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Abstract - Résumé


Keywords: Dora Pejačević • Rainer Maria Rilke • Moderne • Sidonia Nádherný von Borutin • Kontakte • Korrespondenz • Oper • Liebeslied • Rezeption

Vladimír Zvara: Leoš Janáček and the „Slavic Catharsis“ 23-34
  Sažetak: Leoš Janáček i „slavenska katarza“ 34

Abstract - Résumé

The concept of an operatic “Slavic Catharsis” originated with the Czech musicologist Vladimír Helfert. Although the characterology of Slavic opera personages coined by him in 1932 is obsolete today, his ideas remain an interesting contribution to the history of the application of an ancient Greek notion to modern musicology and art theory. Helfert was concerned with explicating Leoš Janáček’s idiom of musical drama. However, in Janáček’s operatic works, catharsis is employed not primarily as a form of “purification”. We try to demonstrate – by means of examples from his operas The Cunning Little Vixen and From the House of the Dead – that it might be more appropriate to define the specific Janáček catharsis not primarily through the category of compassion, but rather as a kind of non-discursive insight, conveyed through music, into how we and our world are constructed.

Keywords: Aristotle • Leoš Janáček • Vladimír Helfert • opera • catharsis • musical meaning

Sven Oliver Müller: Political Pleasures with Old Emotions? Performances of the Berlin Philharmonic in the Second World War 35-52
  Sažetak: Politički užitci sa starim emocijama? Izvedbe Berlinse
Abstract – Résumé
This article deals with accepted emotional standards in the concerts of the Berlin Philharmonic Orchestra in Germany and in occupied France in the Second World War. In both countries, rulers, artists, journalists, and audiences sought to mark similar musical tastes and repertoires. Cultural interactions and transfers did not run in parallel with the military antagonism, but were a “harmonious” counterpart of it. Contacts in music fostered processes of emotional understanding that helped to maintain the political stability in occupied France. Most of the German and French musicians and concert-goers decided for a non-political performance. The Nazi government did not.

Musical culture and political conflict did not necessarily mark alternatives in the history of the war.

Keywords: Emotions • Occupation Politics • Berlin Philharmonic Orchestra • Audience Behaviour • Communication

Thomas Barker: The Social and Aesthetic Situation of Olivier Messiaen’s Religious Music: Turangalîla Symphonie
Sažetak: Društvena i estetička situacija sakralne glazbe Oliviera Messiaena: simfonija Turangalîla

Abstract - Résumé
Olivier Messiaen’s Turangalîla Symphonie bears aesthetic characteristics compatible with both modern and postmodern concepts; however, this article argues that assimilation to the latter category becomes inevitable when Turangalîla is viewed unproblematically through the eyes of the present. Situating Turangalîla within its own productive context, and deriving its significance therefrom, this article corrects such anti-historicist tendencies by demonstrating the historical dependence of aesthetic meaning. It is argued that these meanings can in large part be understood through Messiaen’s rejection of the composer’s own capacity for aesthetic discrimination.

Keywords: Messiaen • Turangalîla-Symphonie • religion • modernism • postmodernism • critical theory • aesthetics • dialectic

Martina Viljoen: Is Interdisciplinarity Enough? Critical Remarks on Some ‘New Musicological’ Strategies from the Perspective of the Thought of Christopher Norris
Sažetak: Je li interdisciplinarost dovoljna? Kritičke primjedbe o nekim strategijama Nove muzikologije iz perspektive misli Christophera Norrisa

Abstract - Résumé
This article focuses on the philosopher Christopher Norris’s critique of the way in which the New Musicology deploys Jacques Derrida’s much-celebrated (and equally much-abused) notion of deconstruction, as well as Paul de Man’s lesser-known writings (in the musicological field) on aesthetic ideology. The implications of Norris’s critique for a case study from the South African art music repertoire, Arnold van Wyk’s Missa in illo tempore, are examined, demonstrating how three diverging readings of the work, resulting in three different hermeneutic outcomes, promulgate notions of a hypernormative contextualism which might frame, and even override musical interpretation.

Key words: Interdisciplinarity • New Musicology • Norris • Derrida • De Man • Arnold van Wyk

Alessandro Arbo: Typologie et fonctions de l’« entendre comme »
Summary: Typology and Functions of “Hearing-as”
Sažetak: Tipologija i funkcije „slušanja kao“

Abstract - Résumé
Cet article montre, à la suite des réflexions de Wittgenstein, mais en allant au-delà de leurs finalités, en quelle mesure l’analyse de l’entendre-comme est susceptible de nous éclairer sur nos manières de comprendre la musique. Son opportunité est testée à partir de quelques objets et situations-type, et par la discussion de quelques-unes des principales fonctions auxquelles correspond son emploi. On
observe comment une telle formulation oriente la réflexion vers nos capacités à retrouver des conceptions spécifiques non seulement dans une interprétation mais dans une expérience effective de la musique. Le résultat de la saisie impliquée par l’entendre-comme est considéré en rapport avec la « spécialisation » différente des morphologies qu’il convient de discerner et les proportions de l’objet visé. On examine encore la signification de l’invité à « entendre (x) comme une œuvre ». Une telle formulation met en relief l’aptitude à entendre l’objet à la lumière de connaissances contextuelles aptes à faire ressortir son individualité dans un cadre historique et stylistique. Pour parvenir à ce résultat, on souligne la nécessité d’associer l’objet à une intentionnalité spécifique (encore qu’hypothétique).

Keywords : hearing-as • musical understanding • aspectual perception • musical work • Wittgenstein

Charla Schutte & Johann Visagie : “Lieder sind Brüder der Revolution”:
An Ideology-critical Approach to the Use of Song as a Vehicle for Propaganda
Sažetak: „Pjesme su braća revolucije”: Ideologijsko-kritički pristup uporabi pjesem kao promidžbenog sredstva

Abstract - Résumé
This article investigates the symbolic manifestation of indoctrination by exploring political songs sung in the GDR and during apartheid in South Africa. Using the frameworks of J. Thompson and J. Visagie, an ideology-critical analysis of the two songs analysed in this article reveals the interrelations of meaning and power in musical texts by exposing the ways in which meaning is constructed and communicated through ideological modes of operation. In view of the strong cultural focus in current music scholarship as well as the need to reflect on the historical-political legacies of both countries, this article will attempt to address a topic which has not been explored before from an ideology-critical perspective.

Key words: Critical theory • ideology theory • political songs • German Democratic Republic • apartheid • John Thompson • Johann Visagie

Johann Kroier: Music, Global History, and Postcoloniality
Sažetak: Glazba, globalna povijest i postkolonijalizam

Abstract - Résumé
In the last decades the economic realities of globalization have stimulated within the social sciences a turn towards a new conception of global history that tries to explore the pre-histories of current globalization. Together with the advent of postcolonial theory this implies also a challenge for the concepts of music history still in use by the pertinent disciplines. Starting with a reconsideration of recent discussions within ethnomusicology on world music and globalization, this essay tries to sketch the possibilities of a ‘historical turn’ for a new kind of cosmopolitan musicology by contextualizing ethnomusicology with respect to its historic source, the ‘objectivation of music’ initiated by Herrmann von Helmholtz.

Keywords: Global history • postcoloniality • world music • globalization • ethnomusicology • Hermann Helmholtz • musical culture • sociology of music

Giles Hooper: A Popular Postmodern or a Postmodern Popular?
Sažetak: Popularno postmoderno ili postmoderno popularno?

Abstract - Résumé
This article is concerned with the question: is there such a thing as ‘postmodern popular music’? The aim of this article is to consider the ways in which the idea of the postmodern is deployed when talking about popular music. Some read the postmodern as a conservative return to the pre-modernist, while others interpret and celebrate the postmodern as a progressive dismantling of modernism’s musical and institutional presumption. This article considers the relevance of this debate to ‘popular music’, and concludes by suggesting that the concept of the ‘postmodern’ would be better served by its implying a far more precise application than is, or has been, ordinarily the case.

Keywords: popular music • postmodernism • rap • dance • punk
**Tunca Arıcan:** Dance Culture in Turkey: A Case Study in Ankara and Istanbul

Sažetak: Plesna kultura u Turskoj: Primjer Ankare i Istanbula

**Abstract – Résumé**

This paper is based on field research on clubbing culture carried out in Ankara and Istanbul between 2001 and 2003, which involved in-depth interviews with clubbers, professional DJs, employees in dance clubs, a chief police officer from the Turkish International Academy Against Drugs and Organized Crime (TADOC), and one psychiatrist. Data on relations between consumption patterns of young people and clubbing were collected via interviews with clerks and the owners of the shops where clothes and accessories related to clubbing are sold in Ankara and Istanbul. Also examined were symbolic artifacts of club culture from flyers to magazines. The informants with whom in-depth interviews were carried out were aged between 19 and 30. In 2009, other interviews were carried out to update some particular data regarding to recent clubbing scene in Istanbul and Ankara.

**Keywords:** Locality • Dance culture • Consumption • Anatolianness

**Review Paper – Pregledni članak**

**Edward Green:** Did Ellington Truly Believe in an “Afro-Eurasian Eclipse?”

Sažetak: Je li Duke Ellington stvarno vjerovao u „afro-azijsku pomrčinu”?

**Reviews and Information on Publications – Recenzije i obavijesti o izdanjima**

**Ivan Ćurković:** Gary TOMLINSON, Music and Historical Critique. Selected Essays (2007)

**Ivan Ćurković:** Andrew SHENTON, Olivier Messiaen’s System of Sings. Notes Towards Understanding His Music (2008)


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