, educational, cultural, financial, research, and healthcare institutions are based here.

Population: 541 000 (year 2022).

Location/ Territory: The capital city Vilnius occupies an area of about 400 sq. km of which 20.2% approximately is developed and

the remainder is a green belt (43.9% approx.) and water (2.1% approx.).

State Language: Lithuanian

Government: Mayor

Currency: Euro

Local Time: GMT + 2 hours (EET), GMT + 3 hour (summer time)

Working Hours: Governmental institutions work from 8 a.m. to 5 p.m. Monday – Friday. Shops are usually open from 10 a.m. to 6 p.m. or 7 p.m. on weekdays and until 3 p.m. or 4 p.m. on Saturdays. Shopping malls are open all week from 10 a.m. to 10 p.m. Food stores are usually open between 8 a.m. and 10 p.m., and some supermarkets are open till 12 at night.

CONFERENCE SCHEDULE

5 October, Wednesday Pre-conference day

14.00	WORKSHOP Zdravko Blažeković. Introduction to RILM and Writing Abstracts	Auditorium 303 at the 2nd Building, Lithuanian Academy of Music and Theatre, Vilniaus g. 6-2, Vilnius
18.00	PRE-CONFERENCE MEETING Discussion-Round Table “Music and Musicology in the Time of Historical Turns” Participants: Antonio Baldassarre, Zdravko Blažeković, Beata Boleslawska-Lewandowska, Jānis Kudiņš, Tatjana Marković, Rūta Stanevičiūtė, Nana Sharikadze	Juozas Karosas Chamber Hall, Lithuanian Academy of Music and Theatre, Gedimino pr. 42, Vilnius

6 October, Thursday

online presentations

room: **Balcony Theatre**

8.30–9.15	REGISTRATION
9.15–9.30	CONFERENCE OPENING
9.30–10.30	KEYNOTE LECTURE 1 Moderator <i>Rūta Stanevičiūtė</i> Zdravko Blažeković. Theater Curtains and Their Decorations: Their Role in Starting a Performance
10.30–11.00	Coffee
11.00–12.30	SESSION 1 Moderator <i>Zdravko Blažeković</i>
	11:00 Daniela Castaldo. The Look of the Early Modern European Travelers on the West African Music (17th and 18th Centuries)
	11:30 Kamilė Rupeikaitė. Musical Instruments in Psalm 150: Problems of Their Iconography in Jewish Tradition
12.30–14.00	12:00 Beata Baublinskienė. Some Features of Gregorian Manuscripts from Vilnius
12.30–14.00	Lunch
14.00–16.00	SESSION 2 Moderator <i>Beata Baublinskienė</i>
	14:00 Sascia Pellegrini. Sound Unheard: the Visual Phantasmata
	14:30 Rebecca Pericleous. Childhood, Community and Memory: Benjamin Britten’s Moonrise Kingdom
	15:00 Lauma Mellėna-Bartkeviča. <i>Baņuta</i> Resurrected: From National Romanticism to Contemporary Performativity
16.00–16.30	15:30 Leon Stefanija. Notes on Visuality in Slovenian Music: Structural Archetypes, Universals, and Imageries in Music
	Coffee
	SESSION 3 Moderator <i>Nana Sharikadze</i>
16.30–18.20	16:30 Ketevan Chitadze. The Language of Graphic Symbols in Mikheil Shugliashvili’s Music
	17:00 Olena Berehova. Instrumental Theater as a New Concept of Musical Communication in Ukrainian Women Composers’ Creativity
	17:30 Heli Reimann. Making Visuals Talk: The Case of Tallinn ’67 Jazz Festival & documentary screening
18.30	Conference Reception Juozas Karosas Chamber Hall

7 October, Friday

online presentations

room: Juozas Karosas Chamber Hall

9.00– 9.30	REGISTRATION
9.30– 11.00	SESSION 4 <i>Moderator Rebecca Pericleous</i>
	9:30 Ayşegül Begüm Kuntman. Music and Color in Cinema: A Possible Collaboration
	10:00 Kaarina Kilpiö. Music making and music professionals in Finnish short films, 1930s to 1950s
	10:30 Francesco Finocchiaro. Silent Film Music between Interdisciplinarity and Multidisciplinarity
11.00– 11.30	Coffee
11.30– 12.30	KEYNOTE LECTURE 2 <i>Moderator Tatjana Marković</i> Antonio Baldassarre. Staging the Nation: The 19 th -century Swiss Federal Singing Festivals
12.30– 14.00	Lunch
14.00– 15.30	SESSION 6 <i>Moderator George Kennaway</i>
	14:00 Lina Navickaitė-Martinelli. Capturing the ‘Romantic Hero’: Musicians’ Promotion and Gestural Topoi
	14:30 Samuel Murray. Layers of Virtuosity: Guitar Performance in Walter Hill’s <i>Crossroads</i> (1986)
	15:00 Neringa Valuntonytė. Creating an Academic Musician’s Stage Persona: a Visual Representation of the Performer’s Identity
15.30– 16.00	Coffee
16.00– 18.00	SESSION 5 <i>Moderator Lina Navickaitė-Martinelli</i>
	16:00 Bud Roach. Historical Performance Practice and the Rhetorical Application of Digital Media
	16:30 Rúben Carvalho. The Affect of the Details: The Effects of Soundtracks’ Modified Intonation on Audience’s Emotional Reaction to Films
	17:00 George Kennaway. Art-Words-Music Relationships in Settings of Dante Rossetti’s <i>The Blessed Damozel</i> : How Analytically Useful is Ekphrasis?
	17:30 Olha Lihus. The Phenomenon of Musical Ekphrasis in Lesia Dychko’s Piano Frescoes <i>The Châteaux of the Loire Valley</i> and <i>The Bell of Aragon</i>
19.00	Concert Koto and String Quartet, ISCM Centenary Vilnius 2022 Vytautas Kasiulis Museum of Art, A. Goštauto g. 1, Vilnius
21.00	Electronic Music Concert AMBISONIC, ISCM Centenary Vilnius 2022 Julius Juzeliūnas Spatial Sound Sphere, LMTA 1 st building, Auditorium 304

8 October, Saturday

online presentations

room: Juozas Karosas Chamber Hall

9.00– 9.30	REGISTRATION
	STUDY SESSION Lithuanian History on Opera Stage: Ideologies and Representation <i>Moderator Jānis Kudiņš</i>
9.30– 11.00	9:30 Rūta Stanevičiūtė. Lithuanian Historical Narrative in Opera: a Transnational Perspective
	10:00 Helmutas Šabasevičius. Illustration vs Interpretation. Strategies of Representing Lithuania on the Opera Stage
	10:30 Jūratė Katinaitė. Lithuanian Opera Under Soviet Rule: Were There Any Success Stories?
11.00– 11.30	Coffee
11.30– 12.30	KEYNOTE LECTURE 3 <i>Moderator Antonio Baldassarre</i> Tatjana Marković. From Historical Verisimilitude via Avant-Garde Fairytale to Digital Archeology: Concepts and Technologies of Opera Set Design
12.30– 14.00	Lunch
	SESSION 7 <i>Moderator Lauma Mellēna-Bartkeviča</i>
14.00– 16.00	14:00 Agnė Mažulienė. Musical Time in the Score: Obscurity or Obviousness?
	14:30 Yusuke Ishii. The Aspect of Timbre in the Graphic Notation of Vytautas Bacevičius <i>Graphique</i> , Op. 68 (1964) for Orchestra
	15:00 Baiba Jaunslaviete. Manifestations of a Composer's Stylistic Individuality through Multimedia Compositions: The Case of Gundega Šmite
	15:30 John Dante Prevedini. Augenmusik as a Digital-Age Art Form
19.00	Concert Sounds of Shakuhachi, ISCM Centenary Vilnius 2022 Vytautas Kasiulis Museum of Art, A. Goštauto g. 1, Vilnius
19.00	Concert Sounds of Shakuhachi, ISCM Centenary Vilnius 2022 Vytautas Kasiulis Museum of Art, A. Goštauto g. 1, Vilnius

KEYNOTE PRESENTATIONS

Antonio Baldassarre

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7 October, Friday, 12.00

Staging the Nation: The 19th-century Swiss Federal Singing Festivals

In the holdings of the *Eidgenössische Sängerverein* (Swiss Federal Singing Society) a vast amount of visual material related to the society's festivals has been preserved and yet not thoroughly studied. The material encompasses a broad variety of media. From the first implementation in 1843 and during the entire 19th century, these festivals were regarded as the “nucleus of the nation” and the “mint of the public opinion.” The paper suggests that the analysis of visual representation not only conveys the understanding of enunciation and dissemination of political concepts, ideas, and arguments but that analyzing them also reveals specific mechanisms of the involvement of music activities and their transformation into crucial vehicles of national formation processes. Furthermore, the paper will demonstrate that the visualization of the federal singing festivals played a constitutive role in shaping national identities as well as of performative activities and ideas that contributed to nation-building processes in 19th-century Switzerland.

Keywords: singing festivals, 19th-century Switzerland, national identity, visual representation.

Antonio Baldassarre is Vice Dean, Professor, and the Head of Research and Development at the School of Music of Lucerne University of Applied Sciences and Arts, and editor-in-chief of DEUMM Online. He holds a Ph.D. from the University of Zurich, and has held research and teaching positions as research fellow, lecturer, and visiting professor at the Research Center for Music Iconography at the City University of New York, the Universities of Basel and Zurich, the Faculty of Music of the University of Arts in Belgrade, the University of Music

and Performing Arts Vienna, the Facultad de Música of the Universidad Nacional Autónoma de México, and the University of Tasmania. He is a board member of numerous national and international scientific and learned societies, including his role as President of Association Répertoire International d'Iconographie Musicale (RIdIM). He was a member of the Directorium of the International Musicological Society (IMS). In 2022 he was awarded the Cátedra Jesús C. Romero of the Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" (Cenidim), bestowed annually on a renowned researcher in a subject related to Mexican or Latin American music.

Zdravko Blažeković

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6 October, Thursday, 9.30

Theater Curtains and Their Decorations: Their Role in Starting a Performance

With its prominent position in front of the audience, the stage curtain is the most valuable piece of theatrical visual real estate. And yet, throughout the twentieth century, stage curtains although elegant, remained simple and without figurative decorations. Today opera houses prefer swag and traveler curtains, which open in the middle, allowing functional communication between performers and the audience during the curtain call, but do not provide adequate space for figurative compositions. The fly curtains, made entirely in one piece and raised vertically, are rarer, used mainly as iron curtains, or scenographic curtains painted for a specific performance (Picasso, Dalí).

In the past centuries, stage curtains were an integral part of the interior iconographic program of the theater, resonating with the overall architectural concept. The iconographic evidence demonstrates that Baroque curtains were often showing subjects related to mythology, resonating with the idea of the theater as *instrumentum regni*. For Romantic artists working in large-scale formats intended for public places, curtains had a particular attraction. Although allegories intertwined with Classical mythology and representations of history or national artistic glory never faded out of fashion, the range of subjects they brought in front of the audiences later in the nineteenth century included compositions rich with nationalistic messages, tributes to the royals and emperors, and references to the local identity.

A new understanding of dramaturgy that started emerging in the second half of the 19th century shifted emphasis from theatre as a representative architectural space toward theater as a space for dramatic representation. Curtain played a role in this process: Charles Garnier envisioned for otherwise immensely decorated Paris Opéra, a sumptuous but not painted velvet drapery; for Richard Wagner, the dramatic performance had a task to activate an inner eye of spectators, and by concealing the stage the “Wagner-Vorhang” was supposed to help the audience to enter a dreamlike state.

Some modern theaters may have used the curtain for their branding by imprinting on them their emblems, or the curtain became emblematic just by being frequently seen behind the biggest opera stars. In creating curtain art, artists liberated themselves from ideological restraints only in the most recent times, creating art for the sake of art (Staatsoper’s Museum in Progress in Vienna displayed on the iron curtain).

Keywords: stage curtain, iconography, architectural space, dramatic representation.

Zdravko Blažeković is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of Répertoire International de Littérature Musicale. In 1998 he founded an annual journal for music iconography *Music in Art* and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. He is chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns 18th- and 19th-century music of Southeast and Central Europe, music iconography, organology, the historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early 19th century, and music symbolism in medieval and renaissance astrology.

Tatjana Marković

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8 September, Saturday, 11.30

From Historical Verisimilitude via Avant-Garde Fairytale to Digital Archeology: Concepts and Technologies of Opera Set Design

In this keynote, I will consider concepts of opera set design in the 20th and 21st centuries. Scenery and costume design were rather neglected in nineteenth-

century opera production. Even Richard Wagner, who creatively contributed to the opera house architecture, syncretism of literature and music, and opera drama did not elaborate on visual aspects of opera performance. The set design came into focus in the fin de siècle, starting with the engagement of great painters, like Alfred Roller at the Vienna State Opera in 1903 on the initiative of Gustav Mahler, Natal'ja Gončarova who was invited by Sergej Djagilev to cooperate with the Ballets Russes, or Oskar Kokoschka, Marc Chagall, and Giorgio de Chirico. Well-known fashion designers were also attracted to the opera stage, so Giorgio Armani, Missoni, Karl Lagerfeld, Christian Lacroix, and Zandra Rhodes provided new ideas for costume design and sometimes scenery too.

After poets and composers, opera directors and stage designers overtook the primary role in the opera world. One of them is certainly Robert Wilson. As an opera director and co-librettist, Wilson is regarded as a co-author with Philip Glass of *Einstein on the Beach* (1976), which “revolutionized contemporary opera.” In the new opera productions, the roles of scenery and costume design have been specialized, as was the case with the opera *Svadba* (2013) by Ana Sokolović. I present four case studies to reflect upon the opera set design (Gončarova, Wilson, Rhodes, and Novačić/Borovci). By doing that, I will explicate different concepts of visuality of opera (Rimskij-Korsakov, Bizet, Glass, Sokolović) aiming to define the main concepts of the opera set design, and the breakthrough of new technologies characteristic of the Third Industrial Revolution in the opera world.

Keywords: opera set design, visuality of opera, scenery, costume design, new technologies.

Assoc. Prof. Dr. **Tatjana Marković** is a musicologist, who conducts her research at the Austrian Academy of Sciences and teaches at the University of Music and Performing Arts in Vienna. She is a chair of the IMS Study Group *Music and Cultural Studies*, editor of the journal *TheMA* (Vienna), a member of the advisory board of the MGG, as well as of the editorial board of a book series of the Academic Studies Press (Brighton, MA; London), and journals like *Studia Musicologica* (Budapest) and others. Her research is related to 19th-21st-century opera and Balkan studies, gender, and memory studies. She wrote four monographs and edited 15 books. Her book *Envoicing the Nation. Emerging National Opera Traditions in the Balkans* is forthcoming.

STUDY SESSION

Lithuanian History on Opera Stage: Ideologies and Representation

8 October, Saturday, 9.30

Session Organizer Rūta Stanevičiūtė

In Lithuania, the institution of opera is closely linked to the history of statehood: the social power of the genre was particularly evident during periods of state consolidation or political change, while at the same time serving the cultural expression and prestige of various social strata. Just after its birth at the end of the 16th century, by the beginning of the 17th-century opera had already reached the Grand Ducal Palace of Lithuania, strengthening the political and cultural ambitions of the elite. During the years of tsarist oppression, romantic myths and folklore sung in operas refreshed the national consciousness of the bourgeoisie and peasants. In the inter-war Lithuanian republic, the opera stage became a modern national shrine, in the LSSR – a politicized bastion of cultural power, and after the 1990s – a space for experimentation, destroying national myths and genre clichés. At the same time, for more than four hundred years, the creators of the opera genre have actively contributed to the construction and consolidation of Lithuania's historical narrative, as historical themes are also a dominant feature of the art of opera.

In this session, the interdisciplinary team of musicologists and an art historian present the preliminary results of an ongoing research project Lithuanian History on Opera Stage.

Rūta Stanevičiūtė

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Lithuanian Historical Narrative in Opera: a Transnational Perspective

Opera has a unique place in the heritage of Lithuanian themes: not just Lithuanian composers, but also foreign creators of operas used to give voice to Lithuanian historical and mythological narratives. Lithuanian narratives

dominate the national opera in Lithuania, and some great foreign composers (from Alessandro Scarlatti and Amilcare Ponchielli to Alexander Skriabin, Nikolai Rimsky-Korsakov, Krzysztof Penderecki, and others) have taken interest in Lithuanian history and mythology. These operas composed both in Lithuania and/or by Lithuanian composers as well as by foreign composers are an integral whole, which uniquely reveals the expression and reflection of Lithuanian cultural identity in the world.

Cultural historian Joep Leerssen writes, that national identities always take shape by opposing the nation to a (historically changeable) variety of stereotyped foreigners; he defines nationalism as the “political instrumentalization” of such self/other stereotypes (Leerssen 2010). This opposition permeates the whole history of opera, where nationalism and exoticism often coexist as two different approaches to the same phenomena. From this point of view, I have chosen to discuss only a few aspects, namely: the representation of Lithuanian history in different opera paradigms; and the intersection of musical nationalism and musical exoticism in Lithuanian-themed opera repertoires.

Keywords: Lithuanian history, (trans)national operatic repertoire, nationalism *versus* exoticism, identity.

Dr. **Rūta Stanevičiūtė** is a full time professor at the Lithuanian Academy of Music and Theatre. Her current fields of interest are modernism and nationalism in twentieth- to twenty-first-century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, studies of music reception, and the theory and history of music historiography. She is the author of *The Figures of Modernity: The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania* (in Lithuanian, VDA, 2015), co-author of *Nylon Curtain: Cold War, International Exchange and Lithuanian Music* (in Lithuanian, LMTA, 2018), *Sound Utopias: Lithuanian Music Modernization in Context* (in Lithuanian, VDA, 2021), and *Music of Change. Expression of Liberation in Polish and Lithuanian Music Before and After 1989* (Musica Iagellonica, 2022 in press). She has also edited and co-edited several collections of articles on twentieth- and twenty-first-century musical culture, music philosophy, and the history of music reception, including the recent collections *Of Essence and Context* (Springer, 2019), *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020), and *Music and Change in the Eastern Baltics Before and After 1989* (Academic Studies Press, 2022). Since 2020, Stanevičiūtė has been the chief editor of the international scholarly journal *Lithuanian Musicology*. In 2020, she was awarded the Lithuanian National Prize.

Helmutas Šabasevičius

Lithuanian Academy of Music and Theatre | LITHUANIA

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Illustration vs Interpretation. Strategies for Representing Lithuania on the Opera Stage

Images of Lithuanian history appeared on the opera stage at the beginning of the 19th century. Stage and costume designers, when creating painted sceneries, stage objects, props, and costumes, relied on archaeological, ethnographic, and iconographic material, and often used their imagination, while artists from other countries, when creating performances based on Lithuanian history or literary plots, treated them as a kind of exoticism.

The concept of illustrating history continued in Lithuanian operas since the first decade of the 20th century, and moderate modernist solutions are evident in the sets for opera performances in the 1930s. During the first decades of Soviet occupation, naturalism was obligatory in both theatre and opera productions, it gradually disappeared beginning with the sixties of the 20th century.

In the last decades of the 20th century, along with changes in the aesthetics of modern theatre, the concept of illustrating history was overshadowed by visual strategies aiming to interpret the most important themes of the performance or to combine the directions of illustration and interpretation. This is also related to the changes in Lithuanian scenography because in the last decades of the 20th century, not only scenographers but also artists working in the field of contemporary art or interdisciplinary field used to be invited to create scenery and costumes for the opera stage. These artists often offer conceptual visual solutions that give opera productions the features of a relevant contemporary artist culture. Rapidly improving stage lighting and visual technologies became part of the scenography of the opera performances of the first decades of the 21st century.

The report reviews the change in the visualization trends of the opera performance, distinguishing the most important personalities related to illustrating the scene, interpreting the most important themes of the opera, and combining these two strategies in opera performances that reflect the motives of Lithuanian mythology and history.

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choreography, visual culture of the 19th century, and theatre and art relations, has published numerous scientific and popular articles, reviews of exhibitions and performances in the Lithuanian and foreign press, participates in scientific conferences and gives public lectures. He teaches at the Vilnius Academy of Arts, the Lithuanian Academy of Music and Theatre, and is the editor-in-chief of the art culture journal *Krantai*. He was awarded the Lithuanian Government Culture and Art Prize in 2017 and the Golden Cross of Merit of the Republic of Poland in 2019.

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Lithuanian Opera Under Soviet Rule: Were There Any Success Stories?

During the Soviet era, the Communist Party raised the issue to create a new society in Lithuania. There were several strategies to achieve the goal: repression and deportation of the former elite, ideological changes in the educational system, total censorship of media, conversion of the history of Lithuania, and the new content of *socialistic realism* in arts and literature among them. Artists were forced to depict a new positive Soviet hero and deny former values. In the fields of literature and fine arts, there was stricter surveillance. In this context, new music was able to escape the harsher effects of the government's clampdown because of the specificity (indefiniteness) of its content. New operas enjoyed a somewhat different fate at the Lithuanian State Academic Opera and Ballet Theatre, as here the issue concerned libretti (literary content), which the censors found incomparably more transparent than the rhetoric of music. Nevertheless, Lithuanian composers were late with operas in comparison with artists in other fields. In 1953, the first Soviet opera was composed and staged (*Marytė* by Antanas Račiūnas) while the first Lithuanian film on the same subject was released in 1947.

The main questions for the topic: what was an opera policy in Soviet Lithuania? How did operas and their productions reflect the demands of *socialist realism*?

Jūratė Katinaitė graduated from the Lithuanian Academy of Music and Theatre (LAMT) in 1998 where she started her Ph.D. studies in 2018. Since 1994 she has been working as a radio producer and presenter at the LRT. She regularly writes reviews and essays on music for the national cultural media. In 2010–2017, she was the chair of the musicological section of the Lithuanian Composers Union. As a researcher, she is focused on contemporary music, Soviet culture, and opera.

REGULAR SESSIONS

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Some Features of Gregorian Manuscripts from Vilnius

The earliest Gregorian adiastematic manuscripts (from the 9th–10th c.) were conceived to remind very well-known melodies and pieces of chant using a quite exact agogic and rhythmic neume notation (in the terms of free rhetoric rhythm), but without indication of exact pitches. Some scholars describe neumes as a visualization of gestures of Gregorian schola conductor or cantor (*magister chori*). A bit later came into the play the diastematic manuscripts written in square notation on a four-line staff with a clef: by the 18th century, such practice became prevalent. The earliest Gregorian manuscripts preserved in Vilnius (in the Wróblewski Library of the Lithuanian Academy of Sciences) date back to the 14th–15th centuries and are diastematic – written in square notation and Gothic minuscule; they belonged to the Vilnius Bernardines (Observant Franciscans). However, a comparison of the neumatic notation from the early adiastematic manuscripts (e.g., Saint-Gall, Stiftsbibl. 359) and diastematic notation from Vilnius manuscripts shows that some rhythmical aspects are preserved.

From the point of view of the relation between music and visual culture, the illuminations play an important role in the Gregorian manuscripts. Their manner, colors, and visual motives provide another perspective on the musical text and additional information concerning the provenience of the manuscript.

In my paper I will present a piece from the Vilnius manuscript (F22–103) – an introitus *Gaudeamus omnes* for the Assumption of Marie, which I compare with the introitus from adiastematic and other Bernardine manuscripts from the period of Polish vicariate (the Lithuanian province of Polish vicariate was formed in 1530, and Vilnius Bernardines were under the jurisdiction of the vicariate).

Keywords: Gregorian chant, Gregorian manuscripts, Vilnius Bernardines, illuminations, introitus *Gaudeamus omnes*.

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Section of the Lithuanian Composers' Union she regularly participates in international musicological conferences, her articles are published in Lithuanian and international musicological journals and proceedings. Since 2020 she has been studying for postgraduate studies in Liturgical Monody at the Pontifical University of John Paul II in Kraków. She took part in the courses of Gregorian chant research and interpretation led by the main authorities Göschl, Sławewski, Nardini a. o.

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Instrumental Theater as a New Concept of Musical Communication in Ukrainian Women Composers' Creativity

The instrumental theatre as a specific phenomenon of musical creativity was first realized in the mid-1960s, when the first definitions, different types of classifications, and musical interpretation of samples of the instrumental theatre appeared. There are also hypotheses that instrumental theatre changes the functions of each object of the communication system *Composer – Musical work – Performer – Listener*.

The methodological basis for the analysis of the samples of instrumental theatre in Ukrainian contemporary music was the classification by the number of participants.

The distinctive features of the **instrumental one-man performance** are the lack of complicated plots and conflicts, and often content in general; the efforts of authors to create characteristics of invented characters, to reveal one or several opposite emotional states.

The **chamber instrumental performance** allows you to match the characteristics of several characters in the relationship more closely. In the samples of this genre, there is a high level of events, which is based on the contrast or conflict of images.

Massive performance is the most popular type of instrumental theatre with a large number of performers-actors on the stage. The peculiarity of such performance is the embodiment of a holistic plot of a literary work through the construction of "multistructural" drama.

The works of Ukrainian women composers Yulia Gomelskaya, Karmella Tsepkoenko, Anna Korsun, and Victoria Poleva illustrate various types of instrumental theater and the change of functions of the objects in musical communication.

Keywords: instrumental theater, musical communication, Ukrainian music, women composers, visualization in musical art.

Doctor hab. of art criticism, Professor **Olena Berehova** is a Ukrainian musicologist, pedagogue, and publicist. She is a member of the National Union of Composers of Ukraine, Deputy Director for research of the Institute for Cultural Research of the National Academy of Arts of Ukraine, and the author of more than 70 articles in musicological journals of Ukraine, as well as Poland and Germany, and the monographs: *Dialogue of Cultures: the Image of the Other in the Musical Universe* (2020), *Integrative Processes in the Musical Culture of Ukraine of the 20th-21st Centuries* (2013), *Music of the 20th-21st Centuries. Eastern Europe and Ukrainian Diaspora* (2012), *Culture and Communication: Discourses of Cultural Development in Ukraine in the 21st Century* (2009), *Communication in the Social and Cultural Space of Ukraine: Technology or Creativity?* (2006), and *Postmodernism in Ukrainian Chamber Music of the '80s and '90s of the 20th Century* (1999).

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The Affect of the Details: The Effects of Soundtracks' Modified Intonation on Audience's Emotional Reaction to Films

Music has always had an important role in cinema, giving films an additional dimension, while being indispensable for the film's emotional character. However, in what ways can music express emotion? Several researchers have investigated the relationship between musical elements, such as tempo, rhythm, melody, harmony, etc., and emotions. One of the less investigated musical elements is intonation, something considered fundamental for emotional expression.

This study aims to explore what effects different intonation choices for a soundtrack may have on the audience's emotional reactions to a film. To do so, the extensive literature on the topics of film music, music and emotions, and intonation was reviewed, and an experiment was conducted where participants reported their emotional reactions to film clips. The results show that music enhances and directs the scene's emotional meaning, with some intonation choices supporting this role more than others do. Just Intonation seemed to be preferred for calmer scenes, while unconventional intonation seems more appropriate for horror scenes. The findings of these trends in this study may help fill the gap between the topics aforementioned and inspire film composers to utilize different methods to express emotions.

Keywords: Film music; emotions; intonation; experiment.

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Rúben Carvalho is a Master of Music in Music Theory at the Norges Musikkhøgskole in Oslo. In 2019 he completed the Bachelor's Degree in Music at the ESEC (Escola Superior de Educação de Coimbra) in Coimbra. He took part in the workshops *Music Reductions in Ensemble Playing* at the Tuna Académica da Universidade de Coimbra, and *Music Theory Workshop* with the Granskauen choir. Carvalho is a self-employed piano teacher.

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The Look of the Early Modern European Travelers on the West African Music (17th and 18th Centuries)

Travels and explorations to the extra European continents, especially to Africa, carried out between the 16th to 18th centuries, were documented by a very rich corpus of publications, such as reports, diaries, and chronicles which often included also illustrations.

This travel literature was very popular with the European public, who for the first time knew the different regions of Africa just explored and the habits and culture of its inhabitants. The information reported by travelers is also related to music: they include descriptions of musical instruments and sound objects, playing techniques, social status of musicians, and ceremonies where the music took place.

In this paper, I focus on the illustrations included in some 17th and 18th-century works, such as *Historical description of the golden kingdom of Guinea* by Pieter de Marees (1602), the *Description of Africa* by Olfert Dapper (1668), and *The description of the coasts of North and South-Guinea* by John Barbot 1732.

Daniela Castaldo is an associate professor of Musicology at the University of Salento (Lecce-Italy). Her research fields are Ancient Greek and Roman music, music iconography and archaeology, and the reception of the visual classical tradition in art from Renaissance to the 19th century. She is a member of the scientific board of the Italo-French project *RIMAnt* (Repertorium Instrumentorum Antiquorum), president of MOISA (The International Society for the Study of Greek and Roman Music and its Cultural Heritage), and member of the board of RIDIM (Association Répertoire Internationale d'Iconographie Musicale).

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The Language of Graphic Symbols in Mikheil Shughliashvili's Music

Mikheil Shughliashvili (1941-1996) is a Georgian avant-garde composer. Interest in his body of work has been increasing not only in the republic of Georgia but also outside its borders. Because of his use of mathematical reasoning in music, some of researchers have addressed him as a Georgian Xenakis. However, he reminds us of Edgard Varèse as well. Using the resources of acoustical instruments he creates entirely original music, very often similar to electronic material with every single element that breathes within its space and time, and is created, developed, and concluded in front of the listener. While looking for new timbres on various instruments, the composer applies quite interesting techniques of articulation and interchange between instruments, which very often goes beyond the traditional notation and is displayed in a compelling graphic picture.

Only a few of Shughliashvili's pieces have been published. Most of his compositions can be retrieved as original manuscripts with a lot of non-traditional notation symbols. Some of them were not decrypted by the composer and it is necessary to clarify those with the performers who have previously collaborated with the composer. The following pieces that are particularly interesting considering their notation, have been discussed in the paper: *Sextet* (1973), *Polychronia* (1978), *Da capo Sonata für Klavier Solo* (1976-79), *Grand Chromatic Fantasy* (1975/1976-1978), *Pastoral* (1978), etc.

On one hand, the paper discusses the common or unknown graphic notations used in the above-mentioned pieces. On the other hand, parallels are drawn between the similar symbols of the 20th century American and European music.

Keywords: Shughliashvili, graphic notation, Georgian avant-garde.

Musicologist, Ph.D. in Art Studies, **Ketevan Chitadze** graduated from the Theory Department of V. Sarajishvili Tbilisi State Conservatoire; here she defended her thesis *Transformation of Symphony Genre Model in the 20th-century Music* (2012). Her scientific interests focus on 20th-century music: traditional instrumental music genres and the emergence of new genres, notation issues, and musical tuning. In 2015 she received a DAAD scholarship to implement a research microtonal notation at the Hochschule für Musik und Theater Hamburg. Ketevan is the co-author of the book *Analysis of the 20th-century Music* (together with Ketevan Bolashvili). She initiated and leads the course *Basics of Music Theory* at the Tbilisi Creative Education Studio (CES), and the *Great Music* at the Ilia State University. Since 2008 Ketevan has acted at the Georgian State Hand Shadow Theatre Budrugana-Gagra.

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Silent Film Music between Interdisciplinarity and Multidisciplinarity

The idea of including the study of silent film music within the disciplinary field of musicology raises several contradictions. The fact that a silent film score can be an object of study in musicology (or music aesthetics) has not always been a matter of fact; on the contrary, it has long been a point of controversy, defined by the concurrence of divergent and sometimes irreconcilable demands. The way music is employed in silent cinema obliges us to confront ourselves with the modes that represent and conceptualize music and are not referable to the Adlerian musicological paradigm: i.e., a historiographic model, which considers the history of music as the investigation of musical artworks based on objective philological sources. On a purely historical level, indeed, it should be remembered that most of the music for the films of that era, like many of the films they accompanied, no longer exists.

Given this hiatus from historical musicology as an academic discipline, the studies of silent film music have emerged in the last fifty years, across the Twentieth and Twenty-first centuries, spreading from Anglo-Saxon countries with the awareness of occupying an 'interdisciplinary' field with its peculiarities. Notwithstanding, it is worth asking: should 'silent film music' be called an 'interdisciplinary' or rather 'multidisciplinary' object? Does it occupy a no man's land between disciplines? Or is it shared between several disciplines, therefore between many categories of scholars, each of which dwells upon it

with specific *disciplinary* competence and a methodology *juxta propria principia*?

Keywords: silent film music, interdisciplinarity, multidisciplinary, musicology, film music studies.

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The Aspect of Timbre in the Graphic Notation of Vytautas Bacevičius *Graphique*, Op. 68 (1964) for Orchestra

Lithuanian composer Vytautas Bacevičius (1905–1970) in his latest period adapted graphic notation for his composition *Graphique*, Op. 68. He wrote this work in 1964 being inspired by his interest in abstract art, especially that of the painter Adomas Galdikas (1893–1969). In preparation for *Graphique*, the composer drew a graphic score. In this way, he sought to capture on a single page the flow and structure of the music – transcribing it all later to a conventional music score. These compositional means can be related to

Bacevičius' idea of "cosmic music", which he invented at the end of the 60's. It has to be said that the work *Graphique* is a striking example of timbral music, and testifies to the composer's perpetual striving towards new sound spaces and his aesthetics of cosmic music. In the 70's, Bacevičius was affected by the tendency of sonorism and musique concrète whose origin can be considered Edgard Varèse (1883-1965). The date of composition overlaps with the times when trends of sonorism were emerging.

By examining how graphic notation is realized in the orchestration of *Graphique*, one can remark that graphics can optimally express dynamics and horizontal multi-layered time. Meanwhile the graphics is limited describing certain parameters of music like timbre. The paper aims to analyze how Bacevičius adapted graphic notation to transcribe the transition of musical time and sound design sculpted in three-dimension space, by which he aimed to realize his concept of cosmic music, and also to reveal the problem of representation of his graphic notation and orchestral timbre.

Keywords: Vytautas Bacevičius, graphic notation, sonorism, timbre, orchestral work.

After studying in Japan, France, and Germany, pianist and musicologist **Yusuke Ishii** obtained a master's degree in musicology at the Lithuanian Academy of Music and Theater. In 2020 he was awarded the George Mikelis (Jurgis Mikelaiitis) scholarship for the implementation of the project *Review and Editing of Manuscripts of Piano Etudes by Lithuanian Interwar AvantGarde Vytautas Bacevičius, Publishing of a Complete Collection and Musical Presentation*. As a pianist he won the 2nd prize at the 14th Xavier Montsalvatge International Competition in Girona, Spain, the Nadia Boulanger Special Prize in 2008, and the André Jolivet Special Prize in 2010 at the International Piano Competition in Orleans, France. Yusuke has released two CDs featuring piano compositions by Jolivet and Varèse (ALM records, 2012), and works by Jolivet and Lenot (Lyrinx, 2013).

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Manifestations of a Composer's Stylistic Individuality through Multimedia Compositions: The Case of Gundega Šmite

The enrichment of art music with multimedia means of expression is a characteristic of many contemporary compositions. For several Latvian authors, it has turned into an essential guideline for their creative work. In the field of chamber music, especially the name of the composer and musicologist Gundega Šmite (a chamber work *Looking... Dreaming*, inspired by Vincent

van Gogh's paintings, 2003, and a folk-song chamber mystery – movie "I Went to War", based on her music and scenario, 2016) should be highlighted. The role of visual impressions is also important in other works by Šmite, but in multimedia compositions, it is most directly expressed.

This presentation examines Šmite's approach to creating a certain system of relationships between music and video. A comparative analysis is provided to reveal both her stylistic individuality and parallels with other Latvian composers of multimedia music (for example, Ēriks Ešēvalds who has created multimedia symphonies, such as Nordic Light Symphony, 2015, and Volcano Symphony, 2020, or her younger colleague Linda Leimane who enriches several of her electroacoustic works with video). The following topics will be discussed: 1) the main techniques used by the composer for creating the visual message (choice of colors, depicted objects, their symbolic meanings, etc.), 2) the form and dramaturgy of the visual message (its contrasts, intensity, culminations, recurring elements a.o.), its impact on the musical form and dramaturgy, 3) the relationships of the verbal text both to the music and to the visual message, 4) in the chamber mystery, interactions with the director of the movie.

The provided research will allow a better understanding of both the music by Gundega Šmite and multimedia art music as an essential phenomenon in the culture of the 21st century.

Keywords: chamber music, video, visual and textual message, van Gogh, movie.

Baiba Jaunslaviete (b. 1964) received her Doctorate of Art in 1993. She is a researcher (from 1992), a lecturer (from 1994), and an associate professor (from 2014) at the Jāzeps Vītols Latvian Academy of Music. Her research covers the aspects of Latvian music as well as its stylistic and historical context. She has given presentations at many international musicological conferences and has published books and research articles in Latvian, Lithuanian, German, Polish, Russian, Slovenian, and Croatian scientific journals. Author of the monograph *Maija Einfelde, Her Life and Music* (Riga: Latvian Music Information Centre, 2019).

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Art-Words-Music Relationships in Settings of Dante Rossetti's *The Blessed Damozel*: How Analytically Useful is Ekphrasis?

Ekphrasis – the representation of a work of art in terms of another art form – was originally the highest rhetorical exercise, requiring the verbal recreation

of a picture or sculpture. The definition has broadened to include all kinds of ‘inter-art’ representation. Works of art depicting music (generically, or specific works) are familiar in the nineteenth and twentieth centuries, as are musical representations (as opposed to ‘word-setting’) of literary texts. But poems are less frequently rendered into painting, and the musical representation of graphic art is more a twentieth-century phenomenon. Siglind Bruhn’s *Musical Ekphrasis* (2000) mapped out the subject area, with particular attention to Debussy, but there have been few attempts to explore the topic in a musical context since then. This paper looks at a particular three-fold intersection of music, art, and poetry. Dante Rossetti’s *The Blessed Damozel* exists both as a poem (published in 1851, revised until 1873) and a painting (1875–8). The poem was set by Claude Debussy (1887-8, re-orchestrated 1902), and by many British composers (one of which slightly pre-dates Debussy), and some from other Anglophone countries. These settings show a wide range of responses to Rossetti’s most popular and most frequently anthologized poem. Some try to situate it within the English oratorio tradition – as opposed to Debussy’s perceived *Wagnérisme* – but others are much more diverse, ranging from accompanied spoken recitation through vocal settings accompanied by a chamber ensemble, to choral works, either a cappella or with piano. I look at aspects of these highly diverse settings intending to test the viability of ekphrasis as a methodological tool.

Keywords: ekphrasis, Rossetti, Debussy, leitmotif, narration.

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Dr. **George Kennaway** is a Scottish cellist, conductor, teacher, and musicologist with visiting research fellowships at the Universities of Leeds and Huddersfield. His publications include *Playing the Cello 1780-1930* (Ashgate, 2014), *John Gunn: Musician Scholar in Enlightenment Britain* (Boydell, 2021), and articles and book chapters on textual and theoretical aspects of 19th-century performance research, and on the art and music of Mikalojus Konstantinas Čiurlionis. Forthcoming publications include chapters on musicians’ biographies, and applications of topic theory to historical performance. He has recently agreed to edit Čiurlionis’s chamber music for a forthcoming critical edition.

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Music Making and Music Professionals in Finnish Short Films, the 1930s to 1950s

This presentation discusses the ways music makers are presented in Finnish short films from the first half of the 20th century. Musicians and composers are profiled visually, verbally, and audibly, often following the genre they worked in. Interesting aspects of national identity are also intertwined in the narratives and expression. For the “entertaining” musicians’ public image, interaction with audiences often serves as the framework; they are repeatedly shown and heard onstage. Where artistic quality and the creative excellence of exceptional individuals are emphasized, the idea of music-making as exclusive and demanding is put forth. The musician or composer is then typically presented in quiet creative concentration, or tending to their creative energy.

The proposal is part of a longer project aimed at increasing the understanding of soundtracks in Finnish short films presented as non-fictional – the so-called *tilauselokuvat* (commissioned/industrial films). From 1933 to 1964, Finland applied the enactment on lowered taxation for cinema tickets in screenings where a “useful domestic short film” was shown before the main film – a considerable boon for the local film industry. A multitude of short films was churned out about the local industry, commerce, and tourism, as well as education, science, and cultural life. The surviving films, archived in the Finnish National Audiovisual Institute, constitute a valuable body of research material. I listen to them as connected with the Finnish sound(scape) history and music culture. Finnish film professionals actively created such connections, relying on the cultural meanings, technical possibilities, and film sound practices of the time. My previous analysis has indicated the tax reduction period left a lasting sound mark on Finnish audiovisual expression.

Keywords: commissioned films; educational films; musicians; film music; film history.

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A Doctor of Social Sciences, **Kaarina Kilpiö** works as a university lecturer in the Sibelius Academy of the Uniarts Helsinki (Finland). Her research interests have focused on the ways music has been used in different (mainly historical) audiovisual cultural products and contexts, as well as on users of music and sound technologies. She has recently studied the history of music and sound in commercial background music products, and in films for advertising, educational, and propaganda purposes, as well as the music-related everyday practices in Finland.

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Music and Color in Cinema: A Possible Collaboration

Cinema is an audio-visual medium in which music and color are utilized abundantly. That is due to the ability of music and color to convey a message. Filmmakers use music and color for similar purposes, like as symbolic representation of concepts and emotions, or the construction of a narrative. There is plenty of research on both these materials' use in films. However, a possible correlation between them in cinema remains an undiscovered field.

The main goal of this research is to exhibit the parallelism between the use of color and music in cinema. Another purpose is to present ways of using these two in coherence, thus enhancing the effect of each another.

This research comprises a comprehensive literature review, which includes subjects like the use of music in cinema, color theory, use of color in cinema, color symbolism, music symbolism, physical effects of music and color on people, and the relation between music and color. Based on the review, reflections on the possible correlations between the two in cinema are determined and presented.

This research can be beneficial to filmmakers, musicians, artists, and researchers. Two distinct fields come together in cinema and both are used to construct a narrative. It might be worth trying to use them collaboratively. The main goal is not to show that this is a must, but rather that it is an option; namely, raising awareness on the subject. Hopefully, it would open the door for a new technique to be used in cinema, as well as trigger more research on the subject. The world is becoming more and more about the audiovisual experience, thus this field deserves more thorough exploration.

Keywords: cinema, music, color, narrative function, symbolism.

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The Phenomenon of Musical Ekphrasis in Lesia Dychko's Piano Frescoes *The Châteaux of the Loire Valley* and *The Bell of Aragon*

Ukrainian musical creativity of the 2nd half of the 20th–early 21st centuries reflects a strong tendency toward the intermediality. It combines different forms of program music based on the literature's descriptions as well as works of visual arts. I would mention the compositions by Dychko, Hodziatskyi,

Hrabovskiy, Filts, and Shamo that have corresponding titles like frescoes, pictures, watercolors, landscapes, and mosaics.

The organicity of Lesia Dychko's music is connected with visual arts imagery and can be explained by the composer's professional knowledge in both fields. Apart from musical studies, she attended lectures at the Academy of Visual Arts paying much attention to the stylistics of painting, architecture, and folk visual arts of different nations and epochs. The interaction of musical and visual arts' structural and dramaturgical principles and expressive means defined the intermediality of Dychko's artistic thinking. Her following words illustrate this idea: "Music as architecture – this foundation structures all my works. I perceive all musical compositions in color and as architectural layouts."

The intermediality as an immanent characteristic of Dychko's style is traced particularly in her piano frescoes *The Châteaux of the Loire Valley* (1994) and *The Bell of Aragon* (1995). Both compositions are inspired by the ancient French and Spanish castle architecture and Goya's gravures. The genre title "fresco" here is metaphorical but the specificity of the embodiment of visual objects in music goes beyond metaphors being a demonstrative example of musical ekphrasis. Due to a composer's keen sense of structural and stylistic analogies in different arts, an extrapolation of visual images to the music language gains a new quality of transformation, when, according to Dychko, "melody is a depiction, whereas harmony and everything else – a correlation of light that shapes the form." As a result, the analyzed compositions attain intertextual meaning, embodying a generalized and surrounding worldview typical to Dychko's synthetic artistic thinking.

Keywords: program music, intermediality, musical fresco, Ukrainian music, musical ekphrasis.

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Musical Time in the Score: Obscurity or Obviousness?

Deep examination of notational elements is one of the best sources to understand the compositional principles. According to Elizabeth Eva Leach, “writing – musical notation – can be seen as the generation force behind the composition. Visual appearance becomes integral to its meaning” (Leach 2007: 113). The focus point of this paper is the problem of musical time: its representation, significantly varying in the diverse notational models (plainchant, square notation, mensural notation, graphic score, *Augenmusik*, etc.), reveals the strong relation between the score arrangement and compositional thinking.

Firstly, I shortly present different kinds of musical time representation and classify them by their application features (equidistant, proportional note spacing, linear and non-linear chronological representation, etc.). Further, the presentation focuses on figurate music notation, which was developed in the 14th–16th centuries and reborn approximately one century ago. It uncovers a special approach to musical time within compositional thinking, in which one-page nonlinear visual representation reductively represents the whole musical structure of the piece. The potential of time representation in figurate scores and its practical aspects (visual structure as a compositional tool or as a prototype) is illustrated by the creative examples from 15th–16th-century sources, as well as contemporary Lithuanian composers (Mažulis, Kabelis, and the author of the presentation).

Keywords: musical time representation, structural codification, one-page score, figurate music composition / notation.

Art. Dr. **Agnė Mažulienė** (b. 1991) is a composer, who graduated from the Lithuanian Academy of Music and Theatre. In her creative work, she explores the potential of figurate composition, linking it to diverse compositional methods. In 2022, she defended her artistic research project *The Concept and Creative Aspects of Figurate Music Composition*, and received a doctorate in musical arts. Her works are performed by professional ensembles such as *Musica Humana*, *Giunter Percussion*, *Jauna Muzika* choir, *Melos* vocal ensemble, as well as St. Christopher Chamber Orchestra.

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***Baņuta* Resurrected: From National Romanticism to Contemporary Performativity**

A hundred years after the premiere of Alfrēds Kalniņš' (1879–1951) national romanticism opera *Baņuta* in 1920, comes the opera film *Baņuta*. It is an international project melting opera, music performance, the conditionality of the performing arts, and contemporary performativity embodied in film aesthetics, though it is not an ordinary movie, nor ordinary opera. Deconstructed and transformed into a new, contemporary artwork *Baņuta* resurrects that does not fit into any conventional box. The re-contextualized interdisciplinary story finds new audiences and new perception contexts as well as creates new methodological challenges for the researchers being a new approach to score, stage and screen.

German stage director Franziska Kronfoth and Latvian dramaturg Evarts Melnalksnis bring together Latvian artists and the German musical theatre collective “Hauen und Stechen”. The trauma and violence of war and personal relationships is an important leitmotif – *Baņuta* takes part in partisan battles, bringing with her the collective experience of the women who have suffered through the wars in 20th-century Eastern Europe. Mixing the boundaries between genres, a paradoxical sense of humor seeps into the tragedy, while characters stuck deep in the centuries strive to break the fourth wall. The recontextualization of the libretto and score brings the theory of performativity into practice and challenges the “museum value” of the piece, opening new horizons and contexts to explore and question.

Keywords: opera, *Baņuta*, performativity, deconstruction, contemporary opera film.

Lauma Mellēna-Bartkeviča holds a Ph.D. in Arts from the University of Latvia (2018), is a researcher at the Jāzeps Vītols Latvian Academy of Music (since 2020), a music and theatre critic. She is a head of the

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Layers of Virtuosity: Guitar Performance in Walter Hill's *Crossroads* (1986)

The way virtuosity is represented and communicated within the field of rock and metal guitar has been explored by several authors (see Walser 1993, Waksman 2003, Custodis 2011, Tuttle 2013, and Turner 2015). This paper builds on these ideas by examining the climactic guitar duel from Walter Hill's 1986 film *Crossroads* through various theoretical lenses in order to draw out and articulate how both musical and non-musical signifiers of virtuosity and instrumental mastery may be encoded and decoded within a mediated performance of the guitar solo on film.

The paper proposes that these signifiers of virtuosity are read at multiple levels by the audience in relation to their respective knowledge of guitar technique and musical repertoire. It is argued that the guitar solos performed in the film's climax and their framing within the film were composed and designed specifically as vehicles to communicate to the audience varied and wide-reaching notions of guitar virtuosity and musical genius.

These insights into how virtuosic music performance is presented on film and its interpretation by the viewer can also be expanded outwards to provide a broader understanding of how virtuosity is encoded and decoded within 1980s rock and metal guitar.

Keywords: virtuosity, Steve Vai, guitar, Paganini, Eugene's Trick Bag.

Samuel Murray is a senior lecturer in music at Falmouth University and is currently working under the supervision of Dr. Johnny Lamb, Professor David Prior, and Dr. Jan Herbst towards a Ph.D. on the topic of representations of virtuosity in rock and metal guitar. With a background in guitar performance, Sam's research interests include advanced guitar techniques, transcription studies, virtuosity, and session musicianship.

Capturing the ‘Romantic Hero’: Musicians’ Promotion and Gestural Topoi

Musical gestures are not just only those that produce sound, but also the non-sounding physical movements of performers that should be considered important carriers of signification. Intended or involuntary, musicians’ gestural behavior has a communicative power and ‘shapes’ the audience’s reception of the performance. Several studies have shown that the listeners’ experience of music is intrinsically linked to their experience of a performer’s movement. It can even be claimed that many a listener grasps the expressiveness of the performance from the musicians’ gestures rather than from the musical sounds. Moreover, the expressiveness and other types of information conveyed through musical gestures operate at the level of cultural agreement.

Many contemporary pianists were educated through the prism of the Romanticist aesthetic paradigm suggesting the importance of charisma, the primacy of subjective expressivity, impressive artistic effects, and personal individuality. And even those who were not, have still been affected by the prevailing stylistic requirements, standardized behavioral codes, and performance clichés related both to the creative output of a given composer and to the very situation of stage performance. An intense level of intimacy vs emphasis on virtuosity, transcendental serenity vs broad dynamic spectrum, ‘musicality’ and imagination vs ‘magnetic’ eccentricity – these are all the features that the audience expects from a top-level performance.

Having this in mind, this paper hypothesizes that we can talk about a ‘gestural topic’ within a romantic performance. I claim that among the several possible functions of the performer’s bodily gestures, especially under public concert circumstances, there exist some archetypical patterns that communicate to the audience the culturally embedded meanings of the musical narrative, the performer’s personality, and the stage persona – the romanticist convention as performer-hero/star/showman/virtuoso. Hence, in the art of music performance we can talk about certain gestural meanings that have reached, through regular repetition and associative connotations, the status of communication codes. The fact that so many of these postures end up not only as stills from the videos of live performances but also as photographs used for promotion or in concert reviews proves that they are appealing to the spectators and testify to an emotional, inspiring, and engaging performance.

Keywords: romantic performance, performance *topoi*, gesturality, expression, promotional photographs.

Lina Navickaitė-Martinelli, Ph.D., is a full-time professor and senior researcher at the Lithuanian Academy of Music and Theatre, as well as Chair of the Musicologists' Section at the Lithuanian Composers' Union. She has presented numerous conference papers, keynote and guest lectures, edited academic collections, and published scientific articles in international journals and article collections. Author of the books *A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (2010) and *Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses* (2014). Navickaitė-Martinelli is actively involved in the international promotion and development of artistic research: is a member of the steering committee of the festival-conference of music performance and artistic research "Doctors in Performance", the AEC EPARM (European Platform for Artistic Research in Music) working group, and the founder of the LMTA Hub of Artistic Research and Performance Studies (HARPS). Her research deals with various phenomena within the art of music performance, with a specific focus on semiotic and sociological aspects as well as practice-led research.

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Sound Unheard: The Visual Phantasmata

When painter Vassily Kandinsky compares lines and dots arranged on a plane to a Beethoven score he informs us of the direct and intimate relationship between sound and space: the visual artifice of linear representation of a multi-linear, multi-planar, spherical audition of sound. When composer Cornelius Cardew's *Treatise* fills hundreds of pages with sophisticated geometric shapes juxtaposed with empty musical staves, it communicates the coalescence of the aural with the visual, of the drawn gesture with the musical gesture. Music notation is full of these optical deceits; the sound is pinned down on a piece of paper (more recently on a laptop's screen) in the manner of a symbol, a line, a dot, text, numbers, and geometrical shapes.

While never actually heard on paper, sound finds its representation in geometrical lines, a series of dots traced on a planar space: by delineating or separating segments, and contiguities, the musical gesture is transformed into visual, kinesthetic ones. The sound, unseen, is deciphered within a visual act: congealed, translated, modified according to an ocular perspective, a gestural *élan vital*.

Octavio Paz argues that, to a certain extent, each work of translation is a form of inventiveness, and therefore a unique text: translations of translations of translations. Intensifying Paz's notion, the translations that occur between the mediums of music and visual art, between hearing and sight, between acoustic and visual phenomena, are translations that generate new perspectives, uncharted maps, soundographies, and new morphologies. This paper investigates the liminal space of these unheard and unseen signs; the locus of these transformations, translations, and genetic recombination; the emplacement, or displacement, of sound and visual gesture: if and how sound is silenced (or enhanced) by its visual representation; if and how, conversely, the visual sign is obliterated (or magnified) by its aural representation.

Keywords: phenomenology, emplacement, sound mapping, visual representation, kinesthetic, acoustic communication, aesthetic.

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Pellegrini is a composition and integrated arts teacher at the School of Arts of Singapore and contributing editor for the *Open Space Magazine* (NY).

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Childhood, Community, and Memory: Benjamin Britten's *Moonrise Kingdom*

Cinema provides a playful and rigorous site where different art forms combine in synergy to create one piece of work, like acting, set design, directing, music, composition, photography, and writing. Through division of labor, the culmination of a wide variety of artists contributes to a greater work. According to Said, references and allusions, negative and positive, build the context of musical presentation and representation, which proves particularly central to the resonance and relevance of film music and cinema while holding the potential of pleasure and discovery. In this paper, I examine the role of Benjamin Britten's music in Wes Anderson's film *Moonrise Kingdom* (2012). By using the *Moonrise Kingdom* as a case study, I will argue that while Britten's work is certainly a major backdrop and inspiration for Anderson, the most significant impact on the film is not to be found in the direct application of the music's formal rules and theory but the ideological, sociocultural and semiotic connotations that encapsulate Britten's work and life overall. I will demonstrate how Benjamin Britten's *Noye's Fludde* (1958) provides a useful framework through which Anderson can realize his narrative, but further analysis reveals that Britten's works are revived as theatrical devices throughout the film. Whether Anderson achieves this knowingly or not, the treatment of Britten and his music transforms *Moonrise Kingdom* into a homage to personal, national, and cultural memory. Both Britten and Anderson share a child-friendly ethos and employ theatrical processes of renewal to explore the transformation of the self through communal ritual and myth. While many have labeled the director as an auteur, *Moonrise Kingdom* is a self-protective plea for community.

Keywords: film music, community, memory, theatrical devices, interdisciplinary homage.

Rebecca Pericleous is a doctoral student of musicology at King's College London. Her research interests focus on intersections between music, memory, and protest, drawing on theories from literary studies, politics, media, and sociology. She is a seminar leader in the department of Digital Humanities and a committed volunteer to the university's PADILEIA mentoring program, which aims to provide access to higher education for refugee communities in Jordan and Lebanon. As an experimental violinist, she has performed at various cultural venues such as Sharmanka Kinetic Theatre and Glasgow's Centre for Contemporary Arts and has participated widely in the Glasgow Experimental Music Series.

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Augenmusik as a Digital-Age Art Form

Augenmusik (or “eye music”) is notated music and serves as visual art. Historically a fringe compositional genre with roots dating back to the Middle Ages, Augenmusik now enjoys a surprising new life in the age of social media. With its natural ability to communicate content quickly and visually to music connoisseurs and general audiences alike, Augenmusik appears regularly on Facebook, TikTok, Pinterest, and traditional music outlets like Classic FM and Interlude. Augenmusik today thus presents opportunities for composers and interdisciplinary content creators to engage with the public in new ways and to reach new audiences, whether artistically, educationally, or commercially. In this twenty-minute presentation, viewers will learn about the historical origins of Augenmusik, the different subtypes of the genre, and current creative and statistical research demonstrating why Augenmusik is an ideal interdisciplinary art form for the attentional habits and media culture of the digital age.

Keywords: Augenmusik, composition, technology, media, communication.

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Making Visuals Talk: The Case of Tallinn '67 Jazz Festival

During my research on Tallinn 67 jazz festival, I managed to collect a large number of written documents and oral material and had a chance to access numerous visual sources. The valuable findings include over 100 photographs, two TV documentaries made by Estonian and Leningrad Televisions, film shots taken by Norwegian jazz critic Randy Hultin, and a ten-minute film review by Moscow Film Studio. However, the final academic output presented

this exciting material in the contextual secondary status as mere illustrative material to the text.

In his article “Visual Historical Methods”, David Perlmutter (1994) finds untenable the logocentric imperative, where words are used as preferred source material and modes of expression. Images have been rarely used analytically and critically as source material, data, or evidence despite their importance in history and possible utility to the historian. In the jazz context, Paul Berliner (1994) has conclusively argued in his influential book that to be understood fully, jazz needs to be seen and not just heard. Most recently, the authors of the edited volume *Watching Jazz* (2016) have claimed, that watching jazz on screen enables one to ask *Who, What, and How* questions about music.

Relying on collected visuals from the Tallinn '67 Jazz Festival I will explore the numerous meanings those sources can provide. On the one hand, they can add complementary information on the event in terms of identification of the objects, spaces, and time. On the other hand, their broader meanings can open 'expressional' (affective, evocative emotional meaning) and societal (clothing, behaviors, norms) aspects embedded in images.

Keywords: visual sources, jazz, Tallinn '67 jazz festival.

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Heli Reimann's research activities focus on jazz, cultural, and Soviet studies, Estonian cultural history, and popular music. Her publishing record includes numerous articles and a monograph. She is a researcher at the Institute of History, Archaeology and Art History at Tallinn University and visiting researcher at University of Arts, Helsinki.

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Historical Performance Practice and the Rhetorical Application of Digital Media

The turn of the 17th century in Northern Italy marked the creation of the new musical genre of monody – dramatic poetry set for solo voice – that sought to advance humanist art fundamentally: to speak in music. Contemporary

performance, however, must overcome significant cultural barriers to a satisfactory appreciation for the genre. Archaic text translation, obscure poetic meter, unknown cultural references, and complex rhetorical figures combine to create distance between singer and audience that is anathema to the emotional exchange and transformation inherent in this music's original intent.

Accepting Aristotle's challenge to employ all available tools of rhetorical persuasion, Historical Performance today often involves visual media – either imagery reflective of the music being played, iconography that lends historical context, or simple text translations. Rarely, however, has the implementation of digital media been rooted in the principles of Classical rhetoric, mirroring the intent of rhetorical invention in the printed score. To allow the power of visual media to pass unexamined as a rhetorical tool in the concert experience underestimates the potential of digital media to enhance the creation of new meaning in the act of performance.

This lecture proposes a historically-rooted approach to interdisciplinary performance practice – a visual, rhetorical amplification of the text – employing still images and video to demonstrate the materiality of the text through letterpress printing and varieties of the graphical display. The work of Christopher Small (*Musicking*), Johanna Drucker (*Graphesis*), and Patrick Brooke (*Lingua Fracta*) have influenced a renewal of rhetorical communication that can enhance the concert experience, combining historical tradition with the new techniques of digital technology. This lecture includes performances with visual media of strophic Italian arias to demonstrate the potential for a heightened experience of rhetorical invention in both poetry and music, offering new possibilities for rhetorical communication in the field of Historical Performance.

Keywords: rhetoric, historical performance, integrated performance, theorbo, monody.

Canadian tenor **Bud Roach** maintains an international performance career, specializing in the self-accompanied performance tradition of 17th-century Italian vocal music with theorbo and baroque guitar. His recordings for Musica Omnia are recognized as ground-breaking achievements in historical performance. Since 2019, he has appeared in the recitals in Venice, New York, Boston, Columbus, Toronto, and Hamilton, with 2022 marking the release of his third solo recording of Italian arias, as well as his ensemble Capella Intima's "Worship in a Time of Plague." His research interests include a collaborative specialization in Book History and Print Culture at the University of Toronto.

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Musical Instruments in Psalm 150: Problems of Their Iconography in Jewish Tradition

A collection of 150 Psalms (Tehillim in Hebrew) was written in the 6th century BCE and was dedicated to singing in the Temple of Jerusalem. The Greek name, Psalmoi, indicates that these lyrics were sung with the accompaniment of stringed instruments. The texts of the psalms mention not only the most important biblical stringed instruments, kinnor and nevel, but also more diverse ensembles of musical instruments, meant for various celebrations and liturgical events (for example, in Psalms 81, 98, and 149). Only Psalm 150 mentions eight different musical instruments – types of strings, winds, and percussion. Most of these instruments are also mentioned in other books of the Hebrew Bible.

After the destruction of the Temple in 70 CE, the synagogue became the main institution of the Jewish people in the territory of Israel and the Diaspora. The architecture and decoration of synagogues are usually dominated by symbolic motifs related to the Temple's imagery and rites. Decoration of the synagogue interior with images of musical instruments was rather common from early on centuries of CE. This kind of decoration contributes to a complex history of interpretations of musical notions in the Bible.

The paper discusses the iconography of the musical instruments mentioned in Psalm 150 concerning three aspects: 1. Identification and representation of biblical musical instruments in iconography sources of different periods of Israel's history as a complex general issue (examples); 2. Representation of biblical musical instruments as local musical tools recognizable to European Jews because of their use in the living environment (examples from synagogues in Lithuania, Poland, etc.); 3. Reflection on the relationship with the Text and Tradition in works of Jewish artists of the 20th century (examples of works of Chagall and Ben Shahn)

Keywords: Psalm 150, musical instruments, iconography, synagogue.

Dr. **Kamilė Rupeikaitė** is an associate professor of music history at the Lithuanian Academy of Music and Theatre (LAMT) and a researcher at the Lithuanian Culture Research Institute. She received her Ph.D. at the LAMT (2006) and has also studied at Paideia European Institute of Jewish Studies in Stockholm (2004–2005). Rupeikaitė has participated in international conferences in Lithuania, Israel, Finland, Slovenia, Estonia, and elsewhere, and has published articles in peer-reviewed Lithuanian and foreign publications. Her research interests include multicultural contexts of music and symbolism of musical instruments,

the use of biblical motifs in professional music, and Lithuanian Jewish music. She is the author of the award-winning monograph on renowned Lithuanian contemporary composer Anatolijus Šenderovas (2020).

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Notes on Visuality in Slovenian Music: Structural Archetypes, Universals, and Imageries in Music

Music has always been addressed through mimetic analogies, often also through homologues. Moreover, as Leonard B. Meyer noted, the understanding of music can be roughly traced out in terms of two views on music propagated by *referentialists* (music as a reference to/of something) and *absolutists* (music as the music *itself*, Meyer 1956 – or as two “camps”, as Tomlinson 2015 has it, that discuss whether music is a daughter of language or, vice versa, language is music’s son. Either way, music is seen as an *image of something from within* a musical structure or *from without* (Sinn/Gehalt, form/content, form/structure, etc.). In other words, music has either semantic capacity to invoke certain images or visceral appeal to generate a plethora of contextually driven imagery.

Vladimir Karbusicky and Helmut Lachenmann, among others, tackled structural archetypes in music. They offered visual and cognitive explanations of why music functions through mechanisms of several – they both came up with five – elemental formations of how music is being shaped. Such archetypes delve into a search for musical universals that generate (or evolve from) heteronomous and heterogeneous imagery. The imagery is summed up through a thick description of a series of poetological case studies of Slovenian composers and sound artists since 1918, starting with expressionists and neoclassicists, post/modernists, such as Uroš Rojko and Lojze Lebič as well as conceptual and sound artists, such as the group *Laibach*, Matevž Kolenc, and DJ Umek.

Leon Stefanija is a professor of musicology at the Faculty of Arts in Ljubljana. He serves as the chair of systematic musicology; between 2008 and 2012 he was also the chair of the Department of Musicology. His main research interests and teaching areas cover the epistemology of music research, the sociology of music, and the history of contemporary, primarily Slovenian, music since 1918. He cooperates regularly with the Music Academy in Zagreb, the Faculty of Music in Belgrade, Karl-Franzens-Universität in Graz, the Music Academy in Sarajevo, and the Ballet College in Ljubljana. He has been granted the Prešern Prize from the Faculty of Arts in Ljubljana

(1995), Acknowledgment for teaching and/or research work '2012, and Excellent in Science '2018 for the book *Porträt des Komponisten Uroš Rojko* (Wien: Hollitzer Verlag, 2018).

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Creating an Academic Musician's Stage Persona: a Visual Representation of the Performer's Identity

For the past few decades, a lot of attention in the field of performance studies has been brought to the performer's identity. A particularly intriguing question has been raised by musicologists concerned with this subject: is what we see onstage the real person? To answer this question, the term *persona* has been employed, which focuses specifically on the social aspect of one's identity. This term also led to a few more other questions, such as "on what dimensions does persona operate on the stage?" and "what aspects of persona's expression are/should be formed (un)consciously?"

Although there are many different components to an artist's persona expression, in the reference to the impact of digital marketing and commercialism on art music, one of the most relevant factors is the visibility of the performance. Some of the obvious and yet significant visual dimensions can be summed up as gestures, attire, and visual media. Outside the academic music contexts, it has been observed that these visual details of the persona are usually a strategic and measured way of branding a performer. However, in the field of art music, it is usually suggested that all these factors are mostly an unconscious or tradition-based decision.

The paper aims to propose a strategic usage of these visual dimensions to benefit the expression of one's persona. By looking at this subject from the performer's point of view, the analysis of the audience evaluation based on these three visual factors is crucial. Therefore, identifying persona perception models is an important aspect of forming a strategic and deliberate performer's persona. Another relevant matter is to determine how and which of these models could be beneficial in forming a suitable persona expression strategy.

Keywords: performance, identity, persona, gestures, attire, visual media.

Lithuanian pianist **Neringa Valuntonytė** is gathering audiences throughout Europe with a big variety of solo and chamber music repertoire. Always searching for different performance ideas, she branches out by giving conceptual concerts and giving much attention to rarely heard and modern music. Valuntonytė gave solo and chamber music performances at various festivals in Lithuania, Latvia,

Estonia, Poland, Austria, Denmark, Finland, Ukraine, and Germany, performed with the Lithuanian National Symphony and Lithuanian Chamber orchestras, Lviv Chamber Orchestra Akademia and Vilnius University Chamber Orchestra. She created conceptual concert programs *Stories*, *The Siblings* and *The Waiting*. Since 2020, Valuntonytė is pursuing an artistic doctorate at the Lithuanian Academy of Music and Theatre, where she conducts artistic research on the topic *Creating an Academic Musician's Persona: From Stage to Personal Brand*. She focuses on the changing image of academic music, self-branding, self-management, and entrepreneurship.

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The Book of Abstracts publishes the texts for the Biennial Baltic Musicological Conference “Music and Visual Culture: Score, Stage & Screen”, held on 6–8 October, 2022, in Vilnius, Lithuania. The conference brings music scholars, artists and culturologists together to advance interdisciplinary investigations in and between music and visual arts. The conference encompasses a wide range of subjects relating to how the intersections between music and visual arts are evoked and reimagined in score, on stage and screen. The presentations approach the issues from diverse perspectives by exploring the historical and theoretical connections between music and visual arts, and tackle both new and longstanding debates around such topics as new approaches to interdisciplinarity; music identity on stage and screen; a discussion from *Augenmusik* to musical graphics; iconography in sociocultural context; questions of place and space, gender constructions, traditional and new media, and many others.

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