

1991: ПАД КОМУНИЗМА И ЊЕГОВ УТИЦАЈ НА МУЗИКУ И УМЕТНОСТ

# 1991: FALL OF COMMUNISM AND ITS IMPACT ON MUSIC AND THE ARTS

INTERNATIONAL CONFERENCE

28–30 MAY 2026

УСТАНОВА КУЛТУРЕ “ПАРОВРОД” / CULTURAL CENTER PAROBROD

КАРЕТАН-МИШИНА 6А

BELGRADE, SERBIA

CONFERENCE CONVENED BY

**LAURA EMMERY**

ORGANIZED BY EMORY UNIVERSITY (ATLANTA, USA),  
CULTURAL CENTER PAROBROD (BELGRADE, SERBIA),  
AND THE FACULTY OF MEDIA AND COMMUNICATIONS (BELGRADE, SERBIA)

# CONFERENCE PROGRAM

## EXHIBITION

**LAST SONGS: MUSIC IN SERBIA DURING YUGOSLAV DISINTEGRATION**  
CREATED AND CURATED BY LAURA EMMERY AND IVANA MILADINOVIĆ PRICA

15–30 MAY 2026  
УСТАНОВА КУЛТУРЕ “ПАРОВРОД” / CULTURAL CENTER PAROBROD  
KAPETAN-MIŠINA 6A  
BELGRADE, SERBIA

**Supported by:**  
Cultural Center Parobrod  
Emory University Initiative for Arts and Humanistic Inquiry

**CONCERT**  
**SERBIAN COMPOSERS IN THE DIASPORA**

28 May 2026 at 8:00 PM

Установа културе “Пароброд”/ Cultural Center Parobrod  
Kapetan-Mišina 6a, Belgrade, Serbia

- |   |                               |
|---|-------------------------------|
| <i>Kolo</i> (2009)<br><i>Tiba voda...</i> [Quiet Water...] (2026)<br>Vladimir Milošević, piano  | Nataša Bogojević (b. 1966)    |
| <i>Duet without You</i> (2011)<br>Vladimir Milošević and Sofija Prica, piano 4-hands  | Miloš Raičković (b. 1956)     |
| <i>Il circo</i> for piano (1993)<br>Vladimir Milošević, piano   | Isidora Žebeljan (1967–2020)  |
| <i>Балада (за Власту)</i> [Ballad for Vlasta] (2018)<br>Vladimir Milošević, piano<br>Nemanja Stanković, cello                             | Ognjen Bogdanović (b. 1965)   |
| “Toccata” from Suite for Piano (1984)<br>Nataša Penezić, piano  | Igor Gostuški (b. 1966)       |
| <i>Vež</i> for solo cello (2005)<br>Nemanja Stanković, cello  | Ana Sokolovic (b. 1968)       |
| <i>Danube Etude / Dunavska etida</i> (2021)<br>for prepared piano with fine metal chains and ping pong balls<br>Vladimir Milošević, piano | Aleksandra Vrebalov (b. 1970) |

**Artistic Director:**

Laura Emmery

**Supported by:**

Cultural Center Parobrod

Emory University Initiative for Arts and Humanistic Inquiry

**DJ SESSION WITH OGGIE B:  
40 YEARS OF HOUSE (MUSIC)**

28 May 2026, 9:00 PM–12:00 AM

Установа културе “Пароброд”/ Cultural Center Parobrod

Kapetan-Mišina 6a, Belgrade, Serbia

Oggie B (Ognjen Bogdanović) browses through the diary pages of his decades-long love affair with house music and takes us on a journey exploring the genre’s finest moments.

**Ognjen Bogdanović** (b. 1965) is a composer from Belgrade who has been living and working in London since 1991. Most of his small but well-known opus dates from the time of his studies with Vlastimir Trajković. His first recordings in the field of electronic “house” music (which Bogdanović sees as a sub-type of repetitive minimalism) also date from the same period, which, among other things, directed him towards London—at that time, one of the most important centers in the world for the genre, which Bogdanović still pursues with undiminished passion today. So far, the only works he has presented to the Belgrade audience are *Paramour* for harp and strings (2012; commissioned by Jugokonzert) and *Ballad* (for Vlasta) (2018; commissioned by Nemanja Stanković, who is performing the work on this occasion as well). Bogdanović is currently working on a commission by Branka Parlić—Three Night Visions for piano solo, all after the titles of well-known science fiction novels by Arthur C. Clarke, Clifford D. Simak, and Isaac Asimov, respectively: *The City and the Stars*, *Way Station*, and *The Naked Sun*.

**Supported by:**

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Emory University Initiative for Arts and Humanistic Inquiry

## CONCERT

### ANSAMBL ZA DRUGU NOVU MUZIKU / ENSEMBLE FOR DIFFERENT NEW MUSIC “ŠARE I ŠAVOVI” / “PATTERNS AND STITCHES”

GUEST ARTIST: NATAŠA BOGOJEVIĆ [NATASHA BOGOJEVIC] (BELGRADE, SERBIA / CHICAGO, USA)

29 MAY 2026 AT 8:00 PM

УСТАНОВА КУЛТУРЕ ГВАРНЕРИЈУС / CULTURAL CENTER GUARNERIUS  
DŽORDŽA VAŠINGTONA 12, BELGRADE, SERBIA

<i>Yug Yugoistok</i> (2025)	Miroslav Miša Savić (b. 1954)
<i>The Sonorities of Patterns and Stitches</i> (2025)	Nataša Bogojević (b. 1966)
<i>Jaba Music</i> (2025) <ul style="list-style-type: none"><li>• Slow Hand Blues</li><li>• Late-night Mambo</li><li>• Quick Tap Shoes</li></ul> Nada Kolundžija, piano	Dragoljub Ilić Ilke (b. 1956)
<i>Toccata—After the Apocalypse</i> (2025)	Igor Gostuški (b. 1966)
<i>Fade in</i> (2025)	Andrej Negić (b. 1993)

#### ENSEMBLE FOR DIFFERENT NEW MUSIC:

Dragoljub Ilić, Nada Kolundžija, Andrej Negić, Branka Parlić, Nataša Penezić, Milena Petrović, Miroslav Savić, and Lidija Stanković on the keyboards

## LECTURE RECITALS

### DIALOGUE WITHIN A VOID, FANTASY WITHIN A NIGHTMARE: MINIMALISTIC VIOLA SONATAS AT THE FALL OF COMMUNISM

28 May 2026 at 2:00 PM

Установа културе “Пароброд”/ Cultural Center Parobrod  
Kapetan-Mišina 6a, Belgrade, Serbia

Vladimir Ryabov (b. 1950)	<i>Sonata-Dialogue</i> for viola and piano (1987)	20'
Georgy Firtich (1938–2016)	<i>Sonata-Fantasy</i> for viola and piano (1988)	20'

**Netanel Pollak**, viola

**Sophie Greis-Pollak**, piano

The following program presents two sonatas for viola and piano that were written in the USSR during the last decade before the fall of communism. Even though the anticipated winds of change were evident in Soviet art and everyday life—with increasing Western influence and first signs of commercialism—the 1980s are remembered as a decade of deficit, hunger, crime, and distress. In music, late Soviet composers employed minimalistic devices such as repetitiveness or excessive use of silence to reflect on feelings of impasse and emptiness, respectively. The two sonatas in this program illustrate the use of these devices, combined with musical elements inspired by Western popular music and Orthodox liturgy.

### RESONANT IDENTITIES: SOUND, MEMORY, AND HARMONIC FREQUENCIES

29 May 2026 at 2:00 PM

Установа културе “Пароброд”/ Cultural Center Parobrod  
Kapetan-Mišina 6a, Belgrade, Serbia

In this lecture-recital, composer and pianist **Duke Bojadziew** reflects on personal and cultural transformation through sound. Born in Yugoslavia and coming of age during the final years of the socialist federation, Bojadziew experienced firsthand the profound social and psychological shifts that followed the political changes of the early 1990s. The program combines piano performance, subtle electronic textures, and spoken reflection. Through a selection of original compositions and guided improvisations, Bojadziew explores sound as a medium of memory, identity, and continuity. The presentation also introduces *Harmonic Frequencies*, an ongoing artistic research project developed over many years through Bojadziew's exploration of sound healing, vibrational resonance, and the psychological impact of music and visual environments. Rather than presenting sound therapeutically, the project approaches frequency and resonance as compositional tools that shape emotional and perceptual experience. Drawing on musical influences from the Balkan region alongside contemporary sonic practices, the recital invites listeners into an immersive space where personal history, cultural memory, and acoustic resonance intersect. The presentation will be interwoven with brief spoken reflections, creating a unified lecture-recital experience rather than a conventional concert format.

## **CONFERENCE KEYNOTE SPEAKERS**

**KEVIN C. KARNES**

(Emory University, Atlanta, Georgia, USA)

**MELITA MILIN**

(Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia)

**PETER SCHMELZ**

(Johns Hopkins University, Baltimore, Maryland, USA)

**MARTHA SPRIGGE**

(University of California, Santa Barbara, USA)

**MIRJANA VESELINOVIĆ-HOFMAN**

(Faculty of Music, University of Arts in Belgrade)

## DAILY PROGRAM

### THURSDAY, MAY 28, 2026

- 8:00–8:40 Registration (Piano Hall)
- 8:40–9:00 Introductory Note: Laura Emmery, Marija Pavlović, Žarko Cvejić  
(Parobrod Theatre)
- 9:00–10:30 Session 1

#### ***Session 1A: Music and Narrativity in Post-Soviet and Post-Communist Metal and Popular Music*** (Annex 1)

Chair: Srđan Teparić (Faculty of Music, University of Arts in Belgrade, Serbia)

- 9:00–9:30 “Latvian Soviet-era Popular Music in the Memories of its Performers”  
**Reinis Jaunais & Kaspars Zellis** (University of Latvia)
- 9:30–10:00 “Religion, Nationalism, and Aesthetics: What is ‘Pagan’ about the Latvian Pagan Metal Band Skyforger?”  
**Agita Misāne & Jānis Daugavietis** (University of Latvia)
- 10:00–10:30 “‘Eti igry ne dla nas’: Playing Metal Music ‘Right’ in (Post-)Soviet Russia”  
**Dawn Hazle** (Independent researcher, Nottingham, UK)

#### ***Session 1B: Russification and Sovietization in the Ukrainian Art Music Scene: Post-1991 Perspectives*** (Parobrod Theatre)

Chair: Peter J. Schmelz (Johns Hopkins University, USA)

- 9:00–9:30 “Colonialism’s Nuances: A View of Nikolai Roslavets and Soviet Kharkiv after 1991”  
**Leah Batstone** (Montclair State University, USA)
- 9:30–10:00 “Ideological Compromise as a Strategy of Artistic Survival in the 1920s Soviet Ukraine: The Case of the Mykola Leontovych Music Society”  
**Iryna Tukova** (National Music Academy of Ukraine)
- 10:00–10:30 “Sovietization as Colonization: A Striking Case of Western Ukraine”  
**Lidiya Melnyk** (Mykola Lysenko Lviv National Music Academy, Ukraine)

**Session 1C: Transitions after 1991** (Annex 2)

Chair: Ivana Miladinović Prica (Faculty of Music, University of Arts in Belgrade, Serbia)

- 9:00–9:30 “Defining Aesthetic Landmarks in Latvian Art Music after 1991: Local Experience of Post-Occupation, Post-Soviet, and Bygone Postmodernism”  
**Jānis Kudiņš** (Jāzeps Vītols Latvian Academy of Music, Latvia)
- 9:30–10:00 “Opera Without a Home: Interim Transitions in Latvia, 1991–1995”  
**Lauma Mellēna-Bartkevica** (Jāzeps Vītols Latvian Academy of Music)
- 10:00–10:30 “Creative and Professional Constraints in the Context of Socio-Political Shifts: Composer Miroslav ‘Miša’ Savić”  
**Blanka Bogunović & Nikola Dedić** (Faculty of Music, University of Arts in Belgrade, Serbia)
- 10:30–11:00 Break (Piano Hall)
- 11:00–12:00 **Keynote 1** (Parobrod Theatre)  
Chair: Laura Emmery (Emory University, USA)  
  
**Melita Milin** (Institute of Musicology, Serbian Academy of Sciences and Arts, Serbia)  
“Serbian Music Under Late Socialism, the Breakup of Yugoslavia, and Imposed Isolation: Continuities and Disruptions (1989–1999)”
- 12:00–2:00 Lunch
- 2:00–3:00 **Lecture Recital** (Piano Hall)  
“Dialogue within a Void, Fantasy within a Nightmare: Minimalistic Viola Sonatas at the Fall of Communism”  
**Netanel Pollak** (viola), **Sophie Greis-Pollak** (piano)
- 3:00–4:30 Session 2

**Session 2A: Music Festivals and Cultural Diplomacy** (Annex 1)

Chair: Žarko Cvejić (Faculty of Media and Communications, Belgrade, Serbia)

- 3:00–3:30 “Reimagining Bulgarian New Music through Darmstadt: Cultural Diplomacy, Mobility, and Post-Communist Reintegration”  
**Joevan de Mattos Caitano** (Musikwissenschaftliches Seminar Detmold, Germany)

3:30–4:00 “‘Finland and Her Neighbors’: From Neutrality to Nationalism at the 1992 Kuhmo Chamber Music Festival”  
**Nathan Cobb** (Emory University, USA)

4:00–4:30 “Audio-Visual Representation of Transition: Reflections of Socio-Political Changes in Popular Music at the End of the Communist Era (1989–1991)”  
**Marko Aleksić** (Faculty of Music, University of Arts in Belgrade, Serbia)

***Session 2B: Cultural Heritage and National Identity*** (Annex 2)

Chair: Jelena Novak (Universidade NOVA de Lisboa, Portugal)

3:00–3:30 “Lithuanian Music after 1990: From Post-Soviet Condition to the Regime of Presentism”  
**Rūta Stanevičiūtė** (Lithuanian Academy of Music and Theatre, Lithuania)

3:30–4:00 “The Impact of the Fall of Communism on Ukrainian Music”  
**Olha Kushniruk** (University of Cambridge, Faculty of Music, UK)

4:00–4:30 “From Ideology to Identity: Romanian Children’s Choral Music in the Post-Communist Era”  
**Natalia Spân** (National Academy of Music “Gheorghe Dima,” Romania)

***Session 2C: Post-Communist Eastern European Identity and Cultural Resistance*** (Parobrod Theatre)

Chair: Ivana Medić (Serbian Academy of Sciences and Arts, Belgrade, Serbia)

3:00–3:30 “Urban Strategies of Resistance in Serbian Rock Discography of 1991”  
**Srđan Teparić** (Faculty of Music, University of Arts in Belgrade, Serbia)

3:30–4:00 “Science Fiction Films in the Eastern Bloc: International Cooperation, Forgotten History”  
**Jan Topolski** (Nicolaus Copernicus University in Toruń / The Karol Szymanowski Academy of Music in Katowice, Poland)

4:00–4:30 “The Fall of Communism in the Historiography of New Music”  
**Ian Pace** (City St George’s, University of London, UK)

4:30–5:00 Break

- 5:00–6:00                    **Keynote 2** (Parobrod Theatre)  
Chair: Reinis Jaunais (University of Latvia)
- “‘The Spirit of the Time, the Atmosphere of Place’: Hardijs Lediņš in (West) Berlin, 1988/92’  
**Kevin C. Karnes** (Emory University, Atlanta, USA)
- 8:00–9:00                    **Concert: Serbian Composers in the Diaspora** (Piano Hall)  
Vladimir Milošević (piano), Nataša Penezić (piano), Sofija Prica (piano),  
Nemanja Stanković (cello)
- 9:00–12:00                  **DJ session** with Oggie B (Ognjen Bogdanović)  
“40 Years of House (Music)”

## **FRIDAY, MAY 29, 2026**

- 8:00–9:00                    Registration coffee (Piano Hall)
- 9:00–10:30                  Session 3
- Session 3A: Jazz Influences** (Parobrod Theatre)  
Chair: Nathan Cobb (Emory University, USA)
- 9:00–9:30                    “‘Jazz Ongheya’: Mediated Reception of Jazz in North Korea’s ‘National Music’”  
**Chaeyoung Lee** (Korea Institute, Harvard University, USA)
- 9:30–10:00                  “Navigating Eventful Social Change: Adaptive Strategies of Estonian Jazz Musicians in the Early 1990s”  
**Heli Reimann** (Tallinn University, Estonia)
- 10:00–10:30                “*Istorija Vizantije* [The History of Byzantium] by Miloš Petrović: Searching for the (Trans)national Music Identity”  
**Jelena Janković-Beguš** (Independent researcher, Belgrade, Serbia)

**Session 3B: “Foreign” Influences** (Annex 1)

Chair: Jan Topolski (Nicolaus Copernicus University, Poland)

9:00–9:30 “Pursuing Originality by Articulating *Russki*: Tree of Life’s 1997 Album *Prophetic Dream* and the Post-Soviet Dialectic of Cultural Identity and Foreign Influence”  
**John Vandevent** (Uppsala University, Sweden)

9:30–10:00 “Somebody That I Used to Know: Interruption and Gradual Re-establishment of the Foreign Pop Music Concert Scene in Post-1991 Serbia”  
**Nikola Komatović** (Independent researcher, Belgrade, Serbia)

10:00–10:30 “Of Falling Walls, Orchestras, and Swimming Pools”  
**Chris Walton** (Hochschule der Künste Bern, Switzerland)

**Session 3C: Post-Soviet Decolonization and National Identity** (Annex 2)

Chair: Christoph Schuller (University of Music and Theatre Munich, Germany)

9:00–9:30 “Sounding the Steppe: Ethnographies of Musical Heritage and Political Belonging in Contemporary Hungary”  
**Indira Anna Hajnács** (University of Szeged, Hungary / Leibniz Institute for the History and Culture of Eastern Europe, Germany)

9:30–10:00 “GDR, Instrument Making, FRG: Markneukirchen before and after 1990”  
**Ya'qub Yonas N. El-Khaled** (University of Music and Theatre Munich, Germany)

10:00–10:30 “Decolonizing Georgian Music History: Georgian Music of Antiquity in Post-Soviet Musicological Discourse”  
**Gvantsa Ghvinjilia** (Tbilisi State Conservatoire, Georgia)

10:30–11:00 Break (Piano Hall)

11:00–12:00 **Keynote 3** (Parobrod Theatre)  
Chair: Pauline Fairclough (University of Bristol, UK)

**Peter Schmelz** (Johns Hopkins University, USA)

“No Freedom without Constraint, No Constraint without Freedom: Soviet Experimental Music before and after the Fall”

12:00–2:00 Lunch

2:00–3:00            **Lecture Recital** (Piano Hall)  
**Duke Bojadziew** (piano and electronics)

3:00–3:30            Break

3:30–4:30            Session 4

***Session 4A: Musicology and Scholarship after the Fall*** (Annex 1)

Chair: Nevena Stanić (Northwestern University, USA)

3:30–4:00            “1991 as a Milestone in Athenian Musical Life: Intersections of Scholarship  
and Performance”  
**Magdalini Kalopana** (National and Kapodistrian University of Athens, Greece)

4:00–4:30            “Soundtracking the Fall: Autotheory of Becoming a Musicologist after the  
Socialist Federal Republic of Yugoslavia”  
**Jelena Novak** (CESEM, FCSH, Universidade NOVA de Lisboa, Portugal)

***Session 4B: Post-Yugoslav Cultural Policies in Serbia*** (Annex 2)

Chair: Jelena Janković-Beguš (Independent researcher, Belgrade, Serbia)

3:30–4:00            “Musical Landscape in Flux: The Founding of the International Review of  
Composers Amidst Yugoslav Disintegration”  
**Ivana Miladinović Prica** (Faculty of Music, University of Arts in Belgrade, Serbia)

4:00–4:30            “Cultural Policy and Musical Life in Serbia in the ‘Year of Culture’ (1995)  
and Its Operatic Reflection”  
**Tatjana Marković** (Austrian Academy of Sciences, Vienna, Austria)

***Session 4C: Post-Soviet Musical Reckonings*** (Parobrod Theatre)

Chair: Inessa Bazayev (Louisiana State University, USA)

3:30–4:00            “Post-Soviet Hauntology and the Music of Sofia Gubaidulina”  
**Christopher Segall** (University of Cincinnati, USA)

4:00–4:30            “Sacred Sound in a Post-Atheist World”  
**Christine Tokatlian** (The American College of Greece, Athens, Greece)

4:30–5:00            Break

5:00–6:00

**Keynote 4** (Parobrod Theatre)

Chair: Chris Walton (Bern Academy of the Arts, Switzerland)

**Mirjana Veselinović-Hofman** (Faculty of Music, University of Arts in Belgrade, Serbia)

“Stereotypes and Paradoxes as Indicators of the Position of Serbian Music in the Time of Transition—Creation, Interpretation, Manipulation”

8:00–9:00

**Concert: Patterns and Stitches**

(Cultural Center Guarnerius, Džordža Vašingtona 12, Belgrade, Serbia)

Ensemble for Different New Music

**SATURDAY, MAY 30, 2026**

8:00–9:00

Registration (Piano Hall)

9:00–10:30

Session 5

**Session 5A: Cultural Memory and Ruptured Identities** (Parobrod Theatre)

Chair: Nikola Komatović (Independent researcher, Belgrade, Serbia)

9:00–9:30

“‘The Secret History of Events’: Musical Commemoration of 1956 in Hungary—The Formation and Exhaustion of Ritual Repertoire (1989–1992)”

**Ákos Windhager** (Hungarian Academy of Arts, Hungary)

9:30–10:00

“Stop the War in the Name of Children: Children and Nation Building Through Croatian Patriotic Music (1991–1992)”

**Ivana Polić** (Florida State University, USA)

10:00–10:30

“Echoes of Past and Present: Ruth Schonthal’s *The Bells of Sarajevo* as a Transhistorical Reflection on the Yugoslav Wars”

**Christoph Schuller** (University of Music and Theatre Munich, Germany)

**Session 5B: Isolation, Turmoil, and War Trauma** (Annex 1)

Chair: Iryna Tukova (National Music Academy of Ukraine)

- 9:00–9:30 “Milica Paranosić’s Reading of Tea Obreht’s *The Tiger’s Wife*”  
**Aleksandra Vojčić** (University of Michigan, USA)
- 9:30–10:00 “Goran Kapetanović and the Art of Disintegration”  
**Ivana Medić** (Serbian Academy of Sciences and Arts, Serbia)
- 10:00–10:30 “Sacred Sound at the End of the Cold War: Arvo Pärt’s *Miserere* between East and West (1989–1991)”  
**Nevena Stanić** (Northwestern University, USA)

**Session 5C: Ruptured Identities** (Annex 2)

Chair: Miloš Bralović (Institute of Musicology, Serbian Academy of Sciences and Arts, Serbia)

- 9:00–9:30 “Bulgarian Folk Music: From Socialist Standardization to Post-Socialist Transnational Circulation”  
**Kateryna Ielysieieva** (Bulgarian Academy of Sciences, Bulgaria)
- 9:30–10:00 “Ruptured Identities: Continuity and Change in the Musical Construction of Gender after the Fall of Yugoslav Socialism”  
**Claudia Mayr-Veselinović** (Technical University of Leoben, Austria)
- 10:00–10:30 “The ‘Last Soviet Generation’: Nino Davadze, Kaisa Ling, and Musical Representations of Soviet Legacies in 21st-Century Georgia and Estonia”  
**Allison Brooks-Conrad** (Haverford College / University of Delaware, US)
- 10:30–11:00 Break (Piano Hall)
- 11:00–12:00 Session 6

**Session 6A: Georgian Art Music** (Parobrod Theatre)

Chair: Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre, Lithuania)

- 11:00–11:30 “After the Fall, Before the Future: Georgian Art Music and the Tempo-Localities of 1991–2003”  
**Nana Sharikadze** (Caucasus University, Georgia)
- 11:30–12:00 “Georgian Opera in Transition: The Search for the New Identity and the Political Context of 1991”  
**Maia Sigua** (Tbilisi State Conservatoire, Georgia)

**Session 6B: National Narratives** (Annex 2)

Chair: Indira Anna Hajnács (University of Szeged, Hungary / Leibniz Institute for the History and Culture of Eastern Europe, Germany)

- 11:00–11:30      “Censoring Contemporary Music: Soviet Writings on Prokofiev’s Music”  
**Inessa Bazayev** (Louisiana State University, USA)
- 11:30–12:00      “The Specificity of the National Narrative in Eastern Europe: The Case of  
Hungarian Musicology”  
**Andrea Olah** (Independent researcher, Vienna, Austria)
- 12:00–12:30      Break (Piano Hall)
- 12:30–1:30      **Keynote 5** (Parobrod Theatre)  
Chair: Christopher Segall (University of Cincinnati, USA)
- Martha Sprigge** (University of California, Santa Barbara, USA)  
“The Memory Keepers: Composers’ Widows and the Remains of the East  
German Avant-Garde”