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Abstract – Résumé

Livine Van Eecke (Langemark, Belgium): Adorno’s Listening to Stravinsky – Towards a Deconstruction of Objectivism 243-260

Abstract – Résumé
In his Philosophie der neuen Musik, Adorno analyses Stravinsky’s music, in spite of his own “work-immanent” research method, from the conviction that Stravinsky wants to recover the authenticity of music by means of stylistic procedures, which do not result from the specific structure of the composition, its internal logic and coherence, but from its external gestures (sempre marcato). This seemingly objective purpose is, however, subjectively posited by Adorno and needs to be framed within the sociological conditions of the time, i.e. between the First and the Second World War. Although alternative interpretations of Stravinsky’s music are indeed possible, it will be shown that this music inspires Adorno to interesting philosophical, psychological and sociological reflections which build, to a great extent, on his and Horkheimers ideas in their Dialektik der Aufklärung and point forward to the thoughts of many German and French philosophers, of which some will be discussed in this paper.

Mohammad Reza Azadehfar (Tehran, Iran): Domination of Social and Cultural Inhabitancies over Music Training School: Case of Western Music Performers Living in Iran 261-273
Abstract – Résumé
In this study the music theory generated in Iranian culture is used to examine the point of view of Western music performers living in such culture to see how breathing in a society can influence the fundamental music perspective and music perception, even if one plays a music coming from an extremely different culture. Results showed that Iranian music performers and Western music performers shared views on many significance issues. Since the Western music performers participating in this project were taught only Western music in the Western educational system, results showed that the cultural inhabitancies influenced the musical outlook of the person more than the music school in which such person was educated.

Lenka Křupková (Olomouc, Czech Republic): The City of Olomouc and Theatre Directors. Model Example of the Operation of the Austro-Hungarian City Theatre

Abstract – Résumé
The study identifies the structure of the economic and artistic operation of the German municipal theatre in Olomouc. In its later history the role of the city strengthened significantly, especially once the director was freed of the obligation to pay the rent for the leased building and the city took over a large portion of the operating costs. The theatre director enjoyed only a limited creative or production freedom and required the city’s approval for virtually everything related to the operation of the theatre. Through its representatives the city provided strict feedback for the theatre and its management and helped shape the repertoire and its interpretation.


Abstract – Résumé
Programming forms an important part of the artistic identity of a concert, and provides insight into the aesthetic and sociological criteria of its practitioners as well as the cultural contexts in which they work. A notion of ‘good’ practice attracts strong feelings on the part of practitioners and audiences alike, but has not elicited a comparable extent of scholarship. Research into concert programming has understandably tended to focus on circumscribed historical practice in one context, however, certain forms of programming have endured in various manifestations throughout the history of modern, public, concert-giving. This paper takes a suitably broad view of the wide-spread use of ‘cohering’ elements in concert programming. Various forms of ‘coherence’ are discussed with examples before the paper turns to engaging some of the issues associated with this criterion. The study of is based on the evidence of concert programmes and a range of newly-conducted interviews with practitioners.

Samuel Wilson (London, U.K.): After Beethoven, after Hegel: Legacies of Selfhood in Schnittke’s String Quartet No. 4

Abstract – Résumé
Music can articulate ideas of selfhood, as is often illustrated with regard to the ‘Heroic’ works of Beethoven, and the relationship found between Beethoven’s music and Hegel’s philosophy. Alfred Schnittke confronts this tradition in aspects of his String Quartet No. 4 (1989), a work that highlights contemporary music’s subtle and complex relationship with the entangled histories of both music and philosophy. In the second movement of his quartet, figures of musical closure, as metonymic symbols of musical and subjective self-coherence, are taken as a discursive starting point, as images of an objectified self. Contradictions within this symbolic presentation of selfhood are then opened up
dialectically. In so doing, a critical exploration of self-understanding – of its process, reifications, and paradoxes – is performed musically.

**Ricardo F. Pinheiro (Lisbon, Portugal):** The Jam Session and Jazz Studies

Sažetak: Jam sesija i studije o jazzu

335-344

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**Abstract – Résumé**

This paper examines relevant works on jam session, focusing on how this performative practice has been approached in jazz literature. Starting from bibliographical research and the fieldwork the author analyzes to what extent these works reflect poor and decontextualized perspectives on a performative practice that is crucial for the development of the creative process, learning and construction of professional musicians’ networks. The existing studies on the jam session are insufficient for obtaining considerable information about this practice in its musical, social and cultural settings, namely in terms of its functioning and role in the context of the jazz scene. The musicians’ discourse is often neglected in most works on this topic.

**Joseph S. Kaminski (New York City, USA):** Sound Barrage: Threshold to Asante Sacred Experience through Music

Sažetak: Zvučni zid: prag iskustva svetosti u Asantea putem glazbe

345-371

371

**Abstract – Résumé**

Asante court music at Manhyia Palace in Kumase, Ghana, consists of songs and praises to the Asantehene and his ancestors, rendered by various trumpet ensembles. Each developed a repertoire that enables it to provide variety. In Asante, the number and types of musical ensembles that a chief is permitted to retain reflects his rank. The diversity of the Asantehene’s ensembles serves as a political symbol and sustains Asante hegemony. Sound-barrage is based on an Akan aesthetic of “energy level and intensity factor,” wherein gradations of intensity are achieved on the staggered energy levels. The author conducted fieldwork at Manhyia Palace in Kumase with Asante court musicians and chiefs.

**Publications Received – Primljene publikacije**

373-375

**Contributors – Autori**

377-381