

International Conference

**SOCIOCULTURAL CROSSINGS AND BORDERS:
MUSICAL MICROHISTORIES**

4–7 September 2013, Vilnius
Lithuanian Academy of Music and Theatre

&

Competition

**INTERDISCIPLINARY STUDIES IN MUSIC.
NEW APPROACHES, METHODS AND CONCEPTIONS**

ABSTRACTS' BOOK

Compilers Rūta Stanevičiūtė, Rima Povilionienė

Vilnius, 2013

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Lithuanian Academy of Music and Theatre
Lithuanian Composers' Union

Conference partners:

Estonian Academy of Music and Theatre
Jāzeps Vītols Latvian Academy of Music
IMS study group 'Shostakovich and his Epoch: Contemporaries, Culture and the State'
IMS study group 'Stravinsky between East and West'
IMS study group 'Music and Cultural Studies'
IMS Regional Association for Eastern Slavic Countries
Lithuanian Art Museum – Vytautas Kasiulis Art Museum
National Museum – Palace of the Grand Dukes of Lithuania

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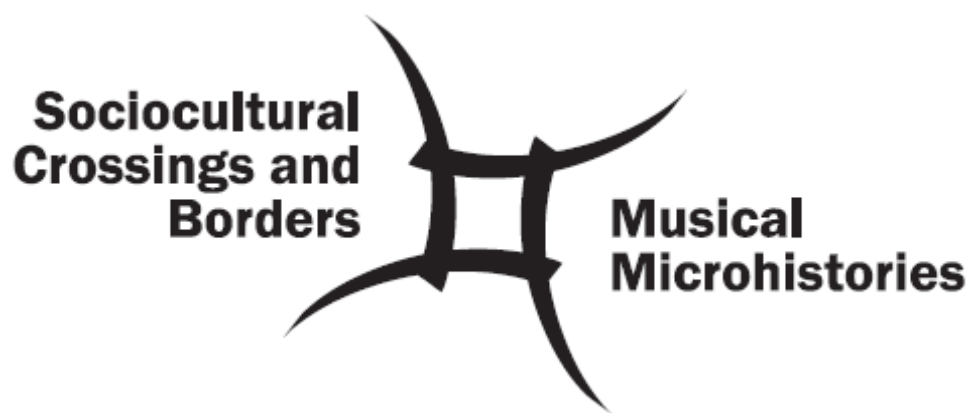
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TIMETABLES

KEYNOTE LECTURES

4 September 2013, Wednesday

17.00–19.00 (LAMT 2nd Building, the Chamber Hall)

Chairs: Marina Frolova-Walker, Stefan Weiss

LYDIA GOEHR

Wagner through Other Eyes, or Parodies of Self-Reflection

BORIS GASPAROV

The Sound as Such: Two Directions of Futurism in Music

5 September 2013, Thursday

10.00–11.00 (LAMT 2nd Building, the Chamber Hall)

Chair Olga Manulkina

STEFAN WEISS

Analysing Transnational Encounters in Music: Germany and Russia in the 1920s

15.00–16.00 (LAMT 2nd Building, the Chamber Hall)

Chair Boris Gasparov

MARINA FROLOVA-WALKER

Stalin's Music Laureates: Myths and Realities

6 September 2013, Friday

10.00–11.00 (LAMT 2nd Building, the Chamber Hall)

Chair Leon Stefanija

TATJANA MARKOVIĆ

**Microhistory of the (Imagined) Border of Pančevo (Banat, Vojvodina)
as a *locus* of the Meta-National Cross-Cultural and Musical Network**

7 September 2013, Saturday

13.00–14.30 (National Museum – Palace of the Grand Dukes of Lithuania,
Katedros a. 4)

Chair Jūratė Katinaite

DINKO FABRIS

Two Queens of Neapolitan Opera: From *Didone* (1650) to *Partenope* (1725)

SPECIAL SESSIONS

IMS Study Group *Music and Cultural Studies*

Special Session *Microhistories and Microgeographies of Cultural Memories in Music*

4 September 2013, Wednesday, 11.30–13.30 (LAMT 2nd Building, the Chamber Hall)

Chair Tatjana Marković

BARBARA BOISITS. Music Festivities in Vienna and their *couleur locale*

CORNELIA SZABÓ-KNOTIK. From “Deutsch-Westungarn” to “Pannonia” and “Centrope”:
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Chair Pauline Fairclough

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OLESYA BOBRIK. The Realized and Unrealized Premieres of Shostakovich’s Works at the Bolshoi Theatre in the 1930s and early 1940s*

Part 2: 5 September 2013, Thursday, 16.15–18.15 (LAMT 2nd Building, the Chamber Hall)

Chair Liudmila Kovnatskaya

LARISA MILLER. The Chronicle of Life and Works of Shostakovich. Problems of Compilation and Preparation for Publishing*

YELENA PETRUSHANSKAYA-AVERBAKH. A Forgotten Scandal: The Background and the Origin of the First Italian Stage Production of *Lady Macbeth* by Shostakovich*

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IRINA SHOSTAKOVICH. DVD presentation: Ballet *Shostakovich Trilogy* (2013) by Alexei Ratmansky*

*Presented in Russian, English translation

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Chair Natalia Braginskaya

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Chair Lina Navickaitė-Martinelli

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KAMILĖ RUPEIKAITĒ. Lithuanian Jewish Musical Culture in the Second Half of the 20th Century: Identity Issues

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SESSIONS NO. 1–10

No. 1 *Post-war Internationalism and Avant-Garde*

4 September 2013, Wednesday, 11.30–13.30 (LAMT 2nd Building, Room 219)
Chair Svetlana Savenko

OLGA MANULKINA. The Rite of Winter 1949

ŽIVILĖ STONYTĖ. *Credo in unum hominem*: Features of Atheism in Soviet Lithuanian Music

EKATERINA VLASOVA. The Struggle of Art and Propaganda in Soviet Music: “Dodecaphony” Plenary Session of the Union of Composers in 1966

LIGITA AŠME. Avant-garde Music Festivals as Unique Artefacts in Riga's Culture Space in the 1970s

No. 2 *Music Making in Private and Public Spaces*

4 September 2013, Wednesday, 11.30–13.30 (LAMT 2nd Building, Room 227)
Chair Per Dahl

LINA NAVICKAITĖ-MARTINELLI. From Art to Act: The Performer's Function and Value in Socio-Cultural Processes

HEIDI HEINMAA. Probate Inventories as Valuable Sources Studying Music History

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PÉTER BOZÓ. *Turandot* on the Budapest Operetta Stage

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LAIMUTĖ LIGEIKAITĖ. Modalities of Meanings, Permutations of Historical Time and Reflections of Beethoven in the Symphonic Composition *Fires* by Raminta Šerkšnytė

No. 5 *Cultural Encounters and Musical Migration*

5 September 2013, Thursday, 16.15–18.15 (LAMT 2nd Building, Room 219)
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STANISLAV TUKSAR. The Split Cathedral *Maestri di Cappella* Case in 1789–1918: Change of Politics – Shift in Cultural and Stylistic Orientations. A Contribution to the Relationship of Music and Politics in the 19th Century

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RENATA SUCHOWIEJKO. Polish Artists in Paris in the Interwar Period: Music Migrations, Transfer and Cultural Interactions

CHRISTA BRÜSTLE. Music, Industrialism, and Industrialization: Effects of their Interrelationships on Cultural Contacts and Encounters

No. 6 *Musical Identities and Narratives*

5 September 2013, Thursday, 16.15–18.15 (LAMT 2nd Building, Room 227)
Chair Laima Budzinauskienė

LEONIDAS MELNIKAS. Lithuanian-Russian Musical Connections: Orbits of Interaction

BEATA BAUBLINSKIENĖ. A Stranger At Home: On the Reception of Jurgis Karnavičius' Opera *Gražina* (1933)

BRIGITTA DAVIDJANTS. Creation of National Identity in Music by Way of Example of the Reception of Komitas

AUDRONĖ ŽIŪRAITYTĖ. Regional and Metanational Cultural Memories in Works by Narbutaitė

No. 7 *Competing Perspectives in Musical Reception*

6 September 2013, Friday, 11.30–13.30 (LAMT 2nd Building, Room 219)
Chair Stanislav Tuksar

RUTGER HELMERS. On Tour: Western Musicians in St Petersburg in the 1830s and 1840s

TAMSIN ALEXANDER. Glinka and the 'Slovanský Duch': *A Life for the Tsar and Ruslan and Lyudmila* in Prague, 1866–1867

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No. 8 *Before and After the Iron Curtain*

6 September 2013, Friday, 11.30–13.30 (LAMT 2nd Building, Room 227)
Chair Andrey Denisov

PAULINE FAIRCLOUGH. Socialist Realism, Internationalism and 'Moderate Modernism'
RŪTA STANEVIČIŪTĒ. Ideological Tensions and Lithuanian Music of the Late Soviet Period

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No. 10 *Intertextuality, Globalism and Postmodernity*

7 September 2013, Saturday, 10.00–12.00 (LAMT 2nd Building, Room 227)
Chair Audra Versekėnaitė

ANDREY DENISOV. The Theory of Intertextuality in Musical Science: Between the Ideology of Creativity and Research Strategy

VIOLETTA KOSTKA. Paweł Szymański's Music in the Context of Sociocultural Changes of the Last Decades

VERA VAL'KOVA. Inter-Textual Dialogues in Sergey Rakhmaninov's Poem *The Bells*

NATALIYA KONONENKO. Trans-Sentimental Sound of Musical Cultures in the Films by Alexander Sokurov

**Sociocultural
Crossings and
Borders**



**Musical
Microhistories**

KEYNOTE LECTURES

LYDIA GOEHR

Columbia University, New York, USA

Wagner through Other Eyes, or Parodies of Self-Reflection

A lecture on how Wagner and his operas have been parodied in film, on television, in newspapers, and on the stage, to ask the question who the target really is. Do parodies of Wagner mean that Wagner is the object of the parody?

Lydia Goehr is Professor of Philosophy at Columbia University. In 2009/2010 she received a Lenfest Distinguished Columbia Faculty Award, in 2007/8 the Graduate Student Advisory Council's (GSAC) Faculty Mentoring Award (FMA), and in 2005, a Columbia University Presidential Award for Outstanding Teaching. She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at U. California, Berkeley, where she gave a series of lectures on Richard Wagner. She has been a Trustee of the American Society for Aesthetics and is a member of the New York Institute of the Humanities. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*. In 2002 and 2003, she was the visiting Aby Warburg Professor in Hamburg and a fellow at the Wissenschaftskolleg zu Berlin. In 2005–2006, she delivered the Royal Holloway-British Library Lectures in Musicology in London and the Wort Lectures at Cambridge University. In 2008, she was a Visiting Professor at the Freie Universität, Berlin (Cluster: "The Language of Emotions") and in 2009, a visiting professor in the FU-Berlin SFB Theater und Fest. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; second edition with a new essay, 2007); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner] (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno and Danto] (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment. Essays on the legacy of an Opera* (2006). She has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*, Columbia University Press. She is presently writing a book on the place of music in the age-old context of the arts.

BORIS GASPAROV

Columbia University, New York, USA

The Sound as Such: Two Directions of Futurism in Music

While the first "futurist opera," *Victory over the Sun*, featured music by Mikhail Matiushin that in purely musical terms was rather naive, the same year 1913 saw the première of Stravinsky's *Le sacre du printemps*, whose music presented a powerful if not explicitly acknowledged parallel to the Futurist theory and practice of the word. The paper compares the musical theory and practice of Italian Futurism championed by Luigi Russolo (his idea of "music of noises"), and an implicit futurist aesthetic of music as manifested in Stravinsky's score. There is a parallel between Russolo's attempt to break with traditional musical tones altogether and Marinetti's doctrine of *parole in libertà*; by the same token, Stravinsky's undermining the traditional musical language by over-emphasizing its elements bears strong parallels to Khlebnikov's theory of the "self-weaving word." These parallels allow to add yet another dimension to the comparative analysis of aesthetic strategies of Italian and Russian Futurism.

Professor **Boris Gasparov** received his education in linguistics and musicology in Moscow. He continued his intellectual development in Tartu, Estonia, at the time when Yuri Lotman and others were making that university the world's center for original ideas about semiotics, linguistics, and literature. He emigrated to the United States in 1981 and taught at Berkeley for 11 years, before coming to Columbia where he is professor of Russian, co-chair and founder of the University Seminar on Romanticism, and a member of the Seminars on Linguistics and on Slavic History and

Culture. His books range from Slavic medieval studies and comparative grammar to semiotic studies of oral speech, to Pushkin and his time, to Russian modernism and twentieth century poetry. Music remains deeply embedded in his teaching, scholarship, and personal life. His book, *Five Operas and a Symphony: Word and Music in Russian Culture* (Yale University Press, 2005), has received the ASCAP Deems Taylor award. Gasparov's ongoing projects include *Speech, Memory, and Meaning: Intertextuality in Every-Day Language*, and a book on the Early Romantic roots of modern theoretical linguistics.

STEFAN WEISS

Hanover University of Music, Drama and Media, Germany

Analysing Transnational Encounters in Music: Germany and Russia in the 1920s

The starting point of this paper is the simple fact that, after 1918, the German capital Berlin saw an influx of Russian exiles driven away from their native lands in the aftermath of the October Revolution and Civil War. Among the up to 350,000 citizens of the former tsarist empire simultaneously taking refuge in Berlin, many were professional musicians, and accordingly, the so-called Russian colony in Berlin boasted a rich and varied musical life.

For a musicologist, a typical way to deal with this observation is to follow the "Exilmusik" narrative and write a history-of-music-in-the-colony: find out who went there (and how) in the first place, analyse what kind of music-cultural practices the Berlin exiles developed, and why, when and in favour of which other destination they left the place again. This paper, however, seeks to line out a different trajectory, which is inspired by the historiographic concept of *Histoire croisée* ("entwined history," Michael Werner/Bénédicte Zimmermann 2002). It envisions the musical life of the Russian exiles in Berlin as but one strand in a whole web of transnational musical encounters between "German" and "Russian" cultures in the 1920s. (In this paper, the term "Russian" is used for "of the former tsarist empire," and "German" for "of the German speaking countries".) To grasp the dimensions of this web involves adopting more than one perspective, and varying the field and scale of research.

The existence of such a web can easily be illustrated by the experience of Berlin's Russians themselves, who were forced to relate their musical endeavours to at least three concepts: to the broader field of musical life in Berlin (largely dominated by a culture that understood itself as "German"); to the ideal of their "own" native culture, and the perceived historical mission to keep that culture alive on German soil; and as a sort of invisible rival, to the role of music in the Soviet Union, of which clear ideas had yet to emerge but which was already capturing the interest of German intellectuals.

The picture is further complicated by the fact that, in the Soviet Union itself, there appeared to be a huge demand for German music. Not only did the "German classics" meet with continued interest in Moscow and Leningrad, but also the avant-garde models from Vienna and Berlin were avidly imported, with the young Dmitri Shostakovich naming Alban Berg, Paul Hindemith, Ernst Krenek and Arnold Schoenberg among his favourite contemporary composers (with Bela Bartok as the only other non-Russian composer of the post-1870 generations on his list) in 1927. German pianists and conductors frequently performed in the Soviet Union, afterwards publishing enthusiastic reports in German papers that stressed the major role that Soviet society seemed to accord to music. Thus, when in the late 1920s Russian exiles in Berlin formed a Society of the Friends of the Old Russia, this was more than a mere indication of the exiles' preoccupation with the bygone past. More significantly, it was a counteraction to the work of the already existing Society of the Friends of the New Russia, a group formed by German intellectuals in 1923 and active in the promulgation, among other things, of Soviet music in Berlin.

Analysis of such transnational encounters should pay attention to these conflicting threads rather than stressing a single, seemingly dominating one. Entwining these narratives is useful in order to overcome inherited prejudices of nationalist historiography. In addition, to further entwine perspectives, it could help to plan this as teamwork, done by a group of researchers working across borders.

Stefan Weiss studied Musicology, English and German Literature in Cologne and has worked at the Dresden University of Music (research assistant, 1997–2003) and Hanover University of Music, Drama and Media (professor, since 2003). He specializes in music of the 20th and 21st centuries, with a focus on German and Russian/Soviet music. In Hanover, he has (co-)hosted three symposia pertaining to that field: Shostakovich and the Concept of Narrativity in Instrumental Music, 2006 (with Melanie Unseld, proceedings published 2008); Postmodernism Beyond the Iron Curtain, 2009 (with Amrei Flechsig, proceedings published 2013), and Soviet Music Abroad, 2013.

MARINA FROLOVA-WALKER

University of Cambridge, UK

Stalin's Music Laureates: Myths and Realities

Among the first to take an interest in the vagaries of Stalin prizes for music was Solomon Volkov. One particular award intrigued him: the 1941 prize earned by Shostakovich's Quintet. Since this piece was neither monumental, nor Soviet-themed, he thought it reasonable to assume that the prize was awarded on the basis of Stalin's personal choice. The mythology of Stalin's ubiquitous interventions is widespread among journalists, popular authors and their readership, while historians generally exercise due scepticism. Even so, a perfunctory dismissal of the myth is difficult, since contemporaneous accounts and memoirs of the participants in the events (Shostakovich included) tend to mythologize the Stalin Prize award process in much the same way.

In this paper, I want to put some of the common myths to the test by comparing them to the surviving documentary evidence. My archival studies have uncovered a complex, multi-tiered structure of consultation and decision-making beginning with the Stalin Prize Committee's discussions. Ultimately, the Committee's award list had to be ratified by a subcommittee of the Politburo, but before this, it was passed through the Ministry of Culture (the Committee for Arts Affairs) and also the Party CC's Agitprop Department. The awards often became a political football in the rivalries between these organizations. This part of the process was unknown even to the Prize Committee members, who were often mystified by the changes to the list, and assumed they had all come about through the intervention of Stalin or those in his immediate circle.

By bringing to light the role of these intermediary players in the award structure, I hope to offer a clearer picture of how Stalin's music laureates were created – a picture that was unwittingly distorted even by Prize Committee members.

Marina Frolova-Walker is Reader in Music History at the Faculty of Music, University of Cambridge, and Fellow of Clare College. She received her PhD from the Moscow Conservatory before moving to the UK. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (Yale UP, 2007) and co-author of *Music and Soviet Power, 1917-32* (with Jonathan Walker; Boydell and Brewer, 2012), and has written numerous scholarly articles and popular essays on Russian and Soviet music and culture.

TATJANA MARKOVIĆ

Austrian Academy of Sciences, Vienna, Austria; University of Arts in Belgrade, Serbia

Microhistory of the (Imagined) Border of Pančevo (Banat, Vojvodina) as a *locus* of the Meta-National Cross-Cultural and Musical Network

The Balkans/Southeastern Europe have internalized its “position of bridge, crossroads, region condemned to eternal transition” (Todorova) and were designated as “ethnic and cultural crossroads” (Georgieva), “authentic hybrids” (Ballinger), “nesting Orientalisms” (Bakić-Hayden) or a “metaphor” (Bjelić, Savić), resulting finally in the newly-established discourse of Balkanism. However, the Balkan Studies, including history, sociology, literature, history of art, and musicology, were mainly focused on national perspectives, proving Hanna Arendt’s statement that a common space encourages the narrative of the individual. It seems that only in the last decades, especially after the “spatial turn,” there are certain studies, which shed light on cultural hybridity and meta-national perspective. I would argue for this wider perspective in the studies of musical culture too, in order to avoid the constructed fragmentarization and implied national facets in the research of the multiethnic and multicultural region.

The borders of the most powerful empires, including the Habsburg Monarchy and the Ottoman Empire, passed precisely through the Balkans for centuries. In this case, the “border” designates not only a territorial division, but also the politically, socially and culturally constructed lines among different entities. For that reason, the meta-national perspective in the research of the musical culture of the region too would be certainly very helpful. One of the wider perspectives can be provided through the consideration of culture/s and complex musical life of the border space (“where beginnings and endings overlap,” Papastergiadis) between the Habsburg Monarchy and the Ottoman Empire, namely Vojvodina or Banat and even more focused, of the microhistory and microgeography of the town of Pančevo (Ger. Panschowa, Hung. Pancsova). Through the common space of Serbian, Hungarian, German, Jewish and other ethnic groups, presented through their institutions, such as churches (Orthodox, Roman-Catholic, Protestant, for instance), schools, print media, as well as choral societies and theater groups, not only the construction of separate national identity spaces in the military border between the two empires is provided, but this *locus* could be also seen as a center of wider concentric circles, leading to the macro historical panorama and grand narrative of the Balkans, Central and Eastern Europe.

Referring to Carlo Ginzburg’s definition of microhistory, I would support both the opinion that “microhistory need not to be confined to the small-scale, nor need it deal necessarily with the marginal” (Murray), as well as the proposal to overcome the division between two different orientations within (Italian) microhistory, a “social” and a “cultural” (Cerutti).

Tatjana Marković, Assoc. Prof. Dr., has been teaching at the Department of the Institute of Musicology at the University of Arts in Belgrade, the Universität für Musik und darstellende Kunst Wien, the Karl-Franzens-Universität Graz and the Faculty of Philosophy, University of Ljubljana, as well as a guest lecturer at Texas State University and New York University. She has been a chief or member of international projects at the universities in Vienna, Bonn, Paris, Helsinki, and New York. She is working on her postdoctoral project *Opera and the idea of self-representation in Southeast Europe* at the Austrian Academy of Sciences. She is a member of the editorial board of *Nutida Musik* (Stockholm) and of *Glasbeno-pedagoški zbornik* (Ljubljana), as well as a member of the advisory board of *TheMA – Open Access Research Journal for Theatre, Music, Arts* (Vienna). Marković has published on the 18th–20th-century music. Books: *Transfiguracije srpskog romantizma: Muzika u kontekstu studija kulture* (‘Transfigurations of Serbian Romanticism: Music in the context of cultural studies’, Belgrade, 2005), *Istorijske i analitičko-teorijske koordinate stila u muzici* (‘Historical and analytical-theoretical coordinates of style in music’, Belgrade, 2009), *Galina Ivanovna Ustovl’skaja – Komponieren als Obsession* with Andreas Holzer (Köln, Weimar, Wien, 2013, forthcoming) and others.

DINKO FABRIS

University of Basilicata at Potenza, Italy

Two Queens of Neapolitan Opera: From *Didone* (1650) to *Partenope* (1725)

The first melodrama to be performed in Naples was *La Didone*, composed by Francesco Cavalli for Venice in 1641 on a libretto by Giovan Francesco Busenello. The Neapolitan revival inaugurated in 1650 a long-lasting tradition that gradually transformed Naples to one of the best operatic centres in Europe. The choice of the Virgilian myth is consistent with the popularity of Virgil “the magician” in Naples since the middle ages, associated with well known sites (“grotta di Virgilio”, “Castel dell’ovo” etc.) and with the sequel of the story of Dido (Aeneas arrival to Cumae, where he consults the Sibyl who instructs him to gain access to the Underworld). One collateral name for Virgil in Naples was “Parthenos” (virgin in Greek) or “Virginello” and this element links to another important component of the myth of the foundation of the town by the Greek Queen Partenope: she founded a new town (Nea-polis) on the shores where the body of the singing siren Partenope was washed up after being defeated by Ulysses, starting rites in honour to the homonym divinity and eventually defeating the rival city of Cumae.

The symbolic character of Partenope appeared quite early on the music stage of Naples during the seventeenth century, but only in 1699 an entire melodrama was dedicated to this myth when the Arcadian poet Silvio Stampiglia wrote the libretto of *Partenope* dedicating it to the Spanish vice-queen of Naples, set to music by Luigi Mancina. Soon after, dozens of scores by other composers such as Caldarea, Predieri, Quintavalle, Beniventi, Sarro and Zumaya, were performed in several Italian and European cities and as far as in Mexico. At the end of this story, *Partenope* became the first Neapolitan opera successfully performed in Venice, set by Leonardo Vinci in 1725, and this last version influenced Handel who composed in turn his own *Partenope* in 1730. The paper will illustrate unsuspected connections of the Neapolitan opera productions during the baroque age with the net of myths characterizing even today the culture and society of Naples.

Dinko Fabris, Italian musicologist, after first music studies in the Conservatorio di Bari, studied Lute (Conservatorio di Verona, 1991), Italian literature and Musicology (Laurea University of Bari 1980; Diploma di Perfezionamento in Musicologia at University of Bologna, 1982; PhD from the Royal Holloway University of London, 2002). Awarded fellowships in Ferrara, Chicago, the University of Melbourne, the Warburg Institute London, he has been visiting professor at the universities of Paris, Melbourne, Ljubljana, Tours and Toulouse. Lecturer of History of Music at the Conservatorio di Bari and also, from 2001, at the University of Basilicata, Potenza, he is also an external tutor at the University of Ljubljana and in the DocArtes doctoral programme (Den Haag/Leiden) and Principal Fellow (Honorary Associated Professor) at the University of Melbourne. His research focuses on Lute music, Baroque Opera and on Naples (1500–1800). In addition to about 130 articles and essays, including books on Falconieri (Rome 1987), A. Gabrieli (Milan 1998), Purcell (Palermo 1999), Naples (Paris 1999), Baroque Music Patronage (Lucca 1999) and Cavalli (2005), his first book in English is *Music in Seventeenth-Century Naples* (Ashgate 2007) and his critical edition of a newly founded motet by Domenico Scarlatti has been published in the series *Patrimonio Musical Español* (Madrid 2008). His book on Nino Rota is in preparation. Since 2010 he is on the Board of Directors of the Sistema delle Orchestre Giovanili in Italia (honorary president Claudio Abbado), the Italian branch of the celebrated *El Sistema* founded in Venezuela by J.A. Abreu. In this activity, of relevant social impact, he is responsible for the International Cooperation programmes.

Member of the Scientific Committee of the *Edizione Nazionale delle Opere di Andrea Gabrieli* as one of the directors of the IMS Study Group *Cavalli and Venetian Opera*, he is preparing a critical edition of Cavalli's *Didone* (Bärenreiter Verlag). Member of the Scientific Committee of several international journals (*Musica Disciplina*, *Lute Society of America Journal*, *Early Music*, *Quadernos de Musica IberoAmericana*, *Revista Espanola de Musicologia*, *Ad Parnassum*) he is the first Italian President of the International Musicological Society (2012–2017) after being the representative of Italy for ten years in the IMS Directorium.

**Sociocultural
Crossings and
Borders**



**Musical
Microhistories**

SPECIAL SESSIONS

Coordinator Tatjana Marković

The concept of cultural memory, defined in the 1980s by archeologist Jan Assmann, includes an interdisciplinary research of the “outer dimension of human memory” (J. Assmann). This concept was already introduced and interpreted in musicology too, mainly by considering the processes of creating a narrative of remembering, forgetting, or repressing the past with relation to the historical grand narrative or macrohistories. New approaches, opened up by research of microhistory and microgeography, urged, however, the need for local perspectives in history, archeology, sociology, anthropology, that is, the understanding global contexts from *within out* through the insights into the microcosmos of individual locations, events, or lives. This session, dedicated to case studies focused on smaller units in order to shed light to the specific cultural memories in music – through anniversaries of composers, their compositions, and music institutions – would offer contributions to the microhistory research in the framework of cultural musicology and, at the same time, a possible (positive) answer to the question whether historical musicology is still possible (Rob. C. Wegman).

BARBARA BOISITS

Institute for Art History and Musicology, Austria

Music Festivities in Vienna and their *couleur locale*

In 19th century’s music festivities dedicated to a composer at least two aims were pursued: to honour an artist of the past or the present for his outstanding artistic achievements and to demonstrate the regional musical capabilities competent to perform his music. Both goals were inextricably linked to national, political, ethnic, religious and even ethnic topics strongly supported by bourgeois (music) press. However, the results rarely satisfied the ambitious expectations as will be shown by some examples as the festivities for Mozart in 1856 and for Beethoven in 1870.

Barbara Boisits (b. 1961). Studies in musicology and art history at the Karl-Franzens-University of Graz (MA 1989, PhD 1996); 1991 Assistant at the University of Music and Performing Arts Graz, Department for Early Music and Performing Practice; 1994–1999 research grants of the Austrian Science Fund (FWF) for the musicological project within the Special Research Program *Modernity. Vienna and Central Europe around 1900* at Graz University; 1999 Senior Scientist at the Austrian Academy of Sciences, Department for Music Research, 2013 assistant director of the newly founded Institute for Art History and Musicology. Since 2002, regular academic teaching at the University of Music and Performing Arts Vienna, Institute for Analysis, Theory and History of Music. 2010 Habilitation in historical musicology at the University of Music and Performing Arts Vienna. 2004–2009 co-editor of the *Neue Beiträge zur Aufführungspraxis*, 2006–2012 also of the *Musicologica Austriaca*, yearbook of the Austrian Society for Musicology. Topics of research: history of musicology and aesthetics of music, music history in Austria, cultural aspects of musicological research.

CORNELIA SZABÓ-KNOTIK

Universität für Musik und darstellende Kunst in Wien, Austria

From “Deutsch-Westungarn” to “Pannonia” and “Centrope”: (Re-)Writing the Cultural Memory of Burgenland, Austria’s “Youngest” State

When in the wake of the peace treaties of Trianon and St. Germain the former part of “Deutsch-Westungarn” was defined as a part of the newly founded Austria, the process of

putting this decision into effect was linked to fierce ethnical conflicts and the definition of cultural identity was possibly more difficult than for the country as a whole.

Being “different” from other Austrian states in a lot of ways (mixed population, economical problems), a constant changing image of inclusion and exclusion took place, reflecting the vicissitude of 20th century's political history Europe while also participating in the Austrian strategies to create identity related to the cultural paradigm of “music”.

It is the aim of this paper to trace the ways in which this paradigm was adopted and the resulting construct step by step established as a genuine “Burgenland” identity. Case studies include the finding of a hymn, the celebrations of Franz Liszt anniversaries at his birthplace and the promotion of Joseph Haydn from musical “patron saint” to a cultural asset.

Cornelia Szabo-Knotik has a PhD in musicology from the University of Vienna (with a doctoral thesis on Franz Liszt: *Musik und Religion im Zeitalter des Historismus: Franz Liszts Wende zum Oratorischaffen als ästhetisches Problem*, Wissenschaftliche Arbeiten aus dem Burgenland, ed. by the Burgenländisches Landesmuseum in Eisenstadt, vol. 64, Eisenstadt 1982) and is associate professor and currently chair of the Institute of Analysis, Theory and History of Music at the University of Music and Performing Arts Vienna (www.iatgm.org.at). Her qualification as a university lecturer at the Karl-Franzens-University Graz was achieved in 1996 by the submission of a book on Mozart's music in movies (*Mozart im Kino. Eine methodologische und rezeptionsgeschichtliche Untersuchung zum Thema Kunstmusik und Film*), which is mainly a study on the movie *Amadeus* (AMADEUS. *Milos Formans Film als musikhistorisches Phänomen*, *Grazer Musikwissenschaftliche Arbeiten*, ed. by Rudolf Flotzinger, vol. 11, Graz 1999). Being interested in the aesthetic content as well as the social and cultural importance of music, her main subjects are the history of musical life, reception, new media (film), and the way in which the musical heritage is confronted.

ANITA MAYER HIRZBERGER

Universität für Musik und darstellende Kunst in Wien, Austria

Commemoration Days for Johann Strauß

In 1949 commemoration days for Johann Strauß (father as well as son) were celebrated in Vienna. The planning, comments on and the style of these festivities reveal a lot about the economic and political situation of post-war Austria. Father and son Strauß belonged to the best known representatives of the “land of music.” Celebrating them in grand style was a proper means for positive Austrian images at home and abroad, especially the tourist industry propagated them.

Anita Mayer-Hirzberger studied musicology and art history at the University of Graz., as well as trumpet at the University of Music in Graz; has habilitation in historical musicology at the Institute for Analysis, Theory and History of Music at the University of Music and Performing Arts in Vienna. Her book *...ein Volk von alters her musikbegabt. Der Begriff „Musikland Österreich“ im Ständestaat* was published in 2008 (Lang Verlag). She is associate professor at the Institute for Analysis, Theory and History of Music at the University of Music and Performing Arts in Vienna. Main topics of research: socio-cultural meaning of music, music and politics, music identity in early modern age, in the late 19th and 20th centuries.

LEON STEFANIJA

University of Ljubljana, Slovenia

Cultural Memories in Slovenian Music History since 1918

Between 1918 and 1945 Slovenia was a part of the Kingdom of Serbs, Croats and Slovenes (from 1929 the Yugoslav Kingdom), between 1945 and 1991 a part of the Federative Socialist Republic of Yugoslavia; after gaining independence, Slovenia joined the EU in 2004.

The three (and a half) periods grew in historically hardly comparable directions, yet they all reveal comparable episodes of defining national identity on different levels. I shall focus on different concepts of national identity in Slovenia since 1918 and offer a comparison of four different concepts, found in the last century. The one attached to the Kingdom era may be addressed as a *search for a counter-identity*, the second one, specific for the communist regime, may be labelled as *integrative*, the third one, connected to the concept of “transition” (1991–2004) as a *historical concept* of identity whereas the fourth one as *cosmopolitan*.

In other words, I would like to offer a topology of historiographical concepts regarding music in Slovenia.

Prof. Dr. **Leon Stefanija** studied musicology at the Faculty of Arts in Ljubljana, where he was the chair in 2008–2012 and runs systematic musicology there. He was lecturer at the Department of Musicology at the Music academy and Zagreb and Musicological department at Faculty of Music in Belgrade (2008–2009), as well as at the Karl-Franzens University in Graz (2010–2011). Main publications are *Musical Listening Habits of College Students in Finland, Slovenia, South Africa, and Texas – Similarities and Differences* (with Schüler, Tuomas Eerola, Reiko Graham, Vanessa Nering, and Mirjana Veselinovic-Hofman), Series: Methodology of Music Research, Vol. 5, Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien, 2010; *Sociology of music – history, theory, and methodology*, Ljubljana, 2010; *Contribution to the analysis of the Slovenian music institutions in the 20th century*, Ljubljana, 2010; *Music Theory Concepts* (with Nico Schüler, Eds.), 2008; *Computer-Assisted Music Learning*, Ljubljana, 2006; *Methods of Music Analysis: Historical and Theoretical Survey*, Ljubljana, 2004; *On the new in music: alongside the Slovenian instrumental music of the last quarter of the 20th century*, Ljubljana, 2001.

IMS Study group *Shostakovich and his Epoch: Contemporaries, Culture, and the State*

Coordinators Olga Digonskaya, Pauline Fairclough

JOAN TITUS

University of North Carolina at Greensboro, USA

Dmitry Shostakovich and his *Girlfriends*

During the run of the opera *Lady Macbeth of the Mtsensk District* in Soviet theaters in 1935 and 1936, the film *Podrugy (Girlfriends)* premiered, with a score by Dmitry Shostakovich. On the heels of his other successful scores to *Counterplan* (1932) and *Youth of Maxim* (1935), *Girlfriends* was received as a successful film on the theme of the emerging “Soviet woman.” The desire to construct this new cinematic woman, within the constantly shifting terrain of Soviet cultural politics, was felt palpably since Maxim Gorky’s 1934 speech to the Writer’s Union; *Girlfriends* was the first of several films to intentionally construct a feminine Soviet woman in cinema and place her in the ranks of the male Soviet hero. The music was similarly constructed, using tropes that had been accepted as feminine. This approach had significant implications for musically constructing the Soviet woman in film—a topic that has been completely neglected in film and music studies.

In this paper, I argue that *Girlfriends* was Shostakovich’s first attempt at scoring the Soviet woman, and the first film score that attempted to musically create the Soviet heroine. I examine how the soundscape of the film, which includes original scoring and borrowed revolutionary song, musically code and narrate the Soviet feminine. This discussion draws on contemporaneous press, film studio documents, and writings by the film’s creators (director, actors, and composer), and uses a musico-analytical framework derived from historical and feminist writings to illuminate how various codes operate in the creation of the 1930s cinematic Soviet heroine.

Press and other writings show that such codes resonated with audiences, even amidst the *Pravda* scandal that began in January 1936. Situated as such, this score offers a twist on contemporaneous musical politics, and a new layer to musical histories of the Soviet 1930s, cultural politics, and Shostakovich studies.

Joan Titus is an Assistant Professor in Musicology at the University of North Carolina at Greensboro. Her research focus is cultural politics/policy and its relationship to musical arts in Soviet Russia, the Native American Southwest, and North Africa. Her recent publications focus on the early film music of Dmitry Shostakovich, and festivalization in Arizona, and appear as book chapters in *Sound/ Music/Speech in Russian and Soviet Cinema* (Indiana University Press, 2013), *Shostakovich Studies 2* (Cambridge University Press, 2010) and *Transnational Encounters: Music and Performance at the U.S. Mexico Border* (AMS Ruth Solie Award, 2012; Oxford University Press, 2011). Her book, *Hearing Shostakovich: Music for Early Soviet Cinema* (Oxford University Press, forthcoming, 2014), addresses narratology and cultural politics in Shostakovich’s early film scores. Her work has been supported by multiple fellowships for historical and ethnographic research, including the U.S. Department of Education Foreign Language Area Studies fellowships (FLAS).

PATRICK ZUK

Durham University, UK

Documenting the Myaskovsky–Shostakovich Relationship

This paper draws on correspondence and previously unpublished archival sources to explore the complex relationship that developed between Nikolay Myaskovsky and Dmitry Shostakovich after the latter began to come to prominence in the 1920s. Although the two

men never became close and felt ambivalent about each other's music, the surviving documentation attests to the growth of a respectful, if wary mutual regard. Myaskovsky was amongst the first to recognise his younger colleague's stature and creative potential as a symphonist, and to appreciate that his Fourth, even though couched in an idiom very dissimilar to his own, represented a remarkable achievement: when he had an opportunity to examine the score of the work, he described in his diary it as opening up "a whole new world." And despite finding Shostakovich's personally unsympathetic, he nonetheless displayed considerable courage in defending him after his condemnation in 1936, as surviving secret police reports compiled from the evidence of informers attest. For his part, Shostakovich's initially condescending and dismissive attitude appears to mellowed with the passage of time as he came to recognise the older man's personal integrity and his commitment to the maintenance of high artistic standards.

Patrick Zuk, lectures in the Music Department at the University of Durham. He is currently working on a study of the symphonies of Nikolay Myaskovsky, and has presented papers on aspects of his research at conferences held in the UK, the US, and the Russian Federation.

JOHANNES SCHILD

Hochschule für Musik und Tanz Köln, Germany

Wagner's Influence on Shostakovich

Dmitri Shostakovich unlike his contemporaries Prokofiev and Stravinsky never permanently left the Soviet Union. However composers coming from the German-speaking cultural sphere play a decisive role in Shostakovich's musical mindscape. Not only the names of Bach, Beethoven, Mahler and Berg have to be mentioned here but as well the one of Richard Wagner. With Wagner he was associated in some kind of love-hate – nevertheless the work of Wagner left its mark in his oeuvre. The present study examines aspects of Shostakovich's ambivalent relation to Wagner and draws attention to mostly undetected influences in nearly every creative period of the composer. Finally it furnishes proof of the fact that Shostakovich obviously obtained one of the pivotal locutions of his musical language by transforming a certain passage taken from Wagner's Tetralogy.

Johannes Schild studied composition, music theory, piano and conducting at the Music Academies in Detmold and Würzburg. He is professor of theory and composition at University of Music and Dance Cologne. Johannes Schild performed as concert conductor and film music conductor on various productions in conjunction with numerous orchestras such as Hamburger Symphoniker, Bulgarian Symphony Orchestra Sofia, Shanghai Opera Orchestra et al. He composed pieces for piano, organ, voices and orchestra, music for film and stage and orchestral arrangements of popular and classical music. In recent years he increasingly applies himself to studies and publications in musicology and theory. Notable papers are: *Zum Raum wird hier die Zeit – Tonfelder in Wagners Parsifal*, Hildesheim 2010, *Über Schostakowitschs Wahlverwandtschaft mit Mahler*, Stuttgart 2011, *Falstaff und Meistersinger gegenübergestellt*, Wien et al. 2013, *Zyklus und Programm in den Symphonien von Johannes Brahms*, 2014 (in progress).

OLESYA BOBRIK

Moscow State P. Tchaikovsky Conservatory, Russia

The Realized and Unrealized Premieres of Shostakovich's Works at the Bolshoi Theatre in the 1930s and early 1940s

(Based on the Materials of the Archive of the Music Library of the Bolshoi Theatre)*

The presentation is devoted to the premieres at the Bolshoi Theatre and its performers of the opera *Lady Macbeth of the Mtsensk District* (1935), the ballet *The Limpid Stream*

(1935) and of the Seventh Symphony (1942) and the rehearsals of Mussorgsky *Boris Godunov* in Shostakovich's orchestration (1941, the production of the opera did not take place due to the outbreak of the war). The scores which have been preserved in the Archive of the Music Library of the Bolshoi Theatre (which, in addition to these compositions, also includes the opera *The Nose*) contain unique information about both the scenic and the musical peculiarities of the performances of Shostakovich's works at the Bolshoi Theatre – information about the production solutions, tempi, variants of orchestration, changes in the libretto, and others. No less interesting are the “marks of time” imprinted on the scores – the notes and poetical comments on the premieres written in the margins of the orchestral parts, as well as messages written by the orchestral performers about the circumstances of their work (for instance, the messages about the air raid alarm in parts of the Seventh Symphony).

Olesya Bobrik, graduated in musicology from the Moscow State P. Tchaikovsky Conservatory in 1999, held research fellowships from the Institute of Musicology, University of Vienna (2002) and the Paul Sacher Stiftung, Basel (2004). In 2007 she defended the PhD thesis *Viennese Publishers Universal Edition and Soviet Musicians: History of Collaboration in 1923–1945* (published in 2011). She is currently a scientific researcher at the State Institute for Art Studies and at the Archive of the Bolshoi Theatre music library and holds teaching positions at the P. Tchaikovsky Conservatory and Academic Music College at the conservatory. Her research interests centre on West European and Russian music of the 19th and 20th centuries, the work of Arthur Lourié and Boleslav Javorsky, the music of the Russian émigré, history of music publishing, and history of orchestral styles.

LARISA MILLER

St Petersburg State N. Rimsky-Korsakov Conservatory, Russia

The Chronicle of Life and Works of Shostakovich.

Problems of Compilation and Preparation for Publishing*

Work on *The Chronicle of life and work of D. Shostakovich* (the title is preliminary) began in the end of the 90s on the initiative of I. A. Shostakovich. Researchers have identified and compiled into a database a lot of materials, principles of building a *Chronicle* and text arrangement according to the specifics of a chronicle genre. As a result of this work some Shostakovich's biographical facts have been supplemented, some unknown manuscripts have been discovered, some fixed timings of the composer's pieces have been revised or radically changed, the details of numeration, performance and publications of his opuses have been corrected, etc. With the direct preparation of materials *Chronicle* for publication, the editorial board depending on contemporary ideas about the chronicle as a scientific and biographical genre, the criteria of the material arrangement and the principles of their commenting have been revised. Due to the huge amount of text (more than 8.5 thousand pages) the editorial board has resolved to publish *The Chronicle* in separate volumes. The first volume being collected at present covers the period up to 1930s – the time when Shostakovich graduated from the Leningrad Conservatory. The Chronicle of the life and work of Shostakovich is of final character, it summarizes proverbial information, and, however, it could open a new stage in the studies of life and works of the composer.

Larisa Miller, musicologist; graduated from the Leningrad Conservatory of Music in 1990; a sector head in the Manuscript Department of the St Petersburg State N. Rimsky-Korsakov Conservatory library. Academic interests include textology and the history of Russian music (Glinka, Mussorgsky, Rimsky-Korsakov, Shostakovich); the author of more than 40 articles. A member of the editorial board of the series titled *Sankt-Petersburgskiy musicalniy arkhiv* (St Petersburg music archive), and of the Conservatory journal *Opera Musicologica*; a science editor of the project *D. Shostakovich: A Chronicle of Life and Works* (the D. Shostakovich Archives, Moscow).

YELENA PETRUSHANSKAYA-AVERBAKH

State Institute of Art Studies, Russia

A Forgotten Scandal: The Background and the Origin of the First Italian Stage Production of *Lady Macbeth* by Shostakovich*

The origin of the first stage production of *Lady Macbeth of the Mtsensk District* in Italy (1947) is rather baffling, obscure and revealing. Analyzing the attitude to Shostakovich within the framework of cultural policy in time of Italian fascism, we are going to introduce the story. How and why did the piece of music, so undesired in the USSR and once again criticized after the war, appear on the stage of the La Fenice Theatre? Who encouraged it? Who were the interpreters – the conductor, the director, and the performers? What was so shocking about the opera production itself? Interesting puzzles and speculations come to mind when we see the archive documents studying the scenography and the sketches for costumes, prepared by Renato Guttuso for this Shostakovich's opera production for X Festival Internazionale della Musica Contemporanea, as part of Venice Biennale. The analyzed documents, extant artefacts, statistics, the media devoted to the opera performance on stage are all very important witnesses/evidence.

Yelena Petrushanskaya-Averbakh, PhD, leading researcher of the State Institute of Art Studies, Media Art Department (since 1993), author of a number of monographs, *Musical World of Joseph Brodsky* among them (2004, 2007), *Mikhail Glinka and Italy* (2009), over 80 research papers, including prefaces to a collection works of D. Shostakovich and also the author of over ten articles devoted to the composer.

OLGA DIGONSKAYA

Glinka Museum, Shostakovich Archive in Moscow, Russia

The Unknown Side of a Well Known Shostakovich Autograph: Film Music or Symphony?*

At the end of April 1947, Shostakovich made some sketches for the film score of *The Young Guard*, such, at least, is the received wisdom. Nevertheless, analysis of the handwriting in the sketch, and the comparison of this to the composer's other autograph manuscripts would cause us to doubt the generally accepted account. The musical character of the sketch, the details of its writing, and the evidence that has come down to us from the composer and his contemporaries (including material from the press), would allow us to infer that the sketches are most probably the composer's initial approach to his next symphony.

The musical material, as the result of some intervening migrations, nevertheless did turn up in one of Shostakovich's film scores, and its fascinating history prompts us to reconsider the links between several of Shostakovich's works in relation to the problems of quotation and self-quotation.

This paper will also examine the complex of circumstances, both musical and non-musical (psychological, biographical and political), which could have pushed Shostakovich, who was standing at a kind of generic crossroads, towards an unexpected musical quotation in the autumn of 1947.

Olga Digonskaya (PhD) is a Senior Archivist of the Department of Manuscripts of the Glinka Museum and Chief Archivist of the Shostakovich Archive in Moscow. Her scholarly interests are Russian musical culture of the 20th century, the Russian Diaspora abroad, problems of source identification, textual criticism, and editorial practice. For the last years she has focused on the study of Shostakovich's manuscript legacy. From 2009, Chair of the IMS Shostakovich Study Group. She is co-editor (with L. Kovnatskaya) of the Shostakovich Archive academic journal: *Dmitry Shostakovich: Research and Materials*. She has discovered and attributed more than 350 previously

unknown musical autographs of Shostakovich at the Glinka Museum, RGALI, and the Shostakovich Archive. She has published the first version of the Ninth Symphony, and fragments from unfinished operas ("Orango", "Narodnaya Volya", "The Black Monk"). She is the author of more than 40 articles and publications. At present, she is compiling (with G. Kopytova) a Catalogue of Shostakovich's musical autographs.

IRINA SHOSTAKOVICH

Dmitri Shostakovich Publishers (DSCH) | The Archive of Dmitri Shostakovich, Russia

DVD presentation: Ballet *Shostakovich Trilogy* (2013) by Alexei Ratmansky*

*Presented in Russian, English translation

ANNA VINOGRADOVA

State Institute of Art Studies, Moscow, Russia

Eduard Stark's Unknown Book about Fyodor Stravinsky, Igor Stravinsky's Father. The Father's Roles and the Son's Opera Universities

Fyodor Stravinsky and his elder son Roman. Student friendship with Eduard Stark, the future first biographer of F. Stravinsky. The youth "on the stage of the Imperial Opera." F. Stravinsky's composer acquaintances. The nature of Igor's father. The death of the elder son (1897), I. Stravinsky's letters to Stark.

Stark's works about F. Stravinsky: *Fyodor Ignatievich Stravinsky* (Yearbook of Imperial Theatres, season 1903–04). Chapter in the book *Peterburgskaya opera i yeyo mastera* (Opera in St Petersburg and its masters) 1940.

The unknown book entitled *F.I. Stravinsky and the Opera Theatre of his Time* (1938–40). Stark's death in Leningrad during the blockade (1942). The fate of his manuscript after the war. The book's concept (F. Stravinsky's roles and images; a review of 29 theatrical seasons; the critical opinions of the epoch). Some comparisons:

Fyodor: collector of documents; talented graphic artist; complete change of appearance for the roles and a powerful personality.

Igor: collector of the elements of musical styles of the past, of modern and ancient techniques of composition; unity of compositional methods at different stages of his creative development; radical innovations combined with musical predilections rooted in his youth.

Anna Vinogradova (b. 1960), researcher at the Department of music, State Institute of Art Studies (Gosudarstvenniy Institut Iskusstvovnaniya), Moscow, Russia, graduated from the Moscow State P. Tchaikovsky Conservatory (class of Prof. E. M. Levashev); participant of the project *The Complete Works of Musorgsky*; in coauthorship with A. V. Lebedeva-Emelina prepared the volume *Choral Works*; author of the article "On M. P. Musorgsky's Choral Works" (*Music of Russia*, Vol. 2. Moscow, 2005).

Active as editor for the publishing houses Muzika, Slovo, Astrel; has taught music history at the Moscow State University of Printing (2006–10). Active as a music critic (newspaper *Musikal'noye obozreniye*, Musical Review, 2011–12); author of articles on the problems of musical theatre. Currently works on a monograph on F. I. Stravinsky and the opera theatre of his time.

NATALIA BRAGINSKAYA

St Petersburg State N. Rimsky-Korsakov Conservatory, Russia

Stravinsky's First Steps on the French Cultural Soil:

The Enigma of the Original Verbal Text in the *Two Poems of Verlaine*

As is known, the *Two poems of Verlaine* was written in France, where Stravinsky stayed for the summer of 1910 reaping the fruits of the *Firebird* success. The two songs of Opus 9 became Stravinsky's "first ever settings of a foreign language" (Stephen Walsh) and this language seemed to be French as the composer himself mentioned in a letter to Vladimir Rimsky-Korsakov. But among scholars there is no agreement of opinion in this question. Richard Taruskin insists that in this mini-cycle the leading language for Stravinsky was not French of Paul Verlaine's original lyrics but Russian of Stepan Mitusov's translation. Since the original manuscript for vocal voice and piano of 1910 has been lost, the Stravinsky collection at the Paul Sacher Stiftung gives a unique possibility to research into the early

version of orchestral score *Un grand sommeil noir* (the first song) which was made by Stravinsky in 1914. Analysis of prosody, comparison of different points of view, involvement of the documentary evidences – all these factors would allow to clarify the situation with the Stravinsky's language choice in his first bright experience on the way of the intercultural dialogue.

Dr. **Natalia Braginskaya** is an Associate Professor, the Dean of the Musicology Faculty, head of the Department of History of Western Music at the St Petersburg State N. Rimsky-Korsakov Conservatory. As a member of the International Musicological Society (IMS) she is a chair of the IMS study group called *Stravinsky: between East and West* (co-chair Valérie Dufour, Belgium).

Braginskaya's research interests include Stravinsky's and Shostakovich's oeuvre, the history of the St Petersburg Conservatory, intercultural musical connections. She is the author of the monograph *Stravinsky's Neoclassical Concertos* (after the dissertation materials, St Petersburg, 2005, 2nd ed. 2008) and above fifty scholarly articles published in St Petersburg, Moscow and foreign editions. She is an editor of several academic collections. Braginskaya has taken part in above thirty scientific conferences in Russia, Ukraine, Belarus, Great Britain, Italy as a reporter and an organizer; scholar of the Paul Sacher Stiftung, Basel, Switzerland (2011).

DOROTHEA BAUMANN

University of Zurich, Switzerland

Cathy Berberian Sings Stravinsky

Cathy Berberian left recordings of a selection of Stravinsky's Russian songs, even recording some of them twice and singing others with orchestra under the direction of the composer. Her recordings of *Three little songs* (1906/1913), *Pribaoutki* (1914), *Cat's cradle songs* (1915/16) and *Three tales for children* (1915/17) are in many respects important sources that enable us to analyze how Stravinsky's own approach to language and music and to rhythm and meter is reflected in Berberian's interpretations. In addition to traditional methods of music analysis, the software LARA (Lucerne Audio Recording Analyzier) will be used for the graphic display of micro-timing as well as other factors, such as sound spectrum, intonation, and dynamics. A comparison with other singers will allow an assessment of Berberian's voice qualities and singing technique.

Dorothea Baumann, Privatdozentin at the University of Zurich, has enduringly influenced Swiss and international music research with her long-standing research and teaching activities over more than three decades. Her multi-faceted research and publication achievements include the music of the Trecento, the organization of knowledge into databases, aspects of historical and systematic musicology and their relationship, acoustics, performance practice and organology, music iconography, music theory, music psychology, music philosophy as well as interdisciplinary approaches to music, spatial acoustics and music perception. In addition to her impressive achievements in research and teaching at various academic institutions in Switzerland and abroad, she has always been connected to musical practice as a pianist and sound engineer.

STUART CAMPBELL

Universities of Glasgow and Edinburgh, UK

The Experience and Reception of Stravinsky's Music in Weimar Germany

Stravinsky's compositions were widely performed in Germany during the years of the Weimar Republic. The performances and their reception were significant for a number of reasons. They added to the diversity of approaches to music in a period noteworthy for artistic diversity and experiment. They exposed German composers to the variety of musical accents in which Stravinsky as a composer spoke, from *The Firebird* to *Capriccio* by way of *The Rite of Spring* and *The Soldier's Tale*. Certain works (perhaps especially the last two) provided a focal point for musical polemics in the highly politicised German

musical world of that time. Stravinsky and his œuvre were open to being represented as being at a variety of points along the spectra national/international, Russian/European, modern/classical, radical/conservative – the latter in more than one field. Last but not least, earnings achieved in Germany accounted for a significant share of Stravinsky's income, enhanced through his new roles as pianist and conductor of his own works. The paper establishes which of his works were most widely performed, and in which cities. Performances in concert halls and theatres as well as radio broadcasts will be included. The part played by individual champions (e.g. Otto Klemperer, Hermann Scherchen) in specific cities in promoting Stravinsky's music will be considered. Finally, the paper explores in more detail the specific case of performances in the German Baltic area (especially Königsberg) towards the close of the Weimar era.

Stuart Campbell PhD teaches music history and appreciation in the Universities of Glasgow and Edinburgh. He has contributed entries, primarily on Russian subjects, to both *The New Grove Dictionary of Music and Musicians* (Second Edition) and *Die neue Musik in Geschichte und Gegenwart*. He is the author of *Russians on Russian Music, 1830–1880*. An anthology of Russian music criticism, which he selected, translated and annotated (Cambridge, CUP, 1994), and of an equivalent volume covering the period 1880–1917 (Cambridge, CUP, 2003). He is a member of the editorial board of the Critical Edition of the Complete Works of Rachmaninoff and of *Musica Scotica*. He has published two articles on Stravinsky's *Mavra*, and contributed a chapter entitled "Stravinsky and the Critics" to *The Cambridge Companion to Stravinsky* (Cambridge, CUP, 2003).

PER DAHL

Stavanger Music Conservatory, Norway

***Pater Noster* – a Credo from Stravinsky?**

This analysis of *Pater Noster* explores the extent to which Stravinsky's religious conviction manifested itself in text-music relations, despite his own claim that there was no such connection in his works. In 1926 Stravinsky rejoined the Russian Orthodox Church, but both his friends, colleagues and numerous musicologists questioned the seriousness of his conviction. I comment his rejoining as a result of sociocultural crossings in Stravinsky's new life in Paris (his matrimonial situation, the Russian community in Rue Daru and reading theological literature). I point out four music-rhetorical figures in *Pater Noster*, but also identify adjustments that indicate a subjective interpretation of those texts that are theologically ambiguous. In interviews and books, Stravinsky's identity became that of a defender of an aesthetic of absolute music that excluded all other kinds of meaning than music's itself. In *Pater Noster* the text-music relations are manifest. I describe this as a connection between religious symbols (religious conviction) and qualities of musical expression (aesthetic theory), yet for Stravinsky this congruence does not suffice in regard to his own threshold for making a claim about relations between text and music.

Professor Dr. Philos. **Per Dahl** (b. 1952) was educated at the University of Trondheim, Norway (musicology, philosophy and psychology), and has been working in Stavanger since 1979 (Music Conservatory, now Department of Music and Dance). He has been consultant to the Norwegian Institute of Recorded Sound, Stavanger, since its opening in 1985. After finishing his dissertation at the University of Stavanger in 2006 (Title: *Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr.3.*) [I love thee! The listener's argument. Recordings of Grieg's Op.5. No.3] he has written two books (both in Norwegian): *Anvendt musikkestetikk. En innføring* (2008) [Applied Music Aesthetics] and *Verkanalysen som fortolkningsarena* (2011) [Music analysis as interpretation]. His article "The Rise and Fall of Literacy in Classical Music" was published by *Fontes Artis Musicae* (2009). He is now head of a research group on *Practitioner Knowledge in music and dance. Tradition – Identity – Innovation*.

MASSIMILIANO LOCANTO

University of Salerno, Italy

Euntes in mundum: Transnational Aspects of the World Premiere of Canticum Sacrum

Canticum Sacrum premiered in St. Mark's Cathedral of Venice on September 13, 1956, as a part of a concert featured by *Festival Internazionale di Musica Contemporanea* of the *Biennale*. The concert program included Stravinsky's transcription of Bach's *Vom Himmel hoch*, and works by Gabrieli, Monteverdi and Schütz. In this paper I will consider *Canticum sacrum* not *per se*, but in a broader context of the performance event of which it was a part. I will consider it from a cross-cultural perspective, i.e. as the result of the interaction between individuals belonging to different cultures (Stravinsky, Robert Craft, and Alessandro Piovesan, the director of the *Biennale Musica* who commissioned the work). Many aspects of their collaboration deserve further investigation, e.g. Piovesan's cultural background and his role in the international policies of the *Biennale*. My microhistorical analysis will illuminate broader issues, such as the function of international festivals in the construction of a transnational dimension of the serial avant-garde, and the role of cross-historical concert programs including avant-garde compositions as well as classic and early music in the circulation and reception of New Music.

Massimiliano Locanto is lecturer at the University of Salerno, where he teaches history of modern and contemporary music. He has researched and taught at the University of Pavia, Faculty of Musicology, as adjunct professor for Musical analysis. His research fields include the history of medieval monody – both liturgical (tropes and sequences, aspects of orality in Gregorian chant) and secular, the music of Igor Stravinsky (in particular his serial compositions), and the relationship between theory, music composition, and scientific thought in the 20th century. Among his forthcoming publications are the proceedings of the international conference *Rethinking Stravinsky. Sounds and Gestures of Modernism* (Salerno, 26-28 September 2012) for Brepols publisher, and a monograph on Stravinsky's late compositions.

SVETLANA SAVENKO

Moscow State P. Tchaikovsky Conservatory, Russia

Stravinsky and Gesualdo: Double Portrait against Webern

Among Stravinsky's arrangements a special place is taken by two compositions based on Gesualdo's originals: the reduction of the *Tre sacrae cantiones* and *Monumentum Gesualdo di Venosa* (the instrumental version of Gesualdo's three madrigals). Stravinsky's hand was inevitably shown in both cases, however, is not equally: it is connected with specifics of each of arrangements. In my paper I offer to consider *Monumentum* in wider historical and stylistic context. One of initial preconditions will be served by the archival document. It is a score with copied by Stravinsky's own hand: *Fuga ricercata* from Bach's *Musikalisches Opfer* in arrangement of Anton Webern.

Prof. Dr. **Svetlana Savenko** graduated from the Moscow State P. Tchaikovsky Conservatory where she studied with Juri Kholopov. Now she is professor of Russian Music at the Moscow Conservatory, author of more than 100 publications (including several books) in Russian, English, and German. The major fields of her specialization are Russian music, music of the 20th century including avant-garde and contemporary music. Among her books are the monograph *Mir Stravinskogo* (Stravinsky's World), Stravinsky's biography (ARKAIM, Chelyabinsk, 2004) and the Russian publication of *Chronique de ma vie* and *Poétique musicale* of Stravinsky with commentary (ROSSPEN, Moscow, 2004; 2nd edition, Moscow–St Petersburg, 2012).

CRAIG PARKER

Kansas State University in Manhattan, USA

Stravinsky and the Los Angeles Music Festival

From 1947 until 1966, one of the most significant annual musical events in the United States was the Los Angeles Music Festival, founded by Academy Award-winning composer Franz Waxman (1906–1967). Conductors included Waxman, Robert Craft, Eugene Ormandy, and numerous composers leading their own works.

During the festival's history, nearly 250 compositions (from the Renaissance onward) were performed, including four world premieres, 14 American premieres, and 41 West Coast premieres.

Igor Stravinsky's music featured more prominently in the festival than did that of any other composer. His early masterworks, *L'Histoire du Soldat*, *Oedipus Rex*, and *The Nightingale*, received their West Coast premieres at this festival. Their 17 June 1957 all-Stravinsky program, commemorating the composer's 75th birthday, featured the world premiere of *Agon* and the West Coast premiere of *Canticum sacrum*. Most subsequent festivals included at least one Stravinsky work with the composer conducting.

In 1961, Tikhon Khrennikov (Secretary of the Union of Soviet Composers) was a featured composer at this festival. While at this event, Khrennikov invited Stravinsky to return to his homeland for the first time since 1914. Stravinsky's 1962 homecoming marked a significant thawing in the musical relations between the US and the USSR.

This paper enumerates the importance of the Los Angeles Music Festival in Stravinsky's career, and details his participation. Sources for this paper derived primarily from interviews with festival participants and from documents in the Franz Waxman Papers at Syracuse University and the John Vincent Collection at the University of California, Los Angeles.

Since 1982, **Craig B. Parker** has been on the faculty of Kansas State University in Manhattan, Kansas, where he teaches undergraduate and graduate music history courses and plays trumpet with the KSU Faculty Brass Quintet. He earned his bachelor's degree in trumpet performance at the University of Georgia, and his master's and doctorate in historical musicology from the University of California at Los Angeles, where his major professor was Robert M. Stevenson.

Professor Parker's chief research interests are American music since 1945, Stravinsky's Los Angeles years, and the music of John Philip Sousa and his band. He has presented papers at IMS meetings in Melbourne (1989 and 2004), Leuven (2002), Zürich (2007), and Rome (2012), as well as at numerous other conferences. He is currently co-chair of the College Music Society International Initiatives Committee. Professor Parker received the Distinguished Service Citation from the Society for American Music in March 2011 for his "sustained contributions to the Society and with grateful appreciation for nurturing our national music."

Poster paper

IRINA GREBNEVA

Far-Eastern State Academy of Arts, Vladivostok, Russia

Stravinsky's Violin Concerto as Intertext

One of the most productive periods in the history of the violin concerto in European music is 1920–1930s: the peak of neoclassicism, for which a concerto becomes one of the basic genres. Concerto in D by Igor Stravinsky lets us observe how the intertextual interactions in a composition become its "stylistic idea" (M. Aranovsky).

Principles of the Baroque concerto revived in this work do not lead to stylization. The "selective imitation" (S. Savenko) of Baroque musical gestures and putting them, along with various stylistic allusions, into a contemporary language context creates new quality. Attempts for restoring single-meaning correspondence between analogues and their real

prototypes are usually unsuccessful; the composer's "concretizing" indications are often a sort of mystification. However, the complexity of musical texture is compensated by the multiple layers of associative complex, intended for an audience with various musical erudition.

The following interrelated factors of intertextuality are operating in Stravinsky's Violin Concerto:

- wide panorama of musical phenomena, to which the composer is appealing;
- "paradoxical logic" (A. Schnittke).

In conformity with its principles the kaleidoscope of allusions is formed into the artistic whole. Their simultaneous, mutually caused embodiment allows creating harmonious, internally integral stylistic conception of a neoclassical composition.

Irina Grebneva, musicologist, Doctor of Arts, works as an Associate Professor in the Music Theory Department at the Far-East State Academy of Arts (Vladivostok, Russia). In 1984 she graduated from the Moscow State P. Tchaikovsky Conservatory, where she studied with Prof. E. Tsaryeva. Grebneva defended her PhD thesis in 1991 and her *Habilitationsschrift* in 2011. Grebneva is the author of numerous publications, including her monograph *The Violin Concerto in 20th-century European Music* (Moscow, 2010), and participated in many scholarly conferences on contemporary culture and education, both in Russia and abroad.

ANU KÕLAR

Estonian Academy of Music and Theatre, Estonia

Memories as the Sources of Writing Church Music History of the Soviet Period: The Case of St. Olaf's Church in Tallinn

Since one of the ideological bases of the Soviet Union was atheism, church activity, including music life was officially restricted and obstructed throughout the entire Soviet occupation period (1945–c. 1990). In actuality, musical life in church was characterized by a dual life and a constant testing of the borders between the permitted and the forbidden. Those circumstances render the endeavour of finding reliable sources when studying church music history of the Soviet period rather problematic and the reading of those materials requires a critical approach. Official sources (e.g. the Communist Party and authority documentation) do not adequately reflect what happened, and the documents and notations of the congregations themselves are insufficient or absent altogether. In this light, the memories of members of congregations and church musicians become important, perhaps even the most valuable sources for studying and writing a history of church music.

In this paper the issue of how the memories of church musicians reflect the musical life of the 1950s and 1960s will be explored using the example of Estonia's largest Free Church: St. Olaf's Church in Tallinn (founded in 1950). The memoirs were written by approximately 80 people and mostly during the years of 2008–2010 (some date back to the mid-1980s). The authors of the memoirs are people with first-hand experience or their descendants. Therefore, it must firstly be acknowledged that the time of writing memoirs is about half a century more recent than the time of the events being recalled. It is equally important to observe the difference between the social and political contexts of the period that is described and the period of producing the descriptions.

The accounts of church musicians will be examined mainly with regard to two aspects. On the one hand, one of the aims is to describe the events (music in church services and semi-legal church concerts; repertoire and activity of choirs) and values that are mentioned in the memoirs and considered significant. On the other hand, the memoirs will be analysed as textual constructions, which reflect the various aspects of their authors' identity, including the issues of which community do the authors of the memoirs see themselves as belonging to; and whether and how the memories reflect non-clerical social processes; etc.

Relying on Maurice Halbwachs' (1992) conception of individual and collective memory and on Peter Burke (2006) and James V. Wertsch (2002), who investigate the mutual relationship and influence of the two categories (individual and collective), the aim of this paper is to show which impulses have shaped the memories of church musicians; whether the above-mentioned body of sources as a whole can be considered a homogeneous, complementary or contested form of distributed collective memory (Wertsch 2002: 23, 24); and as a more general issue whether and how a set of memoirs written by a relatively marginal group of people could be employed in constructing the historical narrative of Estonian church music.

Anu Kõlar (b. 1961) is a researcher and associate professor of musicology at the Estonian Academy of Music and Theatre, PhD in 2010. The main fields of her research are Estonian music

history, church music history and methodological questions of music history writing (including problems of writing about musical life, biography, relationship between collective memory and history). Among her last written works are books *Do you not see... Musical Life in St. Olaf's Church from 1950 to 2012* (2012) and *Cyryllus Kreek and Musical Life in Estonia* (2010).

DARIO MARTINELLI

Lithuanian Academy of Music and Theatre, Lithuania

Singing Revolution and the Soft Power of Music

The present paper aims to look at the phenomenon known as the Singing Revolution, in Lithuania, mostly within the frameworks of semiotics and political studies. After a short socio-historical introduction to the topic, the paper will focus on the way Lithuania has contextualized and handled the Singing Revolution at cultural and institutional level, particularly in the perspective of what, after Joseph Nye (1990 and, more specifically, 2004), has been called *Soft Power*. Indeed, despite the absolute centrality of the Singing Revolution in the Lithuanian struggle for independence (centrality that becomes even more relevant when we think that, unlike the other Baltic States, several Lithuanian intellectuals and opinion-leaders were in fact musicians or musicologists), the Lithuanian academic and political institutions have devoted only a minor effort to analyze these phenomena and repertoires. Moreover, very timid were the attempts to academically promote them at international level, often resulting in international ignorance and misunderstandings (e.g., the Canadian documentary *Cultures in conflict* presents the Singing Revolution as an Estonian-only phenomenon, disowning Lithuania –and Latvia – of their historical roles).

What is the role of the Singing Revolution in the current Lithuanian intellectual and institutional discourses? Could the phenomenon become an important tool for cultural and diplomatic promotion of Lithuania abroad? Is Lithuania missing an important opportunity to reinforce its soft power?

Dario Martinelli (1974) is Professor of Musicology at Kaunas University of Technology, Visiting Professor of Music History at the Lithuanian Academy of Music and Theatre, Adjunct Professor of Musicology and Semiotics at the University of Helsinki, Adjunct Professor of Semiotics and Communication Studies at the University of Lapland. Among his most recent monographs: *Authenticity, Performance and Other Double-Edged Words* (International Semiotics Institute, 2011), *A Critical Companion to Zoosemiotics* (Springer, 2010), *Of Birds, Whales and Other Musicians* (University of Scranton Press, 2009). In 2006, he was knighted by the President of the Italian Republic for his contribution to promoting Italian research and culture abroad. His academic interests include musicology, popular music studies, film studies, semiotics and animal studies.

HELI REIMANN

University of Helsinki, Finland

Swing Club and Musical Rupture in Estonian Jazz during Sovietization

The years from 1946 to 1950 mark a period of the lowest political tolerance jazz has ever experienced in its entire history of Soviet Estonia. Jazz, perceived as the purest representative of Western values, was proclaimed by Zhdanov to be hysterical and cacophonous, and consequently gained the status of a non-tolerated form of music in the Soviet cultural landscape. The gradual silencing of the music occurred in Estonia hand-in-hand with the process of Sovietization. While the cultural forms like classical music, theatre or the arts maintained their position in Soviet cultural space in spite of the changes

dictated by the Soviet cultural paradigm then jazz whose ambiguity was unacceptable for Soviet monistic ideology experienced the banning even in its verbal designation.

The only preserved private historical document that records the erratic and turbulent state of Estonian jazz in the late 1940s from the perspective of musicians is the almanac of the experimental jazz group Swing Club. The document provides access to an extensive amount of information and so it is difficult to underestimate its role as historical testimony. Based on the articles of almanac my microhistorically-inflected study aims to discuss some musical, cultural and political issues and to follow the dynamic of musical rupture in Estonian jazz during the period of Sovietization.

Heli Reimann, researcher, PhD fellow at the University of Helsinki in the faculty of Musicology. Her deep interest in jazz music took her to the Sibelius Academy Jazz Department, Florida State University and Rutgers University Newark (Master's Program in Jazz History and Research). She is currently working on her PhD project titled *Music 'from below' and ideologies 'from above': the discourse of Estonian jazz from 1945 to 1953*. Reimann's research activities lie in the interstices between jazz studies, cultural studies, literary theory, Soviet studies, Estonian cultural history and jazz pedagogy. Among others, she has published "Down with bebop—viva swing! – Swing Club and the meaning of jazz in the late 1940s Estonia" in the *Jazz Research Journal*.

URVE LIPPUS

Estonian Academy of Music and Theatre, Estonia

The Story of Estonian Music in Changing Historical Times

The Soviet period is usually considered as a break in cultural traditions and in many aspects it was. In some academic fields, most leading scholars were either repressed by the authorities or had fled to the west during the war. Unfortunately, musicology as an academic discipline was not yet institutionalized in Estonia before the war. A department of musicology was opened at the Tallinn Conservatory after the war and compiling a new, Marxist history of Estonian music became one of the central works expected from the faculty. Many plans and different versions of manuscripts for articles have survived in the archives (mostly at the Estonian Museum of Theatre and Music) that provide interesting insight into the discussions and struggles to find a compromise between the writers' views and the demands of the authorities. In several aspects the earlier narrative of the history of Estonian music matched well with the framework established by the Soviet authorities – it started with the rise of musical life among Estonian peasants in the 19th century (formation of choirs in the countryside, song festivals, and the rise of Estonian repertoire), the continuing professionalization of musical activities together with the foundation of musical institutions and the rise of new original compositions in most genres of art music. The deep anti-German attitude expressed in many earlier writings was strongly supported by the new Soviet authorities. The basic ideological conflict between the old and the new narratives was the demand to diminish the achievements of the independent Republic of Estonia (1918–1940) and to present the Sovietization as the flourishing of all forms of cultural life. As a defensive reaction against this pressure, the picture of pre-war Estonia actually became canonized as a paradise lost and this attitude resonated even in published writings, sometimes in conflict with the official rhetoric of introductory paragraphs and titles. Such a situation blocked any objective analytical and critical discussion of Estonian music history and supported thinking about it in isolation, without the context of European musical life or the local multicultural reality.

Though music history writing of the Soviet period is often considered to be Marxist, actually the situation was rather confused. The writers had to conform to certain official models to get their works published, but the deeper level of music history writing was governed by intuitive mixing of earlier models – the approach of style history with its

concentration on works and compositional novelties was merged with a descriptive approach to local musical life. In the Soviet period, two volumes of *Eesti muusika* (Estonian Music) were finally printed. The first was published in 1968 and covered the period up to 1917, the second observing music in “bourgeois” Estonia was published in 1975. Both volumes are compiled by a group of writers led by Artur Vahter. Actually, the volumes include relatively independent articles presenting even controversial views, not a coherent Estonian music history.

Urve Lippus (b. 1950) is a professor and the head of the Department of Musicology at the Estonian Academy of Music and Theatre; PhD from the University of Helsinki (1995) and Candidate of Arts from the Moscow Conservatory (1985), graduated from the Tallinn Conservatory (now EAMT) in 1975 and started teaching there as a part-time lecturer in 1976, giving courses in ethnomusicology, music history and methods of musicological research. Mellon Fellowship for research at the University of Pennsylvania in 1992/1993. Fields of research: Estonian folk music and music history. Editor of the series *Publications in Estonian Music History*, editor in chief of the yearbook *Res musica* (EAMT and EMS).

JĀNIS KUDIŅŠ

Jāzeps Vītols Latvian Academy of Music, Latvia

Adaptation of Modernism Experience in the Official Ban Time:

The Cases of Jānis Ivanovs and Marģeris Zariņš in Latvia after World War II

The specific experience of Latvian history of music in 20th century is such that during the collection of objective and subjective factors there was not a period where there was a sufficiently convincing and artistically vivid approach dominated by the principle points of view of Modernism aesthetics, particularly its radical forms of expression, Avant-garde music. In Latvia, for various historical reasons, adaptation to the aesthetic ideas and stylistic resolutions of Modernism in the classical music genre was fragmentary, without a long-lasting effect on the experience of composers, musicians, the public and critical reviewers both in the first third of the 20th century, and in the 1950s and 1960s.

In the first period of Latvia's independence (1918–1940) an important, and, in certain aspects, conclusive role in Romantic aesthetics and the beginning development in the stylistics in the field of music creation was also a close involvement of the Latvian classical music genre composer Jāzeps Vītols (1863–1948) with the definite, and, considering the background of their era, the overall conservative Romantic traditions of the second half of the 19th century, which were broadly spread throughout many nations in Europe. On principle the new period in the development of professional music culture in Latvia started in 1940 and lasted till the end of the 1980s. In this period Latvia was again occupied – twice by the Soviet Union (1940–1941, 1944–1991) and during World War II – by Germany (1941–1944). Overall, the aggressive actions by the Soviet totalitarian power resulted in the situation that in the 1940s and 1950s almost all composers, living in Latvia, had to engage in self-censorship of aesthetics and stylistics, artificially limiting their creative attempts, so as not to receive new punishment or harsher sanctions. This situation endured in the musical creative process till the end of the 1950s when the socio-political background in the Soviet Union changed slightly. However, much also depended on the composers, musicians and the subjective opinions of the local authorities. In Latvia only a few composers were successful. Among these composers are, for example, Jānis Ivanovs and Marģeris Zariņš.

Jānis Ivanovs (1906–1983) was a musician who in the field of symphonic music (Ivanovs is the author of twenty-one symphonies, composed from 1953 until 1983) represented a synthesis of classical traditions and modernism and whose own artistic brightness is comparable to the music of such composers as Shostakovich and Honegger. Being a

distinguished personality in music, Ivanovs was brought closer to the Soviet occupation regime as, in his own way, an *official composer* of Latvia (in certain aspects similar to Shostakovich, even though the fates of Ivanovs and Shostakovich were different). This also required certain ideological concession gestures in the creative work of Ivanovs (special compositions, dedicated to the Communist Party). However, in general, Ivanovs successfully developed his own individual style, which is familiar to music connoisseurs even outside of Latvia. Many of Ivanovs' symphonic works have been released on CD by the British firm Campion Records at the end of the 20th century and the beginning of the 21st century.

In its turn Mārgeris Zariņš (1910–1993) was a composer and writer, a unique figure on the Latvian arts scene in the second half of the 20th century. At times Zariņš paid homage to the Soviet regime in his work, and yet in the sixties his sometimes shocking innovations of form, his paradoxical mode of thinking, and his use of stylization allowed things to be viewed in a fresh and ironic way. Prominent examples of such an approach is Zariņš' polystylistic works *Partita in Baroque Style* for mezzo-soprano (texts in French by Adam de la Halle, François Villon and Pierre de Ronsard) and instrumental ensemble (1963) and *Concerto grosso* for piano, cembalo and symphony orchestra (1968).

In the 1950s and 1960s, in the aftermath of WWII, there were but a few Latvian composers who managed to embrace fragmentary experiences of modernism into their work. In its turn, the late sixties and seventies rapidly began to develop a new cultural period – Postmodernism. Consequently, the report will focus on modernism adaptation of the Ivanovs' and Zarins' music in local cultural and historical context in Latvia.

Jānis Kudiņš (b. 1974), PhD, musicologist, associate professor of the Jāzeps Vītols Latvian Academy of Music, head of the Department of Musicology. He obtained his PhD in 2008 (his doctoral work was entitled *The tendency of Neoromanticism in the stylistic development of Latvian symphonic music in the last third of the 20th century*). His major interests in musicology are linked with the issues of Latvian symphonic music, its history and style. He has published one monograph and several articles about problems of Latvian music history and 20th-century music aesthetics and style issues.

VITA GRUODYTĖ

Klaipėda University, Lithuania

National Music vs Musical Nationalism: A Breach in Soviet Ideology

One of the main goals of the Soviet ideology of the post-war USSR (Russia and occupied countries) was to achieve a certain uniformity of culture, to standardize future artistic expressions, creating a highly politicized art in which cultural differences were blurred. The domain of music was suffering a severe pressure from leaders, who feared they were unable to control free expression, an expression which might exceed the limits of the cultural ideological model that they sought to establish. In other words, there was a fear of modern and independent writing, which would not concern itself with reflecting the artificial reality imposed by force.

Also, in the list of compositional tools approved by the regime were first of all those tested by time, which provided rules clear and understandable by all, and allowed possible censorship: namely, classical music and popular music styles. On the contrary, although classical music reflected a universal aspect, forms of popular music issued from local folklore were all very different, and most were not always 'simple' and 'accessible to all,' as Soviet ideologists thought.

Lithuanian composers such as Bronius Kutavičius and Feliksas Bajoras exploited this ideological loophole by appropriating particular Lithuanian folklore that was neither 'simple'

nor 'accessible to all' and created in the 1970s a musical style marked by an authentic modernity, which became the foundation of the national musical identity.

Vita Gruodytė is a researcher at the Institute of Musicology at the University of Klaipėda, Lithuania. She holds a PhD in musicology from the Lithuanian Academy of Theatre and Music, with a doctoral thesis entitled *The Phenomena of Space in the Music of the 20th Century*. She regularly contributes to the cultural magazine *Kultūros barai* (Vilnius), is a member of the Lithuanian Composers' Union. Her research focuses on cultural and political influences in contemporary music, and in particular, on the emergence of a national identity in Lithuanian music.

KAMILĖ RUPEIKAITĖ

Vilna Gaon State Jewish Museum, Lithuanian Academy of Music and Theatre, Lithuania

Lithuanian Jewish Musical Culture in the Second Half of the 20th Century: Identity Issues

The perception of identity is polyphonic, versatile, and individual. What is "Jewish" in the context of various historical and cultural circumstances? A rabbi in present day New York, an Ethiopian "Falasha," a Sephardic scholar in medieval Spain, a violinist in a Nazi concentration camp, an Ashkenazi merchant from 19th-century Saxony, a young lady from Kaunas in the 1970s, who did not keep her mother's nationality as "Jewish" in her Soviet passport, but indicated "German" instead, after her father – these are all Jewish identities; some of it enforced or denied under the most bloody historical circumstances.

Until the destruction of the Jewish community during World War II, Lithuanian Jewish musical culture flourished in several directions, revealing different aspects of identity – traditional liturgical music, professional music with national (folk) elements, musical folklore and Yiddish songs, entertainment music; lots of attention was dedicated to musical education. Gifted Jewish musicians contributed notably to the musical life of Lithuania and the world.

Fatally, after the Holocaust Jews were meant not to be in Europe anymore. A handful of Lithuanian Jews who survived World War II became nothing more than "Soviet citizens." Jewish literature, Jewish music did not exist, as did not the lost historical-cultural memory of the nation exist either. After brutally enforced Jewish identity during the Nazis regime, and after the enforced Soviet identity afterwards, what remained from the Lithuanian Jewish soul at the end of the 20th century? It is regrettable that struggle for continuation of Lithuanian Jewish cultural identity after the Holocaust during the Soviet era has not been enough analyzed and researched so far.

Reflections of Lithuanian Jewish musical culture in the second half of the 20th century are discussed in this paper: the complexity of the preservation of Jewish identity during the late Soviet era, and changes in the 1990s when historical-cultural memory started to be brought back. The case of Lithuanian Jewish composer Anatolijus Šenderovas is analysed as an example of identity turn.

Kamilė Rupeikaitė completed her doctoral dissertation on Semantics of musical instruments in the Bible at Lithuanian Academy of Music and Theatre in 2006. She works as deputy Director of the Vilna Gaon State Jewish Museum, and is Associate Professor of music history at the Lithuanian Academy of Music and Theatre; since April 2012, she has also been a scholar in the Music and Theatre History Department at the Lithuanian Cultural History Institute.

Rupeikaitė studied at the European Institute for Jewish Studies Paideia in Stockholm (2004–2005), worked as an the editor for the classical music program for Lithuanian State Radio (1998 – 2001) and music editor at the cultural weekly *7 Days of Arts* (2007–2001). Her research interests include music in the Holy Scriptures, symbolism of musical instruments in different cultures, use of biblical motives in the professional music, multicultural contexts, cultural identity issues. Kamilė Rupeikaitė has delivered papers at international conferences held in Israel, Finland, Russia, Latvia, Lithuania,

and Great Britain. Her publications include: *Beyond Text and Music: Semantic Interpretation of the Kinnor in Lithuanian Translations of the Bible*, in: Proceedings from the 10th International Congress of the International project on Musical Signification. ACTA SEMIOTICA FENNICA XXXVII (2010), *Muzikos instrumentai lietuviškuose Senojo Testamento vertimuose* (Musical Instruments in the Translations of the Old Testament), in: "Žydų kultūra: istorija ir dabartis" (Jewish Culture: History and Present, Vilnius, 2009), *Interpretation of Biblical Text in Music of Anatolijus Šenderovas*. In: "Ebrejų teksts Europos kultūrai" ("Jewish Text in European Culture", Daugavpils University, 2006).

In summer 2012, Kamilė Rupeikaitė was invited by the US Department of State to participate in the International Visitors Leadership Program "Museum management in the US" for three weeks.

MARTIN BOIKO

Jāzeps Vītols Latvian Academy of Music, Latvian University, Latvia

The Problem of the Genre of Lament in Latvian Traditional Music in the Light of the Medieval Livonian Chronicles

The archives and collections of Latvian traditional music and folklore do not contain any documentation of laments. As if dealing with some kind of cultural defect, Latvian researchers hurried to "close" this "gap" by claiming an earlier existence and a later disappearance of this phenomenon in Latvia. By claiming this they sometimes referred to some sources of the 17th century, but first of all and almost always to two episodes from the medieval Livonian Chronicles: *The Chronicle of Henry of Livonia* (written c. 1225/1227) and *Livonian Rhymed Chronicle* (written at the beginning of the 14th century). The most often cited section stems from Chapter XIV in Henry's Chronicle: it is an episode from 1210, when in spring the Curonians – a medieval Baltic people – besieged Riga. After the unsuccessful siege "...Curones a civitate recedunt et collectis interfectis suis ad naves revertuntur et transita Duna triduo quiescentes et mortuos suos cremantes fecerunt planctum super eos." [...Curonians withdrew from the city, collected their dead, returned to the ships and after crossing the Duna [Daugava], they rested for three days while cremating their dead and fecerunt planctum super eos.]

The turn *fecerunt planctum super eos* (literally: doing planctus over them) commonly has been interpreted as an indication of Curonians performing death laments and, thus, an indication of the existence of laments in the repertoire of the Old Latvians.

At least twelve authors from 1918 to 1989 – folklorists, historians, linguists, archaeologists, musicologists – referred to the mentioned episode as evidence of the existence of medieval Latvian laments. Thus, one can speak about an established practice of interpretation. (However, one finds a parallel practice in Latvian historiography, developed by more critically disposed researchers, distancing themselves from that type of interpreting.) A similar way of the use of the medieval chronicles can be traced in Lithuanian and Estonian lament research.

That simplistic approach ignores, however, the traditional cliché (stemming from the Augustine's dualism as described in his *De Civitate Dei contra Paganos*, the early 5th century) being used in medieval history writing, e.g., automatic attributing to non-Christians certain standard forms of behaviour in certain situations, for for instance, crying, lamenting and the like after defeat, failure, bad luck, etc.

The medieval chronicles can be used as neither evidence nor counter-evidence of the existence of laments in the medieval Baltics.

Martin Boiko (b. 1960) graduated in flute and music theory from the Emīls Dārziņš Music High School in Riga in 1979 and from Latvian Academy of Music with an honors diploma in 1984 (thesis: *The Concept of Musical Rationality in the Musical Sociology of Max Weber*). Boiko received his PhD from the Institute of Musicology, University of Hamburg in 1995 (dissertation: *The Lithuanian sutartinės. A Study of Baltic Folk Music*). In 1999 he received a scholarship from the Alexander von Humboldt Foundation that enabled study and research from 1999 to 2002 with Professor Max-Peter

Baumann at the University of Bamberg. Since 2004 Boiko is Professor of Musicology at the Latvian Academy of Music, from 2004-2011 he was Head of the Department of Communication at the Riga Stradiņš University. Areas of expertise: Baltic traditional music, anthropology of music, nonverbal acoustic communication.

JONAS BRUVERIS

Lithuanian Academy of Music and Theatre, Lithuania

Mikalojus Konstantinas Čiurlionis and Musical Nationalism

What do you think of that? Do you know the Lithuanian Movement? I am resolved to devote all my past and future work to Lithuania. We are studying Lithuanian, and I have a plan to compose a Lithuanian opera (from Čiurlionis' postscripts to the letter of January 7, 1906, to his brother Povilas in the USA). Čiurlionis knew the Lithuanian revival movement very well as well as almost totally hostile (often disdainful) reaction of the Polish press and society. His intention to devote his work to Lithuania, etc. is usually explained as a confirmation of a certain or even very significant turn in Čiurlionis' national self-determination. But his musical (even early) and other creative work full of ideas of nationalism, letters, an intensive interest in history of Lithuania and ethnic culture as well as an opinion of his friends, etc. testify to the fact that the standpoint *Gente sum Lituanus, natione Polonus* (widespread mostly among a rather large part of the Lithuanian nobility) has never been peculiar to him. Eight months passed after Čiurlionis had informed the brother about more important (but not political) events of the cultural and personal life. The above-mentioned letter contains a large description of anti-tsarist demonstrations in Warsaw (crowd sings the Polish anthem, cries *Long live the White Eagle, Long live the Lithuanian Knight*; soldiers' firing at children...). The first question touches exactly this part of the letter, but no researcher of Čiurlionis' views quotes it, so pays no (proper) attention to political reality. Situation in Lithuania was changing rapidly. After the abolition of the Lithuanian press and public use of the language (1904), cultural life was very lively. Societies of art, science, etc. as well as political parties were established. Resolutions of the Great Seimas (parliament) of Vilnius (December 4 and 5, 1905) meant significant steps toward the independence of Lithuania; the Lithuanian movement became an organized activity both from the cultural and political point of view. Čiurlionis' words meant decision to join in it, and he did it.

Čiurlionis' ideas about Lithuanianness (= national features) in music and ways of their realisation are like those of representatives of other *Nationalmusiken* (Friedrich Blume's term). They belong not only to the past, and may be discussed taking into consideration opinion of Hugo Riemann, Willi Apel, Paul Collaer, Hans Heinrich Eggebrecht, Carl Dahlhaus, Donald J. Grout and Claude V. Palisca, Kurt Pahlen, Gerhard Nestler, K. Marie Stolba, Richard Taruskin, etc.

Jonas Bruveris (b. 1939), musicologist, PhD in the Humanities (1973), the Lithuanian National Prize for Culture and Arts laureate, professor of the Music History Department at the Lithuanian Academy of Music and Theatre. In 1965, he graduated from the Lithuanian State Conservatory (present Lithuanian Academy of Music and Theatre) and in 1969 completed post-graduate studies at the St. Petersburg Conservatory. In 1981–1983 he was a lecturer at Bratislava University (Slovakia). He has written the essay *Mikalojus Konstantinas Čiurlionis* (1973), the book *Lietuvos nacionalinis operos ir baleto teatras* (Lithuanian National Opera and Ballet Theatre, 2006), compiled the books *Čiurlioniu 100* (The Centenary of Čiurlionis, 1977), *Kiprui Petrauskui 100* (The Centenary of Kipras Petrauskas, 1988), *Birutė Almonaitytė* (1999). He participates in conferences in Lithuania and abroad.

GRAŽINA DAUNORAVIČIENĖ

Lithuanian Academy of Music and Theatre, Lithuania

'In-group' versus 'Out-group' as an Identity Formation Duality: A Case Study of Lithuanian Music

The study is concerned with the practice of art criticism: to base the originality of a definite musical culture on the categories of its own mentality, not extrapolating the set patterns in other musical cultures. In the conception of a nation as an "imagined community," "community of anonymity" (B. Anderson), a nation limited by its nature, it is understood as a product of the psyche of man's efforts. The phylogenetic aspect underlines the rise and expansion of man's learned (acquired) psyche (not instinctive – reflex, instinct). It expresses itself in self-identification that forms the personal codes of the ego level as much as the consciousness of the identity of socius. The fact that the phylogenetic aspect manifests itself in man's inner speech as an instrument of thought that is genetically prior to the rise of sound, verbal (symbolic, sign) language is important for our study. The musical thought intended to be interpreted as a phylogenetic phenomenon and language-like structure helps us to understand how the concept of identity can be perceived at all. Edward Branigan's eight hierarchically organized levels of film narration (1992) are used as a pattern of the phylogenetic approach to the idea of national identity in music. Basic relations between internal focalization/identification and historical author/audience will play a complex role in constructing a more nuanced understanding of the idea of identity of Lithuanian music during the last decades.

According to George Schöpflin (2000), in occupied countries the idea of ethnocentric, ethnolinguistic identity became the only structure that united different social groups on the basis of trust and solidarity. An alternative, even a dissident trend in Lithuanian music during Soviet times was based on the belief that the secret of the originality of national music lay in the dialectal musical language based on psychological interpretations of the national language along with the right articulation of musical material. The Lithuanian musical phylogenetic identity is analyzed drawing on three components characteristic of its ethnic conception. The first component is the connection between the idea of national identity and the ethnic function of language as the individual musical vocabulary and the musical language. The second component is represented by the modern recomposed forms of the archaic Lithuanian folklore through mixing with jazz, techno-music, rock beats, electronic and other music. The third component of national identity of Lithuanian music is linked with the rethinking of national cultural values. The soundscape of national identity presentations has acquired a highly complex and varied phylogenetic "self-identity" image. It is a pluralist picture of music characterized by individual identifications of composers as well as by the opening mobility of cross-cultural fusions. At the same time this picture is very Lithuanian, opening particularly contrastive readings of its codes – from self-exotisation to self-universalization.

Gražina Daunoravičienė, PhD, Doctor Habil. of Musicology (2008), Professor, has been teaching at the Lithuanian Academy of Music and Theatre since 1979; the head of the Department of Music Theory (1998–2003). She held a numerous scientific scholarships and grants to study and do research at the Moscow Tchaikovsky Conservatory (Russia), at Salzburg Mozarteum (Austria). She was awarded a scholarship from the ministry of Culture and Education of Saxon lands and DAAD grant (Germany), and has been invited to Oxford University (UK). She presented reports and published scientific articles in Lithuania, Latvia, Poland, Germany, Russia, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, Finland, United States, China etc. On her initiative a series of monographs dedicated to the most outstanding Lithuanian composers (O. Balakauskas, F. Bajoras, B. Kutavičius) was started. Daunoravičienė edited monographs *Feliksas Bajoras: Viskas yra muzika* (Everything is Music, 2002) and *Algirdas Jonas Ambrazas: muzikos tradicijos ir dabartis* (Musical Traditions and the Present, 2007). She is also a founder and compiler of the collection of scientific articles *Lietuvos muzikologija* (Lithuanian Musicology; 13 volumes have already been published). Now she is preparing (compiler and author) the solid study guide *Muzikos kalba* (The Language of

Music) consisting of five books, the first two of which were published in 2003 and 2006. She is a member of the Research Council of Lithuania, a representative of the Committee of Humanities and Social Sciences. Areas of research interests include the problematiqués of musical genres, musical forms, models of historical techniques of composition, microtonal music, national composers' schools, and 20th-century composition trends in Lithuanian music.

ILZE ŠARKOVSKA-LIEPIŅA

Latvian University, Latvia

Folklore Interpretations in the Latest Latvian Music in a Mono- and Multi-ethnic Perspective

The national musical cultural identity, professional music and its stylistic has been significantly influenced by folk music traditions. In every historical period the aesthetic interpretations of folklore vary.

Changes in the attitude of professional composers towards folklore materials and their usage have also taken place over the last 30 years in Latvia. This process has been influenced by both political and social changes in society, as well as the folklore movement development tendencies, as well as changes in the whole of the Latvian professional music aesthetic.

Until the 1990s, the usage of folklore in Latvian professional music delivered an important message – the survival of the nation and a self-confirmation idea in a situation of political oppression. In the 1990s, the feeling of threatened national identity in society decreased. The folklore movement and the usage of folklore in professional art lost the character of social and political protest. There was a move towards the Western avant-garde aesthetic in professional music.

The following tendencies can be identified in the first decades of the 21st century:

- 1) The usage of exotic and unusual folklore material of different cultures (music and language elements) in the works of the youngest Latvian composers' generation;
- 2) New stylistic searches in the usage of Latvian (Liv, Latgallian) folklore (in the frames of *new complexity*, *new simplicity*, among others);
- 3) The usage of authentic Latvian (Liv, Latgallian) folklore recordings (*quotes*) creating new contemporary concepts;
- 4) A new creative tendency stimulated by the professionalization of the practice of folklore and traditional music interpreters (grown from the folklore movement): *interpreters-composers*;
- 5) Genre and stylistic searches in *world music* in the areas of jazz, electronic, popular music, among others.

The usage of folklore elements gained varied forms, broader aesthetics and more varied stylistic boundaries. Inter-cultural aspects and influences gained an even more significant position in Latvian music.

Ilze Šarkovska-Liepiņa, researcher at the Institute of Literature, Folklore and Art, Latvian University, Dr. Art., musicologist (sometimes works at the Jāzeps Vītols Latvian Academy of Music as a contract lecturer offering a Latvian music historiography course for doctoral students). Currently she is working on the book about the latest decades of Latvian music.

Music at the Borders of the Habsburg Empire

Coordinator Gregor Kokorz

This panel examines the role of music in the borderlands of the Habsburg Empire and discuss the contribution of music to the construction of space by questioning the role of music in the processes of border construction, border crossing and the creation of a common Central European space.

The importance of the border regions for the understanding of Central Europe was first discussed in historical studies with a specific focus on language. In his outstanding study *Guardians of the Nation* (2006), Pieter Judson has outlined how languages and the education system have been instrumentalized in order to construct borders. Recent studies (e.g. Wolf 2012) have further explored this field and have provided evidence for a multi-faceted process of transfer and bordering in which cultural practices, such as language, contribute to exchanges and transfers, and thus both to the construction of a common space, as well as to the processes of separation through mechanisms that construct cultural borders.

Music history has not yet developed such a critical approach to space, but continues to apply the rather unreflective container concept of “natural national space.” The scattered field of a series of national music histories on the one hand and the lack of Central Europe music history on the other offers a strikingly clear demonstration of this situation. This has been the starting point for a new interdisciplinary research initiative at the musicology department of the Austrian Academy of Science (right now in the process of evaluation for funding) which focuses on music in the Central European region by problematizing the category of space and analyzing the role of music in the construction of space.

All panelists (as well as Tatjana Markovic, who will join the discussion) are members of this research group. Their papers focus on the Habsburg Empire in the crucial period between 1789 and 1848. In the aftermath of the French Revolution, in fact, an initial process of the national restructuring of the Central European space took place, whose results became visible in the uprisings of 1848. The papers explore relationship between music and space and music’s contribution to this particular process of spatial restructuring from different angles and with different focuses. They are linked by the common question of how music contributes, through processes of transfer and border construction, to the structuring and restructuring of space.

The panel focuses specifically on two distinct aspects. First it measures the musical space by confronting the distant border regions, the Bukovina and Galicia, and Trieste. It examines how cultural relations and borders are established with the respective neighbouring regions and what are the parallels in terms of processes and musical practices, arguing that such parallels have contributed to the constitution of one common Central European space. Gregor Kokorz focuses on Trieste and analyses how music served in that culturally pluralistic and ambivalent region for the parallel construction of different identities and how music was used for exclusion and border construction as well as a medium for cultural transfers.

The other part of the panel approaches the questions at stake in more genuinely musicological terms. Focusing on the musical repertoire, church music serves as the basis of comparison in order to discuss the questions of border and transfer, centre and periphery. Katalin Kim-Szacsvai focuses on the Counter Reformation movement of the Viennese Court in the Hungarian Kingdom after the end of the Ottoman rule and will discuss how vocal-instrumental Catholic ecclesiastical music contributed to the construction of a new common space, although a keen comparison of different musical repertoires, in particular those of the cathedral chapels of Győr/Raab, Székesfehérvár/Stuhlweißenburg and Veszprém/Wesprim, reveal a multitude of different cultural

influences. Marija Petrovic addresses the questions regarding the Josephinist reforms of the development of the Serbian church chant under metropolitan Stefan Stratimirovic.

GREGOR KOKORZ

University of Alberta, Edmonton, Canada

Trieste's Multitude: Reflections on the Contribution of Music to the Construction of Space in the Pluralistic and Ambivalent Border Regions of the Habsburg Empire

The paper focuses on 19th-century Trieste and explores the relation between music and space and music's contribution to the processes of spatial restructuring in this multicultural border region of the Habsburg Empire at a time when the coexistence of Italians, Slavs, Germans and the larger international community of the Habsburg Empire's largest port came under pressure because of the new and fast-rising "nation paradigm." Multiple processes of identity building by means of differentiation, exclusion and border building were opposed by the persistence of processes of cultural transfer and exchange. In order to understand the complexity of the situation and to develop adequate analytical tools, different aspects of music will be examined, especially with regard to their potential for transformation, including interactions of diverse musical genres, changes in performance situations, use of the public space, novelties in perception and aesthetics. The paper will analyse how music served in that culturally pluralistic and ambivalent region for the parallel construction of different identities and how music was used for exclusion and border construction as well as a medium for cultural transfers. Music is shown as the most important marker of communal identity, besides language. The periphery at the border of different cultural areas can be read as the ground of music, and music can be seen as the seed of processes of identity building, border building and border crossing.

Gregor Kokorz holds a PhD in musicology from Karl-Franzens-Graz University, Austria, with a doctoral thesis titled *In Search for Difference. Ethnomusicology in the Mirror of Modernity* (2008). He has been a member of the interdisciplinary research project *Modernity. Vienna and Central Europe around* at the University of Graz and a research assistant at the Center for Austrian and Central European Studies at the University of Alberta, Edmonton, Canada. He was engaged in the research project *Music – Identity – Space* of the Austrian Academy of Science, working on a series of essays on music and national identities titled *Musical Space, Trieste around 1848*. In 2012 he was invited as Visiting Mellon Scholar to the University of Chicago. His research focuses particularly on the issues of modernism, science history and cultural transfer.

KATALIN KIM-SZACSVAI

Institute for Musicology, Hungarian Academy of Sciences, Hungary

The Vocal-Instrumental Repertory of the Church Orchestras on the Territory of One-Time Hungary

After the Turkish occupation, which extended over almost two-thirds of the territory of the one-time Hungary, the 18th century meant a time of rebuilding the country and leading its population back to the Catholic faith. In the course of this process the Catholic Church attributed to arts and particularly to music practice an important role. To realize its objectives it had appropriate means and substantial financial support at its disposal thanks to the support of the Viennese court. In order to reorganize music life musicians, music instruments and compositions were imported and the Middle European figural music practice and figural repertoire were taken over. The network of vocal-instrumental ensembles that developed by the 1720s-1740s on the Austrian south German model included the majority of the important towns of historical Hungary. Due to their disadvantaged position and/or a small number neither the Lutheran churches, nor the

aristocratic residences could play a similarly important role in the cultural history of the 18th century in Hungary as the Catholic Church. Behind the development of the music life at churches in the early 19th century certain conscious middle-class initiatives can also be observed. It is in connection with this self-assurance that among the inventories of the musical collections of this period we find more and more detailed and representative lists. Thematic catalogues were taken of the stock of three Episcopal ensembles (of Győr, Székesfehérvár and Veszprém) and of the City Parish Church in Pest after the turn of the century. The great number of surviving collections and inventories allows the comparative analysis of the repertory of the first decades of the 19th century and through it an analysis of the importance of different cultural influences.

Katalin Kim-Szacsvai is a researcher at the Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences. Her research focuses on the vocal-instrumental (figural) music repertoire in 18th-century Hungary, studying the surviving music archives, contemporary musical texts and instrumental inventories. Her other research focuses on Ferenc Erkel, including his compositional method, the activity of the Erkel workshop, and especially the study of the sources of Ferenc Erkel's operas. She has already published a book of criticism of two of Erkel's operas: *Bátori Mária* (2002), *Hunyadi László* (2006).

MARIJA PETROVIC

University of Belgrade, Serbia

Metropolitan Statimirovic's Attempts to Reform Serbian Church Chant.

A Case of Constructing or Deconstructing Religious Borders in Central Europe

This paper will explore the interrelations between Josephinist Reforms and the Reforms of the Serbian Church during the era of Metropolitan Stefan Stratimirovic, with a particular focus on the consequences for the Serbian church chant. It is by now widely accepted that Josephinism can be described as Reformed Catholicism. Joseph's starting point was the belief that reforms in the Church were necessary. In historiography, the emphasis is usually placed on the administrative and organisational reforms of the church, but Joseph also concerned himself with the order of the services, church music and religious customs. The reforms aimed to simplify the liturgy, introduce communal worship and make services easier to understand for ordinary people. All of this was meant to create a more introspective and reflective church, in contrast to the Baroque piety which relied excessively on the ritual and the external demonstrations of piety. Josephinist reforms were very much felt at the Metropolitanate of Karlovci as well. However, they were first limited to the administrative and organisational aspects of life of the Metropolitanate. Only several decades later, in the early 1800s, the Serbian Metropolitan of Karlovci, Stefan Stratimirovic, started a reform of Serbian Church chant. In the paper I will concentrate on how Stratimirovic came to contemplate such action in the first place. Furthermore, I will examine direct and indirect ties between the Josephinist reforms of church music, and what Metropolitan Stratimirovic tried to implement a few decades later and in completely different circumstances, thus throwing some light on the transfer of ideas that went on not only between the centre and periphery but between different churches and over a substantial period of time.

Marija Petrovic received her PhD from the University of Oxford (2010) with the dissertation *Josephinist Reforms and the Orthodox Church Hierarchy in the Habsburg Land*. She worked as a post-doctoral fellow at the Wirth Institute for Austrian and Central European Studies at the University of Alberta (Edmonton, AB, Canada). Currently she is engaged in the research project *Representations of identity in art and verbal and visual cultures of modern Europe* at the University of Belgrade. Her research focuses on the history of the Serbian Orthodox church in the Habsburg lands and the interplay between religious and national identities in the 18th and 19th centuries. She is also interested in the history of education and the history of the book.

JONAS VILIMAS

Lithuanian Academy of Music and Theatre, Lithuania

Saints in Foreign Territory: Medieval Swedish Saints in Early Modern Lithuanian Plainchant Manuscripts

The local and diocesan features of medieval cult of saints present particularly interesting information of religious life in one or another region of medieval Europe. Although certain saints enjoyed, as it were, international recognition, the other usually did not cross the boundaries of a bishopric or a kingdom at best. The late medieval liturgical plainchant sources provide sufficient evidence for that. A particular interest for a medieval scholar would be to trace the paths of how and when some saints could cross the borders of their established territories, as well as to determine at least some elements of their cults in new or foreign country. A number of early modern plainchant manuscripts from Lithuania contain special chants (antiphons) of medieval Swedish saints indicated as saint patrons of the Kingdom of Sweden. The medieval and especially early modern history of Swedish-Lithuanian relations is marked with wars, although the Swedish Vasa dynasty ruled the Polish-Lithuanian Commonwealth for several decades in the mid-17th century. Thus, the emergence of the patron saints of Sweden in Lithuanian sources is very likely connected with this historical reality. However, another fact of interest is that these chants and feasts connected to them were still in use as late as 1770. The paper will attempt to examine the ways and transmission of the antiphons in honour of Swedish medieval patron saints, as well as provide the musical features of the chants, in addition seeking to establish the original sources from which these could be taken.

Jonas Vilimas, PhD from Vilnius University in 2012. In 1985 he graduated from the Vilnius Conservatory; in 1992, the Lithuanian Academy of Music and Theatre (diploma thesis *The Oldest Gregorian Chant Manuscripts in the Libraries of Vilnius*, supervisor Prof. Jonas Bruveris); in 1995–1996 he studied at Central European University, Budapest (thesis *Gregorian Sanctoriale in the Archdiocese of Gniezno in the Late Middle Ages: A Case of Four Saints*, supervisor Prof. László Dobszay). Has been awarded various scholarships and grants: for studies in the Medieval Studies Department of Central European University (1995); CEU Research grant (1996); grants for the participation in conferences and workshops within the Nordic Network for Medieval Liturgy and Arts (1996–2000); Tempus grant for the preparation of a new interdisciplinary teaching course (2000); State stipends (2011, 2013). In 1996–1998 he has been information manager, in 1998–2001 – deputy director of the Lithuanian State Symphony Orchestra; since 2001 on – producer and editor with Lithuanian National Radio and Television. Since 1992 on, assistant professor, lecturer with the Lithuanian Academy of Music and Theatre; since 2013, assistant professor at Vilnius University; takes part in various research projects: since 2012, researcher of the project *Exposures of the music life in Lithuania in the 16th–19th centuries: the aspect of multicultural dimension*, since 2013 project leader and researcher of the project *Requiem in the Grand Duchy of Lithuania in 17th-18th centuries: tradition and reconstruction*.

NILS HOLGER PETERSEN

University of Copenhagen, Denmark

Historical and Theological Constructions in Music and Words: The Offices in Honour of St Knud Lavard

A thirteenth-century manuscript, Kiel Univ.Lib.MS S.H.8 A.8^o (recently edited by John Bergsagel) contains the offices for two celebrations in honour of St Knud Lavard: the office “in passione” for 7 January and the office for the feast of the translation (25 June). The

Translation of St Knud Lavard in Ringsted Church on Sealand 25 June 1170 has generally been seen as a main symbolic event in Danish medieval history. It gave authority to the new dynasty of King Valdemar (the son of St Knud Lavard) and manifested the Danish kingdom as an integrated part of Latin Christendom after decades of devastating civil wars. I shall discuss the theologico-historical construction of the offices, as this is manifested not only in the lessons for the Matins and in the texts of the songs of the office, but also as such construction seems to be underlined in the musical settings. Although some of the liturgical items were borrowed from other offices, large portions of the offices and the masses seem to have been composed for the celebration of St Knud Lavard.

Knud Lavard was a military leader, a *dux*, and is presented in the offices as a *miles Christi* but his mildness and passive Christ-like suffering is what is emphasized, based on how he was murdered by his cousin, Magnus the son of the ruling King Niels. The theological tenor of the office concerns a Christ-like martyr being slaughtered without resistance. The emphasis is on suffering as a consequence of evil and unprovoked aggression, verbally as well as musically thereby making the office a very focused theological statement, maybe also connected to the wish to present Denmark as a true Christian kingdom. I shall primarily discuss the relationship between the responsories and the readings at Matins, focusing on the last four homiletic readings (of unknown provenance).

Nils Holger Petersen is an Associate Professor of Church History and works primarily with the reception history of Christianity in music and drama. Petersen is the main editor for the book series *Ritus et Artes: Traditions and Transformations* (Brepols Publishers, Belgium); area editor for the *Encyclopedia of the Bible and its Reception* (Berlin-New York: De Gruyter, 2009, concerning the reception of the Bible in music); Project Leader for an international project under the European Science Foundation on saints' cults, their cultural reception and the question of regional identity. Together with Dr. Eyolf Oestrem, he co-authored the monograph *Medieval Ritual and Early Modern Music: The Devotional Practice of Lauda Singing in Late-Renaissance Italy* (Turnhout: Brepols, 2008). Main publications concern medieval liturgy, "liturgical drama," and music drama in the perspective of cultural history.

ROMAN HANKELN

Norwegian University of Science and Technology, Norway

Modes of Articulating Identity in Medieval Saints' Offices

Medieval saints' offices (*historiae*) celebrate the relationship between the protecting saints and their communities. The saints' achievements are commemorated, their deeds during lifetime, and their posthumous miracles. The very presence of relics is a promise of salvation for the place, city, region – a reason for joy and pride. Around the saints early identities are centred. In their office-chants, these identities receive musical articulations.

The paper describes in selected examples from various historical and stylistic levels of medieval *historiae*-production how these thematic aspects are articulated in the chants of *historiae*, both textually and musically, and how these techniques have to be ranked under the perspective of music-text-interaction of monophonic liturgical chant of the Middle Ages.

Prof. Dr. **Roman Hankeln** is professor for the history of medieval music at the Norwegian University of Science and Technology at Trondheim, Norway, where he is active as researcher, academic teacher and conductor of Gregorian chant at the Institute of History as well as at the Institute of Music (see <http://www.ntnu.no/ihk> and <http://www.ntnu.no/musikk>).

2009-2013 Hankeln was chairman of the study group Cantus Planus, a section of the International Musicological Society. Cantus Planus is devoted to the study of plainchant in its history and presence (see <http://www.cantusplanus.org/>). Since 2004 Hankeln has been a member of the Editor's Board of the Series *Historiae* launched by the Study Group.

Hankeln's main research activities centre on text, musical structure, style and socio-political context of medieval liturgical vocal music. He studied with David Hiley at the University of Regensburg, Germany. Hankeln's doctoral dissertation (ed. 1999) edited and described the corpus of Aquitanian

Offertory-Prosulas (the offertory topic was taken up again in the conference report *The offertory and its verses*, 2007). His special interest in liturgical music as it was sung during the Divine Office in honour of medieval saints (so called "Historiae") goes back to his engagement in a project of the Deutsche Forschungsgemeinschaft 1996–1999 (editions in 1998 and 2000). The historio-political dimensions of "Historiae" for sainted medieval rulers have been the topic of several of Hankeln's writings, as well as the essay collection *Political Plainchant? Approaches to the relationship of music, text and political context in medieval Historiae*, Ottawa: The Institute of Mediaeval Music 2009 (Musicological Studies, 111).

Hankeln's second main field of research is devoted to the German Lied and its poetry around 1800. His engagement at the Institute of Musicology Weimar-Jena (1999–2004) resulted in his Habilitationsschrift *Kompositionsproblem Klassik*, which is about to be published in 2011 at Böhlau. It studies the impact of classical verse structures as they were taken over by German poets like Klopstock, Herder and Goethe on the Lieder-compositions of the late 18th century Berlin composer Johann Friedrich Reichardt and some of his contemporaries (Gluck, Neefe).

**Sociocultural
Crossings and
Borders**



**Musical
Microhistories**

SESSIONS NO. 1–10

OLGA MANULKINA

St Petersburg State N. Rimsky-Korsakov Conservatory | St Petersburg University, Russia

The Rite of Winter 1949

The year 1949 in Soviet music scholarship was a year of the “musicologists on trial” as Boris Schwarz called a chapter of his book *Music in the Soviet Russia* which states that “while the 1948 censure of prominent composers aroused a storm of international indignation, a parallel action against the ‘musicological’ wing of the Composers’ Union was barely noticed. Yet, the purge of critics, historians, theorists, and authors was every bit as harsh and harmful as that of the composers”. The paper based on the archival materials and interviews discusses the events of 1949 in the Leningrad and Moscow conservatories and their consequences including the formation of the notion of “zarubezhnaja” music (“music outside the borders”); analyzes strategies that were used for studies in European and American music and for publishing results of it and the influence these events had and still have on Russian scholarship and education. It also addresses the changes in the attitude toward the West and today’s political and ideological climate in Russia.

Dr. **Olga Manulkina** is an associate professor at the St Petersburg Conservatory and St Petersburg University, the editor-in-chief of the Conservatory journal *Opera musicologica*. Manulkina was a Fulbright scholar at the Graduate Centre of the CUNY (2002). She is a member of the board of the Composers’ Union of St Petersburg, and she is on the board of experts of the Pro Arte Foundation. Manulkina is the author of the book *From Ives to Adams: American Music of the 20th Century* (St Petersburg, 2010), articles on Russian and American music, a number of translations, including *Shostakovich: A Life Remembered* by Elisabeth Wilson (St Petersburg, 2006), and over 500 reviews and articles published in newspapers and magazines. Her academic interests include 20th century music, US music, American-Russian and European-Russian musical relations, history and criticism of music theatre, baroque opera, Stravinsky.

ŽIVILĖ STONYTĖ

Lithuanian Composers’ Union, Lithuania

Credo in unum hominem: Features of Atheism in Soviet Lithuanian Music

Atheism, acting as one of the most important features of Marxist ideology, was meant to seep through all aspects of Soviet Lithuanian life. The creation of the “new person” also had roots in Soviet cultural policy, wherein the negation of all forms of religion, especially Christianity, was important. Through party resolutions and other documents regulating social and cultural life, where atheist guidelines predominated, artists were urged to create works that would help entrench the new order. The policy of cultural atheism implemented by the Soviet government of the time is evident in professional Lithuanian music hailing from that period. In this presentation, discussion will focus on how this ideology was reflected in the works of Lithuanian composers, and some of the better known atheist music works will be presented, primarily in terms of their literary texts. In an attempt to unveil the particular intrinsic features of this music, epithets used in Soviet-era musicological publications and critical reviews will form a lexis based on which ideological Soviet music criteria can be defined.

Živilė Stonytė (b. 1972), musicologist; she works as a project manager at the Lithuanian Composers’ Union; studied musicology at the Lithuanian Academy of Music and Theatre, graduating in 1996. In 1999, she completed her organ studies there, also acquiring a MA. In 2002–2006, she

worked as a music editor at Lithuanian Radio, also making broadcasts for the Catholic radio programme *Mažoji studija*. She is the founder of the female Gregorian choir of Vilnius Cathedral (1991), and was a long-time director of the Schola Gregoriana Vilnensis. Stonytė's main fields of interest are sacred music, early music printing, Lithuanian folk hymnals. She has been a member of the Lithuanian Composers' Union since 2006.

EKATERINA VLASOVA

Moscow State P. Tchaikovsky Conservatory, Russia

The Struggle of Art and Propaganda in Soviet Music: “Dodecaphony” Plenary Session of the Union of Composers in 1966

In 1963 the leaders of the Communist Party and the government and the writers and artists met at the Kremlin. Presentations were made by the secretaries of the Central Committee of the CPSU, L.F. Ilyichev and Khrushchev. The latter subjected to criticism the creative work of Voznesensky, Yevtushenko, Ehrenburg, Neizvestny and Zhutovsky. A significant place in Khrushchev's speech was given to music. Especially the party leader focused on the problems of musical language, condemning “the outlined passion for jazz music and jazz itself... for a normal person it is difficult to understand what is behind the word ‘dodecaphony’, but most probably it means the same as the word cacophony. So this cacophony in music we reject completely. Our people cannot add to their ideological armoury that sort of garbage.”

Three years later, on 27 February –2 March 1966 in Moscow the fifth plenary session of the Union of Soviet Composers was held. In addition to the concert part of the program discussion of the problem of contemporary musical language took place. The theme of the discussion was determined by the Division of Culture of the Central Committee of the CPSU, and dwelt on the events of “black” music of 1948. It seemed that the decade of the “thaw” had added impressive dynamic impulses and positive changes to musical life. However, the expansion of aesthetic horizons and novelty-seeking creative expressions were again subjected to severe criticism from the high-ranking bosses.

It is unlikely that the organizers were able to foresee the unexpected course of events. The plenary session was attended by 105 members of the central government and the revision commission; 229 representatives of city and national organizations were on the special nominal list. Other members of the Composers' Union had free access to discussion. This right was used by many members of the Moscow composers' organization so great was the interest in the subject. Moscow musicologist D. Daragan remembered that the impression from this plenum was so strong that it made to believe in the renewal of musical life.

Bright, the bold civic position of the musicians supporting the freedom of creative expression was opposed to the zealots of the “realistic” music. Leadership in this “group of freedom” took Azerbaijani composer Garayev, Muscovite R.K. Shchedrin, B.L. Klyuzner from Leningrad and Estonian Y. Ryaets. The materials of this plenum were not published in the press of that time.

Ekaterina Vlasova, Doctor of Arts, Professor of History of Russian Music of the Moscow State P. Tchaikovsky Conservatory; author and editor of books and collections: *The Union of Russian Composers. Forty years* (2000), *R. K. Shchedrin. Life and Work* (2006), *R. K. Shchedrin. Materials for the creative biography* (2007), *Heritage: Russian music – world culture* (Issue 1, 2009), *The Year 1948 in Soviet Music* (2010).

LIGITA AŠME

Latvian Composers' Union, Latvia

Avant-garde Music Festivals as Unique Artefacts in Riga's Culture Space in the 1970s

The story about avant-garde music festivals in Riga in the 1970s is related to colourful personalities and dramatic events, which precisely show the relationships between the government and artists in the Soviet time.

The famous pianist Alexei Lubimov was fascinated with avant-garde music in the 1970s and tried to find opportunities to organise contemporary music concerts. He found support in Riga, Tallinn and St Petersburg. Lubimov initiated contemporary music events in Riga which happened for three years in a row. The first event was a concert lecture series in 1974/75 concert season in Philharmonic. Unfortunately, the experimental elements in the shows provoked a backlash and the Ministry of Culture did not give permission to continue the series.

The next were avant-garde music festivals in 1976 and 1977, which took place in the Student Club of the Riga Polytechnical Institute. The club's DJ and the musicologists helped to organise the events. A stage designer made an installation for the club's decoration. Local musicians and guests from Tallinn and Moscow performed the works of Karlheinz Stockhausen, John Cage, Arvo Pärt, Edison Denisov, Sofia Gubaidulina. The most radical piece of music was Juris Abols' work which is composed in the manner of Dada. The culmination was a performance by the musicians, new actors and directors. The consequences were repressions: Lubimov was prohibited from performing in Latvia, the club's manager was fired. Due to this scandal, the government did not allow to perform avant-garde music in Riga for many years. However, these festivals had a great significance:

- 1) The big distance of time for the new music to arrive in Latvia shrank;
- 2) Many listeners heard avant-garde music for the first time;
- 3) The festivals gave powerful creative inspirations to the musicians by showing that there could be much more freedom in the music – that music can be a game and even a provocation;
- 4) These events were among the very first which united different types of arts – musicians, stage designers, actors all together participated in the performances.

Ligita Ašme is a Latvian musicologist, who mainly takes interest in contemporary music. After studies in the Jāzeps Vītols Latvian State Conservatory (1975–1980) she worked as a lecturer for the Latvian State Philharmonic (1980–1988) and conservatory (1988–1995). After that, she focused on music journalism. To improve her academic education Ligita Ašme studied in at the Jāzeps Vītols Latvian Academy of Music, in the Academic Master's Degree Programme. Her research topic was the works of the composer Imants Kalnins in genres of academical music; in 2011, she received her MA.

Ašme has been a member of the Latvian Composers' Union since 1987); she was a member of the board (1996–2009). She worked at the Latvian Composer's Union as a project manager (1999–2006). Since 2007, she has worked as a curator at the Literature and Music Museum of Latvia.

Ligita Ašme has always been interested in the audience's reception of music and the composer's personality. In the research *Phenomenon of Imants Kalnins popularity* (2012) she analysed relationship between the music of this composer and his admirers.

LINA NAVICKAITĖ-MARTINELLI

Lithuanian Academy of Music and Theatre, Lithuania

From Art to Act: The Performer's Function and Value in Socio-Cultural Processes

Through the course of music history, the role of the music performer has been perceived very differently. Music performance as separate profession, and performer as a self-sufficient figure of cultural life, are the product of the modern era: the historical development of the notion and function of the 'performer-interpreter' can be traced back to the 18th century, with particular cultural importance achieved in the 19th century, when contemporary performance art was formed with its idiomatic ideologies and practices. It is at that time that the performer's role started being seen as completely autonomous in the socio-cultural processes.

The aim of this paper is to discuss the shift of function and value attributed to the art of performing music and to the performer as cultural figure during the 20th century. Standardization of the performance practices, professionalization/specialization, changing theoretical and common sensical concepts applied to the performer and his/her art, old and new ideological trends and other issues will mostly be tackled in relation to the classical piano performance art.

Lina Navickaitė-Martinelli is a doctoral researcher at Helsinki University (Finland) and a lecturer at the Lithuanian Academy of Music and Theatre. Since 2012, she has been the head of the Postgraduate Studies Department at the Academy; editor and compiler of several academic collections; from 2002 to 2007 she worked as an editor of the musical magazine "Muzikos barai"; at present, her major editorial commitment is the co-editor-in-chief position at IF – Journal of Italo-Finnish studies; a freelance music critic, author of more than 100 articles and reviews on musical topics. Her book *The Suite of Conversations: 32 Interviews and Interludes on the Art of Musical Performance* (Vilnius: Versus aureus, 2010) has been awarded the Lithuanian Composers' Union Ona Narbutienė Prize for innovative research on music performance.

Navickaitė-Martinelli focuses her scholarly research on various aspects of the music performance phenomenon, at present mainly approaching music performance from the semiotic perspective. More information at linamartinelli.wordpress.com.

HEIDI HEINMAA

National Library of Estonia | Estonian Academy of Music and Theatre, Estonia

Probate Inventories as Valuable Sources Studying Music History

My research of musical life in Tallinn in the 18th century continues earlier studies in the field of music history in Estonia based on archival sources. Since the mid-18th century Tallinn became the cultural centre of Estonia with schools, print shops, libraries, bookshops, clubs, theatre and so on. Germans and German traditions dominated both in the organization of musical life and the repertoire performed by the musicians. The schools and the Church were still central musical institutions in the town; military musicians obtained increasingly important role in the musical life; the organization of public concerts started; side by side with professional town musicians employed by the municipality the number of amateur musicians grew considerably. As in other European countries, the local middle class got involved in amateur music making, started to take private lessons, to purchase instruments and sheet music. In the 18th century, musicians and instrument makers were rather mobile, usually they came to Tallinn from Germany – Gotha, Halle, Hamburg, Lüneburg, Königsberg, Breslau (Wrocław), Danzig (Gdansk), but also from St Petersburg, Riga, Libau (Liepāja). They also moved to Tallinn from smaller Estonian

towns – Narva, Pärnu, and Tartu. Thus, studying musical life in Tallinn it is important to consider the cultural contacts between Western Europe and Tallinn, to analyse different aspects of the contacts. Due to these contacts new trends in musical taste and repertoire were rather quickly introduced in Estonia and influenced musical developments here. From the microhistorical perspective archival documents such as transcripts of the town councils, birth certificates, wills, probate inventory lists, petitions, cashbooks, citizen-books, letters etc. acquire special value as historical sources which give us diverse information about how people lived in the past, what were their living conditions and consumption habits, their activities and interests, what they thought and felt and so on. In my paper, I am going to analyse the inventory of the organist at Tallinn Niguliste Church, Heinrich Giese (1719–1777), *Akte über den Nachlass des Organisten Heinrich Ernst Giese, 1777* (Tallinn City Archives). This document is quite remarkable and rather exceptional as compared to the few inventories of musicians extant from the 18th-century Tallinn because of the numerous and detailed list of books and sheet music. The list contains references to more than 230 books and 90 scores reflecting Giese's personal interests and musical practice, but also attesting close cultural contacts between Tallinn and Western Europe, first of all with Germany.

Heidi Heinmaa is the head of the Sheet Music Department of the National Library of Estonia. She graduated from the Estonian Academy of Music in 1997 (MA) with the thesis *The institution of Protestant Cantor in Tallinn: Their role in the musical life of the town in the 16th–17th centuries*. At present, she is a doctoral student at the Department of Musicology, Estonian Academy of Music and Theatre, working on the dissertation *Musical life in Tallinn in the 18th century*. She has published a book and several articles on the history of music in Estonia, focusing on the musical activities of the Baltic Germans; contributed to the Biographical Dictionary of Estonian Music. She is a member of the RILM National Committee and a correspondent of this database in Estonia.

EGLĖ ŠEDUIKYTĖ-KORIENĖ

Lithuanian Academy of Music and Theatre, Lithuania

Professional Musical Education in Lithuania in the Years of Soviet and German Occupation (1940–1944). The Perspectives of Organ Art

On the basis of archival documents, this article/presentation aims at revealing how the changing occupational governments Soviet (1940, 1944) and German (1941) in Lithuania influenced the lives of prominent musicians and teachers, how they affected the curricula and the trends of Kaunas and Vilnius higher music schools as well how they formed the concert repertoire in Lithuania. In addition, the article deals with socio-cultural aspects of artists' pedagogical work and life.

Professional musical education in occupied Lithuania was provided in the biggest cities of dismembered Lithuania with its centre in Kaunas. The syllabus of the musical education at the Kaunas Conservatory was the reason of a well-grounded professional training at the Šiauliai Music School (1939–1944), Vilnius Music School (1940–1945) and the Vilnius Conservatory (1945–1949).

While World War II was approaching, Lithuanian cultural life had already unified national and western onsets of music. The second Soviet occupation (1944) posed threats to the whole culture of Lithuania and particularly ruined the Church art, including organ art.

The development of Lithuanian organ art at the end of the 19th century and in the first half of the 20th century was a successive and purposeful process reflecting professional education not only of organists but generally of Lithuanian musicians. When the Soviet authorities were exercising the policy of church persecution, which ousted organs and organ playing from public music life, in 1949 (the year of joining the conservatories of Kaunas and Vilnius) professional education of organists in Lithuania was discontinued. The traditions of organ art were maintained by organists working in churches and

musicians who had emigrated during World War II. They continued their concert activities and pedagogical work in the USA.

Eglė Šeduikytė-Korienė (b. 1971), a PhD in the Humanities (2008), an organist, artistic director of the Centre for Culture, Vilnius University, lecturer at the Lithuanian Academy of Music and Theatre (since 2011), member of the Lithuanian Composers' Union (since 2012). After finishing her piano studies at the M.K. Čiurlionis Arts School in 1990, she received her MA in the Organ at the Lithuanian Academy of Music and Theatre in 2001, while in 2003 she was granted a Licentiate degree in Arts. Since 2006 she has cooperated in organising the National Jonas Žukas Organ Competition. She has written a monograph titled *Lithuanian organ art: the end of the 19th–first half of the 20th century* (Vilnius, 2012). She is a co-author of the second book of the history of Lithuanian music called *The Years of Independence 1918–1940* (Vilnius, 2009). She has also made presentations at research conferences and contributed articles in the area of the art of the organ to academic publications. The principal area of her research is the art of the Lithuanian organ at the 19th–the beginning of the 20th century.

JONATHAN JOHNSTON

Roanoke Chowan Community College, USA

The Balalaika as a Symbol of Russian Identity: America's Appetite for Soviet Folklore

The second decade of the 20th century catapulted the balalaika orchestra into the American consciousness. From 1910 to 1918, the Czar's Personal Imperial Balalaika Orchestra, under the leadership of Vasili Andreyev and Alexander Kiriloff, completed five tours of the United States, each time receiving overwhelming acclaim. The subsequent formation of the St. Louis (1910), Chicago (1911), New York (1912), Philadelphia (1920), and Detroit (1926) balalaika orchestras ignited a "flame" in America that has yet to be extinguished. Martin Kiszko researched the formation of balalaika orchestras in America using archival material from the University of Illinois Russian Folk Orchestra Archives (Kiszko 1996 and 2002). Tamara Livingston (1995) and Natalie Zelinsky (2006) provide a brief historical synopsis of America's first balalaika orchestras, the Balalaika and Domra Association of America (BDAA) and personal reflections of the Russian folk music community in New York City. There are approximately sixteen balalaika orchestras in America today. The aim of these orchestras is that of presenting and preserving America's Russian heritage. It is reported by Alexander Ivashkin that "Russian culture exists more in the West than in Russia itself" (1990). Charley Rappaport (1999) states that it was "to our continuing good fortune that many (Russians) landed here and took root... they carried it with them (balalaikas) as they carried their samovars and their embroideries, not just as memories of the past, but as integral parts of a living culture. And we are their cultural heirs. We must preserve and display the essence of this living culture." This presentation is an exploration into the contemporary development of the Russian balalaika orchestra in America, the impact the BDAA has had on those orchestras, and what the current initiatives are in the promotion and preservation of Russian folk music in America.

Jonathan Johnston, MA in Ethnomusicology, Bethel University. Roanoke Chowan Community College, Music Instructor – Ahoskie, NC, USA; St. Thomas Episcopal Church, Organist-Pianist-Violinist- Ahoskie, NC, USA. Membership: Balalaika and Domra Association of America, Society for Ethnomusicology, International Council for Traditional Music, International Council of Ethnodoxologists. Interests: Balalaika, Domra, Socialist Realism, Modernity and Irish Catholicism, Scottish Nationalism.

LUCA SALA

Poitiers University, France

National Identity and European Influences in Mieczysław Karłowicz Symphonism

Mieczysław Karłowicz's oeuvre offers a broad artistic portrayal of Poland at the end of the 19th century as a fast-evolving country, politically divided and filled with contradictions. The consistent presence of extra-musical relationships in Karłowicz's work conveys many symbolic meanings through which their aesthetic function is increased via the proliferation of new auto-referential symphonic poems. The typical Karłowiczian idea of *odrętwnienie* in "opera" is actually reconfigured within the scenario of a complex dramaturgical constitution of the symphonic sketches of the text transformed into music, the exact foundation upon which the Wagnerian (re)generation built the concept of the re-birth of the mythical in music. What impact did the Polish poet Kazimierz Przerwa-Tetmajer have on the musical-textual construction of Karłowicz's work? Far from construing the "text" as an attempt to achieve for the people a 'political' rehabilitation, Tetmajer instead provided a paradigm of a cult used to build a model of a way of thinking. Therefore, Tetmajer represents the transcendence of national frontiers to achieve new connections with a tradition and an identity that must be explained in relation to new European influences. Consequently, Karłowicz is considered a pioneer able to understand and obtain impulses from beyond the national boundaries of a form of art existing in a state of progressive transformation between 'instrumental opera' and "textual symphony". Karłowicz resumes the Wagnerian approach in a conceptual work able to historicize them. We shall examine the spectrum of relationships and affinities linking Karłowicz's works to the Polish cultural world (on the wave of the rising 'autochthonous' avant-garde movements) and to the wider cultural life pulsating beyond its borders, with special reference to German Wagnerism and Symphonism. Essentially, I'd like to define the uniqueness of his oeuvre, which – in relation to the manifold influences co-existing in Poland, an insubstantial nation from the political viewpoint and divided along three socio-cultural fronts – could be defined as distinctively Polish, yet ultimately European.

Luca Sala was awarded two fellowships at the Jagiellonian University of Kraków for a research project on Mieczysław Karłowicz's work. Among other contributions, he has edited the volumes *European Fin-de-siècle and Polish Modernism: The Music of Mieczysław Karłowicz* (2010) and *The Legacy of Richard Wagner. Convergences and Dissonances in Aesthetics and Reception* (2012). Luca Sala gained a PhD in Musicology from Poitiers University. His findings on musical aesthetics within European Modernism has been published in various international journals and books and he is currently working on the monograph *Luigi Dallapiccola: Text and the Musical Thought*, in preparation. He was recently invited to contribute the articles on Dallapiccola and Karłowicz to *Oxford Bibliographies Online* (OUP).

YASUKO SHIBATA

Polish-Japanese Institute of Computer Technology, Warsaw, Poland

The Imagined Polishness of the Japanese:

The Narrative of Japanese Pianists on the Music of Frédéric Chopin

While widely spoken of as "quite a phenomenon" by musicologists, cultural scientists and public commentators, having been discerned also as "unexplainable," the notable interests of the Japanese in Chopin's music have not been critically inquired into. The intertwined process of sublimating the figure and music of Frédéric Chopin in modern Japan, being

continued by private and state music institutions, individual pianists as well as amateurs and semi-professionals of classical music, requires innovative approaches for analysis. By narrowly focusing on the micro process of the iconization of Chopin in Japan's musical *habitus*, the paper inquires into Japanese pianists' perception of Chopin's music from the perspective of "Otherness" and "Polishness." The Polishness forcefully imagined by Polish intellectuals as the spirit of the nation upon the loss of its sovereignty continues to confront a considerable number of Japanese students and pianists, who, while being the Other to the tradition of European classical music, have chosen Poland as *the* place for formulating their professional identities. Concentrating on the Japanese musicians' pursuit of the culturally distant yet absorbing Polishness, the paper unfolds the individual processes of phantasmatically imagining Chopin's music through their selves and socio-cultural experiences.

The in-depth discourse analysis of the narrative of Japanese piano students and professional pianists based in Warsaw, collected by the author through semi-structured interviews, will offer interpretations of the respondents' ideas on the following questions among others: What are the principal features of Chopin's music that they have assembled in Japan? How do they recompose characteristic images attributed to Chopin's Polishness, e.g. heroism, sorrow and patriotism, upon the start of their life in Poland? What are the felt affinities or/and insurmountable barriers of the imagined Polishness for the Japanese, who were thrown in-between the East and the West in modernity?

Yasuko Shibata, LL.B from Keio University, Tokyo, studied political science at Bryn Mawr College, US, and holds an MA degree from the Jagiellonian University, Kraków. She acquired a PhD in sociology at the Institute of Philosophy and Sociology, Polish Academy of Sciences (IFiS PAN), Warsaw. While continuing her research into the different aspects of Polish national culture, Polish national and nationalist ideas as well as the interrelation between Polish national identities and politics at IFiS PAN, she currently conducts lectures on Japanese contemporary culture, society and politics at Collegium Civitas as well as at the Polish-Japanese Institute of Computer Technology in Warsaw. Her latest research projects include popular and institutional discourses on the music of Frédéric Chopin in Japan and the critical interpretation of such major works of Polish Romanticist literature as Adam Mickiewicz's *Konrad Wallenrod* and Zygmunt Krasiński's *The Un-Divine Comedy*.

PÉTER BOZÓ

Hungarian Academy of Sciences, Hungary

***Turandot* on the Budapest Operetta Stage**

In my paper, I deal with the music theatrical and sociocultural context of a failed operetta, premiered on 7 April 1888 on the Budapest Folk Theatre. Its composer, Jenő Sztojanovits (1864–1919), was a distinguished church musician, critic and music pedagogue. He is, however, little-known today and is often confused with his contemporary, Petar Stojanović, a Serbian composer who was also born in Budapest. The exotic piece in question bears the title *Peking rózsája* (The Rose of Peking); it was given only thirteen times and its sources have never been studied since then, despite the fact that they survive almost entirely in the Budapest Széchényi National Library. Written by a certain Miksa Rothauser, the libretto is based on a well-known story: Gozzi's tragicomic *fiaba teatrale*, *Turandot*. This is certainly a highly unorthodox and less bloodthirsty version of the subject than Gozzi's piece or Puccini's later opera.

In the contemporary repertory of the Folk Theatre we often find historical operettas whose plot takes place in the glorious past of the Hungarian nation (following Lecocq's example whose historical opéra-comiques were regularly performed in the 1870s and 1880s). The most successful early Hungarian operettas were adaptations of French vaudeville comedies set to music by the Polish-born "Hungarian" composer, József (in fact: Józef) Konti. But why to create an exotic Chinese operetta in a country that had no colonies at all

and had no connections with the Far East? I would like to study what kind of musical devices Sztojanovits used to depict the Chinese local colour. I wish to argue that in his composition he imitated the style of Gilbert and Sullivan's Japanese operetta, *The Mikado*, whose Hungarian premiere took place in the Folk Theatre two years before that of *Peking rózsája*.

Péter Bozó (1980, Budapest). From 1998 to 2003 he studied musicology at the Liszt Academy of Music in Budapest. He received his PhD at the same university in 2010 with a dissertation dedicated to Liszt's song output. Between 1999 and 2007 he worked as a contributor at the Budapest Liszt Memorial Museum and Research Center. Since 2006 he has been an assistant research fellow, since October 2010 research fellow at the Institute for Musicology of the Hungarian Academy of Sciences. Between 2006 and 2009 he was an assistant editor of the international journal *Studia Musicologica*. At present he is studying the history of operetta in Hungary. He lectured at the First Stuttgart International Liszt Conference; at the International Musicological Workshop of the ESF *Music, Culture and Politics in Early Nineteenth-Century Europe, 1815–1848*; and at the Viennese International Conference *Die Operette und das Tragische*.

OLGA KOLGANOVA

Russian Institute for the History of Arts, St Petersburg, Russia

Light-Sound Experiments by G.I. Gidoni: From an Orchestra of Light to a Monument of Light

In the 1920s and 1930s, the name of Grigory Iosifovich Gidoni was familiar to many Soviet artists, critics, scholars and writers. I. Bilibin and N. Roerich were among his teachers; he worked with N. Gumilev and actors of Meyerhold's theater; inventions and various projects of the artist were supported by academicians and professors V. Bekhterev, A. Joffe, S. Oldenburg; many of his famous contemporaries (such as V. Bekhterev, artist V. Davydov, M. Belyaev, the first director of the Pushkin Museum) had the bookplates drawn by him. S. Ginsburg, G. Rimsky-Korsakov, E. Braudo wrote about his art of light and music and the orchestra of light.

Gidoni was born in Kovno (1895). After graduating from Kovno gymnasium, (1913) Gidoni went to Paris where he continued his education at the Faculty of Literature (Sorbonne) and at the Paris Academy of Fine Arts. He started to work on his main invention in 1919–1920. Later he created the laboratory of "Art of Light and Color" under the patronage of the State Physical-Technical Institute of Radiography. The artist tried to combine lighting effects with music compositions, recitations, choreography, theatrical performance, architectural constructions. After nearly two decades of work he produced the repertoire for several light-concerts (including arrangement of *The Internationale*, *La Marseillaise*, Fifth Rhapsody by Liszt, the Finale of 9th Symphony by Beethoven, *Scheherazade* by Rimsky-Korsakov); he issued a light-color accompaniment to several works by Pushkin "for light-theatre performance on the electric light and color and light orchestral machines." As the result he patented "a device for light decorations on a transparent screen." In 1925 Gidoni created a project for the light-theatre and developed an ambitious model of light-monument to Lenin and the 10th anniversary of the October Revolution.

Olga Kolganova (Pakhomova), musicologist, member of the Union of Scientists of St Petersburg, research assistant in the Organology Department of the Russian Institute for the History of Arts. She graduated from the Ural State Conservatory (2000); completed postgraduate courses in the Russian Institute for the History of Arts (2003). In 2012 she defended her thesis on *The phenomenon of light in sonoristic music* (based on the creativity of composers of East Central Europe in 1960–1980). She is the organizer of international conferences; co-editor of collected papers; author of over 30 publications; member of the International Congresses, conferences, symposia, seminars in Moscow, St Petersburg, Kazan, Shuya, Astrakhan, Boston (USA), Durham (UK).

CHU-YING LIU

Southampton University, UK

'Chinese Utopia': An Exploration of the Imageries of 'Old China' in Taiwanese Mandopop Music Videos

Taiwan's output of Mandarin popular music (Mandopop) has been inlaid with complex social processes and historical circumstances, because it served as a symbol of a capitalized, urbanized, and democratized country's lifestyle, the island character of Taiwan, as well as a special political relationship between Taiwan and China.

Since around the year 2000, popular music has led the wave of "China style" in Taiwan, notwithstanding seemingly political opposition between Taiwan and China. Under the exceptional social situation of Taiwan, the symbol of "Old China" launched from Taiwan

with the mixture of cultures, quickly prevailed in the whole Chinese-speaking world. The main object of this essay is the “Chinese Utopia”, a Chinese collective dream of an ideal world achieved through listening to popular music. “Popular Music of Contemporary Taiwan” in my research refers to Mandopop sung by Taiwanese idols, produced and published through the recording industry in Taiwan. The significance of the image of “Old China” refers to the rhythm of pop music with the contents of traditional Chinese elements, which were imposed on or revealed in the melody, aria, and material. I would define these elements, including sound (such as traditional Chinese opera singing, traditional musical instruments used), text (such as Ancient Chinese, Chinese dialects), narrative material (traditional Chinese stories), and image in the MV.

Taiwanese Mandopop follows its own laws of form and structural logic. From the methodological point of view it means that the researcher has to face the individual Mandopop immediately. The first part of my thesis is to analyze the specific object – texts of “China style” Mandopop, historically and socially composed. The theoretical study is based on Objective Hermeneutics to use the qualitative, case-oriented method to explore Mandopop in succession processes. I will carry out rigorous sequential analysis of three case studies of “China Style” Mandopop music videos. The second part is to explore their social condition and historical context. The third part is to combine the relevant theories serving as the dialectical rules in order to generalize the idea and form the new theory. My focus on the “China Style” pop music is not limited to analysis of musical form and MV genre, but is to understand the sociological meaning of contemporary music with the image of “Old China.” How does this new music become popular in contemporary Chinese societies? Why does Taiwan become the key producing country? What is the cultural and social meaning of this status of Taiwan that dominates the output of popular music, in turn, as Mandopop’s new symbol? What is the logic of action of audiences in Taiwan, China and other Chinese-speaking areas? How do they appreciate this kind of new music? In the end, how this pop music would, in turn act on other aspects in the everyday life of the Chinese.

Chu-Ying Liu, PhD candidate of film studies at the University of Southampton. Originally from Chaiyi, Taiwan, Chu-Ying earned an B.A. in Accounting and M.A. degrees in Musicology in Taiwan. He was a visiting scholar at the University of Griffith in Australia in 2007 and 2008. His research and teaching focuses broadly on popular music, sociology of music, sociology of arts, and media studies.

GWYNETH BRAVO

New York University in Abu Dhabi, UAE

‘In the Ruins of the Future’: Remembering 9/11 in the ‘Memory Spaces’ of John Adams’ *On the Transmigration of Souls* (2002)

Since World War I and II, new approaches to the construction of monuments in Europe and the United States have witnessed the emergence of negative-form monuments and counter-monuments, which have provided the impetus for new conceptual and aesthetic forms for memorializing war and other traumatic historical events. Lying at the intersection between public art and political memory, the contemporary monument is no longer necessarily an example of the heroic, self-aggrandizing icons of the late 19th century but often a self-effacing conceptual installation, which challenges the very premise of a traditional monument. Drawing on recent discussions from the fields of art and architecture, I examine issues of historical memory and counter-memory in John Adams’ *On the Transmigration of Souls* (2002), which was written to commemorate the events of 9/11. Translating Pierre Nora’s idea of a society’s “will to remember” in spatial “sites” to a temporal domain, I reference and contrast the large-scale, sonic monumentality of various nineteenth century and early twentieth century musical works memorializing war with the

hushed resonances of what Adam's calls the "memory spaces" of his own work. Commissioned by the New York Philharmonic to remember and honor the victims of the 9/11 attack, *On the Transmigration of Souls* was written for orchestra, chorus, children's chorus, and pre-recorded sounds. Adams's work employs a radically different kind of musical aesthetic than traditional works memorializing war – one that achieves its emotional impact through techniques of musical and textual fragmentation, street sounds with wailing sirens, silence, and the pre-recorded incantation-like recitation of the names of the missing, which haunt the musical spaces of the work with their ghost-like presence. By examining and theorizing means of remembering through key musical moments in the piece, I explore how music serves as an important repository of collective cultural memory.

Dr. **Gwyneth Bravo** begins her appointment as Assistant Professor of Musicology at New York University in Abu Dhabi in the autumn of 2013. She earned her doctorate from the University of California, Los Angeles, in 2011 where she was a recipient of a President's Fellowship and a winner of a 2009 CUTF for her seminar *Music and War*. Currently, she is working on two related projects: an edited volume *Music and War: Global and Transnational Perspectives* and a documentary film. A Fulbright scholar to Germany, she worked with *Exilmusik* at the University of Hamburg also researching the music of Viktor Ullmann. Dr. Bravo served as the Visual Researcher for LA Opera's 2007 *Recovered Voices* program and was the winner of the AMS 2007 Ingolf Dahl Competition. In 2012, she moderated an international panel on *Music and War* at the joint conference of the AMS, SEM, and SMT in New Orleans.

LAIMUTĖ LIGEIKAITĖ

Lithuanian Academy of Music and Theatre, Lithuania

Modalities of Meanings, Permutations of Historical Time and Reflections of Beethoven in the Symphonic Composition *Fires* by Raminta Šerkšnytė

Raminta Šerkšnytė's newest symphonic composition is an exceptionally interesting object of study, which allows us to perceive historical, cultural and mythological contexts, and carries messages of historical communication to a modern audience. The composition also presumes certain manifestations of historical time permutations and metabolisms.

Fires (2010) premiered on 17 May 2012 in Munich, with the Bavarian Radio Symphony Orchestra, conducted by Mariss Jansons and on 20 October 2012 at the 22th Contemporary Music Festival Gaida in Vilnius, performed by the Lithuanian National Symphony Orchestra, conducted by Roland Freisitzer. The work was commissioned by the Bavarian Radio Orchestra on the initiative of Mariss Jansons. Knowing that *Fires* would precede Beethoven's 5th Symphony in the program, Raminta Šerkšnytė chose the most important motive of the symphony (known as the Fate motif) and its variants. They became the foundation for the harmonic and rhythmic development of the new composition. It contains two contrasting parts of different character (Misterioso – Con brio) and this motivic material is developed consistently until the final formation and sounding of the authentic Beethoven motif in the last bars. In a sense the composer creates a singular "prehistory" for the 5th Symphony – a narration recounting the birth of the Fate motif. Juxtaposing these compositions at the premiere in Germany suggests a diptych of sorts, although from the chronological standpoint we have a paradoxical situation: Beethoven seemingly continues narration of the story that began in the composition *Fires*, unveiling what happened 'when fate knocked at the door'.

The composition *Fires* prompted the exploration of how a symphonic piece can transmit cultural, historical contexts and conventions; what geographic and communicative territories it can occupy; what kind of messages it can send to the contemporary listener. The composition reflects in various directions – from mythological symbolism and historical communication, to the present day, encompassing even the most personal experiences. The circumstances surrounding the biography of the composer and the modern mode of

musicians' communication (the commissioned composition, conditions, interaction, advance recognition of Šerkšnytė in Lithuania and Germany, etc) to a great extent predetermined the style of the composer's work as well as the discursive conceptual nature of *Fires*. Phenomenological, functional and semantic aspects are employed in the analysis.

Laimutė Ligeikaitė (b. 1967) graduated from the Lithuanian Academy of Music and Theatre in 1992, where she studied Music Theory with Assoc. Prof. R. Mikėnaitė. Presently she is a lecturer in the Music Theory Department of the Academy. She is a co-author of the music language programme and methodical recommendations.

Most of her work is orientated towards publicizing academic music to the general public through critical articles in the press, analysis of topical contemporary music issues, concert management, presenting contemporary artists' works, preparing and implementing educational programmes.

1991–2002 she was the music editor of the cultural journal *Kultūros barai*, from 1991 to 1993 she was editor and host of musical TV shows on Lithuanian National Television, from 1992 to 1997, a concert presenter, press representative and information editor for the International Contemporary Music Festival *Young Music*. From 1992 to 2002, Ligeikaitė was editor-in-chief and publishing team leader of the Music Educational Center magazine *Gama*. She has attended international conferences, such as MENC Conference in Washington (2000), seminars at Temple University and the University of Maryland College Park (USA) on curriculum, ear training, music theory teaching. Since 1999, she has been a member of the Lithuanian Composers Union's Musicology Section.

STANISLAV TUKSAR

Academy of Music | University of Zagreb, Croatia

The Split Cathedral *Maestri di Cappella* Case in 1789–1918:

Change of Politics – Shift in Cultural and Stylistic Orientations.

A Contribution to the Relationship of Music and Politics in the 19th Century

During the period between the end of the 18th and the beginning of the 20th century the situation with professional services of *maestri di cappella* at Split Cathedral underwent radical changes. This fundamental (r)evolution happened owing to some parallel developments in general socio-political and church circumstances in Dalmatia of the period: the shift in power from Venetian (until 1797) via French (1805–1813) to Austrian (later Austro-Hungarian; 1797–1805, 1813–1918) administration, and the degradation of the Split Archbishopric to the Bishopric status (in 1828). During Venetian rule the Split *maestri di cappella* were mostly recruited from the ranks of Italian musicians (B. Pellizzari, G. Bajamonti, etc.), during the transitional Austro-French administrations they were of exclusively local mixed ethnical origins (A. Alberti, I. Jeličić, A. Galasso), while during the long Austrian (Austro-Hungarian) rule, at the beginning, (mostly imported) Italian musicians were favoured (M. Lamperini, C. Pellegrini, T. Resti, D. Barocci, A. Visetti, G. A. Vicentini, E. Bonamici), and only gradually those of Slavic (Croatian, Slovenian, Czech) or of acculturated Jewish origins were introduced during the second half of the 19th century (F.S. Vilhar, J. Hajek, N. Faller, V. Rosenberg-Ružić, I. Janak, V. Knott, A. Meneghello-Dinčić, Č.M. Hrazdira, A. Tijanić, L.Th. Koffman, K. Adamič). It goes without saying that these changes in the personal educational, ideological and generally musical background of the above-mentioned musicians brought along a shift in the stylistic aspects of the music which they had been producing as composers or favoured as the officially performed repertory in Split Cathedral. In addition, the destiny of music-making in the Cathedral during the period under consideration can be regarded as an exemplary case in understanding how broader socio-political changes can substantially influence the artistic output and its qualities.

Stanislav Tuksar, MA, PhD, professor of musicology (aesthetics of music, history of early music) at the Department of Musicology, Academy of Music, University of Zagreb, Croatia; participated in 105 scholarly symposia in Croatia and abroad (Australia, Austria, Canada, the Czech Republic, France, Germany, Hungary, Italy, the Netherlands, Poland, Slovakia, Slovenia, South Africa, Spain, Switzerland, UK, Ukraine, and the USA). Lectured at 23 universities worldwide (Europe, the USA and Canada, Australia, South Africa). He published as author, editor and translator 23 books, and about 180 articles in Croatia and abroad' editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music* (Zagreb); member (past and present) of the editorial boards of the journals *Acta musicologica* (Basle), *Current Musicology* (New York), *South African Journal of Musicology* (Durban); *Arti musices* (Zagreb); *De musica disserenda* (Ljubljana); *Kroatologija* (Zagreb); co-founder (1992), Secretary (1992-1997) and President (2001–2006) of the Croatian Musicological Society; a full member of the Croatian Academy of Sciences and Arts (since 2012).

VJERA KATALINIĆ

Croatian Academy of Sciences and Arts, Croatia

Migration and Cultural Transfer in Transformation:

Czech Musicians in the 19th-Century Croatian Lands

After the withdrawal of the Ottomans from the continental part of Croatian lands, those territories also became attractive for foreign musicians. While during the 18th century mostly Italian musicians moved to the Croatian littoral, the continental part was mostly

visited by Austrian, and later also by Czech musicians. During the “long” 19th century the number of the latter would increase, and the reasons of their arrival would be more and more diverse, whether it was the case of military musicians or of civilians, who mostly dealt with music pedagogy and performance practice. The paper is dealing with a variety of their impulses to come to Croatian lands (as far as Dubrovnik to the South and Vukovar to the East), as well as their activities observed and analyzed through various parameters: the new place of living, the reason for their migration, the type of their activity, its implementation into the local culture, their reception etc. Finally, some of the imported models became the impulse for the acceptance and the development of new qualities, which, in time, became the integral part of the Croatian musical heritage.

Vjera Katalinić, BA and MA in musicology at the Music Academy, University of Zagreb; PhD at University of Vienna; research advisor and director of the Department for the History of Croatian Music at the Croatian Academy of Sciences and Arts in Zagreb; she is also associate professor at the Department of Musicology, University of Zagreb and president of the Croatian Musicological Society. She also gave lectures in Austria, Poland, Ireland, Italy, Canada and the USA and presented papers at some 80 symposia in Europe, Canada and the USA. She was the editor of seven proceedings. Her three books and some 160 articles deal mostly with instrumental music of the 18th century, 19th-century opera and musical sources in Croatia.

RENATA SUCHOWIEJKO

Jagiellonian University, Kraków, Poland

Polish Artists in Paris in the Interwar Period: Music Migrations, Transfer and Cultural Interactions

The French capital was a travel destination for Polish musicians already in the 19th century, especially in the 1830s and 1840s, when, after the fall of the November Uprising, nearly the entire political, intellectual and artistic elite of Congress Kingdom made its way there. Research on the Polish musical emigré population does, however, need to be continued. A second important moment in its history was the interwar period, which impacted the further development of Polish music. In the 1920s and 1930s, there was a large group of Polish artists in Paris – composers, singers, instrumentalists. In 1926, they founded the Association des jeunes musiciens polonaise, whose aim was to organize artistic events, as well as to provide material aid to its members.

In terms of numbers, the interwar musical emigration exceeded all previous influxes. It also had fundamentally different aims. Unlike the 1830 emigration, caused mainly by political repression (one manifestation of which was the closing of the Warsaw Conservatory), it was based on purely artistic motives. Polish musicians went to the French capital to study, hone their *métier*, gain experience and, simultaneously, shape a new face of Polish music, which at the time was undergoing thorough transformation. While still strongly rooted in tradition, it was urgently seeking new means of expression, as well as liberation from Romanticism’s legacy. When Poland regained its independence in 1918, the question of national identity took on particular importance, and contacts with French culture were meant to show young artists new directions in the search for their own artistic path.

The aim of the paper is to present Polish musicians’ activity interwar in Paris, shown in a broad aesthetic, social and cultural context. Poles made the best possible impression on the French audience, and their artistic activities became part of the city’s musical landscape.

Renata Suchowiejko is a professor at the Institute of Musicology, Jagiellonian University, Kraków, Poland. Her research work focuses on 19th century violin music and, in particular, the works and artistic activities of Polish virtuosi in the context of European musical culture. She closely cooperates with the Henryk Wieniawski Musical Society of Poznań, especially as a member of Editorial Board of *Wieniawski’s Complete Works*. She has published recently the new book on Polish violinist *Henryk Wieniawski as Virtuoso according to the 19th-century Press*, Poznań 2011. Her works are

also devoted to the research of the presence and significance of Polish music and musicians in the Europe of the 19th and 20th centuries (repertoire exchange, artistic tours by musicians and their mobility, mutual inspirations and influences in musical styles).

She is the recipient of many fellowships, including Fondation Internationale Nadia et Lili Boulanger (1997); the Andrew W. Mellon Foundation East-Central European Research Fellowship, Paris, Maison des Sciences de l'Homme (1999, 2003); the Kościuszko Foundation Fellowship, Washington, D.C. (2002); Société historique et littéraire polonaise de Paris (2004, 2008, 2009); Deutscher Akademischer Austauschdienst, Universität Leipzig (2009). Prof. Suchowiejko participated in a number of national and international research projects: *Musical Life in Europe 1600–1900*, a project developed in 1999–2001 under the auspices of the European Science Foundation; *Associations des jeunes musiciens polonais à Paris dans l'entre-deux-guerres*, a research project within the framework of the "Profession Culture" programme, Bibliothèque Nationale de France, 2007; *Henryk Wieniawski's Concert Performances in St Petersburg*, a research project supported by a grant by the Foundation for Polish Science of Warszawa, 2008; *Musical Manuscripts in the Collection of Bibliothèque Polonaise de Paris*, Société Historique et Littéraire Polonaise de Paris, 2008 and 2009.

CHRISTA BRÜSTLE

Kunstuniversität Graz, Austria

Music, Industrialism, and Industrialization:

Effects of their Interrelationships on Cultural Contacts and Encounters

The process of industrialization in Europe since the late 18th century caused not only changes in science, technology and social life, but these developments also affected arts and the humanities. Artists, and musicians in particular, were able to present their skills and virtuosity in an increasing European network of salons and concert halls, and composers (both men and women) in many different countries and cities became increasingly part of what we would recognize as modern musical and cultural life, one in which mobility and a more rapid exchange of information played a central role. New transport and communication technologies (transportation of people, transportation of information, and transportation of goods) became important media for changes in cultural contacts and encounters, not only on a quantitative, but also on a qualitative level.

Interrelationships between music, industrialism, and industrialization are to be studied and discussed in different ways, considering developments in certain regions as well as comparing processes in cultural centers or between centers and peripheral areas. These aspects are to be investigated particularly with respect to Central and Eastern Europe.

The development of capitalism and commercial networks related to musical life and its material as well as immaterial products connected the "sphere of the arts" with the economic situation of a nation or region, a city or metropolitan area. Therefore, the presence or concentration as well as (world wide) distribution of resources became important aspects not only of migration and movement, but also of transmigration and intercultural exchange related to a certain region, country, or city. In my contribution to the panel, I will concentrate on Berlin and Vienna as examples, and I will take into account their importance as centers of musical life as well as economic regions, and as places of cultural encounters of East and West in particular.

Christa Brüstle, Dr. phil., habil., Senior Scientist at Institut 14 Musikästhetik at Kunstuniversität Graz, Austria; from 1 October 2012 Head of the Department Zentrum für Genderforschung at Kunstuniversität Graz, Austria. In 2008–2011 appointed Professor, Musicology, Universität der Künste Berlin; 2008 Lecturer in Musicology, Postdoctoral Fellow, Freie Universität Berlin; 2006, 2007 Assistant Lecturer, Universität Wien, Technische Universität Berlin; 1999–2005 Lecturer in Musicology, Postdoctoral Fellow, Freie Universität Berlin; 1992–97 Lecturer in Musicology, Freie Universität Berlin, Germany. 2007 Habilitation, Musicology, Freie Universität Berlin; 1996 PhD, Musicology, Freie Universität Berlin; 1991 Magister Artium, Musicology, Universität Frankfurt am Main.

LEONIDAS MELNIKAS

Lithuanian Academy of Music and Theatre, Lithuania

Lithuanian-Russian Musical Connections: Orbits of Interaction

The presentation highlights the processes of creative interaction of the Lithuanian and Russian musical cultures in the 20th century and looks at various forms of this interaction at different historical periods. The changing “geography” of poles of influence is analysed; creative ideas emanating from them are characterized; a specific configuration of forces of attraction and opposition, synchronicity and asynchronicity in artistic endeavour are identified.

Within the circle of “micro-stories” of artistic interaction the focus is on the persons of Maximilian Steinberg, who grew up in Vilnius and became an influential figure in Russian musical culture; Jurgis Karnavičius, who grew up in the Russian environment and became the creator of Lithuanian opera *Gražina*; the postwar generation of the graduates of the Moscow Conservatory, who determined the artistic and professional level and contours of the Lithuanian musical landscape for decades; the artistic interaction of prominent Lithuanian conductor Saulius Sondeckis with Alfred Schnittke and Arvo Part, composers whose art fell beyond the limits of official Soviet music and who became musical classics of the 20th century.

The presented “micro-stories” enable the envisioning of the dynamism of the process of the creative interaction of the Lithuanian and Russian musical cultures, the reflection of its dependence on the historical and artistic context, evidencing the ever-present individual parameter of musical interaction and mutual enrichment.

Leonidas Melnikas, a professor, habilitated doctor, chairman of the Senate of the Lithuanian Academy of Music and Theater, head of the Department of Interdisciplinary Piano; born in 1957 in Vilnius, educated at the Saint-Petersburg Conservatory (specializing in piano and organ), later received a PhD in Musicology from this institution; was habilitated in 1991; has taught at the Lithuanian Academy of Music and Theatre (formerly the Lithuanian Conservatory) since 1983. He is the author of the books: *C.Ph.E. Bachas ir Pabaltijys. Apie brolius Grotthussus* (C.P.E. Bach and the Baltics: on the Grotthuss Brothers) Vilnius, 1997 (in German and Lithuanian); *Экология музыкальной культуры* (Ecology of Musical Culture) Moscow, 2000 (in Russian); *Muzikos paveldas: epochų ir kultūrų sankirta* (Musical Heritage: at the Crossroads of Eras and Cultures) Vilnius, 2007 (in Lithuanian); *Lietuvos žydų muzikinio paveldo pėdsakais* (In the Footsteps of the Musical Heritage of Lithuanian Jews) Vilnius, 2008 (in Lithuanian), and numerous articles. Research interests: music of the 18th century; theory of interpretation; the life and work of Saulius Sondeckis; Litvak music history; ecology of musical culture. Gives concerts in many countries and has performed as a soloist with different orchestras; a pianist of the Lithuanian piano trio Musica Camerata Baltica. CDs with his recordings have been published in Lithuania, the USA, Russia, Germany and Portugal; was awarded the Golden Disc Prize (Vilnius, 2007). He is a member of the Council of the Union of Lithuanian Musicians. He received an honorary doctorate from Daugavpils University, Latvia, in 2004.

BEATA BAUBLINSKIENĖ

Lithuanian National Opera and Ballet Theatre, Lithuania

A Stranger At Home: On the Reception of Jurgis Karnavičius' Opera *Gražina* (1933)

After World War I and the collapse of the European empires, in the newly formed state of Lithuania the idea of national art was extremely topical and carefully nurtured. In music, the creation of the national school was closely related to the romantic–classical genres:

among others to opera, in which the Lithuanian word and historical plots could finally be displayed.

However, music critics did not enthuse over the première of the much-awaited Lithuanian opera for professional stage *Gražina* after the similarly-named poem by Adam Mickiewicz. It was composed by a repatriate from St Petersburg, Jurgis Karnavičius, in 1933.

An influential music critic of the day, Vladas Jakubėnas, wrote: “Our society’s desire to have a national opera was not totally fulfilled this time. As we know from the history of opera, such works get created only by those who descend from the core of the nation. ...The spirit of Mr. Karnavičius’ music isn’t truly close to our folk tunes.”

Later Jakubėnas called Karnavičius one of the greatest Lithuanian opera composers in his introductory article to the vocal score of *Gražina* prepared for publication in Chicago in 1966. However, the revised opinion came too late and too far away to possibly have had any impact either on the appraisal of Karnavičius’ work in Lithuania, or on the formation of the image of Lithuanian composition and music history.

The aims of the paper are to examine sociocultural reasons that caused the rejection of Jurgis Karnavičius as a creator of national opera by the musical authorities of the interwar period, and to revise their “verdict” from a contemporary perspective.

The main field of interest of **Beata Baublinskienė** (b. 1973) is opera. In 1997, she received her MA in Musicology from the Lithuanian Academy of Music (studied under Rūta Stanevičiūtė). In 1996, she pursued post-graduate studies at Graz University with Prof. Rudolf Flotzinger.

Among her publications is the chapter about the Lithuanian operas of the interwar period in the second volume of the Lithuanian Music History (2009). In 2012, she as editor published the book *Vilnius Intermezzo. Chopin and Lithuanian* (2010), proceedings from the 11th Polish–Lithuanian Musicological Conference with the article “Dancing Chopin: John Neumeier’s ballet *Die Kameliendame*. Between opera, ballet and cinema” (abstract in English). In 2013, her article “Wagner–Rezeption in Litauen 1836–2013” is published in a book of the musicological conference in Leipzig entitled *Richard Wagner. Persönlichkeit, Werk und Wirkung* (2013). Since 2006, she has been an organiser of the annual seminars for opera critics in Vilnius.

BRIGITTA DAVIDJANTS

Estonian Institute of Humanities | Tallinn University, Estonia

Creation of National Identity in Music by Way of Example of the Reception of Komitas

In my paper, I follow the creation of the national identity of the Armenians in their music history writing, and analyse the historical processes having influenced it. I present how music offers an opportunity to organise a memory, and how it can be used to create cultural borders between nations. Like many other countries these days, Armenia is considered to be in the borderlands of different past empires, and characterised by the fact that it tries to prove its belonging to the West and distances itself from the East. I illustrate those processes by way of example of the reception of the composer Komitas (1869–1935). He is one of the biggest Armenian national symbols, being exploited to “prove” that the Armenians belong culturally to the West, but also to preserve Armenianness. This may be considered an antagonism towards Muslim neighbours, as well as an outcome of the cultural politics of the Russian Empire and the Soviet Union, since Armenians have always seen Russia as a window to Europe. However, Armenianness is also an important aspect. So, they emphasise their singularity and Europeanness at the same time. Music is an element of such self-representation, and Komitas’ reception, too, can be used for the benefit of certain official ideologies.

Brigitta Davidjants is a fourth year doctoral student at Tallinn University. She has graduated from the Estonian Academy of Music and Theatre as a musicologist (2007), and also studied at the Yerevan Komitas State Conservatory (2002/2003) and Ankara University (2009). She observes how

cultural policy creates, preserves, and presents “Armenianness,” and how music can be related to self-identification of a nation, geopolitics, and unequal power relations. Her publications include *Armenian self-colonization in music as a result of (cultural) policies of the Russian Empire and the Soviet Union* (*Res musica*, 2010) and *On the East Border of the West: Turkey, Armenia, Georgia* (*Go Reisiraamat*, 2010).

AUDRONĖ ŽIŪRAITYTĖ

Lithuanian Academy of Music and Theatre, Lithuania

Regional and Metanational Cultural Memories in Works by Narbutaitė

When listening to *Mozartsommer 1991*, *Winterserenade*, and *Autumn Ritornello. Hommage à Fryderyk* by Narbutaitė, one is struck by the weight of metanational cultural and historical associations as well as the significance of discursive cognition that is so characteristic of the 20th century. The content of Narbutaitė's oratorio *Centones meae urbi* is undoubtedly patriotic and metanational at the same time. The opening of the composition, with its symbolic sound of *birbynė* (a kind of Lithuanian reed-pipe) and brass fanfares, evokes the curtain raising and frames the spiritual amplitude of the Old Town of Vilnius from its folkloric origins to manifestations of the royal court culture. Lithuanian identity exposed through the interplay with Polish, Jewish, Russian, Belorussian identities specific for Vilnius region. *Vilnius Divertimento*, an earlier piece by Narbutaitė (1984), may be seen as a preamble to the oratorio. Both works display similar features: Lithuanian folk songs and reminiscences of early music. In *Vilnius Divertimento*, the latter is represented by the use of medieval polyphony, ample allusions to Baroque and period instruments. Narbutaitė's national character thus lies in her individuality, while the latter is metanational, what is important to every great artist. Narbutaitė seems to be in contact with the cultural memories from different epochs, regions, nationality which she adopts in her personal idiom.

Audronė Žiūraitytė, Doctor of Arts, Professor at the Lithuanian Academy of Music and Theatre (Department of Music Theory). In 1987, she defended her doctoral thesis *Lithuanian Ballet. Formation and Development of the Genre*. She has written and published numerous articles on various topics, mostly related to music theatre and Lithuanian contemporary music. She edited four monographs: *Algis Žiūraitis. Interviews with the conductor of Bolshoi theatre and his colleagues* (1996, in Lithuanian and English), *Algis Žiūraitis. Correspondence, recollections* (with CD; 2005, in Lithuanian), *Patchwork for my City. A Monograph on the Music of Onutė Narbutaitė* (2006, in Lithuanian and English), *Not only on the Ballet*, selected articles and reviews (2009, in Lithuanian, with abstracts in English and German). She has edited proceedings of various international conferences.

RUTGER HELMERS

University of Amsterdam | Radboud University Nijmegen, Netherlands

On Tour: Western Musicians in St Petersburg in the 1830s and 1840s

Throughout the 19th century, great numbers of Western European musicians travelled to Russia to perform or conduct, often travelling through the Baltic provinces in the midst of winter, making considerable investments in terms of time, money, and even their health.

In this paper, I would like to study the social practice of musicians abroad by investigating the sort of contacts they established, the communities they participated in, and the extent to which they engaged meaningfully with local culture. I will focus on Western European musicians who visited St Petersburg in the late 1830s and 1840s whose numbers include many eminent performers and composers such as Sigismud Thalberg, Adolphe Adam, Franz Liszt, Clara and Robert Schumann, and Hector Berlioz. A significant number of these musicians left personal documents like letters, diaries and memoirs, detailing their experiences and impressions. While their travels may well appear unique events when seen from the musicians' individual perspectives, they may reveal many patterns when seen from the perspective of a city that received many such visitors.

This paper will be part of a larger project, the purpose of which is to study how the professional and national identities of 19th-century musicians informed, and were informed by, their activities and relations abroad.

Rutger Helmers is Assistant Professor in Historical Musicology at the University of Amsterdam and teaches at the Literary and Cultural Studies programme at Radboud University Nijmegen. He obtained his PhD at Utrecht University in 2012 with a dissertation *Not Russian Enough: The Negotiation of Nationalism in Nineteenth-Century Russian Opera*, which is to be published by the University of Rochester Press.

TAMSIN ALEXANDER

Selwyn College Cambridge, UK

Glinka and the 'Slovanský Duch':

A Life for the Tsar and Ruslan and Lyudmila in Prague, 1866–1867

On 29 August 1866, Glinka's *A Life for the Tsar* was performed outside Russia for the first time at the New Town Theatre in Prague. The following January, Milly Balakirev arrived from St Petersburg to conduct another performance, as well as a second premiere, *Ruslan and Lyudmila*, this time at the new Provisional Theatre. The operas made a great impression, particularly the latter, and continued to appear in the repertory of the Provisional Theatre, and later the National Theatre, for the rest of the century. No other city beyond Russia would ever show them such support.

Accounts of these first performances of Glinka's operas in Prague have so far relied largely on Balakirev and Stasov's versions of events, and have thus neglected the Czech response. In this paper, I explore the significance of Glinka's operas to the emerging national theatre movement in Prague. I show that, while *A Life for the Tsar* and *Ruslan* were well-received by all sections of the press, nationalist papers such as *Národní Listy*, which were associated with the theatre movement, bestowed the most generous coverage and support. In the spirit of pan-Slavism, *Národní Listy* frequently presented Glinka's operas as vessels of the 'slovanský duch', allowing the Czechs to share in their success. This meant also that, at the time when the Czechs were seeking cultural definition against competing German institutions, Glinka's operas could bolster the nascent Czech repertory.

Thus, I argue that Glinka's operas were not produced and supported in Prague as a symptom of Russophilia, or of intrigue into the Other, as many have argued was the case with responses to Russian music in Europe towards the end of the nineteenth century. Instead, these performances show an instance of Russian operas being embraced in the attempt to establish cross-cultural networks; by seeking out similitude, not difference, Czech nationalists used Russian opera as a tool to enforce their own national identity.

Tamsin Alexander holds a B.Mus. from King's College London and an MPhil from the University of Cambridge. She is currently in the third year of her PhD on an AHRC funded place at Selwyn College. Her research, under the supervision of Dr Marina Frolova-Walker, is on the reception of Russian opera across Europe in the 19th century, considering contrasting reactions to and cultivations of this repertoire in Britain, France and Bohemia.

JOLANTA GUZY-PASIAK

Institute of Art of the Polish Academy of Sciences, Poland

Pan-Slavism in Music between the World Wars – Poland versus Other Slavic Countries

As Pan-Slavism did not have many supporters in Poland, the output of composer Ludomir Michał Rogowski (1882–1954), which was strongly devoted to promote Slavic unity, remains a separate phenomenon in the Polish music scene.

In this paper, his musical compositions and artistic manifestos will be considered within the context of musical output of other Slavic countries from the interwar period in which Slavic ideals can be found. Despite the existing similarities in Slavic spiritual community, one can observe also some differences resulting from belonging to various traditions, therefore not only music, but also historical, social and cultural aspects will be taken into account.

Jolanta Guzy-Pasiak is assistant professor in the Musicology Department at the Institute of Art of the Polish Academy of Sciences. She is a graduate of the University of Warsaw Institute of Musicology. She completed her PhD at the Institute of Art of the Polish Academy of Sciences. A fellow of the Kosciuszko Foundation in New York and the Robert Anderson Research Trust in London, a member of the editorial team of the musicological journal *Muzyka*, and a lecturer at Collegium Civitas in Warsaw, the author of articles on Polish émigré composers and Polish music abroad.

BAIBA JAUNSLAVIETE

Jāzeps Vītols Latvian Academy of Music, Latvia

Die Musik von Jāzeps Vītols aus der Sicht der Rigaer deutschen und russischen Musikkritik

Die Musik von Jāzeps Vītols (auch Joseph Wihtol, 1863–1948) wurde während seiner Lebenszeit ständig in den Konzertsälen Rigas aufgeführt, sogar in der Zeit, als er Professor am Konservatorium in Sankt Petersburg war (1880–1918). Die Letten waren auf ihren in Russland hoch anerkannten Landsmann sehr stolz, und er selbst, wenn er auch in Sankt Petersburg tätig war, hat viele Werke für die lettischen ausübenden Künstler geschaffen. Noch intensiver hat er am Musikleben Lettlands teilgenommen, als er in Riga lebte (1919–1944) und Rektor des nationalen Konservatoriums war. Die Zeitungen haben in dieser Periode hunderte Rezensionen über die Aufführungen der Musik von Vītols veröffentlicht, dabei haben seine Werke im multinationalen Riga die Aufmerksamkeit nicht nur lettischer, sondern auch fremdsprachiger Presse erregt. Im Zentrum meines Berichtes stehen die Haupttendenzen, die die Bewertungen des Schaffens von Vītols aus der Sicht der Rigaer deutschbaltischen und russischen Musikkritiker widerspiegeln. Ihre Meinungen

waren nicht in so hohem Maße vom Patriotismus und Nationalstolz beeinflusst wie die Äußerungen ihrer lettischen Kollegen, die die Persönlichkeit von Vītols manchmal sogar mythologisiert haben. Gerade darum sind die Bewertungen fremdsprachiger Experte, die im gewissen Sinn einen Blick *von außen* darstellen, von besonderem Interesse.

Im Bericht wurden die Gesichtspunkte der deutschbaltischen und russischen Musikkritik über folgende Themen analysiert:

- die Äußerung der nationalen/lettischen Eigenartigkeit in der Musik von Vītols,
- allgemeineuropäische und russische Einflüsse in der Musik von Vītols,
- die wichtigsten individuellen Merkmale der Stilistik von Vītols.

Ebenso wurden auch die Einflüsse des historischen Kontextes auf die Bewertungen der Musik von Vītols geforscht.

Baiba Jaunslaviete (g. 1964), Dr. art., Forscherin und Dozentin für Formenlehre an der Jāzeps Vītols Musikakademie Lettlands. Ihre Forschungsschwerpunkte sind verschiedene Aspekte der lettischen Musik – ihre Stilistik und ihr historischer Kontext. Zu diesen Themen referierte sie auf mehreren internationalen musikwissenschaftlichen Konferenzen. Veröffentlichungen zum Thema *Latviešu mūzika cīttautu kritiķu skatījumā (Die lettische Musik aus der Sicht fremdsprachiger Musikkritiker, Teil 1, 2004)*; *Maijas Einfeldes programmatiskie orķestra darbi (Programmatische Orchesterwerke von Majja Einfeld, 2006)* sowie eine Reihe von Artikeln über P. Plakidis, A. Jērums, R. Kalsons u.a. Komponisten.

PAULINE FAIRCLOUGH

University of Bristol, UK

Socialist Realism, Internationalism and ‘Moderate Modernism’

In Western musicological narratives, Soviet music during the 1930s is seen as a highly restrictive phase whereby Western and Russian modernist works were dropped from concert schedules and Soviet musicians entered a period of extreme insularity. This is a view partially shaped by the prejudices of the cold war in the West: the postwar resurgence of avant-garde trends in Western democracies is thereby viewed as the polar opposite of the supposedly stale conservatism of music composed behind the Iron Curtain. While it is unquestionably true that musical contact with the West was frustratingly restrictive in the mid- and late Stalin period, there was always some contact, even if this took the form of no more than gramophone and score exchange via VOKS, nurtured by a few personal friendships and accessible only to the Soviet elite. This paper charts some of those relationships and aims to present a preliminary evaluation of the idea that socialist realism can be linked with international musical trends.

Dr. **Pauline Fairclough** is a Senior Lecturer in Music at the University of Bristol, UK. She is the author of *A Soviet Credo: Shostakovich's Fourth Symphony* (Ashgate, 2006) and editor of three major collections: *The Cambridge Companion to Shostakovich* (with David Fanning), *Shostakovich Studies 2* (Cambridge University Press, 2009) and *Twentieth-century Music and Politics* (Ashgate, 2012). She has published articles on Shostakovich's reception in England, on the reception and performance of Western music during the early Soviet period (especially sacred music) and on Soviet composers' responses to the 1934 call for socialist realism in art. She is currently working on her second monograph *Classics for the Masses*, which addresses themes of the canon formation in Soviet musical life, with special reference to the Soviet reception of Western art music in the Stalin period.

RŪTA STANEVIČIŪTĖ

Lithuanian Academy of Music and Theatre, Lithuania

Ideological Tensions and Lithuanian Music of the Late Soviet Period

This paper focuses on the specific features of ideological control and censorship in Lithuanian musical culture of the late Soviet period. There is a prevalent view in post-Soviet cultural studies that after 1960 the influence of political authorities on Soviet Lithuanian musical culture was insignificant and ideological restrictions were of little consequence. Such attitude is supported by the musicians who opposed the official Soviet cultural doctrine, while the documentation of repressive authorities that is accessible to researchers contains few documents associated with the sphere of music. Within this context, the wave of ideological tensions and music censorship phenomena that arose in Soviet Lithuania in the 1980s (prior to Perestroika) shall be regarded as a sociocultural dissonance that requires further exhaustive analysis. When defining the rules regulating and legitimating the Soviet cultural policy as a symbolic order, it is worthwhile noting that after 1960 more efforts were put towards controlling the application of these rules (public expression), rather than defining their content (Soviet cultural doctrine). In the late stagnation period, the ideological discourse of the USSR became especially removed from reality, and the official cultural policy of the late 1970s–first half of the 1980s was developing as a perplexing set of rules aimed at the never clearly articulated definition of Soviet music. The strengthening of public space restrictions in the late Soviet period, in the first half of the 1980s drew the attention of numerous researchers of the history of the

USSR as a paradoxical relationship between the political power and society. For example, Slavoj Žižek has defined the regulation of the public space during the period as a paranoid trust of the official authorities in the power of the word, as well as a time of a nervous or even panicky reaction to any public criticism. Describing the time in question as a period of the flourishing of cynicism ideology, the philosopher regarded the relative tolerance of authorities towards the inner attitudes of society as a way to maintain the legitimacy of its power. Meanwhile, the Lithuanian historians and sociologists (Arūnas Streikus, Vylius Leonavičius) who examined the Soviet system as a paradoxical type of modern society have associated the causes of the said ideological tensions with the lack of the legitimation of authority. They both stressed the rupture between the attempts of the authorities to maintain a total institutional control and the distrust of the society in it, the emancipative needs of individual.

The report will discuss these theoretical approaches through an exhaustive analysis of four cases of ideological and administrative regulation: the denunciation of the activities of music critics organised by the Central Committee of the Lithuanian Communist Party (1980), the ideological criticism of Feliksas Bajoras' opera *The Lamb of God* during the official hearing and the subsequent ban of production (1983), the criticism expressed at the party meeting of the Lithuanian Composers' Union towards the media promotion of modern mainstream composers (1984) and the public condemnation of the interview by the composers of the young generation in the Polish press, carried out at the Rector's Office of the Lithuanian State Conservatory (1984).

Dr. **Rūta Stanevičiūtė** is an Associate Professor at the Lithuanian Academy of Music and Theatre and a Research Fellow at the University of Klaipėda Institute of Musicology. She graduated from the Lithuanian Academy of Music and Theatre and continued studies at the University of Helsinki (1994–1996). In 2005–2010, she acted as the chair of the Musicological section at the Lithuanian Composers' Union and in 2003–2008, as the chair of the Lithuanian section of the International Society for Contemporary Music. Her main scientific interests are: modernism and nationalism in the 20th-century music, philosophical and cultural issues in analysis of contemporary music, music reception studies. She edited and co-edited several collections on 20th–21st-century music culture and reception history, prepared a college textbook *Music as Cultural Text* (in Lithuanian, 2007), a collection of articles about the Lithuanian composer Vytautas Bacevičius (in English, 2009). Recently she is preparing a monograph on the ISCM and spread of musical modernism in Lithuania and Poland in 1920s–1930s.

LIDIA ADER

St Petersburg State N. Rimsky-Korsakov Conservatory, Russia

***Gradus Avantgardus* and Historical Paradigm in Russian Contemporary Music since 1991**

Two waves of Russian avant-garde have passed. Periods full of intensive work, discoveries, leaders and marginals have left a huge impact on modern music. With every step the speed of music development and transformation was increasing as much as it could. Since the end of the Soviet era together with the opening of the borders, music got a new breath. The composer generation of 1970–the 1990s promptly absorbed the newest trends, copied and transformed them, tried to find their own style. Contemporary music in Russia became half European, half original, trying to be radically away of a historical past. One can say this is a period of a third avant-garde. So, what next?

Now when Vladimir Martinov, one of the most powerful composers and music writers in Russia in the early 2000s stated the “end of composers' era,” those “dead” composers just multiplied as a gesture of resistance. In this paper I examine the result of avant-garde from the contemporary music point of view, look at possible perspectives, show misbeliefs and sudden clarifications. A picture of the current situation in contemporary music and

possible future shifts can be analysed with the help of historical methodology. Audience abilities to listen, watch and perceive contemporary music in Russia is very weak. During this survey, I will show two sides of this situation and trace why new music there is still entitled “academic.”

Lidia Ader, musicologist, with an MA in Art History and Musicology; art-director of the Center for New Technology in the Arts Art-parkING, senior researcher of the Nikolay Rimsky-Korsakov Apartment and Museum (from 2006), participant in a large-scale project *Chronicle of D. Shostakovich's life* at the D. Shostakovich Archive in Moscow (2006–2015), researcher at the M. Rostropovich Archive (2008–2009). PhD at the St Petersburg Conservatory (Prof. Dr. Liudmila Kovnatskaya, 2013). Lidia Ader is an artistic director of arts projects, organizer of several international musicological conferences, and co-founder of international research group Marginal figures of 20th century music. She is the author of articles, commentaries, lists of works and indexes, a member of the editorial board of the three-volume edition “Shostakovich in the Leningrad Conservatory. 1919–1930” (St Petersburg, forthcoming); Vol. 4 of M.S. Druskin’s collected works of Igor Stravinsky (St Petersburg, 2009), editor-in-chief of the proceedings of the Russian-English conference *Rimsky-Korsakov and his Heritage in Historical Perspective*.

JACQUES AMBLARD

University of Provence (Aix-en-Provence), France

Dmitri Kourliandski and the Globalization of Music

The Russian composer Dmitri Kourliandski (1976) could synthesise different topics of our time period. First of all, something like globalization of “contemporary” music (if the word “contemporary” is still valid today) is clear in his case. More precisely, a new bridge between France and Russia seems to have been built. What some French observers of actual music call the new “saturation of sound,” for instance, is analysed in the works of several French composers (Raphael Cendo, Franck Bedrossian, Yann Robin), but also in the works of Kourliandski himself. A new “aesthetic tendency” may be born, perhaps a new “school” (when postmodernity had vanished, in first analysis, every aesthetics or school, every “ism”, at least assumed by the composers themselves). But this school, here, may no more be a national one (like “the 5” of the Russian romanticism, or “the 6” of French neoclassicism) but might appear like a new *international* one. The end of the USSR, at least, is clearly the question here. A good symbol of this would perhaps be this Concerto for Porsche and orchestra (2006) composed by Kourliandski, like a comic (but not only) sign of the new ultra-capitalist views of Eastern Europe.

Jacques Amblard is associate professor in musicology at the University of Provence (Aix-en-Provence, France). His publications concern aesthetics, music of the 20th and the 21st century; music and intonation, notably in the book about the French contemporary composer Pascal Dusapin (*Pascal Dusapin. The intonation or the secret*, mf ed., Paris, 2002); or musical pedagogy (which appears in his second book *Harmony explained to children*, mf ed., Paris, 2006). He conduced a radio program, concerning musical pedagogy, on the cultural French public radio channel France Culture, each week during the season 1999–2000. He gave presentations at two conferences at the Collège de France in 2008.

IRINA GORNAYA

Petrozavodsk State Academy of Music, Russia

Finnish Composers in Dialogue with Russian Literature

At the beginning of the 19th century Russian poetry and prose were translated in Finland only into the Swedish language. Wider knowledge of Russian literature began in Suomi by the middle of the 19th century and was connected with teaching of Russian literature and history which was entered in educational institutions of Finland. The contacts of Finnish composers with Russian literature became serious and fruitful only in the 20th century. The first stage is creation of songs based on the poetry of famous Russian poets (from A. Pushkin, M. Lermontov, F. Tyutchev to N. Gumilyov). The following stage of the interest of Finnish composers in Russian literature occurred in the last third of the 20th century. The new sign of this period is the appearance of compositions in the Russian language. In 1983 T. J. Kyllönen wrote of *The Gipsies* after Pushkin. The poetical text is reflected in music pictorially representing the literal or figurative meaning of a word or a phrase. Another feature of the second stage was creation not only songs but such large genre as an opera. In 1962 T. Marttinen began his career as an opera composer with the single-act television opera *The Overcoat* under Nikolai Gogol's story. In the early 1980s three chamber operas were created (*The Black Monk* by P.H. Nordgren and *The Wedding* by Marttinen, both on Anton Chekhov's works, and *The Czarevna and the Seven Bogatyrs* by Kaj Chydenius based on Pushkin's fairy tale). In the 1990s Chydenius turned again to great works of Russian literature. At first he created a mini-opera called *Karenin* for two singers and piano based on the novel by Leo Tolstoy. The text, adapted by the composer, takes the viewpoint of the betrayed husband, Karenin. In 1999, Chydenius wrote the five-act opera *The Government Inspector* based on the play by Gogol.

Dr. **Irina Gornaya** is a professor at the Petrozavodsk State Academy of Music. Her research interest is connected with issues of genres, styles, forms and compositional techniques in European and Russian Songs. In recent years she has specialized in the issues of music culture in Finland and Scandinavia. Irina Gornaya has been an active participant at many international conferences: the 3rd International Jean Sibelius Conference in Helsinki in 2000, 17th International Congress of the International Musicological Society in Leuven in 2002, international symposium on *The Concept of Syntax in Language and Music*, which was held at the Sorbonne University in Paris in 2003, 14th Nordic Musicological Congress (Helsinki, 2004), 18. Kongress der Internationalen Gesellschaft für Musikwissenschaft Zürich, 2007, Fifth International Jean Sibelius Conference in Oxford (Worcester College, 2010), *Russian and Soviet Music: reappraisal and rediscovery* (University of Durham, 2011), 7th International Scientific Conference *Music Science Today: The Permanent and the Changeable* (Daugavpils University, 2012).

ANNA BABALI

Middlesex University, UK

Musical Interrelations within the Balkan Peninsula:

**The Case of the *Seven Balkan Dances* for the Piano by Marko Tajcevic,
the *Balkan Dances* by Pancho Vladigerov,
and the Piano Set *Greek Dances* by Georgios Kasassoglou**

Serbia, Bulgaria and Greece have strong common historical and cultural experiences coming from the vigorous past, the Byzantine Empire. Orthodoxy has been a landmark in the history of these countries, as well as for the whole heterogeneous Balkan Peninsula.

Church music has been the predominant line of musical communication between these groups of people for many centuries, shaping similar folk musical trends.

Folk music has inspired numerous composers of art music of the 19th and even more of the 20th century in the Balkans. Marko Tajcevic, from Serbia, Pancho Vladigerov from Bulgaria, and Georgios Kasassoglou from Greece incorporated folk music material in his piano music, creating their own musical style. This paper endeavours to show resemblance of folk music influence, and similar techniques of its incorporation, elevating the common Balkan musical background.

Anna Babali is a musicologist, pianist and researcher. She was born in Chalkida, Greece. She gained her piano degree with excellence from the Municipal Conservatory of Chalkida. She also holds the Advanced Harmony degree and the Counterpoint degree. She has studied Byzantine music with the Leading Chorist at St. Nikolas Cathedral Church of Chalkida. She studied music at Anglia Ruskin University at Cambridge (BA in Music), and at Goldsmiths College of University of London (MMus). She is doing postgraduate studies by research in Music at Middlesex University. She has presented papers in international conferences and symposiums, and has given seminars about the 20th century Greek composers in England, Cyprus and Greece. She has participated in various piano master classes given by famous pianists, and she has given performances of solo piano repertoire and chamber music in Greece and abroad. She works as a piano teacher at the Music High School of Piraeus, in Athens. Her articles have been published in academic journals; she has also written articles in monthly school magazines. She is an honoured member of the Manolis Kalomiri's Friends Society, and member of the Greek Society of Music Education. Her field of research is related to the use of new technologies in music teaching, and the influence of folk music in the piano music of the 20th century Greek and Balkan composers. Her research interests cover the areas of folklore, nationalism in music, and the 20th century art music from the Balkans.

ANDREY DENISOV

Russian Federation Composers' Union, Russia

**The Theory of Intertextuality in Musical Science:
Between the Ideology of Creativity and Research Strategy**

At first the general *bases* of the intertextuality theory are shown: its sources and the evolution, fundamental ideas, problem areas – the need of amendments concerning various styles, creativity forms (oral/written, etc.). Further experience application of this theory in *musical science* is considered: preconditions of researchers' interest, the main directions and strategies, and lastly, difficulties in creating the general conception model, caused by immanent specifics of musical art.

Concrete forms of intertextuality interactions in music (at the level of composition, genre, thematism), and also the main objectives of their analysis – the establishment of loan primary sources, character and extent of its transformation, the reasons explaining the fact of loan and its concrete embodiment reveal. Dependence of intertextuality mechanisms on various forms of memory – personal, connected with the thesaurus of the specific listener, and the collective, caused complete cultural contexts are shown.

The character of the primary source, degrees of appeal sensibleness to primary source, and accuracy of its elements preservation in the process of loan reveal separately the *typology* of intertextuality interactions in music. The major *factors* predetermining the formation of intertextuality interactions are presented: style factors, connected with the general aesthetic trajectories determined both by an epoch as a whole, and features of the specific composer thinking, and contextual factors, connected with the concrete tasks arising in this musical work. Style factors are considered in the various historical contexts causing mobility and variability of intertextuality interactions concrete forms. Contextual factors can be shown in situations of the genre or style parallelisms, most often – their general extra musical semantics (for example, in opera plots).

Lastly, the exclusive *variability* of intertextuality communications in space of the culture, varying from the link to archaic musical traditions up to parody and grotesque reconsideration is shown.

Andrey Vladimirovich Denisov (b. 1975), doctor of art, professor, member of the Russian Federation Composers Union. Graduated from the St Petersburg State N. Rimsky-Korsakov Conservatory. The winner of the European Academy award, and also an award of St Petersburg's Government; participated in various seminars, symposiums, and conferences, which took place in St Petersburg, Moscow, Petrozavodsk, Astrakhan, Boston, Helsinki, etc; regularly gives master classes and open lectures in different cities; more than 130 scientific publications devoted to various issues of music theory and history (including monographs *Musical language: structure and functions*, *The antique myth in the first half of the 20th century opera*, *The West European opera of the 17th–18th centuries: the character of the hero and genre poetics*, *Harmony of Classical Style*). The sphere of scientific interests is the theory of intertextuality, the concepts of the musical text and language, history of opera, musical art of the 20th century, semiotics of music.

VIOLETTA KOSTKA

Akademia Muzyczna in Gdańsk, Poland

**Paweł Szymański's Music in the Context of Sociocultural Changes
of the Last Decades**

In the 1970s and 1980s music like literature, visual arts, theatre and architecture turned from modern to postmodern. The main idea of progress was abandoned and instead of it

composers interested themselves mainly in historic and ethnic musics. According to Jonathan Kramer, there appeared a lot of new qualities. One of the most important was a very high degree of intertextuality. Jann Pasler sees in the music of the last decades at least three main currents: postmodernism of reaction, postmodernism of resistance and postmodernism of connection and interpenetration. With the first, she connects new romantic tendency, with the second, postminimalist tendency, and with the third, mainly collages and similar techniques.

From my point of view, music named by Pasler as postmodernism of connection and interpenetration is the most interesting music of our time. The author of the New Grove's record *Postmodernism* means there such works as Berio's *Sinfonia*, Schnittke's *Third String Quartet*, Cage's *Musicircus*, almost all music composed by Zorn and many pieces of music by Lang, Wolf, Torke and Daugherty. Being an American, she does not mention Polish composer Paweł Szymański, whose compositions also represent this tendency, although in a very individual way.

Paweł Szymański uses conventions but always connects them with modern music and his original technique is based on transformations of pre-composed complex structure. His music, today scores of compositions, can be divided into three main parts. The first part is composed of works like *Partita III* and *quasi una sinfonia*, in which conventions and modern elements are the main ideas. The second part of his output is featured by connection of conventions and modern elements with constructivism and is represented by such pieces as *Two studies* and *Compartment 2, Car 7*. The third part embraces works like *Miserere* and *Lux aeterna*, in which conventions and modern elements are subordinated to topics expressed by texts or titles.

Violetta Kostka was trained as a musicologist at the University of Poznań and received her PhD and then her habilitation from the Institute of Art of the Polish Academy of Sciences in Warsaw. She currently teaches music history at the Moniuszko Academy of Music in Gdańsk; a member of the Polish Composers' Union. She has won scientific scholarships from the Polish Library in Paris, the University of Cambridge and the State Committee of Scientific Research in Poland. She has published the book entitled *Tadeusz Zygfryd Kassern. Indywidualne odmiany stylów muzycznych XX wieku* [Idioms of the 20th-century musical dialects] and more than 60 articles mainly on the music of Polish composers of the 19th and 20th centuries and musical life in 18th-century Gdańsk. She has taken part in many conferences at home and abroad, including conferences in London, Canterbury, Leipzig, Greifswald, and Frankfurt/O.

VERA VAL'KOVA

Gnessins Russian Academy of Music, Moscow, Russia

Inter-Textual Dialogues in Sergey Rakhmaninov's Poem *The Bells*

The specific way of using inter-textual dialogues in Sergey Rakhmaninov's vocal-symphonic poem *The Bells* is examined. The base for the analysis is the composer's own remark in the fourth movement: *P.Tsch.* (Pyotr Tchaikovsky). This remark hints at some features of one of the themes of Tchaikovsky's Sixth Symphony used in Rakhmaninov's score. In a similar way, other allusions – to Rimsky-Korsakov, Musorgsky, Wagner, Mahler, R. Strauss – can be found. All such hints are very important for understanding the idea of Rakhmaninov's work.

Vera Val'kova (b. 1946 in Gorky, present Nizhny Novgorod), PhD, professor at the Gnessins Russian Academy of Music. In 1971 graduated from the Conservatory in Gorky as a musicologist, In 1977 completed her postgraduate course at the Gnessins Music Pedagogic Institute in Moscow (under Prof. V. Bobrovsky), since 1993, a doctor of science (the title of the thesis is *Musical Thematic – Thinking – Culture*), since 2000 has worked at the Gnessins Russian Academy of Music, since 2006, a member of the Russian Composers Union; a member of several international congresses in Moscow, St Petersburg, Tambov, Nizhny Novgorod, Tampere, Vilnius, Berlin and so

on. In 1996 she was the head of the international project *20th Century Music: The End of an Epoch?* (Soros Foundation grant FD-100); the author of 70 research papers about Lutoslawsky, Schnittke, Mussorgsky, Shostakovich, Rachmaninov and others.

NATALIYA KONONENKO

All-Russian State University of Cinematography, Moscow, Russia

Trans-Sentimental Sound of Musical Cultures in the Films by Alexander Sokurov

The generation of acoustic fields of incredible semantic density may be designated as Sokurov's main sound strategy. Cinematographic text often appears as a peculiar sort of installation art – audiovisual matter in which a sound component creates a temporary form of a static visual representation. Hence, the *open form* of musical fragments, the illusion of sound self-development and cosmogonic polyphony. Such properties of audiovisual structure contribute to the functioning of musical and historical allusions.

One of the typical means of the cinematic treatment of historical musical semantics is the generation of a simulative image of music. It is no coincidence that Sokurov uses simulacra, kitsch and “secondary” musical patterns – the so-called Adagio by Albinoni, allusive music by Takemitsu, stylizations by Sigle. In addition, one of the master's keys to classical music treating is its recomposition. Thus, works by Tchaikovsky, Mahler, Verdi, and Chopin by means of sound engineering or compositional arrangements turn from the isolated opus structures to the sonoristic sound spaces (the so-called “musical fog”).

Such experiments in the director's work are highly conformable with aesthetics of *trans-sentimentality* – “sentimentality after the death of sentimentality,” which “has passed through all the circles of carnival, irony and black humor, in order to become aware of its own banality, accepting it as an inevitability and as the source of a new lyricism” (M. Epstein, *Russian Postmodernism: New Perspectives on Post-Soviet Culture*, New York, Oxford: Berghahn Books, 1999, P. 460).

Within a new cultural situation different musical cultures (Occidental and Oriental) live in dissolving global context. So the *Oriental Elegy* (1996) by Sokurov demonstrates the situation of stratifying sound spaces where the amount of layering material creates an entirely new entity. Zen meditation for shakuhachi, Japanese and Russian folk music, fragments by Tchaikovsky, Nussio, Mahler and Wagner – patterns with funeral semantics – form single acoustic space. Therefore, film becomes a metaphor of trans-sentimental attitude to World Culture, shown by the example of the Japanese locus.

Nataliya Kononenko (Russia, Moscow), musicologist and film critic, PhD in Arts Studies, researcher in the field of audiovisual communications. Kononenko studied musicology at the St Petersburg State N. Rimsky-Korsakov Conservatory and pursued post-graduate studies at the State Institute for Arts Studies in Moscow. In 2008 she defended her PhD on the topic *Andrey Tarkovsky. Sounding Universe of Film*. At present she is senior researcher at the State Institute for Arts Studies (Dept. of Media Arts), lecturer at the All-Russian State University of Cinematography (VGIK, Moscow, courses *Film and the History of Music*, *Sound Aesthetics of Film*). The author of monograph *Andrey Tarkovsky. Sounding Universe of Film* (Andrei Tarkovskij. Zvuchashchi'i mir fil'ma. Moskva: Progress-Tradiciya, 2011) and number of articles on audiovisual topics.

**International
Musicological
Competition**

**INTERDISCIPLINARY STUDIES IN MUSIC.
NEW APPROACHES, METHODS AND
CONCEPTIONS**

**TIMETABLE AND
ABSTRACTS**

5 September 2013, Thursday

11.30–12.30 Jury meeting (Closed) (LAMT 1st Building, Juozas Karosas Hall)
12.30–13.30 Meeting of organisers and participants (Closed)
(LAMT 1st Building, Juozas Karosas Hall)

6 September 2013, Friday

15.00–17.00 1st Final. Presentations (LAMT 2nd Building, Room 219)

JORIS DE HENAU. T.W. Adorno's *Vers une musique informelle*: Towards a Re-conceptualisation

OLGA KRASHENKO. To Think is Already to Sound

ANASTASIA MURSALOVA. Sociological Conception by Walter Benjamin and Music in the 'Age of Mechanical Reproduction'

OLESYA NAIDIUK. Literary Translation as an Interdisciplinary Category and as an Instrument of Music Criticism

JURGIS PALIAUKA. I Have Always Been Scared of You

IVAN SHAVANOV. Phenomenon of 'Sense and Sensibility': 'Thamos' Gebler and Mozart

NIKITA SOROKIN. Analysis of One Feature in Symphonic Music on the Example of the Part 1 (Theme 2) of the Second Symphony by Gustav Mahler

EDVARDAS ŠUMILA. Music and its Meaning in Literature: Thomas Mann's *Tristan*

17.00–18.00 Jury meeting (Closed) (LAMT 2nd Building, Room 219)

7 September 2013, Saturday

16.00–18.00 2nd Final. Debates (LAMT 2nd Building, the Chamber Hall)

18.00–19.00 Jury meeting (Closed) (LAMT 2nd Building, Room 219)

20.15 Results (LAMT 2nd Building, the Chamber Hall)

JORIS DE HENAU

Durham, United Kingdom

**T.W. Adorno's *Vers une musique informelle*:
Towards a Re-conceptualisation**

My paper will present an overview of my doctoral research project – a reconsideration of *musique informelle* which builds on Gianmario Borio's critique of Adorno's influential concept. In his examination of contemporary compositional *praxis*, Borio noted a shift away from an overriding preoccupation with pitch towards a new concern with texture, which led him to develop the concept of a sound-object. I argue that Borio's re-conceptualisation can be fruitfully extended by drawing on Adorno's late thinking on time in which he revisited key concepts evolved by Walter Benjamin, as Susan Buck-Morse and others have shown, and which led him to substantially modify his theory of the artwork. I attempt to pursue the implication of these ideas for the temporal dimension of the modernist artwork, additionally drawing on Benjamin's theories of a language of objects, his critique of the historicist concept of time, and his concept of the dialectical image. On this basis, I propose a new understanding of the sound-object which enables us to amplify

the notion of *musique informelle*, showing how it can illuminate the treatment of temporality in the work of Varèse, Feldman, and Xenakis.

Joris De Henau completed studies at the University of Leuven (Belgium) and at the Sorbonne in Paris, where he successfully completed an MA in Music and Musicology of the 20th century with a thesis on Iannis Xenakis' *Gmeeeoorh* (1974) in the context of avant-garde music for organ, in 2004. Joris is currently writing a thesis on the issue of time in the work of Walter Benjamin and Theodor Wiesengrund Adorno, with a re-examination of the latter's concept of *musique informelle*, drawing on Benjamin's theories of the artwork, language and the image. Joris has also taught at the Music Department (Durham), on courses in the Aesthetics of Music, Historical Trends in 19th and 20th Century Music, Russian and Soviet Music, and Issues and Methods in Musicology, as well as an introduction to Xenakis' compositional technique for the composition class. Joris has received an AHRC grant to undertake his PhD research, and travel grants from the Music Department and Humanities Faculty (Durham University) for research in New York City (Columbia University and NYPL) in 2009.

OLGA KRASHENKO

Paris, France

To Think is Already to Sound

This is a collection of articles in which philosophy and music are united and where, figuratively speaking, the idea starts to sound, and the sound becomes meaningful. The philosophical emphasis on concepts such as the existence/non-existence, possibility/impossibility, the limit/beyond, time, repetition, the incompatible compound, signifier and signified, audible / inaudible. Musical emphasis is on the objects of analysis – score, composition, musical performance. I address the issues of form, material, author's and performance aspects. "Our thoughts are a series of questions seeking upward and downward affirmative answers that brings us back to the beginning in order to re-ask the question..."

Olga Krashenko graduated from the St Petersburg State N. Rimsky-Korsakov Conservatory (Composition Department) and completed her MA studies at the St Petersburg State University (theory and history of performing arts). Later she studied in Paris at the Ecole Normale de Musique at the Composition Faculty. She participated in many courses including Ensemble Academy Freiburg, Experimental Studio for Acoustic Art, Luigi Nono and live electronics, etc. She gave lectures about Luigi Nono, Karlheinz Stockhausen, music and synesthesia. Besides she writes poems and prose, interests in philosophy and photography.

ANASTASIA MURSALOVA

St Petersburg, Russia

Sociological Conception by Walter Benjamin and Music in the 'Age of Mechanical Reproduction'

In my paper I make an attempt at interdisciplinary study of mechanical reproduction on some processes of the development of musical art of the 20th century. The basis of my work is ideas of German philosopher, sociologist and art historian Walter Benjamin described in his essay *The Work of Art in the Age of Mechanical Reproduction* (1936). During discussion, I compare views of Adorno, Marcuse, Ortega y Gasset, Stravinsky, Berdyaev. As for musical compositions, I draw attention to Cage, Stockhausen, Nono,

Knaifel, Sciarrino, and Kurtag. A number of media events and musical culture is analyzed in terms of changing psychology of perception and composers' reaction to these changes. The total distribution of sound recordings is considered hypothetically as one of the factors that have shaped the development of modern composition techniques and the formation of new trends, such as spatial and the aleatoric music.

Anastasia Mursalova graduated from the Musical College in St Petersburg (Choir Conducting Department) and currently she is a student of musicology department of the St Petersburg State N. Rimsky-Korsakov Conservatory (under N. Braginskaya). She has more than 30 publications, mainly in journals and newspapers. Among them there are research articles about operas by Kui, Mosolov, studies of Gogol, Kanchelli.

OLESYA NAIDIUK

Kiev, Ukraine

Literary Translation as an Interdisciplinary Category and as an Instrument of Music Criticism

In my paper I observe a work of music critic from the perspective of the theory of translation. I make an attempt to describe the various parameters of music and critical reflection on the material of publications devoted to the work of Valentin Silvestrov. For this I use a model by Peeter Torop that he proposed in order to analyze the different types of translation.

Olesya Naidiuk graduated from the Tchaikovsky National Music Academy of Ukraine in Kiev (2007), where she continued her education as a PhD student at the department of the Ukrainian National Music and Music Criticism. In 2010 she was an intern at the Institute of Musicology during the Scholarship Program for Young Scientists of the Institute of Interdisciplinary Studies *Artes Liberales* at the Warsaw University. She participated in numerous musicological conferences in Ukraine and Poland. Olesya Naidiuk is an author of several articles and about 200 critical publications in Ukrainian periodicals.

JURGIS PALIAUKA

Vilnius, Lithuania

I Have Always Been Scared of You

Having listened to several bars of the well-known musical piece I notice that they are "wrong", out of harmony, which all of a sudden turn the composition into strange and uncanny. The piece becomes a distorted thing, a straight and objective look at which reveals only a formless spot. These bars are the part of the creator's experience that has been pushed out into the unconscious, which is trying to return to the conscious through music. Perhaps it was the relation of the musicologist Susan McClary with Beethoven's subconscious, with the real concealed in the composition that encouraged her to give such a radical interpretation of Movement 1 of the Ninth Symphony. This McClary's interpretation that has been much criticised has also become the acting out of the conflict concealed in Beethoven's composition since it invaded the musicological community as a phenomenon that destroyed the causality chain, as well as refusing to be symbolised. Therefore, this essay is, just as many others, one more attempt to give meaning to this irruption of the real.

Jurgis Paliauka completed his BA in composition at the Lithuanian Academy of Music and Theatre; in 2012 he received an MA in Musicology. The subject of the work for his MA was *Basic Shapes and their Development Strategies in Works by Lithuanian Composers* (under Prof. Hab. Dr. Gražina Daunoravičienė). During his studies, he published several articles in the press and took part in conferences of young musicologists organised by the LAMT (in 2011, and in 2012 where he was awarded a diploma for a fine presentation). Since 2012 he has been working as an assistant at the Chair of Music Theory at the LAMT.

IVAN SHAVANOV

St Petersburg, Russia

Phenomenon of ‘Sense and Sensibility’: ‘Thamos’ Gebler and Mozart

In this paper I discuss the features of literature and art of music of the late 1760s–early 1770s realization in Sturm und Drang style, which is understood as both a culmination and final phase of Empfindsamkeit trend that dominated about 20 years in German music and literature.

At this time, the development of literature and music has kept step with time, picking up and accumulating ideas and motifs that occurred in the “stormy” atmosphere of the Austro-German art of the 1770s. Fundamental difference of ‘sturm’ literary and musical development was the ideological basis of style: literary Sturm und Drang set a task of confrontation towards classicism, offering instead a new aesthetic and a new language. In music Sturm und Drang shades a classical style, being in the aesthetic and expressive means within the Vienna classical school. As an example one can show Mozart's music to the drama of Gebler *Thamos, King of Egypt*, which simultaneously embodies the Sturm und Drang and outgrows it. This work anticipates some of the features of the later style of Mozart.

Ivan Shavanov graduated from the Belarusian lycée under Belarusian State Academy of Music. Currently he is a student at the Musicological Department of the St Petersburg State N. Rimsky-Korsakov Conservatory (under Natalia Degtyaryova). He has successfully participated in competitions including the highest award at the Republican music and theory competition.

NIKITA SOROKIN

St Petersburg, Russia | Paris, France

Analysis of One Feature in Symphonic Music on Example of the First Part (Second Theme) of the Second Symphony by Gustav Mahler

The article is devoted to one of the style-forming features of Mahler's symphonic style, conventionally called the “method of discontinuance of the linear succession” on example of the second part of Mahler's 2nd Symphony. I draw a special attention to the synonymy of processes in related areas of European culture on the turn of the century.

Nikita Sorokin graduated from the Glinka Choir School in 2007, where he studied conducting, composition and oboe. In 2013 he graduated from the St Petersburg State N. Rimsky-Korsakov Conservatory as a musicologist (under I. Rogalev). Since 2013 he has been a PhD student at the same Conservatory. In 2011 in the Concert Hall of the Mariinsky Theatre there was a premiere of his composition *Liturgy* for male choir, organ and brass instruments. His works have also been performed at the Academic Capella in St. Petersburg, Concert Hall of St. Petersburg Union of

Composers. Sorokin also acted as conductor of the ensemble Pro Arte. Sorokin will take part in the editorial board of the new academic collection of works of St Petersburg composers, organized by the Russian Institute of Fine Arts in St. Petersburg.

EDVARDAS ŠUMILA

Vilnius, Lithuania

Music and its Meaning in Literature: Thomas Mann's *Tristan*

The relationship between music and literature was widely discussed throughout the 20th century and scholars have tried to define their possibilities of counteracting. In this paper, I shall consider music and literary analogies looking to the work of Thomas Mann, and in particular his novella *Tristan*, as a special example of musicality in literature. The well-established typologies in this kind of studies are not always suitable in the case of Thomas Mann, who deals with a range of musical problems, such as the 'German musicality' or his own experiences with music. The perspective of Greimas' structural semiotics would be appropriate for this case. Semiotic analysis would help to reveal universal dialectical structures characteristic of literature and music and Thomas Mann's ambivalent view of music, which on the one hand is treated as a positive manifestation of authentic spirituality and on the other as an expression of insane inwardness or spiritual decadence.

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In the current global world the interaction of cultures penetrates into musical practices and discourses, radically affecting the sociocultural imagination and altering the established shapes of cultural territories. Yet the history of music demonstrates that the dynamics of cultural encounters and segregations have always been a key factor in the formation of individual and collective identities and the understanding of other cultures. Musicologists of neighbouring regions – the Baltic States, Central and Eastern Europe and Russia – initiated an international transregional musicological conference, devoted to the critical review of cultural interactions and reactions from the *microhistorical perspective*.

Focussing upon the region of the Baltic States and Central and Eastern Europe, the conference *Sociocultural crossings and borders: musical microhistories* seeks to encourage the discussions based on new information and theoretical approaches and concerning the sociocultural crossings and borders within the musical practices and discourses over the course of two centuries, e.g. from early modernity up to the present day. Taking into consideration the challenges of critical musicology and the 'anthropological turn' in cultural studies, the organisers wish to focus on 'microhistory': the history of events and performances, individual testimonies and narratives, and at the same time encourage participants to take into account the case studies, informal relations and environments, interpretative communities, and networks of communication. The conference also aims to provide an opportunity for music scholars to share the results of their research using new resources and data that became available after the end of the Cold War.

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