

## Abstracts

### **Oana ANDREICA**, *Another kind of homage: Ede Terényi's Baroque Concertos*

Ede Terényi (1935-2020) belonged to a generation of Romanian composers who displayed a wide variety of approaches in their works, from spectral and aleatoric to minimalist and electroacoustic music. His own compositional career developed throughout several phases, that showed the influence of the Hungarian folklore from his native Transylvania, of Bartók, Webern and the serial technique, musical graphism, and the preoccupation for the archaic Transylvanian musical elements, notably those belonging to the fifteenth and sixteenth centuries. Furthermore, acknowledging his debt to Baroque masters, Terényi's most relevant works of the '80s were a series of concertos in the style of Vivaldi, Bach, Scarlatti, Lully, Telemann and Handel.

This paper examines the most important features of these works, which the composer himself considered to be a reflection of nostalgia and a continuous play with time.

### **Philip Ross BULLOCK**, *"Art made tongue-tied by authority": Censoring Soviet Song*

Scholarship on the censorship of Soviet music has largely concentrated on opera, with important studies of the impact of Stalinist cultural politics on works such as Shostakovich's *Lady Macbeth of the Mtsensk District*, Prokofiev's *War and Peace* (not to mention his other Soviet operas), and Shaporin's *The Decembrists*. Much of the discussion here has revolved around questions of the libretto, both because of a prevailing logocentrism in Soviet culture, and also because the realist, referential nature of literary language proved to be the most acute facing composers, writers and critics. But what of song? Given that it shares opera's dialogue with a literary source text, surely Soviet practices of censorship will also have had an impact on both the composition and circulation of chamber vocal works.

This paper will make some preliminary observations on this still emerging research question, focusing not so much on the Stalin era (which, in any case, saw comparatively little song composition), but on the Khrushchev and Brezhnev periods. Here, a number of questions will be addressed. One will be the rehabilitation of a body of previously censored poetry by Russian modernist writers and its incorporation into the vocal repertoire. What works were selected and why? What works were not? A second question will be the relationship between post-Stalin Soviet music and contemporary poetry, often from the Soviet underground. As well as looking to the poetry of the past, composers sought to incorporate modern voices into their works, and the limits of this practice will be explored here. A final issue to be considered is how song contributed to what might, paradoxically, be called "positive" censorship. How did music actively shape the reception of Russian lyric poetry, and thus contribute to the development of an officially sanctioned literary canon.

### **Anja BUNZEL**, *Women in Nineteenth-Century Czech Musical Culture and Their Representation in Encyclopaedias: Thoughts on Selection Processes in Music Lexicography (and/or Musicology)*

In 2016, Anna-Lise P. Santella described her job as publishing editor of *The Grove Dictionary of American Music* as falling 'somewhere in the cracks between musicologist, lexicographer, and professional shepherd'. She explains that the process of conceiving,

editing, and publishing large-scale encyclopaedias constituted a constant juggling of conflicting ideals, yet she is convinced that the work of lexicographers 'helps scholarship grow'. It is precisely this aspect – the growth of scholarship as a shared interest between musicologists and lexicographers, which forms of the basis of this paper. Having examined a number of music and art encyclopaedias from the nineteenth to the twenty-first centuries with regard to their inclusion of musical women within the context of nineteenth-century Czech musical culture, I explore a number of questions. First, I ask which women received an entry in an encyclopaedia, and whether these women's representations changed over the course of time. Second, while I am hesitant to speculate as regards the possibility of systematic censorship, I investigate whether the protagonists' gender may have had an impact on selection processes alongside such other categories as nationality, cultural identity, degree of professionalism, and/or field of activity.

In the light of this, the purpose of my paper is two-fold. Quantitative in nature, section one sheds light on hundreds of lesser-known nineteenth-century female musical protagonists within the context of Czech musical culture. Section two is devoted to a contextualisation of my findings with regard to discussions typically encountered in lexicography and encyclopaedia writing.

**Cătălin CERNĂTESCU**, *Between periphery and centrality: Byzantine musicology during communist Romania*

After 1960, in the writings on the history of Romanian music, there is a constant preoccupation in approaching the Byzantine musicology topics, being a domain able to adequately justify the presence of local "multisecular" musical practices. The Communist Party's strategy of reaffirming national identity and cultural heritage on the international stage will create unexpected opportunities for researchers of sacred music. Due to its ability to build solid historical bridges to the ancient past, Byzantine musicology, once largely overlooked and suppressed, would gain increasing importance. Since it could conveniently link modern Romanian culture to that existing in the territory of the former Dacia, this field began to be employed in official cultural publications and events, having the usefulness of a vehicle that could successfully deliver the themes promoted by the regime, such as nationalism, bimillennialism and Romanian exceptionalism.

The unpublished documents from the archives of the Romanian Composers and Musicologists' Union shed light on the context and form in which religious music was dealt with in a historical period dominated by totalitarian ideology. The written sources offer an insight into the censorship that restricted and shaped the vocabulary of scholars, promoting surrogate but ideologically safer synonyms.

**Liliana COROBICA**, *The Art Department of the DGPT*

În 1949, when the Romanian Censorship Institution „DGPT” (General Department for Press and Publications) was founded, music, but also many other fields, do not fall under its attributions. In the first years of activity, this institution had the following departments: *Department of Periodical Press and Publications; Department Authorization Books; Foreign Press Service; Secretarial Service; Staff and Learning Professional Service; Administrative Service; Accountancy Service*. At the beginning of the 60s, we discover in the scheme of DGPT a new department, dedicated to art. For example: in 1962, „Unit 87

Art" appears in the scheme of the institution, which includes a total of 13 positions: 1 Head lecturer with organizational work; 1 Deputy Chief lecturer with organizational work; 11 Lecturers (the censors were officially called "lectors"). In an activity report from 1967 of this department it is stated that „to carry out the professional tasks, the service is staffed with eight lecturers covering a large number of different sectors in terms of genre (theatre, estrade, artistic films, documentaries, news magazines, music, visual arts, philately, editorial production and publications specialized periodicals)". Then the department was compressed, operating as „Literature and Art", and, from 1975, becoming „Service for Art" again. Over the years, this department was led by Ovidiu Mastora.

In our presentation we will follow the activity of Art Department of the DGPT and its connections in the field of music.

**Séamas DE BARRA**, *The Revisionist Muse: Nationalism and Self-Censorship in Aloys Fleischmann's Ómós don Phiarsach / Homage to Patrick Pearse (1979)*

In 1979, Aloys Fleischmann (1910-1992) was commissioned to write a work to commemorate the centenary of the birth of Patrick Pearse (1879-1916), poet and visionary, teacher, revolutionary soldier and nationalist martyr who was executed by the British authorities as one of the leaders of the Easter Rebellion of 1916. Pearse's life and heroic death were an profound inspiration in the subsequent struggle for Irish independence and, on the face of it, it would be difficult to think of a more suitable subject for national celebration. The celebratory note is muted in Fleischmann's work, however; it is a predominantly dark and troubled score that largely focusses on Pearse's social writings and on the poet's tortured inner life.

It is interesting to contrast it with *Clare's Dragoons* which Fleischmann composed in 1945 for the centenary of the death of Thomas Davis (1814-1945), one of the architects of modern Irish nationalism. *Clare's Dragoons* is a setting of a ballad by Davis for baritone solo, chorus, orchestra, and – uniquely at the time – war pipes. The music is a stirring evocation of national pride, and when the piper – who is initially heard only off-stage – finally marched through the auditorium to join the other performers on the platform for the triumphant conclusion, the effect on contemporary audiences was overwhelming.

But the enthusiastic celebration of independent statehood that seemed so natural in 1945 had become problematic by the early 1970s. The political climate in Ireland had changed. The systematic discrimination against Catholic nationalists in Northern Ireland – that part of the country that had remained in the United Kingdom after independence – had finally erupted into violent civic unrest and there was renewed para-military activity on the part of the IRA (Irish Republican Army), which had refused to recognise as legitimate the partition of the country in 1922. The Irish Government responded to these highly charged circumstances by enforcing political censorship in public broadcasting. There was no overt censorship of the arts, but the tense situation, combined with the new revisionist narratives advocated by historians and their loud, simplistic reiterations in the press, meant that any positive public expression of nationalist sentiment came to be viewed as suspect.

This paper explores to what extent *Homage to Patrick Pearse* reflects Fleischmann's response to the pervading atmosphere of inhibition and represents a tacit exercise in artistic self-censorship.

**Ana DIACONU**, *Emigrant composers in the C.N.S.A.S. Archives (Consiliul Național pentru Studierea Arhivelor Securității/ National Council for the Study of the Securitate Archive) – some researcher's notes*

The National Council for the Study of the *Securitate* Archives was established in Romania following the promulgation of Law No. 187/1999 on the access to the personal file and the disclosure of the *Securitate* as a political police. Since the early 2000s, there have been several successful attempts to rewrite files of the music history on the basis of publicly accessible *Securitate* documents, by musicians such as Ioana Raluca Voicu-Arnăuțoiu and Ladislau Csendes, as well as historian Vlad Alexandrescu (the case of Dinu Lipatti). I also found myself part of a research group on the “musical” archive at the C.N.S.A.S., retracing the footsteps of the generation of Romanian avant-garde composers who emigrated to France at the end of the 1960s and who also constitute the core of my doctoral research.

*What does accreditation as a C.N.S.A.S. researcher entail? What is the document organisation system and how do we manage to navigate between categories of files and information? How do we position ourselves in relation to the findings in the files as young researchers born after the communist period, so that we are able to discern the fine line between ethical, circumstantial and immoral?* – These are just a few of the issues that require some explanation.

**Pauline FAIRCLOUGH**, *What was wrong with Lady Macbeth?*

Although censorship was a fact of life during the Soviet period, much of it took the form of self-censorship, making the parameters of the banned and the permissible hard to define. Exceptions and instances of surprising leniency could always be found, even in the most challenging political environments; equally, the very personal nature of jostling for power within the cultural sector could result in the over-extending of official powers that were not necessarily sanctioned by higher State organs. This messy state of affairs provides researchers with a paradoxically rich field, and unpicking the networks and hierarchies of censorship has yielded fascinating results in the last decade or so.

My paper will examine the most famous musical case-study of direct censorship during the Stalin era: the removal of Shostakovich's opera *Lady Macbeth of Mtsensk* from the Soviet stage. After the attack on his opera in *Pravda* in January 1936, Shostakovich subscribed to a press cutting service that sent him any press report that mentioned him from all over the Soviet Union, pasting the cuttings into a scrapbook in a process that lasted for the whole of 1936. Drawing on this rich resource as well as on favourable press reviews of the opera before its downfall, I consider the nature of censorship in relation to this opera, whose banning remains the most notorious instance of direct top-down censorship in the musical world under Stalin.

**Lavinia GHEORGHE**, *The influence of socialist realism on the writings of folklorists in the mid-20th century. Case study: Mariana Kahane*

I will present a case from the Institute of Folklore in Bucharest in the early 1950s, when a state directive had to produce a work presenting the “new genre” that emerged in traditional music after 1944 (the new layer song). The task fell to researchers Mariana Kahane and Paula Carp. In the Archives of the Institute of Ethnography and Folklore “Constantin Brăiloiu” I found the volume written by the two (which was never

published), entitled *Contributions to the study of the new creation of folk songs in the R.S.R.*, in which information captured in a research in the village of Bătrâni, Prahova county, carried out in several stages (1950, 1952 and 1955) was reproduced.

Finally, I will present two other documents found in the Archive of the Institute of Ethnography and Folklore "Constantin Brăiloiu", showing different versions of a study written by Mariana Kahane in 1956 and 1957. While in the first, written for the West, the author overlooks the ideas imposed by the politics of the time, in the second, written for Moscow, she takes up again the notions she had launched two years before, with Paula Carp. The two studies thus show the different ways in which the author treats the subject, influenced by their intended audience: Western *versus* Soviet.

**Nicolae GHEORGHÎĂ**, *Guiding the People's Army Music. Mechanisms of censorship and control of musical composition dedicated to military bands in communist Romania*

In communist Romania, military bands were under a double subordination: administratively, logistically and financially they were part of the Army. From a professional point of view, however, the military band leaders wanted the bands to be part of the Union of Composers, in their real desire to professionalise and develop, and this will happen at the end of 1957, when they will become a subsection of the Union.

The present paper examines the ways in which the Bureau of the Military Music Subsection controlled, guided, censored and imposed the compositional subjects dedicated to brass bands, according to the ideological directions imposed on the Composers' Union by the Party, as well as the compositional techniques specific to this genre of music that musicians had to adopt in their works. The study is based on archives in the libraries of the Ministry of Defence and on the records of the Subsection of the Military Music.

**Vlad GHINEA**, *Ghostwriting, Eurasianism and Anti-Soviet Attitude in Igor Stravinsky's Poetics of Music*

In addition to his composing work, Igor Stravinsky has also made his voice heard through lectures at various institutions and published books. *Poetics of Music* had a significant impact on the way the public perceived Stravinsky's personality, revealing in this way different aspects of Stravinskian aesthetics. Like other writings published under Stravinsky's name, *Poetics of Music* was written in collaboration with people close to him, in this case the ghostwriters being Roland-Manuel and Pierre Souvtchinsky. *Poetics of Music* also contains a chapter dedicated to Russian music, entitled *The Avatars of Russian Music*, which is a harsh criticism of the Soviet regime, especially its policy in the field of art. Furthermore, the author does not hesitate to criticize the works of one of the most important Soviet composers: Dmitri Shostakovich. This chapter also contains elements associated with Eurasianism, although there are no clear indications that Stravinsky consciously embraced Eurasianist ideas. Because of the political context Romania was going through, the Romanian translation of the *Poetics* (published in 1967) omitted the entire chapter on Russian music.

In my paper I will make an analysis of the ghostwriter phenomenon in *Poetics of Music* and I will discuss the ideas contained in *The Avatars of Russian Music*, taking as my point of reference the first English translation (published in 1947).

**Desiela ION**, *Paul Constantinescu in the archives of C.N.S.A.S.*

Paul Constantinescu (1909-1963) made a name for himself on the Romanian music scene during the interwar period and soon became a leading representative of Romanian musical composition, arousing both admiration and criticism. Although many of his scores from the 1930s contain references to national folklore and arrangements of traditional melodies, Paul Constantinescu is suspected of a profound lack of understanding of Romanian music, and even his "affirmation as a Romanian" is questioned. The accusations continue during the Second World War and socialist realism period in Romania, according to the archive file of the *National Council for the Study of the Securitate Archive*, which also includes evidence of investigations by previous regimes. In the present study I propose to present some of these documents and how they affected the reception of his music.

**Olguța LUPU**, *Music Textbooks – Ideologized in communist times, apparently politics-free in post-Decembrist times*

During the period of communism in Romania (1945-1989), the ideologisation of the younger generation was a concerted action, carried out throughout the period of institutionalised education and supported by the establishment of children and youth organisations (the Homeland Hawks, the Pioneers' Organisation, the Communist Youth Union). In this context, textbooks in pre-university education were one of the forms of ideologising young people, but their degree of politicisation varied, depending on the specifics of each subject. As in all totalitarian movements, music played a very important role in indoctrinating the population. For instance, in specialised music education, one of the subjects strongly imbued with communist ideology was "Theory and Solfege". From the earliest grades, the "Theory and Solfege" textbooks included songs dedicated to the Party, to the homeland which had no equal, to the working people, to the beloved leader, etc.

I chose to analyse from this perspective one of the "Theory and Solfege" textbooks designed for primary school children, and finally I compared the 1977 edition with the one published by the same author in 1992, after the events of December 1989.

**Ivana MEDIC**, *"The Marshall dropped dead": Censorship in Yugoslav popular music*

In this paper I discuss several instances of censorship in the Socialist Federal Republic of Yugoslavia, specifically in the domain of popular music. While the Yugoslav regime was comparably less oppressive than in other Eastern European communist countries, there were still some well-publicized and documented cases of censorship in music. Interestingly, classical or art music was not subjected to much scrutiny, because it was regarded as relatively "benign" and "insignificant" in the grand scheme of things. However, popular music was a completely different matter, due to its mass media exposure and mass audience.

I will present several illustrative examples of censorship from various genres of Yugoslav popular music (rock, pop, folk), triggered by several reasons: (1) song lyrics that were critical of the ruling Communist party and its prominent figures, including the lifelong president Tito, or of the Yugoslav politics and ideologies in general; (2) song lyrics that were deemed "politically incorrect" due to their references to the pre-Communist times (when Yugoslavia was a monarchy); (3) artists who were censored

(and sometimes even arrested) for their critique of the ruling regime, during their concerts or other public appearances, even when these comments were made in passing or merely insinuated; (4) artists who personally got in trouble with certain persons high up in the communist hierarchy, for whatever reason; etc. I will also point to the institutions that committed the acts of censorship, including the state-controlled radio and television stations, printed media outlets, record companies, and associations of artists, either on their own or after the orders that they received "from the top". Sometimes the censorship (or boycott) of a certain artist was done subtly and difficult to prove, but it nevertheless contributed to these artists' exclusion from the public sphere - or, to use the 21st-century lingo: they were "canceled". Some of the artists whose troubles with the censors will be discussed include Nele Karajlić and Bora Đorđević, the leaders of the rock bands "Zabranjeno pušenje" (No Smoking) and "Riblja čorba" (Fish Stew - a vulgar Belgrade slang for menstrual bleeding) respectively, then, the Slovenian alternative band Laibach, as well as folk music singer Predrag Živković Tozovac, and actress and singer Olivera Katarina.

**Melita MILIN**, *Church music as a subversive force in state-socialist Yugoslavia*

The Communist Party of Yugoslavia that had organized the partisan army to fight against the German nazi forces in WW2, was well prepared for establishing its one-party system after the war. Already in March 1945 the Central Committee of the Party of Yugoslavia decided that control over culture in the new state should be institutionalized and very promptly a department for propaganda (Agitprop) was founded within that highest political body. It was the centre that coordinated activities of commissions that were integrated into every organization of the CPY from highest to lowest levels. Unlike literature, film and (to a lesser degree) the visual arts, music was not a real threat to political authorities, as the few composers who had been oriented towards avant-garde music before the war were disciplined enough to make a step back and turn to the use of folklore and the neoromantic tradition as inspiration. Nevertheless, together with the other republican unions, the Union of Composers of Serbia joined the general line of keeping control over the sphere of creativity and in one of its typical statements it recommended that its members should "develop and help the fight against influences of idealistic conceptions, decadency and vulgarization of music". After the conflict and break with the USSR in 1948 and the resulting rapprochement of Yugoslavia to western countries, the conditions for more liberal cultural climate were gradually built, enabling thus a quicker development in the direction of contemporary western compositional trends. Criticism of "modernism", "decadence", and "experimentalism" observed in some of the then newly composed music in the country lasted for some more time, but was calmed down finally after 1960. However, censorship subsisted in Yugoslavia for longer, but outside the strictly art music: the church music sphere was always perceived as belonging to oppositional and subversive activities.

In the paper will be examined the attitudes of the cultural officials both towards performing church music composed in the past (there were almost no new works of that genre), and the use of church melodies in new works.

**Andreea MITU**, *Working the system. Musicological discourse in the era of the Cultural Revolution in communist Romania*

After a few years of unexpected liberties and noticeable decrease in ideological pressure, in 1971 Ceaușescu undertakes several visits to communist countries such as the People's Republic of China and North Korea, from where he returns impressed by the leadership model. He is particularly interested in the Chinese Cultural Revolution, from which he draws inspiration to develop what is known in history as the *July Theses*, essentially a return to the ideological constraints of socialist realism with a strong nationalist mark and emphasis on the cult of personality. Volume VII of the series *Studies of Musicology*, titled *Values and Trends of Romanian Music*, published in 1971, contains studies strongly influenced by Ceaușescu's new "proposals" of ideological compliance in the human and social sciences. Beyond the words, one can observe a prototype of musical discourse identifiable also in the following almost two decades of communism, placed somewhere between the skilful writing aimed at overcoming censorship and, at the same time, promoting truly valuable composers, and the one subservient to the Romanian Communist Party out of pure confidence that this is the aesthetic to follow in Romanian music, or out of the desire for self-preservation and fear of repercussions.

**Costin MOISIL**, *The curious case of Gheorghe Oprea: Ethnomusicology and political control in communist Romania*

Oral musics in Romania and their study were, of course, politically controlled under communism. Speranța Rădulescu discussed the issue in several articles published in the 1990s and in the volume *Peisaje muzicale în România secolului XX* (Musical Landscapes in 20th-Century Romania, 2002). Among other things, she pointed out the differences between state-controlled folkloric and traditional musics, showed how communist ideology (in particular, national-communist ideology) brought about changes in these musics, and how the ethnic identity of Gypsy traditional professional players (*lăutari*) was ignored in post-1970 studies.

My paper compares two versions of Gheorghe Oprea's most popular treatise on Romanian folk music. The former, written in collaboration with Larisa Agapie, appeared in 1983, during Ceaușescu's dictatorship. The latter was published in 2002, when censorship was completely removed and the author's perspective would have presumably changed after a decade of reflection and debate. Surprisingly, however, the comparison showed that the differences between the two versions are insignificant. Does this mean that the regime allowed Oprea complete freedom in writing the treatise in 1983? Or that Oprea was so marked by communist ideology that he could not change his view after 1989? Or perhaps it is the musicologists' guild itself that has not changed, and the curious case is that of Speranța Rădulescu?

**Ivan MOODY**, *Censorship and Orthodox church music*

In this paper I shall discuss the idea of censorship as it has affected the music sung during the services of the Orthodox Church. I begin with an examination of what censorship has historically been in this regard, concentrating specifically on the context of its canonical basis and its application to the tradition of Byzantine chant, and

progressing thereafter to specific examples that illustrate the way censorship of various kinds has influenced and shaped a number of traditions of Orthodox church music.

I then look at other traditions of Orthodox sacred chant in the Balkans, namely those of Bulgaria, Romania and Serbia, and in particular the way in which the mere fact of the existence of sacred music was dealt with after the advent of communism.

The last section deals with Russia, where the legal battle over the publication of Tchaikovsky's setting of the Divine Liturgy became emblematic of the whole question of censorship in sacred music, and later attitudes in the Soviet Union towards the inconvenient existence of liturgical compositions as part of Russian cultural history.

**Benedicta PAVEL**, *Grigore Nica: the effects of a youthful "subversive activity"*

Using as main sources documents from the *National Council for the Study of the Securitate Archive* (C.N.S.A.S.) and the „Ciprian Porumbescu” Conservatory archives (now the National University of Music Bucharest), this paper presents aspects of the political censorship during the 6th decade of the 20<sup>th</sup> century, which shaped the life and career of Grigore Nica (Romanian composer, violinist and teacher; 1936-2009). His file from the Bucharest Conservatory archives contains, among other documents, an autobiography, three positive references from colleagues (students in the second year), and a report. Grigore Nica had been admitted to the „Ciprian Porumbescu” Conservatory in 1956, but in the Centralizer of Examination Results for the 1957-58 school year of the Faculty of Composition, Conducting and Pedagogy he is listed as “expelled on 10.IV.1958”. In a report dated June 12, 1962 the re-enrolment of “former student Nica Grigore” was declined on the grounds that “he does not present sufficient political guarantees”, as he had carried out “subversive activity” which he concealed when entering the Conservatory.

In this paper I will explain this whole circumstance by observing how activities or associations that would seem, at first glance, politically innocent, are sanctioned by the totalitarian regime, thus drastically changing the existence of a young musician.

**Florinela POPA**, *Control over Musicology in communist Romania. Case studies*

Throughout the Communist period, the Bureau of the Musicology Section of the Union of Composers was the only authority in a position to decide the "fate" of musicological works, giving (or not) its consent to their purchase and/or publication. Promotion of any scholarly writing outside this circuit was not possible. Thus, the Bureau controlled the activity of Romanian musicologists, assessing the *professional* and *ideological* level of their projects or works. The minutes of the Bureau's regular meetings provide numerous examples of the use of these two (essentially incompatible) forms of control. While the Bureau's role as a professional filter was perfectly legitimate – and continues to be in all circumstances – the second was nothing more than political-ideological censorship.

What I propose to look at in this paper is how the two forms of control worked and interacted. Was it enough for some authors to adopt the 'correct' ideological line - sometimes overzealously - to promote some works? Also, could projects considered highly useful from the perspective of official policy be rejected on strictly professional grounds? The situations revealed by the Bureau's minutes are quite different, which is why I have chosen to discuss the specific cases of three volumes published at the time: *Mic lexicon. Compozitori și muzicologi români* [*Mini-lexicon. Romanian Composers and*

*Musicologists*] (1965) by Viorel Cosma; *Cazul Schoenberg [The Schoenberg Case]* (1974) by George Bălan și *Quo vadis musica? Wolfgang Amadeus Mozart* (1988) de Ovidiu Varga.

**Antigona RĂDULESCU**, *How Communist censorship affected Higher Music Education: the National University of Music Bucharest in the 1950s*

In communist Romania, censorship, one of the tools of the communist propaganda and a means of controlling the artistic field, was particularly strict. It manifested as the manipulation, the deformation or the imposition of certain sources of information and knowledge and as the omitting, cutting out, and changing of censored works, scores and various publications on music inclusively. Moreover, in art as well as in literature, publishers and creative unions were under state control, and in their turn watched composers and authors. Education, too, was thoroughly politized, and the Bucharest Conservatory (now the National University of Music Bucharest) is but one such example. The 1950s, which I mean to investigate, is part of what was still the first stage of communist government of Romania, when the Party aimed to break completely with the past. Several events prepared or accompanied and encouraged the forms that censorship and control would take: the Censorship of Press and Publications was established (1946); the Royal Conservatory Bucharest became the „Ciprian Porumbescu” State Conservatory (1948); the resolution of the Central Committee of the soviet Communist Party on music is passed (1948); the Romanian Composers’ Society became the Composers’ Union of the People’s Republic of Romania (1949). These events consolidated the main doctrine lines and the measures to implement them – Marxist-Leninism, socialist realism, the sovietisation of institutions, the show trials, and censorship.

The Archives of the National University of Music Bucharest shows how censorship and control manifested institution-wise, from the curricula of such disciplines as History of Music, Traditional Music, and Composition to the exam subjects for the Aesthetics class and examples of criticising deviations from the ideological line.

**Valentina SANDU-DEDIU**, *Keywords in Romanian post-war musicology: spirituality and ethos*

In direct connection with the research on the concepts of the national and the universal that have persistently crossed post-war Romanian musicology, I intend to start investigating two other favourite notions in writings on music: spirituality and ethos (both Romanian, of course). All these have to do with the ideological lines drawn during the communist regime (I will refer to the period after 1971), and with the need of musicians to submit to harsh censorship. The examples selected come from the writings of composers who, while in their scores they could more easily avoid the watchful eye of the censors, in their articles or books they had to justify their choices, either towards the Western avant-garde or nationalistic. It is also interesting to note that these two situations are not mutually exclusive, but can coexist in the work of the same composer.

**Rūta STANEVIČIŪTĖ**, *A Nylon Curtain. International exchanges, state control and Lithuanian music in the Cold War era*

In what way and through what channels did the exchanges of musical information, individuals, and institutions take place between Lithuania and socialist countries in

Soviet times? What were the ideological, economic, and cultural constraints and differences that limited them?

In the field of international relations, Lithuanian music was strongly influenced by the fluctuations in the foreign policy of the USSR and inconsistent changes in the isolationist and integration international cultural policy. The control of international activities of the Lithuanian SSR musical organisations was implemented by the USSR central institutions in accordance with the principles of planned economy. Even the scope of foreign concert tours and musical exchanges arranged through official channels revealed a rather exclusive status of the art music in the USSR: the political and economic leverage strongly intertwined there, and in the late Soviet period, the economic factor (at least in the case of music as a performing art) actually started to predominate.

The foreign cultural policy of the USSR favoured the art of classical performance as a means of consolidating the achievements and prestige of the Soviet culture. Meanwhile, the dissemination of original composition experienced a much greater impact of the Cold War ideological confrontations: the works of Lithuanian composers were marginalised, and even more valuable national compositions that managed to get into the propaganda stream were mainly identified with the official Soviet music culture. Moreover, despite the political domination of the USSR in individual Communist countries, international cultural exchanges and relations had their own specificity influenced by local political and cultural elites, artistic forces and processes, the cultural tradition, and a number of other factors. The paper addresses the close neighbourhood relations, that less frequently got into the limelight of international researcher attention, between two countries of the Communist world, i.e. Poland and Lithuania. It deals with the place and function of Lithuanian music in the international activities of influential Soviet institutions, such as *Goskoncert*, the official state concert agency of the USSR, and the USSR Composers' Union, focusing on the limitations and constraints imposed by the centralized music export.

**Karina ŞABAC**, *Forgotten musics of the 19th century and their fate during the communist regime in Romania. Piano scores in Romania from the time of the reign of the Royal Family. Rediscoveries and dedications.*

Recently discovered piano scores from two centuries ago (the 1820-1930 period) teach us history, art, lithography, musical form in ways previously unheard, rarely seen by the large public and hardly researched. The genre of repertoire published ranged from Romanian national dances and songs (hora, doina, sîrba, brâul) to gavottes, waltzes, polkas, mazurkas. We try to piece together a part of history lost to us during the long years of the communist regime. We try to understand the puzzle in which this piano music showcased not only the time's favourite composers or their prestigious patrons (such as the Royal Family to whom often those pieces were dedicated) but also the new identity of an emerging nation, a vital path of commerce between Europe's west and east (Leipzig-Bucharest in this case) and a confluence of several cultures into a vibrant eclectic life-style. When the "Capital of Books" Leipzig falls under Russian Army governance on July 12th 1945, the first definite break from the world of these beautiful piano scores happens (most of the lithographies on the scores are realised in Leipzig) and after Romania's King Mihai I forced abdication on December 30th, 1947, the second and definite break results by the fact that scores dedicated to the Royal Family are no longer in the good graces of the new rulers. Out of the public's eyes and ears the subject

of scores inspired or dedicated to the Royal Family are at best forgotten for more than a century.

**Cristina ŞUTEU**, *Censorship of music and music of censorship: the Muzica periodical between 1950-1989*

The musical periodicals, in general, reveal remarkable connotations about the development of the musical life in a specific region and period. Some of them, are published more than one century ago and thus can offer primary source material testifying the manner in which composers, performers, conductors, critics, musicologists and music lovers, contributed to musical culture in an international context. Amongst these periodicals is also the Romanian periodical *Muzica*, which started the publication of its first number in 1908 and (with some interruptions) it is still published today! From all of the socio-political changes the *Muzica* faced along different periods of time, the research question is focused on the impact of censorship upon the periodical during its publication in the communism period (1950-1989). The paper will present statistics, diagrams, tables, graphics, meta-analysis of music criticisms in order to reveal the multiple answers of the research question, which are presented under the acronym **IMPACT: Ideological images and texts, Musical scores, Political manifestations, Anthems, Criticisms and Tribute to political figures.**

**Alex VASILIU**, *Shostakovich battling political censorship*

The most complex, troubled, tragic segment in the history we know, the 20<sup>th</sup> century inspired the imagination of art creators. The oppression cultivated in a varied spectrum, from insidious forms to extreme violence, was also manifested in the field of censorship. Although strongly affected by its effects, music, lacking the concrete signs of words and visual representations (painting, sculpture, photography, theatre, film), had the advantage of expressing, only through the latent force of suggestion or of multivalent expression, truths, realities, events hidden from the public by totalitarian regimes. One of the most representative composers for discussing art creators' relation with censorship can be considered Dmitri Shostakovich.

His answers caused by the brutal encroachment of ideology upon the composer's creative space were three-fold, depending on the historical moment: obsequious submission, silence, amazingly courageous battle. Although many documentary sources came to light in the former Soviet Union after 1985, a considerable number of researchers and journalists continue to ignore, willingly or not, the true motivations of some of Shostakovich's opera in various musical genres, ordering partially true comments or comments not according to reality, or keeping silent – continuing to fuel the “engine” of censorship.

In what follows I set out to cut out “fugitive images” from the film of Dmitri Shostakovich's downright heroic battle with the almighty censorship in the mother land and the time given to him; an image also reflected in the Romanian musical society.

**Laura Otilia VASILIU, Florin LUCHIAN, *The Romanian Music Festival from Iași (1973-1988) – the political price of a cultural performance***

The first ten editions of the Romanian Music Festival, held in the 8<sup>th</sup> and 9<sup>th</sup> decades of the previous century, are still cultural landmarks of the musical history of Iași. The impressive number of major works performed in a first audition, signed by established or debuting composers, the pleiad of soloists, conductors, orchestras, choirs, chamber ensembles that performed in the concert halls of Iași configure the image of a high-level artistic cycle. Spectators from those times or today's researchers partially perceived the tribute paid to the Romanian state policy of those years by including in the programmes patriotic works or works expressing the ideology of the communist party. The preserved documents, however, reveal the true dimension of the political obligations assumed by the organisers, orchestrated with real managerial engineering in order to promote works of value.

This paper highlights the directions of "guidance and control" exercised over the performers of the Festival by the Council of Socialist Culture and Education, a body established in 1971 for the purpose of applying the July Theses. We will highlight the censorship exercised over the repertoire, the obligation to include cultural-political events (symposia, conferences, speeches) and concerts in the environment of "those who work": factories, hospitals, cultural centres. We try to answer the question whether the ideological tribute can be ignored, given the cultural result obtained; whether the division practised to put censorship to sleep did not destroy the built edifice, did not overshadow the representatives' enthusiasm.

**Vlad VĂIDEAN, *George Enescu, between hagiography and censorship***

The posthumous valorization of Enescu's legacy was a controlled campaign, which proved to be virtually unparalleled, due to the magnitude of the resources put at stake by the Romanian communist state. Through everything that was done – a festival and an international competition that has lasted, with syncretisms, until today, first auditions of works that have not been performed in Romania, publications of scores and monographs, records, museums, etc. –, the figure of the national composer underwent a process of hagiographic monumentalisation, but only within the limits imposed by the regime. And these limits were drawn, of course, with the more or less explicit contribution of the censorship. Particularly vigilant with regard to certain controversial aspects of Enescu's sentimental life that were not in keeping with proletarian morality, the communist censorship exercised its influence even on Enescu's music itself. For decades, the *Romanian Poem* was performed in Romania in a version without the coda, which was a grandiose orchestrated version of the Royal Anthem; and the opera *Oedipus* could not be maintained in the repertoire of the Romanian Opera except at the cost of certain changes and cuts designed to soften its "mystical" atmosphere. Likewise, the very late publication of a Romanian translation (1982) of *The Souvenirs of George Enescu*, the conversational memoir edited by Bernard Gavoty in the very year of the composer's death (1955), also fell victim to censorship. The same fate befell an equally belated collection (1988) of numerous interviews with George Enescu in the Romanian press.

The present paper therefore aims to provide a brief overview of all these interventions that the communist censorship did not hesitate to apply to George Enescu, however intangible his prestige may have seemed.

**Harry WHITE**, *Censoring Shamus: Charles Villiers Stanford and the Politics of Irish Opera*

Throughout his long career, the Irish composer Charles Villiers Stanford (1852-1924) struggled for success in the opera house. Although he enjoyed prominence as a symphonist and as a composer of chamber and church music (among much else), it is fair to say that his most ardent ambitions lay in the theatre. In 1896, his opera *Shamus O'Brien* was premiered at the Opéra Comique in London, and productions soon followed in Dublin and New York. The work was toured throughout Britain and Ireland and rapidly became the composer's most successful opera. But in 1910, Stanford withdrew *Shamus* from circulation for fear that it might promote the case for Home Rule in Ireland (then still part of the United Kingdom). This self-imposed ban was in place for the remainder of Stanford's life.

This paper examines the circumstances which led Stanford to silence his opera and considers the implications of this extraordinary act of self-censorship for Irish music. Although *Shamus* was successfully revived after Stanford's death, the genre itself faded quickly as a creative force in Ireland following the establishment of the Irish Free State in 1922. It was precisely Stanford's opposition to the possibility of Irish autonomy that led him to act as he did. A century later, it seems opportune to assess the politics of Stanford's decision in relation to opera in Ireland.

**Patrick ZUK**, *Censorship and music in the Soviet Union/former Eastern bloc: thoughts on possible directions for future research*

This paper distils some reflections arising from my experiences of researching musicians' careers and the circumstances of professional life in the Soviet Union and the former Eastern bloc – contexts in which problems connected with ideological censorship confront the researcher at almost every turn. Some of these are not unique to musicology, but are ubiquitously encountered by scholars working in other fields: questions about the reliability of source materials, restrictions on discussing sensitive topics, practices of self-censorship, and the wholesale suppression or deliberate destruction of documentary evidence. Since the fall of the Iron Curtain, we know much more about how censorship operated, thanks to the efforts of scholars such as Arlen Blyum and Tatyana Goryayeva in Russia, for example, or by Liliana Corobca in Romania. For understandable reasons, however, these studies tend to focus principally on the written word: music receives at best marginal attention. The far-reaching effects of censorship on all aspects of musical life is universally acknowledged, but our knowledge of how it was implemented on a day-to-day basis remains sketchy. Nor have there been any comprehensive attempts to analyse the specific set of problems to which music gave rise – especially the innate difficulties for censors in attempting to appraise the 'ideological content' of musical artworks.

My paper attempts to bring some of these issues into sharper focus, in the hope of prompting discussion about potentially fruitful topics for future research.

## Biographies

**Oana ANDREICA** is an assistant professor of Musicology and Musical Semiotics at the “Gheorghe Dima” National Music Academy in Cluj-Napoca, Romania. She regularly participates in national and international musicology conferences and her list of publications comprises studies, articles, interviews and chronicles, as well as edited collective volumes, the most recent being *Music as Cultural Heritage and Novelty*, released by Springer in September 2022. In 2012 she published the monograph *Artă și abis. Cazul Mahler (Art and Abyss. The Mahler Case)* and in 2021 *Ghid (incomplet) de concert [(Incomplete) Concert Guide]*. In addition to her musicological and pedagogical activities, she also works in the artistic department of the Transylvania State Philharmonic, organizing the concert seasons of the ensembles and authoring the programme notes.

**Philip Ross BULLOCK** is Professor of Russian Literature and Music at the University of Oxford, Fellow and Tutor in Russian at Wadham College, Oxford, and a former Director of TORCH (The Oxford Research Centre in the Humanities). He holds degrees in Modern Languages from the Universities of Durham and Oxford, and his research has been supported by grants and fellowships from the British Academy, the Leverhulme Trust, the UK Arts and Humanities Research Council, the Institute for Advanced Study Princeton, and the European Institutes for Advanced Study Fellowship Programme. His 2016 biography of Tchaikovsky has been translated into Chinese, Romanian and Turkish, and in summer 2022, he was scholar-in-residence at the Bard Music Festival, for which he edited *Rachmaninoff and His World* (Chicago).

**Anja BUNZEL** holds a research position at the Musicology Department of the Institute of Art History, Czech Academy of Sciences. She gained her BA and MA from Freie Universität Berlin, Germany, and her PhD from Maynooth University, Ireland. In the summer term of 2022, she was visiting lecturer at Kunstuniversität Graz (Austria) and Charles University Prague (Czech Republic). Her research interests include music and gender, cultural transfer through private music-making in Central Europe during the nineteenth century, and nineteenth-century song. She is co-editor of *Musical Salon Culture in the Long Nineteenth Century* (with Natasha Loges, Boydell, 2019), sole author of *The Songs of Johanna Kinkel: Genesis, Reception, Context* (Boydell, 2020), and has contributed to *Clara Schumann Studies*, edited by Joe Davies (Cambridge University Press, 2021). She is a member of the editorial boards of *Studia Musicologica* (AK Journals) and *Global Nineteenth-Century Studies* (Liverpool University Press) as well as of the advisory board of *Irish Musical Studies* (Boydell Press).

**Cătălin CERNĂTESCU** is research assistant at the National University of Music in Bucharest and Music Education teacher at Gymnasium School No. 79. His interests are in music theory, paleography, exegetic and alternative semiographic systems of the Byzantine chant, and sacred chant composition. Cernătescu is author and co-editor of several choir books for liturgical use and Byzantine musicology volumes, being as well a prize-winning composer of the at the National Church Music Festival-Competition "Praise the Lord!", organized by the Romanian Patriarchate.

**Liliana COROBICA** is a writer and researcher of communist censorship in Romania. Graduate of the Faculty of Letters of the State University of Moldova (1997), doctor in

philology at the University of Bucharest (2001). She is an expert in the field of Romanian Exile at ICCMER in Bucharest (since 2014). Author of eight novels, translated or awarded: „Negrissimo”, „A Year in Paradise”, „Kinderland”, „The Empire of of the Spinsters”, „The Censor’s Notebook”, „The end of the road”, „Buburuza/ Lady Bird”, „Ionesco. Elegies for the new rhinoceros”. She wrote and edited volumes dedicated to Romanian interwar novel, anticommunist Romanian exile, Bucovina People deported in Siberia, communist censorship. Scholarships and writer residencies in Germany, Austria, Poland, France, Romania. She coordinated the volumes *Panorama of Communism in Soviet Moldova* (Polirom, 2019; „Alexandru Boldur” Award of the Cultural Foundation Magazin istoric), *Panorama of Communism in Romania* (Polirom, 2020).

Active as a composer and musicologist, **Séamas DE BARRA’s** compositions have been widely performed and broadcast both in Ireland and abroad. He has published numerous articles on Irish music and is a contributor to the second edition of *The New Grove Dictionary of Music and Musicians* and to *The Encyclopaedia of Music in Ireland*. He has co-edited (with Patrick Zuk) a pioneering series of monographs on Irish composers which were published jointly by Field Day Publications and the Keogh-Naughton Institute for Irish Studies in the University of Notre Dame in the USA, and to which he contributed the first volume, *Aloys Fleischmann*, in 2006. His critical study of the music of Aloys Fleischmann Senior appeared in 2010 in *Aloys Fleischmann (1884-1964): Immigrant Musician in Ireland* by Joseph P. Cunningham and Ruth Fleischmann, and *Ina Boyle (1889-1967): A Composer’s Life*, which he co-authored with Ita Beausang, was published by Cork University Press in 2018. A monograph on Irish symphonist John Kinsella is in the press, and he is currently researching the life and work of composer, folk-song collector and arranger Carl Hardebeck, who made major contributions to the development of Irish music in the first half of the twentieth century.

**Ana DIACONU** has graduated in both Law and Musicology, the latter under PhD. Prof. Valentina Sandu-Dediu’s tutelage at the National University of Music Bucharest. She is currently pursuing a PhD at the same institution with a research focusing on *The Romanian Diaspora Composers in France in the Second Half of the 20th Century*. During the academic year of 2016-2017 she has studied at the Conservatoire National Supérieur de Paris through an Erasmus scholarship. Throughout her Bachelor’s and Master’s degrees studies, Ana has authored the programme notes for The Romanian Radio Orchestras and Choirs’ concerts and has worked as an editor and radio host at Radio România Muzical. Starting with the 2017 edition, she is the program editor of the George Enescu International Festival and Competition and she currently works at the Research, Innovation and Information Unit (National University of Music Bucharest).

**Pauline FAIRCLOUGH** is Professor of Music at the University of Bristol. She is a cultural historian specialising in the musical culture of the Soviet Union, with a special focus on Russia. Her study of classical repertoire in this period, *Classics for the Masses: Shaping Soviet Musical Identity Under Lenin and Stalin* (Yale, 2016) won the Women's Forum Prize of the British Association of Slavonic and East European Studies, and has been published in Spanish (*Clasicos para las masas*, Akal, 2021). Her short biography of Dmitri Shostakovich for Reaktion's 'Critical Lives' series was listed as one of the top ten music titles in the BBC Music Magazine book awards in 2019. She is currently working on a study of Shostakovich's opera *Lady Macbeth of Mtsensk* for Oxford University Press.

**Lavinia GHEORGHE** has graduated from the National University of Music in Bucharest, in Musicology (2018) and Musicological Synthesis (Master, 2020), winning, over the years, prizes at the National Student Competition of Musicology. She has published in periodicals such as *Actualitatea Muzicală*, *Acord* Newspaper of the National University of Music Bucharest or *Musicology Today: Journal of the National University of Music Bucharest*. Lavinia Gheorghe is a scientific research assistant at the Institute of Ethnography and Folklore "Constantin Brăiloiu" of the Romanian Academy of Sciences (since 2018), where she specializes in ethnomusicological research and, in parallel, she is a PhD student at the National University of Music Bucharest.

**Nicolae GHEORGHITĂ** is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest (UNMB), as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. Gheorghită has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. His writings include over fifty articles and 12 books, and edited volumes. Gheorghită has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book, *Musical Crossroads*. Nicolae Gheorghită is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

**Vlad GHINEA** graduated from the National University of Music Bucharest in 2021, in the Musicology Department, class of Professor Valentina Sandu-Dediu, and is currently a master student at the same institution, specializing in musicological synthesis. He has won numerous prizes in musicology competitions, but also in composition. He has also presented musicological essays at specialized symposia in Bucharest, Iași or Cluj-Napoca. Reviews and studies signed by Vlad Ghinea have appeared in important publications in the Romanian cultural landscape, and in 2019-2020 he has been collaborating with Radio România Muzical. Vlad Ghinea is one of the recipients of the excellence scholarships offered by the National University of Music Bucharest in the academic year 2020-2021. He is currently editor at National University of Music Bucharest Publishing House.

**Desiela ION** studied musicology at the National University of Music in Bucharest, where she graduated with a Bachelor's and Master's degree, with the papers entitled *Various Interpretations of European Neoclassicism* and *Film and jazz music in the works of Dumitru Capoianu*. Throughout her studies, Desiela Ion has won prizes in musicology, piano and music theory competitions, and won the UNMB's excellence grant for artistic activity in 2019. She also participated in the symposiums of the *Chei* Festival, *CIMRO days* and International Musicological Society Conference (2019), published articles in the newspaper *Acord* and *Actualitatea muzicală* magazine, and produced radio music reviews and reports for *Radio România Muzical*. Since 2013 she has studied under the guidance of Professor Valentina Sandu-Dediu and her research focuses on Romanian

music of the 20th century. She is currently a PhD student and from 2018 she has been a research assistant of the Research, Innovation and Information Unit of the National University of Music Bucharest.

**Florin LUCHIAN** graduated both the specializations Music and Orchestral Conducting at the National University of Arts "George Enescu" in Iași and also took a master's degree in Musicology at the same institution. In addition to the rich activity as singer in the Academic Philharmonic Choir in Iași, he specialized in artistic project management in Romania and abroad. Since 2007 he began an intense activity working in organizing concerts, festivals, international tours, exhibitions, master-classes, conferences and other artistic projects and special events for the academic members and students. In 2014 he received the title of Doctor in Music with the thesis *Romanian Music Festival, Iasi 1973-2012. Its evolution and management of national music* (PhD supervisor: Professor Laura Vasiliu), and since 2015 he is Lecturer of Music Management in the Faculty of Performance, Composition and Musical Theoretical Studies of the National University of Arts "George Enescu" in Iași.

**Olguța LUPU** studied piano, then graduated in composition with Tiberiu Olah at the Bucharest Conservatory. She holds a PhD in musicology and her favourite subject is 20th century music, with a focus on Romanian composers. Her work has been included in various national and international conferences and symposia, she has participated in radio broadcasts and has published over 50 studies. She has written books in the field of musicology and music theory and coordinated, as editor, several volumes dedicated to important personalities of Romanian music. In 2016 and 2018 she was awarded the prizes of the Romanian Society of Composers and Musicologists and *Muzica* magazine, respectively. Currently, she is the coordinator of the Musicology Section of the Society of Composers and Musicologists of Romania, teaches Music Theory, Score Reading and is Dean of the Faculty of Composition, Musicology and Music Pedagogy at the National University of Music Bucharest.

**Ivana MEDIĆ** is a Senior Research Associate with the Institute of Musicology of the Serbian Academy of Sciences and Arts. She is also an Associate Lecturer at the School of Computing in Belgrade, Visiting Research Fellow with the Centre for Russian Music, Goldsmiths, University of London, and a convener of the REEM/BASEES Study group. She is Head of the international project *Beyond Quantum Music* co-financed by the EU program *Creative Europe* (2019–2022), and Head of the project *Applied Musicology and Musicology in Serbia: Making a Difference in Contemporary Society* (2022–2024) financed by the Serbian Science Fund. She is also a manager of the project DUALITY financed by the Serbian Innovation Fund (2020–2022), and a participant in international projects *NEMO – Network of European Minimal Music Festivals* (2022–2023, funded by Erasmus+) and *TrackeRS* (2022–2023, bilateral project between Turkey and Serbia). She is Vice-President of the Serbian Musicological Society, and a member of RMA, IMS, ICTM, and other professional associations. She has written five books and over seventy articles, and edited nine collections of essays. She served as Editor-in-Chief of the international peer-reviewed journal *Muzikologija-Musicology* from 2017 to 2019.

**Melita MILIN** (Serbia) is a Senior Researcher at the Institute of Musicology, in Belgrade, retired since 2020. She studied at the Faculty of Music in Belgrade and obtained her PhD at the University of Ljubljana. Her main research area is twentieth-century Serbian

music in a European context, with an emphasis on musical nationalism, relationships of music and politics and the output of Ljubica Marić, a female Serbian composer. She was a member of three international musicological projects; leader of the Institute's main project (2011–2017); Director of the Institute (2013–2017); co-founder and Editor-in-Chief of the first five annual issues of the international journal *Muzikologija/Musicology* (2001–2005). She is the author of a book on Serbian music after 1945, and a monograph on Ljubica Marić as well as the editor of a book on the correspondence between J. Slavenski and his Schott publisher, the author of numerous articles published in Serbia and abroad, and the editor of several collected papers.

**Andreea MITU** has graduated Musical Pedagogy at the National University of Music Bucharest (UNMB), where she continues her studies today as a Ph.D. student under the guidance of Prof. Nicolae Gheorghiuță. Her main research area focuses on the salon music of the XIX-th century in Moldova and Muntenia and its role in the construction of the socio-cultural identity of the elites. She collaborated with UNMB's Department of Research and Innovation in editorial projects finalized with the publication of scores by Romanian composers of the XXth century such as Aurel Stroe, Ștefan Niculescu, Anatol Vieru, Theodor Rogalski, and Tiberiu Olah, as well as of two anonymous collections of miniatures in manuscript dating from the period of the modernization of the Romanian Principalities (approx. 1820-1840).

She currently coordinates the activity of the UNMB Publishing House, working at the same time as a music copyist and technical editor.

**Costin MOISIL** is an associate professor at the National University of Music in Bucharest, where he teaches ethnomusicology and academic writing. His research focuses on Byzantine church music and oral musics in Romania. His latest book is *Constructing a Romanian Identity in Church Music* (2018, in Romanian) and he contributed three chapters to the recent volumes edited by Valentina Sandu-Dediu and Nicolae Gheorghiuță, *New Histories of Romanian Musics* (2020, in Romanian). Moisil is an editor for the Ethnophonie CD series of traditional musics, and was an executive editor of *Musicology Today: Journal of the National University of Music Bucharest* (2015-2020)

**Ivan MOODY** studied at the Universities of London, Joensuu and York. His music has been performed and broadcast all over the world, and has been performed by soloists and ensembles of renown. His largest works are *Passion and Resurrection* (1992), *Revelation* (1995), *Akathistos Hymn* (1998), *The Dormition of the Virgin* (2003), *Passione Popolare* (2005), *Ossetian Requiem* (2005), *Moons and Suns* (2008), *Stabat Mater* (2008), *Qohelet* (2013) *Stephans-Weihnacht* (2019) and *Byzantine Requiem* (2022).

As a musicologist, he has published widely on the music of the Balkans and the Iberian Peninsula, and Orthodox sacred music. He has contributed to *Grove*, *MGG*, the *Canterbury Dictionary of Hymnology* and the *Cambridge Companion to Stravinsky*. His book *Modernism and Orthodox Spirituality in Contemporary Music* was published in 2014, and he is currently engaged on a number of research projects dealing with music in the Mediterranean and the Balkans. He is a research fellow at CESEM – Universidade Nova, Lisbon, and a priest of the Orthodox Church.

**Benedicta PAVEL** studied musicology at the National University of Music Bucharest with Professor Valentina Sandu-Dediu. She has published articles in the *Musicology Papers*, *Actualitatea muzicală* and *Acord* journals, and has given presentations of his

papers at the International Musicological Society Conference and other musicology symposia in Bucharest, Cluj and Iași. In recent years, she has focused her research on 20th-century Romanian music. She published studies on Wilhelm Georg Berger in the volumes *Wilhelm Georg Berger. Restituiri* [Wilhelm Georg Berger. Restitutions], edited by Professor Olgața Lupu (Bucharest: Editura Muzicală, 2019), and *Generația de aur a avangardei muzicale românești* [The Golden Generation of the Romanian Musical Avant-garde], edited by Antigona Rădulescu (Bucharest: Editura UNMB, 2021). She is currently a doctoral student at UNMB, editor at the National University of Music Publishing House and member of the *Musicology Today: Journal of the National University of Music Bucharest* editorial staff.

**Florinela POPA** is Associate Professor at the National University of Music in Bucharest, where she previously studied music education and musicology. She is also director of the Department of Musicology and Music Education Sciences of the same institution and executive editor of the academic journal *Musicology Today* of UNMB.

She was postdoctoral research fellow at New Europe College, Bucharest (2008; 2011-2012; 2020-2021) and Musical Institute for Doctoral Advanced Studies, UNMB (2012-2013).

Her publications include the books *Mihail Jora. A European Modern* (2009), *Sergei Prokofiev* (2012), *Music and Ideologies in the 20th Century* (2022), as well as numerous articles in musicological journals and collective volumes. She is also co-editor of the ten volumes in the series *Documents in the Archive of the National Museum „George Enescu”: Articles on George Enescu in Periodicals* (2009-2017). In 2012, she was awarded the Union of the Romanian Composers and Musicology Prize for historiography.

Musicologist and PhD in music since 2002, **Antigona RĂDULESCU** is Professor at the National University of Music Bucharest teaching courses of polyphony, semiotics and musical narratology. Her musicological activity includes: published books –*Perspective semiotice în muzică* (2003), *Johann Sebastian Bach* (2010), *Introducere în semiotica muzicală* (2013) – book for which she received the Romanian Academy Award (2015), *Odiseea muzicală/Musical Odyssey 1864-2014*; main collaborator of the volume *Muzica românească între 1944-2000* by Valentina Sandu-Dediu (2002), translated into German (2006; *Rumänische Musik nach 1944*, Verlag: Pfau, Saarbrücken, 2006); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual* (2007); author of several university courses on counterpoint and musical semiotics and studies on various themes, from semiotics to modern and contemporary creation, published in academic journals.

**Valentina SANDU-DEDIU** graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote and edited 12 books, over 40 studies and 300 articles, see *Ipostaze stilistice și simbolice ale manierismului în muzică* (Stylistic and Symbolic Hypostases of Mannerism in Music, Bucharest 1995), *Rumänische Musik nach 1944* (Verlag: Pfau, Saarbrücken, 2006); *Despre stil și retorică în muzică* (About Style and Rhetoric in Music, Bucharest 2010); editor of *Noi istorii ale muzicilor românești* (New Histories of Romanian Musics, Bucharest, 2020). Valentina Sandu-Dediu was a fellow of *Wissenschaftskolleg zu Berlin*, she is rector of *New Europe College*, Bucharest (since 2014), and received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

**Rūta STANEVIČIŪTĖ** is professor of musicology and director of research centre at the Lithuanian Academy of Music and Theatre. Her current fields of interest are modernism and nationalism in 20th- to 21-century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, studies of music reception, and the theory and history of music historiography. She is the author of the monograph on ISCM and Lithuanian music modernization (2015), co-author of the books on Cold War and international exchange of Lithuanian Music (2018), and on (trans)avant-garde movement in Lithuanian music (2021). She has also edited and co-edited several collections of articles, including the recent collections *Of Essence and Context* (Springer, 2019), *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020), and *Music and Change in the Eastern Baltics before and after 1989* (Academic Studies Press, 2022). In 2005–10, she was chair of the musicological section at the Lithuanian Composers' Union. Since 2020, she serves as an editor in chief of the journal *Lithuanian Musicology*.

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of *Richard Oschanitzky - Stylistic features* (Peter Lang, 2014) and *Jazz în România - Jazz Românesc. Vol. I: Jancy Körössy* (*Jazz in Romania - Romanian Jazz. Vol. I: Jancy Körössy*). Alex Vasiliu is a producer of classical radio shows at the National Romanian Radio Station *Trinitas* and an active music critic in cultural and specialty magazines.

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