

## **International Conference**

### **ON THE MARGINS OF THE MUSICOLOGICAL CANON: THE GENERATION OF COMPOSERS PETAR STOJANOVIĆ, PETAR KRSTIĆ AND STANISLAV BINIČKI**

**Serbian Musicological Society  
1–2 December 2017**

Serbian Musicological Society invites paper proposals for the international conference which will mark the 140th anniversary of the birth and the 60th anniversary of the death of Petar Stojanović (1877–1957) and Petar Krstić (1877–1957) and the 145th anniversary of the birth and the 75th anniversary of the death of Stanislav Binički (1872–1942).

The activities of Stojanović, Krstić and Binički, as well as other representatives of the generation of Serbian composers born during the late 1860s and 1870s have not been sufficiently researched in previous musicological studies. While some oeuvres are entirely unresearched, little or nothing is known about certain aspects of other professional roles and activities of these composers. This was mostly caused by the decades-long focus of local musicology on the study of musical works, as well as the reproduction of aesthetic criteria according to which individuals of this generation were assigned marginal positions in the canon of national music.

This conference was prompted by the necessity to investigate the archival sources, newspapers and other material that has not been used in previous studies. In addition to finding new information about these artists' education in Budapest (Stojanović), Munich (Binički) and Vienna (Stojanović, Krstić), it is necessary to shed light on their function in different cultural and socio-political frameworks of the Austro-Hungarian Empire (Stojanović), the Kingdom of Serbia (Binički, Krstić), and then the Kingdom of Serbs, Croats and Slovenes/ Yugoslavia (Stojanović, Binički, Krstić) and the Federal People's Republic of Yugoslavia (Stojanović, Krstić). At the same time, we expect broader contextualisation of data, as well as establishing different bases for new interpretations of the activities of these artists. Our goal is to foster critical examination of canonical musical values and the study of neglected aspects of musical culture, and to initiate various questions with respect to alternative conceptualisations of music history.

Considering the idea to emphasise multiple research perspectives in understanding the activities of the aforementioned generation of composers, the conference is conceived in the following thematic framework:

### 1. *Compositional work*

- discussions of unknown pieces, in particular Petar Stojanović's vast output;
- new approaches to the study of total oeuvres of all three composers; a study of intra- and inter-generational kinship and differences in local, regional and broader European contexts;

### 2. *Multiple musical activities; strategies of (self)presentation; aspects of reception*

- Stojanović's various activities and his reception in the Austro-Hungarian context (e.g. his collaboration with František Ondříček and Paul Weingarten; performances of his works in Vienna, Budapest and Prague; his violin concertos as part of Jan Kubelík's repertoire; his collaboration with the publishing house *Doblinger*); performances and compositional presentations in Belgrade before and after 1925; also in Ljubljana, Osijek, Sarajevo, Vrbas and other towns in the Kingdom of SCS/ Yugoslavia (since 1919);
- Binički's activities as a conductor and organiser of musical life (choirs, military music, National Theatre/ Opera); his collaboration with individuals and institutions; his guest performances and tours (e.g. the "Yugoslav tour" of the Royal Guard Orchestra in 1919; concerts with the Choral Society *Stanković* in Czechoslovakian towns in 1923), his activities within the Association of Serbian Musicians (together with Krstić, since 1907);
- Krstić's activities in the interwar music societies (e.g. Association of Musicians of the Kingdom of SCS/ Kingdom of Yugoslavia, Association of Yugoslav music authors, South-Slavic Singing Union, Association of Yugoslav playwrights); his work as a music critic and his editorial duties (*Musical Herald*), his collaboration with musicians from Zagreb and other towns; his activities as a Music Editor at Radio Belgrade; finally, his work as a melographer;
- pedagogic activities of these three composers: Stojanović's teaching at the New Viennese Conservatory (1909–1910), his private School for Violinists (1914–?) in Vienna, his teaching in Belgrade (Music school *Stanković*; Music Academy); Binički's and Krstić's work in Belgrade music schools; Krstić's activities at the Ministry of Education of the Kingdom of Yugoslavia and

his role in conceiving music-educational legislature; their instructive literature; analysis of the influence of individuals on the currents of musical and educational politics.

3. *Concepts, canons, alternatives: various problems and issues related to the work of the generation of Stojanović, Krstić and Binički*

- national music, folk music, art and popular music, virtuosity, musical enlightenment, the relations national—imperial, conservative—traditional—modern, and other concepts;
- specific discussions of military music, choral-singing culture, “light” and popular music, and other alternative musical practices as common denominators of musical cultures of South Eastern and Central Europe;
- the canon of Serbian music and the issues of its deconstruction: historical aspects, dominant and alternative ideologies, centres of power; strategies of inclusion, exclusion, hierarchisation, marginalisation; aspects of the musicological canon in a diachronic perspective.

The aim of this conference is to complement the knowledge on the activities of Stojanović, Krstić and Binički within the proposed thematic frameworks, given the contexts of their time, then, to reevaluate earlier interpretations of their work and to establish a platform that would enable a repositioning of these artists in contemporary musicological studies.

The official languages of the conference are English and the languages of the former Yugoslav republics.

Each presentation should fit into a 20-minute slot.

Paper proposals should contain the title and abstract of the paper (200–400 words) and the author’s biography (up to 200 words), including a full professional affiliation. Proposals should be submitted as a Word-file attached to the e-mail addresses of the Serbian Musicological Society ([smusicologicalsociety@gmail.com](mailto:smusicologicalsociety@gmail.com)) and Dr Biljana Milanović ([milanovic2801@gmail.com](mailto:milanovic2801@gmail.com)), no later than 31 July 2017.

The authors of paper proposals will be notified of their acceptance by 20 August 2017.

We plan to publish a selection of conference papers in a peer-reviewed volume of the Serbian Musicological Society by the end of 2018.

There is no conference fee. Travel and accomodation costs will be covered by the participants themselves.

### **Programme Committee**

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