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Prof. Dr. Ana Stefanović and Prof. Dr. Dragana Stojanović-Novičić (editors), *Interpreting of/through/by/in Music*, Belgrade
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The collective monograph *Interpreting of/through/by/in Music*, edited by Ana Stefanović, Ph.D., and Dragana Stojanović-Novičić, Ph.D., and published in 2023 by the Department of Musicology at the Faculty of Music, University of Arts in Belgrade, represents a profound contribution to the contemporary resurgence of musical hermeneutics. This comprehensive volume emerged from the scholarly dialogues initiated at the conference *Music – Musicology – Interpretation*, held in Belgrade from October 21 to 23, 2021. The monograph is published in English.

Structurally, the book is meticulously organized into seven thematic chapters encompassing twenty-three diverse contributions, framed by an insightful editorial preface and concluding with the biographies of the contributing authors. At its core, the monograph investigates the multidimensional mechanisms of meaning-making across methodological, poetic, and performative domains. The contributors conceptualize musical interpretation as a continuous, dynamic chain of mediation that inextricably links the lived world, the structural anatomy of the score, its performative actualization, and its subsequent scholarly reception. Navigating the dialectic between subjectivity and objectivity, the volume strongly advocates for an epistemological reconciliation between formal structural explanation and hermeneutic understanding, frequently utilizing concepts such as metaphor and narrativity. Ultimately, this publication succeeds in repositioning musical performance not as a static, acoustic reproduction of a musical text, but as a transformative, socioculturally situated act of appropriation that is essential to the ontological realiza-

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tion of the musical work. As such, it provides a vital theoretical framework for modern musicological discourse and lays a robust foundation for the essays that follow.

The opening chapter, *Interpreting of/through/by Music*, comprises contributions that critically theorize the multifaceted concept of interpretation, conceptualizing it as an act performed upon music, mediated through music, and enacted by music itself. In his study "Classical music as interpretation", Lawrence Kramer explores three interconnected modes of interpreting classical music: through verbal description, performance practice, and the intrinsic capacity of music itself to interpret other concepts and media. By analyzing Liszt's compositions on the theme of "Mazeppa" alongside related literary and visual works, the author demonstrates that musical meaning is continuously generated and transformed through the dynamic interaction of diverse artistic forms. Robert S. Hatten's contribution "Toward a speculative hermeneutics of music" establishes the concept of a speculative musical hermeneutics grounded in the expressive motivations of formal structures, defending this approach against exclusively empirical methods of interpreting musical emotions. Through case studies of works by Mozart and Bach, the author demonstrates how an analytical understanding of musical topics, gestures, and structural play directly contributes to a deeper interpretation and a more meaningful performance practice. In her paper "Music as metaphor and narrative in music drama", Ana Stefanović proposes a hermeneutical approach to the relationship between music and text in music drama, introducing the concept of the "living musical metaphor" inspired by the philosophy of Paul Ricœur. Within this theoretical framework, the author demonstrates how music generates new meanings and reshapes familiar narrative models, whereby the interpretive character of music manifests through its capacities to metaphorize and to narrate.

The second chapter, entitled *Interpreting Music of/by Unconscious, Fantastic, Mystical* unites contributions that explore the musical manifestation of the unconscious, the fantastic, and the mystical, while simultaneously examining how music can be interpreted through these conceptual lenses. This thematic framework is systematically developed through four distinct studies. Thus, in her study "'Art belongs to the unconscious': The 'night' topos and Arnold Schönberg's attempt at musical renewal", Ellen Fryberg draws upon the hermeneutic concept of "worldview music" (*Weltanschauungsmusik*) to demonstrate that Arnold Schönberg found the vital catalysts for the transformation and renewal of his musical language within the Romantic topos of the "night". Drawing upon Paul Ricœur's theory of interpretation, in her essay "Fantastic landscapes of interpreting music", Tijana Popović Mlađenović explores how creative performance and analytical reading transcend the fixed musical score, constructing a musical meaning that operates independently of the composer's initial intention. Using

Vasilije Mokranjac's piano work *Odjeci* (*Echoes*) as a case study, the author demonstrates that the autonomy of the musical text facilitates diverse "crystallizations" of its structure, thereby generating the "ever-changing, fantastic landscapes" of the musical flow. Violetta Kostka's article "Stylistic blends which emerge while listening to Paweł Szymański's *Singletrack* for piano" draws upon conceptual blending theory to probe cognitive responses to polystylism, questioning whether compositions deliberately engineered as polystylistic trigger stylistic blends within the listener's perception, and she examines the specific manifestations of such cognitive phenomena. In "The sound that melts the walls: Djuro Živković between Nikiphoros the Monk and Gilles Deleuze", Miloš Zatkalik delves into the spiritual dimensions of Živković's composition *On the Guarding of the Heart* and establishes a profound theoretical bridge between the Eastern Orthodox doctrine of *philokalia* and the philosophical concepts of Gilles Deleuze.

Building upon the preceding thematic trajectory, the third chapter, *Interpreting Music of/by Myth*, narrows its hermeneutic focus to the dialectic between music and myth. It examines both the musical translation of mythical narratives and the exegesis of musical works through their embedded mythological content. In her article "*L'adorable arabesque totale, que me veux-tu?* The journey of *circular motion*: from the *periphery* to the *center of meaning* of Claude Debussy's musical work *Syrinx*", Ivana Petković-Lozo analyzes Debussy's composition through the conceptual lens of interpretation as a "circular motion", positing a spiral hermeneutic trajectory that progressively guides the listener from the periphery toward the elusive semantic core of the work. In "A possible perspective of musical hermeneutics: a Jungian interpretation of *Daphnis et Chloé* by Maurice Ravel", Milica Lazarević applies Carl Gustav Jung's model of the psyche to the ballet's architecture. She interprets the musico-dramatic structure not merely as a narrative accompaniment, but as the manifestation of a comprehensive "conscious-unconscious whole". Drawing upon concepts from Gaston Bachelard's *The Psychoanalysis of Fire*, Marija Simonović's paper "*Imagination of fire* and the possibility of its interpretation in the work *Prometheus: the poem of fire* by Alexander Scriabin" explores the artistic imagination of fire within Scriabin's composition, analyzing it as a complex synesthetic metaphor of music and color. In her paper "*Sounding through the hollow reeds*: the *aeolian flute sound* as a reference to the myth of Pan and Syrinx", Marija Tomić elaborates on the use of the extended aeolian sound technique in flute compositions by Serbian composers (Zoran Erić, Ivana Stefanović, and Vuk Kulenović) as a sonic reference to the proto-sound from the myth of Pan and Syrinx. Drawing upon Mircea Eliade's concept of the "eternal return", the author demonstrates how this approach recreates the very genesis of the instrument, evoking a re-entry into primordial, mythical time.

The next chapter, entitled *Interpreting Musical Languages in History*, shifts the analytical focus toward historical contextualization, examining the evolution, theoretical foundations, and cross-cultural transmission of musical languages. This thematic scope is explored through two distinct historical and theoretical frameworks. In her study "Tonal cohesion as an elementary/inevitable phenomenon in the theoretical/compositional aesthetics of Vlastimir Peričić", Dragana Stojanović-Novičić examines the theoretical and aesthetic paradigms of the Serbian composer, highlighting his conviction that even twentieth-century music necessitates a foundation within a broadly conceived tonal system. By meticulously reconstructing the complex network of his stylistic orientations and compositional poetics, the author contextualizes the multifaceted and highly productive nature of Peričić's musical identity. In her study "Serbian chant as an indicator of Russo-Serbian cultural relations in the eighteenth century", Marina Marković investigates how Russo-Serbian cultural ties during the eighteenth century facilitated the incorporation of Kievan chant elements into the liturgical practices of the Serbian Orthodox Church. By analyzing the education of Serbs at the Kyiv-Mohyla Academy and the circulation of liturgical texts, the author elucidates how this tradition permanently shaped the formal structure and musical substance of Serbian church chanting.

The fifth chapter, *Interpreting Music in Film, Television and Digital Media*, broadens the scope of hermeneutic inquiry to encompass screen media and digital ecosystems, examining the semiotic and narrative functions of music across cinema, television, and contemporary streaming platforms. In her contribution "Les chansons des films grecs: Une expression de joie, de tristesse et… d'espoir!", Kalliopi Stigka investigates the semantic function of cinematic scores composed by Manos Hatzidakis, Alecos Alexandrakis, and Mikis Theodorakis, specifically focusing on how the principal songs of these Greek films transcend their immediate audiovisual context to become deeply embedded within the collective cultural memory. In her paper "Paolo Sorrentino's sound visions – the role of music in the television series *The Young Pope* and *The New Pope*", Biljana Leković investigates how an eclectic soundtrack participates in narrative construction and the portrayal of the principal characters in Paolo Sorrentino's television series. By analyzing the synthesis of Lele Marchitelli's original score with a diverse array of appropriated musical genres, the author demonstrates that the music in these productions transcends a mere auditory backdrop and functions as a pivotal element that actively generates and enhances the semantic depth of each scene. Through the examination of prominent streaming ecosystems – namely Deezer, Spotify, Apple Music, and YouBox – in her study "Internet music platforms and streaming services audience – creators, performers and interpreters of new music mass media narratives", Marija M. Karan elucidates the

complex, interactive correlation between contemporary online music media and the evolving roles of the internet audience as both consumers and active interpreters of new media narratives.

The next chapter, *Interpreting of/in Music Performance*, shifts the discourse toward the pragmatic and interpretive dimensions of musical execution. In his article "Preparing the Serbian edition of *The Art of Playing on the Violin* by Francesco Geminiani – expressiveness of intonation and fingering", Rastko Popović addresses the editorial complexities of translating and preparing Geminiani's seminal treatise, illustrating how specific intonation and fingering choices serve to unlock the expressive capacities inherent in eighteenth-century performance practice. In her study "The triangulated narrator of opera fantasia performance", Rachel Becker explores late nineteenth-century Italian opera fantasias for woodwind instruments, demonstrating that these works transcend mere virtuosic medleys and function instead as deliberate commentaries on their source operas. Through the concept of a "triangulated narrator" connecting the performer, composer, and character, the author elucidates how instrumental "vocality" facilitates the unfolding of a new, autonomous narrative trajectory that diverges from the original operatic plot. In "Expressive features as means to revealing the structure within the process of memorizing Luciano Berio's *Sonata per pianoforte solo*", Nataša Penezić evaluates the mnemonic function of pedal and tempo indications. She introduces the cognitive framework of "performance cues", demonstrating how these expressive markers enable the performer to construct a coherent "mental map" of the piece's complex architectural structure. Katerina Diakoumopoulou investigates the "Theater of Achievable" method developed by Greek director and composer Kostas Gakis, wherein sound and music serve as the fundamental point of departure for both actor training and stage direction. Through the process of musicalizing the dramaturgy, the author demonstrates in her study "'Theater of Achievable' of performance-maker Kostas Gakis: the notable works of speech and sound" how this approach emancipates actors from the dominance of the text, thereby cultivating authentic emotion and generating performative hybrids that inextricably fuse theater, music, and dance. Finally, Michał Łukowicz explores the inherent mutability of popular music in his paper "A song as a performance. About the opportunities and threats posed by the plasticity of popular music pieces". By analyzing divergent interpretations of Wojciech Młynarski's song *Jeszcze w zielone gramy* (*We are still playing green*), Łukowicz expands the academic discourse on "song performativity", scrutinizing the intricate interplay between verbal texts, musical structures, and broader historical and performative contexts.

The final chapter of the book, *Interpreting Music in Musicological Discourses*, brings the monograph's overarching narrative full circle by returning to the foundational epistemic questions raised at the outset. Drawing upon an analysis of the

online database "Digital Resources in Musicology", in her study "'Digital resources in musicology' and its potential for musicological interpretation", Sanela Nikolić demonstrates that digital musicology has successfully navigated the initial phase of mass digitization regarding musical scores and audio recordings. However, the author concludes that the cultivation of a critical posture toward further operability, standardization, and analytical tools is now imperative if these vast datasets are to become genuinely viable for the broader scholarly community within the framework of "Big Musicology". Nitta Takayuki advances a novel historiographical and analytical approach in "The rhetoric of musical discourse: toward the tropological project of a critical history". He proposes a tropological reading of musicological discourse, establishing a critical epistemological differentiation between the inherently metaphorical nature of structural musical analysis and the metonymic character that defines the sociology of music.

Ultimately, the collective monograph *Interpreting of/through/by/in Music* establishes an important theoretical edition that fundamentally enriches the contemporary landscape of musical hermeneutics. By illuminating the multidimensional mechanisms of meaning-making, this invaluable collection provides an indispensable conceptual foundation that will inspire and guide future generations of musicologists and scholars in their ongoing quest to decode the complex ontology of the musical arts.