



10
éves jubileum

2017.
SZEPTEMBER 24-
OKTÓBER 1.

Nemzetközi **zenei** fesztivál

2017. SZEPTEMBER 28. (csütörtök)

17:00 GÁL FERENC FŐISKOLA – KLEBELSBERG TEREM

TUDOMÁNYOS ELŐADÁSOK

■ ZENE ÉS AZ AGY: JUBILEUMI TÉMAVÁLOGATÁSOK

Prof. Párducz Árpád:

Hallás élettantól a disszonancián át a zeneterápiáig

Prof. Janka Zoltán:

Zenepszichológiától a humoron át a kreativitásig

Dr. Renáta Beličová:

Nyitrai zeneesztétika

Dr. Harry Lehmann:

Konceptualizmus a zenében

28 September 2017 (Thursday)

17:00 GÁL FERENC COLLEGE, KLEBELSBERG HALL

LECTURES

■ MUSIC AND THE BRAIN

Otology, Dissonance, Music Therapy

Speaker: **Prof. Árpád Párducz**

Psychology of Music, Humor, Creativity

Speaker: **Prof. Zoltán Janka**

The Nitra Aesthetics of Music

Speaker: **Dr. Renáta Beličová**

Conceptual Music

Speaker: **Dr. Harry Lehmann**

2017. SZEPTEMBER 29. (péntek)

19:30 SZÉKESEGYHÁZ

KONCERT

Közreműködik: Michal Stahel (barokk cselló)

Válogatás Johann Sebastian Bach barokk csellóra írt műveiből

29 September 2017 (Friday)

19:30 SZEGED CATHEDRAL

RECITAL

Performer:

Michal Stahel, Baroque cello

Johann Sebastian Bach on Baroque Cello

Renáta Beličová

Doc. Mgr. Renáta Beličová, PhD., works as Associate Professor and researcher at the Institute of Literary and Artistic Communication of the Faculty of Arts, Constantine The Philosopher University in Nitra, Slovakia, in the field Aesthetics and history of aesthetics, Theory and history of music.

She studied piano at the Conservatory in Žilina and as an honorary student at the Academy of Performing Arts in Bratislava. In the same time she studied Musicology at the Department of Musicology, Faculty of Arts, Masaryk University in Brno. She started her doctoral studies there and ended them at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava with the thesis *Chapters in Reception-Aesthetics of Music*. She worked as an assistant at the Department of Music at the Pedagogical Faculty in Nitra. In 1992, she accepted an offer to work as an assistant professor at the Institute of Literary and Artistic Communication within team researcher of Nitra School, where the foundation of her research work establishing the so-called Reception-aesthetics of music (*Reception-Aesthetics of Music – Introduction*, 2002; *Reception-Aesthetics of Music – Theory*, 2003; *Reception-Aesthetics of Music and Its Nomenclature*, 2008).

Her specific scientific focus also includes archeomusicological issues, some results were presented at conferences at home and abroad (*Glass as an object in archeomusicology*, Nitra 2010; *Sound as a museum object. Dual Chance for Archeomusicology*. Krosno, Poland 2013; *Soundscape – the concept of ancient and present intentional cultivation of environment. Archaeoacoustics challenges to current musicology*, Gdansk: Ringing Stones, 2014; *Reception-aesthetics of music and archeomusicology Interdisciplinary overlaps and methodological inspirations*, Vienna 2016).

An important result of her many years of scientific and educational activities is the publication of the first part of the textbook devoted to medieval musical culture (*Music in the Medieval Culture of the Middle Ages in Europe I.*, 2006) with a separate anthology of music (*Anthology. Music in the Medieval Culture of the Middle*

Ages in Europe I. 2006). At the same time, she elaborated a unique topic of auditive culture in the Slovak aesthetics of music (*Auditive Culture – A Prerequisite of Musical Culture. On Some Aspects of Reception-Aesthetics of Music*, 2006). She was a scientific guarantor of the three years of colloquia on the topic *Music Life in Slovakia – Continuity or Discontinuity?*, she issued three anthologies of lectures and discussions under the title *Music Life in Slovakia – Continuity or Discontinuity?* (1. *A Living Culture, or an Open-Air Museum?*, 2007; 2. *The Advent of Diversity – The Dynamism of the Living Culture?* 2009; 3. *The Plurality of Musical Styles and Musical Poetics*. 2010).

The work of Renata Belicová is highly acclaimed by the Slovak scientific community. In 2006, she was awarded the Award for Scientific and Expert Literature in the category of social sciences for her work *Hudba v kultúre európskeho stredoveku I. (Music in the Medieval Culture of the Middle Ages in Europe)*.

In recent years, she has verified the methodology of the Nitra School in Reception-Aesthetics of Music, especially for verbal interpretation of postmodernist music poetics. Many research results were presented at conferences, for example: *Postmodern music – egalitarian gestures and hermeneutic challenges*, Ostrava 2016; *An art form – a unique way to keep historical memory. Marek Piaček – Apolloopera, the melodrama about the bombing for choir, actor and trombone*, Prague 2015; *Pastiche in the postmodern music. Interpretation as a translation, ideological disclosure, or the drift of meaning*, 2014; *The Nitra Theory of translation by Anton Popovič as a methodological inspiration for interpreting contemporary (post-modern) music*, Vienna 2016. The research problems as formulated above correspond with the latest development trends in the field of aesthetics and musicology.