Staffan Albinsson: Early Music Copyrights: Did They Matter for Beethoven and Schumann? 265-302
Sažetak: Što su značila ranautorska prava za Beethovena i Schumanna? 302

Abstract - Résumé
The general legal and business conditions pertaining to the music publishing business improved considerably in the 50 years between the 1790s, when Beethoven began his career, and the 1840s, when Schumann experienced his professional peak. The paradigm shift in politics, economics and music which occurred at the end of the eighteenth century made it possible for Schumann to make a living predominantly from what he earned from publishers’ fees. Publishers united to participate in the creation of stronger copyright laws. They could depend on legal protection against re-printers and it was thus possible for them to offer higher fees.

Keywords: economic history of music copyrights · intellectual property rights · music business · business history

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Abstract – Résumé

Keywords: Georg Büchner · Alban Berg · Manfred Gurlitt · Karl Emil Franzos · Paul Landau · Arnold Schönberg · Theodor W. Adorno · Woyzeck / Wozzeck · Vertonung · Literaturoper · Atonale Oper · Fragment · Rezeption · Gesellschaftliche / soziale Determination · Editionsgeschichte · Expressionismus · Geschlossenheit · Offenheit · Märchen

Anna G. Piotrowska: Expressing the Inexpressible: The Issue of Improvisation and the European Fascination with Gypsy Music in the 19th Century 325-341
Sažetak: Izražavanje neizrecivog: improvizacija i europska fasciniranost
**Abstract • Résumé**

Improvisation as a musical phenomenon has been described from various points of views and angles. Most authors concentrating on the historical perspective underline the steady growth of its popularity in the European artistic music and the decline by the mid of the 19th century. At the same time when improvising became relegated from artistic music, the (re)discovery of Gypsy music in European culture took place and the figure of Gypsy virtuoso substituted the professional musician – a virtuoso as a great improviser. The key role in this process can be assigned to Franz Liszt as a composer, performer and an author who wrote influential book on Gypsy music. Hence in this article I will claim that the refusal of performers to improvise (publically) in the second half of the 19th century was, inter alia, indirectly connected with the romantic fascination with exotic cultures and especially with Gypsy music.

**Keywords:** Improvisation • Gypsy music • 19th Century • virtuoso • Franz Liszt • art music

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**Hektor K. T. Yan:** The Jewish Question Revisited: Anti-Semitism and 'Race' in Wagner's Parsifal  
*Sažetak: Ponovno o židovskom pitanju: antisemitizam i 'rasa' u Wagnerovu Parsifalu*

**Abstract • Résumé**

This article takes an alternative look at the issues of anti-Semitism and 'race' in relation to Wagner's Parsifal. It responds to Marc A. Weiner's question by considering the scenario whereby it is possible for a contemporary reception of Parsifal to be infiltrated by anti-Semitic (or racist) ideas. Through a re-examination of the character Klingsor in relation to Wagner’s pamphlet Judaism in Music, I argue that Wagner’s dramatic and musical treatments of this character can be seen as an attempt to portray him as alien and essentially different. By implicitly accepting this racial ideology that regards the categorization of human beings into hierarchies as natural and normal, Wagner dramatizes and endorses a process of exclusion in Parsifal. A discussion on the fundamental issues of categorization follows: it examines how the persuasiveness of racial categories affects the very concepts we employ when we come into contact with Parsifal.

**Keywords:** Jewish question • anti-Semitism • race • Richard Wagner • Parsifal • Judaism in Music

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**Maria João Neves:** The Dehumanization of Art. Ortega y Gasset's Vision of New Music  
*Sažetak: Dehumanizacija umjetnosti. Vizija nove glazbe Ortega y Gasseta*

**Abstract • Résumé**

In the beginning of last century a wave of new artistic creations provoked disorientation in the audience which was left without a valid frame of reference for the unconventional artistic productions. In consequence the new music was highly unpopular. According to Ortega y Gasset, while the expression of personal feelings and emotions was the subject of music writing of Romanticism, the music of Debussy heralded a new era which requests the listener to acquire a spiritual distance allowing only for a minimal interference of sentiments. In this consists the desired dehumanization of art which I intend to analyse here choosing the musical innovations of Debussy as a starting point.

**Keywords:** Dehumanization of art • Ortega y Gasset • Debussy • Modernism • Musical aesthetics

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**Hanns-Werner Heister:** Musikprozess und Fuzzy Logic  
*Summary: Music and Fuzzy Logic*  
*Sažetak: Glazba i ‘fuzzy’ logika*

**Abstract • Résumé**

Fuzzy Logic erfasst real unscharfe Sachverhalte qualitativ wie quantitativ möglichst exakt. Das Konzept entwickelte schon um 1965 Lotfi A. Zadeh. Fuzzy Logic begreift das Spannungsverhältnis zwischen Idee und Realisierung, Norm und Musizierpraxis. Sie erweitert den Fächer von Denkweisen...

Keywords: Musikästhetik · Musik-Analyse · Musik/Mathematik · Interdisziplinarität · 'Innere Interdisziplinarität' · Mehrwertige Logiken · Musikprozess · Existenzformen der Musik · Musik als Produktion · Idee versus Realisierung · Motivisch-thematische Beziehungen · Kognition · Neurowissenschaften · Musikalisch-Unbewusstes · (Theorie der) Ähnlichkeit · Palimpsest · 'prozessierende Identität'

Patrick Valiquet: The Spatialisation of Stereophony: Taking Positions in Post-War Electroacoustic Music

Sažetak: Spacijalizacija stereofonije: zauzimanje pozicija u poslijeratnoj elektroakustičkoj glazbi

Abstract - Résumé

While an increasing number of technical and musicological studies attest to the sustained aesthetic importance of spatialisation in electroacoustic music, few have examined the origins of its integration into formal discourse. Tracing a path across a network of commercial, institutional, technical, and musical actors implicated in the invention of a specifically electroacoustic spatialisation concept, this paper undermines the presumption of formal primacy by focusing on the social and discursive strategies that composers and theorists deployed to distinguish it from preexisting and parallel concepts of multichannel stereophony. Spatialisation techniques are shown to have been shared widely between early electroacoustic studios and the entertainment industries, a fact which complicates both the aesthetic distinctions of the post-war avant-garde and the more recent tendency to canonise electroacoustic composers as inventors or pioneers. A brief concluding discussion deals with the role these distinctions play in the formation and reproduction of electroacoustic music as a genre.

Keywords: Multichannel stereophony · Electroacoustic Music · Spatialisation · Post-war avant-garde · Entertainment industries

Richard Willgoss: Creativity in Contemporary Art Music Composition

Sažetak: Kreativnost u komponiranju suvremene umjetničke glazbe

Abstract - Résumé

Musical creativity, difficult to define with Enlightenment’s reason, has colloquial and scientific usage and belief of presence recognisable and interpretable via evidence. Evidential support for creativity in contemporary art music composition addresses how understanding and usage become valid. Numerous difficulties arising in applying reason are addressed. Two frameworks offered cohere evidence and help epistemology. One treats music as activity in a communication paradigm. The other uses cephalic-type terms with two opposing dialectics operating simultaneously, rendering evidence misinterpretable. Not yielding to epistemic bounds or reason becomes generic evidence of artistic creativity.

Keywords: art music • composition • creativity • epistemology • reason • evidence

Warren Waren: Theories of the Singing Revolution: An Historical Analysis of the Role of Music in the Estonian Independence Movement

Sažetak: Teorije pjevajuće revolucije: povijesna analiza uloge glazbe u estonskom pokretu za neovisnost

Abstract - Résumé

This paper uses historical analysis to qualitatively connect various general theories of social movements to the music and historical events of Estonia’s break from the Soviet Union, called the “Singing Revolution.” The analysis highlights the social dimensions of music in traditional and contemporary song festivals, composition, performance, and audience. I show that music generally played a dynamic role in the revolution, regardless of the theoretical perspective used to describe the
events. The powerful function of music in resource mobilization, intergenerational activism, identity work, and free spaces is confirmed.

Keywords: social movements • role of music • sociology of music • peaceful revolutions • former Soviet Republics • independence movements • Baltics • Estonia • Singing Revolution

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