

LOGO ANMGD

LOGO CRCEEM

The Gheorghe Dima National Academy of Music
Centre for Research in Central and East European Music
The Sigismund Toduță Doctoral School

The International Conference

TRANSCULTURAL INTERACTIONS IN CENTRAL AND EAST EUROPEAN MUSIC

– Programme and Abstracts –

Cluj-Napoca
20-22 November 2025

Venue: The Gheorghe Dima National Academy of Music
Address: 2 Bucium Street, Cluj-Napoca
5th Floor, Room 502

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Centre for Research in Central and East European Music – platformă de cercetare muzicologică avansată
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THURSDAY, 20 NOVEMBER

9:50 **Oana Andreica** *Welcome Speech*

10:00-11:30 **SESSION 1**

Ivana Medić *Chair*

Dima, in the context of his studies in Germany

Iulia Mogoşan (The Gheorghe Dima National Academy of Music)

The Idyllic World of Gheorghe Dima's Songs on Poems by Mihai Eminescu

Diana Cardoso (The Gheorghe Dima National Academy of Music)

Romeo Ghircoiaşiu on the Musical Transcultural Dialogue

Cristina Şuteu (The Gheorghe Dima National Academy of Music)

11:30-12:00 Coffee break

12:00-13:30 **SESSION 2**

Oana Andreica *Chair*

Unseptical remarks. Roman Haubenstock-Ramati as a music publicist in Poland (1948-1949)

Ewa Schreiber (Adam Mickiewicz University Poznań)

Eastern, Outer, and Central Europe – Regions in the Life and Writings of Bence Szabolcsi

Lóránt Péteri (Liszt Ferenc Academy of Music, Budapest)

Franjo Ksaver Kuhač (1834–1911) and his Correspondence: Networking between Central and Eastern Europe (1860-1874)

Vjera Katalinić (Croatian Academy of Sciences and Arts)

13:30-15:30 Lunch break

15:30-17:00 **SESSION 3**

Carlos Villar-Taboada *Chair*

Thematic Diversity in Romanian Oratorios. From Sacred Texts to Poetic Expression

Lucian Ghișă (The Gheorghe Dima National Academy of Music)

Reform, Tradition, and Cultural Outreach in Eusebius Mandyczewski's Sacred Music

Dietmar Friesenegger (Leipzig University)

Latin-Byzantine Liturgical-Musical Practices in the Eastern Mediterranean at the Beginning of the 18th Century. Case Study: Manuscript no. 362 from the Library of the Romanian Academy in Cluj-Napoca (Romania)

Nicolae Gheorghită (National University of Music Bucharest)

17:00-17:30 Coffee break

17:30-18:30 **SESSION 4**

Scott L. Edwards Chair

“From Paris to Wólka”: Transcultural Mediations in the Music of the Polish Group ‘Skaldowie’

Małgorzata Grajter (The Grażyna and Kiejstut Bacewicz University of Music Łódź)

East of the Sun and West of the Moon. Popular Music from the GDR during the Cold War

Michael Custodis (Institute of Musicology, Münster University)

19:00 Chamber Recital

Cornel Țăranu Amphitheatre (1st floor/2nd floor)

Arcadia Quartet

Ana Török *1st Violin*

Răsvan Dumitru *2nd Violin*

Traian Boală *Viola*

Zsolt Török *Cello*

Mieczysław Weinberg

Aria for String Quartet, Op. 9

Capriccio for String Quartet, Op. 11

Wolfgang Amadeus Mozart

String Quartet No. 19 in C major, K. 465, *Dissonance*

Johannes Brahms

String Quartet in A minor, Op. 51 No. 2

FRIDAY, 21 NOVEMBER

9:30-11:30 **SESSION 5**

Vjera Katalinić *Chair*

The organ works of Josef Seger: rhetorical and aesthetic perspectives

Vijay Ratiney (Bordeaux Montaigne University)

Eloquent Silence: Rhetorical Pauses and Interruptions in 17th and 18th Century Music

Martin Čurda (University of Ostrava)

East European Avant-Gardism and the Aesthetics of Anxiety

James Savage-Hanford (Royal Holloway, University of London, Oxford University)

Between Utopia and Escapism: Imaginary Africa in Soviet Music

Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre)

11:30-12:00 Coffee break

12:00-13:30 **SESSION 6**

Martin Čurda *Chair*

“D’ale carnavalului sau Bărbierul din Chitila” [Of Carnival Matters or the Barber of Chitila] – A Contemporary Opera by Dan Dediu

Antigona Rădulescu (National University of Music Bucharest)

Transcultural Interactions in the Operas of Isidora Žebeljan

Ivana Medić (Institute of Musicology, Serbian Academy of Sciences of Arts)

Reverberations of Eugène Ionesco’s absurdism in Romanian music: The Bald Soprano chamber opera by Dan Voiculescu

Elena Boancă (The Gheorghe Dima National Academy of Music)

13:30-15:00 Lunch break

15:00-16:30 SESSION 7

Michael Custodis *Chair*

Guidance, Control and Reward in Romanian Musicology During the Communist Period. Some Case Studies

Florinela Popa (National University of Music Bucharest)

Vienna and its Borderlands: Music and Habsburg Statecraft in Transylvania and the Banat

Scott L. Edwards (Institute for Musicology and Performance Studies, University of Music and Performing Arts Vienna)

Cultural Encounters in the Romanian Discourse on Mahler Between 1948 and 1989

Oana Andreica (The Gheorghe Dima National Academy of Music)

16:30-17:00 Coffee break

17:00-18:30 SESSION 8

Miloš Bralović *Chair*

Béla Bartók Collecting, Studying, Analysing, and Publishing Romanian Folk Music: A Life-Long Mission and Its Meaning

László Vikárius (Bartók Archives, Institute for Musicology Budapest)

Music Without Borders. Colloquium in Pantheon 2: Béla Bartók, George Enescu and Transylvanian Music Critics

Ecaterina Banciu (The Gheorghe Dima National Academy of Music)

Bartók's Traces in the Music of Spanish Composers: A Legacy Between Identity and Technique

Carlos Villar-Taboada (Universidad de Valladolid)

SATURDAY, 22 NOVEMBER

10:00-11:30 SESSION 9

Malgorzata Grajter Chair

Terényi's Multicultural Concept: Layers of Cultural Integration in the Works of Eduard Terényi (1935-2019)

Károly Ákos Windhager (Hungarian Academy of Arts Research Institute, Pázmány Péter Catholic University)

Folksong as a 'New' Artform: Reflections on String Quartet No. 2 by Josip Slavenski
Miloš Bralović (Institute of Musicology, Serbian Academy of Sciences of Arts, Belgrade)

Stages. On the Late Vocal Works of Dieter Acker

Michael Heinemann (Hochschule für Musik Carl Maria von Weber Dresden)

11:30-12:00 Coffee break

12:00-13:50 **SESSION 10**

Oana Andreica Chair

Romanian-Born Composers in Western Europe and their Contribution to 20th-Century Music

Fulvia Anca Constantin (The Gheorghe Dima National Academy of Music)

Interwoven Voices and Worlds: Ede Terényi's "Dialogues with our Composers"

Csala Orbán (The Gheorghe Dima National Academy of Music)

Friendship as Transcultural Mediation: Sámuel Brassai and Ferenc Erkel

Beáta Simény (The Gheorghe Dima National Academy of Music)

Catch Me If You Can. The Models of Silvestri's Op. 3 Nos. 1-2

Sára Aksza Grosz (The Gheorghe Dima National Academy of Music)

Transcultural Dialogues in Music Education: Romanian and Hungarian Traditional Repertoires from a Pedagogical Perspective

Enikő Páváluc-Gal (The Gheorghe Dima National Academy of Music)

Concluding thoughts

CULTURAL ENCOUNTERS IN THE ROMANIAN DISCOURSE ON MAHLER BETWEEN 1948 AND 1989

Oana Andreica

The Gheorghe Dima National Academy of Music

Gustav Mahler's image in communist Romania was not as widely popular as that of other composers, though he was highly esteemed within small, elite circles of professional musicians. These musicians' efforts played a vital role in making Mahler's works part of the seasons of nearly every orchestra in the country. Symphonies Nos. 1, 4, 5, 6 and 9, but also *Songs of a Wayfarer* and *Song of the Earth*, appeared to be the favourite choices. Additionally, these musicians authored concert reviews, chapters and books that presented Mahler's biography and music in an accessible yet refined manner.

Generally, Mahler is described as a representative of a time of pessimism and resignation, reflecting distrust in industrialised society. He is regarded as the last significant Romantic composer, "the most noble and tragic figure" at the dawn of the 20th century, whose dramatic and painful music expresses his tormented and contradictory personality. These texts exhibit two main traits, which often overlap: (1) they are, to varying degrees, ideologically engaged, and (2) they are influenced by the Austro-German and Soviet music criticism and musicology. In this paper, I aim to explore how Romanian literature on Mahler was shaped by various cultural factors and how it contributed to his promotion within the country during the communist era.

Oana Andreica is an assistant professor of Musicology and Musical Semiotics and head of the Doctoral Studies Council at the Gheorghe Dima National Academy of Music in Cluj-Napoca. She is also the director of the newly-founded Centre for Research in Central and East European Music, the host of this inaugural conference. She regularly participates in national and international conferences and her list of publications includes articles, interviews and concert reviews, as well as edited collective volumes, the most recent Music as Cultural Heritage and Novelty, released by Springer in September 2022. Her articles can be read in various journals, such as Contemporary Music Review, Studia Musicologica, Roczniki Humanistyczne, Musicology Today, Musicology Papers, etc. She published the monograph Artă și abis. Cazul Mahler (Art and Abyss. The Case of Mahler) in 2012 and Ghid (incomplet) de concert [(Incomplete) Concert Guide] in 2021. Currently, her research focuses on topic theory and Romanian contemporary music.

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MUSIC WITHOUT BORDERS. COLLOQUIUM IN PANTHEON 2: BÉLA BARTÓK, GEORGE ENESCU AND TRANSYLVANIAN MUSIC CRITICS

Ecaterina Banciu

The Gheorghe Dima National Academy of Music

This paper continues my “Pantheon” series, launched in 2024, at the Symposium in Memoriam Cornel Țăranu, organised within the 15th edition of the Cluj Modern Music Festival. Following on from last year’s Pantheon Colloquium, Sigismund Toduță – Cornel Țăranu, and inspired by the theme of the first conference of the newly established Centre for Research in Central and East European Music, I trace the Ariadne’s thread between Béla Bartók and George Enescu, caught in an era of political conflict. Both composers have become symbols of their nations and are now universally appreciated; 2025 also marks the 80th anniversary of Bartók’s death and the 70th anniversary of Enescu’s death. On the occasion of this double commemoration, their Transylvanian concerts and the related music criticism are detailed. The chronicles of the time also reveal a change in the generation of critics and musicologists. The impetuous involvement of the senior writers (Júlia Szegő, István Lakatos, Lajos Pintér) was meticulously continued by the erudite generation (Sigismund Toduță, András Benkő, István Angi, Ferenc László), the composer Cornel Țăranu representing the connecting catalyst, a devoted follower of Bartók and Enescu. With his tonic temperament and sharp pen, Cornel Țăranu gave impetus to today’s young musicians, composers and musicologists, being equally sensitive to the preservation of tradition and a specialised user of new multimedia information technologies.

Ecaterina Banciu, PhD, is a musicologist and habilitated university professor at her alma mater, the Gheorghe Dima National Academy of Music, Department of Musicology, where she teaches courses in Music History. She is also involved in musicological research activities, encompassing themes related to Mozart, Schumann, Liszt, Tchaikovsky, Mahler, Puccini, and Romanian composers, including Toduță, Terényi, Jarda, Țăranu, and Adrian Pop. She has published five volumes (MediaMusica, Cluj-Napoca), numerous studies (in Musicology Papers and Studia Musica) and articles (in Muzica, Intermezzo, and Actualitatea muzicală). The works have been published in Romanian, English, and Hungarian, and a few have been presented in French in France, at the Jean-Philippe Rameau Conservatory in Dijon, as part of an Erasmus project (2011). Since 2012, she is the president of the Sigismund Toduță Foundation and has organised six editions of the International Festival (2013, 2015, 2016, 2018, 2022, 2023) and two editions of the International Composition Competition (2015, 2017) dedicated to the memory of the great composer.



**REVERBERATIONS OF EUGÈNE IONESCO’S ABSURDISM IN ROMANIAN MUSIC:
THE BALD SOPRANO CHAMBER OPERA BY DAN VOICULESCU**

Elena Boancă

The Gheorghe Dima National Academy of Music

At the time of publication and premiere of Eugène Ionesco’s play (*The Bald Soprano*), his artistic and aesthetic contributions were not easily understood or accepted. Though the idea of an anti-play had been received with scepticism, it became successful shortly after, probably because the absurdity of the dialogue was echoing the meaninglessness of many lives. Ionesco’s works were an inspiration, and his Romanian origins made his plays even more appealing for some conative

musicians. They borrowed lines, inserted them into their own compositions or transposed the concept of anti-play to the instrumental music. The absurd theatre provided a possibility to suggest the senseless situations in a country with social and political restraints. In this presentation I focus on the way that Dan Voiculescu, Romanian composer (Cluj), resonates with the aesthetic view of Eugène Ionesco four decades later. I try to reveal the musical strategies that he exploited to mark the lack of perspective, or the mingling of absurd and grotesque moments of the play. It is also relevant to question how the artistic personality of Voiculescu meets the bitter comic of Ionesco's absurdism, since we know the composer used to mix himself the rigor and the liberty, the seriousness and the playful predisposition. Ultimately, *The Bald Soprano* chamber opera seems to be the reflection of a struggle, that of changing the ordinary fact into something acknowledgeable: „How strange! How bizarre!”

Elena Boancă, musicologist, PhD, university lecturer at the Gheorghe Dima National Academy of Music, Cluj-Napoca. Disciplines: Music Aesthetics, Music History, Library Science. She published articles and studies in different journals and collections (Numanities – Arts and Humanities in Progress – Springer, Switzerland; Musicology Papers and Intermezzo – Cluj-Napoca; Muzica – Bucharest). She spoke at national and international musicology symposiums and congresses (The International Festival Sigismund Toduță Cluj-Napoca; The International Festival Meridian Bucharest; ICMS – The XIVth International Congress on Musical Signification, Cluj-Napoca; The Cluj Modern Festival, Cluj-Napoca; The International Conference of Film Music, Bucharest). She contributed to radio musical programs and edited musicology collections. Her research interests are focused on the tendencies and ideas of the XXth century, especially on their reflection on Romanian music.

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FOLKSONG AS A ‘NEW’ ARTFORM: REFLECTIONS ON STRING QUARTET NO. 2 BY JOSIP SLAVENSKI

Miloš Bralović

Institute of Musicology, Serbian Academy of Science and Arts

In this paper I analyse the String Quartet No. 2 (1928) by Čakovec-born, Belgrade-based composer Josip Slavenski (1896–1955), with a focus on the folklore elements present in this piece. From a very young age, Slavenski was interested in the folklore of his native region, Medjimurje (in present-day northwestern Croatia). He seized an opportunity to research musical folklore during his music studies in Budapest (1913–1916), where he collaborated with Béla Bartók (1881–1945) on folksong transcription. During this time, Slavenski developed his own scientific approach to collecting folksong material and studying it. By the time Slavenski set out to compose his String Quartet No. 2, he had already become a world-renowned composer, known for his folklore-inspired, avant-garde pieces based on the exploration of the physicality of sound, which culminated in the symphonic suite *Balkanofonija* (1927). Before composing String Quartet No. 2, Slavenski wrote two collections of simple piano pieces titled *Iz hrvatskog Zagorja* (*From Croatian Zagorje*), and *Iz Makedonije* (*From Macedonia*), where all

the pieces were based on folksongs from collections published by Vinko Žganec (*Croatian Folksongs of Međimurje Region. Secular Songs*, 1924), and Vladimir Đorđević (*Serbian Folk Melodies. Southern Serbia*, 1928), respectively. In these pieces and the String Quartet No. 2 that followed, Slavenski demonstrated a highly innovative use of folklore material combined with modern compositional procedures.

Miloš Bralović (b. 1991, Belgrade) completed his bachelor's, master's, and doctoral studies in musicology at the Faculty of Music, University of Arts in Belgrade. He is a Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. He is mainly interested in modernist and avant-garde tendencies in Serbian music from 1918 onwards, including the work of Serbian and Yugoslav composers such as Josip Slavenski, Ljubica Marić, Milan Ristić, Stanojlo Rajičić and others.



THE IDYLIC WORLD OF GHEORGHE DIMA'S SONGS ON POEMS BY MIHAI EMINESCU

Diana Cardoso

The Gheorghe Dima National Academy of Music

Born into an old family of Transylvanian merchants, Gheorghe Dima's youth was deeply impacted on the one hand by the progressive Viennese bourgeoisie, due to the possibility to study abroad, and on the other by his love for his homeland and its people. Both of these worlds are explored throughout his compositions, but it is the song where they truly intertwine. A profound love for nature and Austrian-German influences can also be found in the oeuvre of Mihai Eminescu, whose poems inspired the composer on multiple occasions. Most of these songs were composed during a time when Dima, trained as a professional singer himself, was an active choir conductor and music teacher in Sibiu, so they are not especially demanding of the singer and serve as an excellent pedagogical resource. However, a closer look reveals a complex mixture of elements belonging to the German tradition of the Lied, such as lyricism, the construction of the music around the text, the technique of tone painting, an abundance of emotions and psychological states, and similarities with the Romanian ballad (pedals, recitatives, dramatic pauses, modal harmony). Through these songs, Gheorghe Dima contributed to the formation of a national school, many composers seeking inspiration in the traditional music and afterwards adapting its melodies to their own language.

Diana Cardoso is a member of the Centre for Research in Central and East European Music, Musicology master's degree student and artistic secretary of The Gheorghe Dima National Academy of Music. During her studies, she participated in numerous masterclasses, competitions, symposiums and internships, attending a first international conference in Bydgoszcz, Poland, earlier this year. Having also been involved with music interpretation, she prioritized music analysis, which further led her to the study of music signification, her current main interest for research.

**ROMANIAN-BORN COMPOSERS IN WESTERN EUROPE AND
THEIR CONTRIBUTION TO 20TH-CENTURY MUSIC**

Fulvia Anca Constantin

The Gheorghe Dima National Academy of Music

The connection of composers Iannis Xenakis, György Ligeti, György Kurtág, and Péter Eötvös to Romania extends beyond geography; it encompasses cultural, historical, and musical dimensions. Although Xenakis is often associated with Greece and France, and the other three reputable composers with Hungary and its musical traditions, their works, and cultural interactions reveal deep ties to Romanian culture. This influence arises from their shared Central European heritage, as well as various from influences and collaborations.

There is no doubt that Ligeti, Xenakis, Kurtág, and Eötvös have all made significant contributions to modern music, particularly in terms of transcultural interactions. Their music often integrates cultural traditions and ritualistic elements while showcasing innovative approaches to pitch organisation, rhythm, and harmony in a modernist and avant-garde style. These composers pushed the boundaries of music and culture, creating new, hybrid forms such as *miniatures* (Kurtág), *texture as form* (Ligeti), or *stochastic music* and *music as a mathematical model* (Xenakis).

Furthermore, their works were influenced by the political events of their time, the composers' music often reflecting trauma, exile, repression, and the tension between personal expression and authoritarian constraint. They shared aesthetic values regarding timbre, texture, and non-traditional structures (visual, abstract, mechanistic), employing modal harmony, extended techniques, electronics, and explorations of space and time in their compositions. Ultimately, Ligeti, Xenakis, Kurtág, and Eötvös were connected by their commitment to innovation and the quest for new sonic worlds.

Fulvia Anca Constantin is a PhD candidate on Musicology at „Gheorghe Dima” National Music Academy, Cluj-Napoca. She holds a bachelor's degree in Music and one in Psychology as well as a master's degree in Music Therapy and another one in Counselling, Clinical Psychology and Psychotherapy from the Transylvania University in Braşov. Her primary interests are in the Psychology of Music, Aesthetics of Music, Electroacoustic Music, Music Therapy and the connection Music – Neuroscience. Her research is included in over 20 articles published in Romanian and international journals.

**ELOQUENT SILENCE: RHETORICAL PAUSES AND INTERRUPTIONS IN
17TH AND 18TH CENTURY MUSIC**

Martin Čurda

University of Ostrava, Faculty of Fine Arts and Music

Between ca. 1600 and 1750, several generations of scholars sought to forge a link between music and the ancient art of rhetoric, producing a large body of texts, collectively referred to as the *Figurenlehre*. Although this *Figurenlehre* is generally believed to be important for the understanding of seventeenth- and eighteenth-century music, its application in music analysis and education is riddled with difficulty. Perhaps the most difficult barrier for modern music scholars (besides Greek/Latin/German language, excessive and confused terminology, competing classifications of figures, etc.) is the shortage of musical examples which might clarify the verbal definitions of individual figures.

This paper is part of a broader effort to show how these figures were used in seventeenth- and eighteenth-century compositional practice and how they might help us understand and appreciate the music of the time. Given the sheer breadth of the field, this paper will focus on the figures of silence and interruption (*pausa*, *abruptio*, *aposiopesis*, *ellipsis*, and *suspiratio/tmesis*), drawing examples from a broad range of repertoire from late madrigal through Bach's church cantatas to Mozart's piano music. The aim is to demonstrate that musical-rhetorical figures were an important part of music's expressive vocabulary (as opposed to a purely theoretical construct), to revise the historical definitions of individual figures in the light of their compositional application, and to show how *Figurenlehre* might be applied (as a complement to conventional analytical tools) in a rhetorically oriented music analysis.

Previously a graduate from Masaryk University (Brno, Czech Republic), Martin Čurda completed his PhD studies at Cardiff University, School of Music in 2017. His research into the music of the Czech composer Pavel Haas resulted in the publication of a monograph (The Music of Pavel Haas) and several journal articles and book chapters (Journal of the Royal Musical Association, Hudební věda, The Routledge Companion to Music under German Occupation, The Routledge Handbook of Music Signification). His current research focuses on broader questions of musical signification, combining musical-analytical methods with hermeneutic enquiry. Since 2017, Martin Čurda has been employed as a lecturer in musicology at the Faculty of Fine Arts and Music of the University of Ostrava (Czech Republic), teaching courses related to music analysis, music history since 1900, and music & meaning.



VIENNA AND ITS BORDERLANDS: MUSIC AND HABSBURG STATECRAFT IN TRANSYLVANIA AND THE BANAT

Scott L. Edwards

University of Music and Performing Arts Vienna

This talk explores the dynamic web of musical connections linking Vienna, the Habsburg capital, with the culturally diverse regions of Transylvania and the Banat of Timișoara during the late seventeenth and early eighteenth centuries. Following the retreat of the Ottomans, these territories became laboratories for Habsburg statecraft, where political authority was reinforced through religious policy. Music, whether embedded in Catholic liturgy and Jesuit pedagogy or in military regiments, was central to these processes of integration and confessional reorganization.

In both the Banat and Transylvania, new diocesan structures, monastic foundations, and Jesuit institutions reshaped local soundscapes in accordance with imperial priorities. The transformation of sacred spaces, the celebration of military victories, and the cultivation of chapels and colleges all show how music was harnessed to Catholic renewal and the assertion of Habsburg sovereignty. At the same time, local traditions, including Lutheran, Calvinist, Uniate, and Orthodox practices, adapted in dialogue with these new circumstances, yielding a diverse musical environment that reflected the multi-confessional character of these regions. The circulation of musicians, the importation of instruments and repertoire, and the patronage of both ecclesiastical and noble elites further embedded Viennese idioms in these provinces while generating distinctive local practices.

By examining archival records, the restructuring of sacred spaces, and accounts of musical activity, the paper highlights how these exchanges operated in both directions: Viennese styles legitimized local elites and institutions, while regional practices invigorated imperial cultural life. Ultimately, this paper highlights both the reach and the limits of Vienna's cultural hegemony, demonstrating that it was sustained not by unilateral diffusion but by ongoing interaction with its new southeastern provinces.

Scott L. Edwards is an Assistant Professor at the Institute for Musicology and Performance Studies (IMI) at the University of Music and Performing Arts Vienna (mdw). After earning his PhD in the History and Literature of Music from the University of California, Berkeley, he held postdoctoral positions at Harvard University and the University of Vienna. His research explores the cultural history of music in Central Europe during the Early Modern period. His current project, Mapping Diversity in the Viennese Soundscape, 1600–1750, investigates how population growth and urban migration shaped music-making in Vienna. He co-edited the first four volumes of the New Senfl Edition, a comprehensive scholarly edition of the works of 16th-century composer Ludwig Senfl. Recent publications include contributions to Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550–1800, The Museum of Renaissance Music, Clavibus Unitis, Antonio Salieri: Neuentdeckung Eines Verkannten, and the Schütz-Jahrbuch.



REFORM, TRADITION, AND CULTURAL OUTREACH IN EUSEBIUS MANDYCZEWSKI'S SACRED MUSIC

Dietmar Friesenegger
Leipzig University

Although Eusebius Mandyczewski's primary profession was that of scholar and teacher, he remained true to his original career aspiration throughout his life time: that of composer. Of particular importance to him was sacred music. His First Liturgy, composed in 1880, represented an ambitious attempt to reform the music of the Eastern Orthodox Church. Once his professional path shifted to musicology in the 1880s – he became head archivist at Vienna's *Gesellschaft der Musikfreunde* – he continued to write in genres of sacred music, often responding to opportunities in his hometown of Czernowitz/Cernăuți. In total, Mandyczewski composed 14 cyclical sacred compositions between 1880 and 1913. In 1929, the year of his

death, four of his Eastern Orthodox liturgies, all in Romanian, were published by the Metropolitan Diocese of Cernăuți.

While only these printed compositions have had a relevant performance and reception history, Mandyczewski's liturgical oeuvre is culturally much richer. My talk attempts to provide a comprehensive overview of this music, which set texts in a variety of languages (Romanian, Church Slavonic, Greek and Latin), explored different vocal configurations and styles, and was written for two different religious denominations. The examples will draw from his first, fourth and ninth liturgies, as well as his Catholic mass written for Tattendorf near Vienna. I will trace the composer's diverse cultural ties and draw on my recent attempts to revive music not heard in a century.

Dietmar Friesenegger is currently a research fellow at the Department of History at Leipzig University. For his dissertation, "Voices among Cultures in the Eastern European Borderlands: Music in Czernowitz, 1862–1918" (Cornell 2020), he received the Donald J. Grout Memorial Dissertation Prize. During his dissertation research he unearthed scores of unpublished music by Eusebius Mandyczewski and founded an award-winning festival in Ukraine to get this music performed. Articles of his have been published in Early Music and The Musical Quarterly, his editions appeared with Breitkopf & Härtel, Knyhy XXI, Doblinger, and Ries & Erler. Dietmar has taught courses at Cornell, Leipzig University, the University of Vienna, and IES Abroad Vienna.



**LATIN-BYZANTINE LITURGICAL-MUSICAL PRACTICES IN THE
EASTERN MEDITERRANEAN AT THE BEGINNING OF THE 18TH CENTURY.
Case Study: Manuscript No. 362 from the Library of the Romanian Academy in Cluj-Napoca
(Romania)**

Nicolae Gheorghîță
National University of Music Bucharest

The Library of the Romanian Academy in Cluj-Napoca preserves a Greek-language musical manuscript compiled at the beginning of the 18th century and which in 1726 belonged to Nikolaos Hiereos, also called *Kalipoiitis*. Most of the compositions are in monodic form, notated with Byzantine musical semiography, the authors being mainly Kyr Parthenios Hieromonachos Sgoutas, but also Balasios the Priest, Xenos Korones and Petros Bereketis.

The musical content of the codex was undoubtedly developed in a predominantly Latin liturgical environment (most probably on the islands of Chios and Lesvos), as evidenced by the four *mathimata* dedicated to the patron saint of Chios (*our Holy Mother Matrona*) composed by Parthenios Hieromonachos, the *evfimion*-type chant dedicated to *archonta* Hatzi Louka Sgouta, founder of churches in Chios, and the polychronion dedicated to Daniil, Metropolitan of Mytilini and Exarch of the whole Lesvos. To these data are added the compositions *Kyrie*

eleison in four parts (soprano, tenor, alto, bass), some with indications referring to the Latin chant tradition (e.g., *σοπράνο απο φραγγικόν*).

The present research attempts to analyse the musical content of the Cluj-Napoca codex no. 362, the possible authors and copyists as well as the “mixt” liturgical and cultural context in which this manuscript was compiled in the early 18th century.

Nicolae Gheorghîță studied at the National University of Music Bucharest (UNMB, fields of specialization Byzantine Music and Musicology, at BA, MA and Doctoral level) and further completed his training in Athens and Thessaloniki. He has also been the recipient of research grants in Thessaloniki, Cambridge (UK), St. Petersburg and Venice. In parallel, Nicolae Gheorghîță completed two post-doctoral programs at New Europe College and the Musical Institute for Advanced Doctoral Studies in Bucharest (UNMB).

Nicolae Gheorghîță is a member of the Romanian Union of Composers and Musicologists (UCMR). He has been awarded this institution's prize for the volumes Byzantine Music between Constantinople and the Danubian Principalities: Studies in Byzantine Musicology (2010) and Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient (2015), as well as the Romanian Academy Prize for the latter book.

Currently, Nicolae Gheorghîță is vice-president of the UCMR and teaches Byzantine musical palaeography, musical stylistics and theories of Byzantine chant performance at UNMB. He is also an active conductor and chanter in the Psalmodia Byzantine music academic choir.



THEMATIC DIVERSITY IN ROMANIAN ORATORIOS. FROM SACRED TEXTS TO POETIC EXPRESSION

Lucian Ghișă

The Gheorghe Dima National Academy of Music

A brief history of the Romanian oratorio, from Paul Constantinescu's works (*The Passion and Resurrection of the Lord* and *The Nativity of the Lord*) in the 1940s to the rapid decline of the genre at the beginning of the 21st century, reveals a significant series of pieces that approached diverse themes. Initially, religious texts – including excerpts from the Byzantine rite (*Golgotha* or *The Seven Words Spoken by the Saviour on the Cross* by Cornel Ion Adrian Givulescu), together with themes of birth and resurrection (*Christmas Oratorio* by Șerban Nichifor) – formed the foundation of Romanian oratorio librettos. Later, literature, especially native poetry, became the primary source of texts for works in this genre (such as the oratorios by Dumitru Capoianu or Gheorghe Dumitrescu). The preference for these themes stemmed from the possibility to avoid communist censorship through them. The import of universal subjects was limited, but it can be found, for example, in the works of composer Theodor Grigoriu. Folk-inspired works – most often centered on the *Miorița* ballad – as well as those with historical themes, complete the overall thematic picture of the Romanian oratorio.

The proposed periodization will highlight the two moments of highest compositional effervescence, as well as the moments of decline observed throughout the 20th century –

motivated by the gradual decrease in interest in large-scale works and the obvious “process of chamberization,” where compositions employing a large orchestral ensemble were progressively sidelined.

Lucian Ghișa, PhD, is a musicologist and habilitated associate professor in the Department of Musicology, where he teaches Theory–Solfège–Dictation. Since 2024 he has been serving as the Dean of the Theoretical Faculty at ANMGD. His musicological activity focuses on publishing books in the field of musical genres and the development of aural education. His conference presentations and published musicological studies are related to Romanian musical genres, music theory, the development of musical hearing, and distance learning – educational programs and specialized courses.



“FROM PARIS TO WÓLKA”: TRANSCULTURAL MEDIATIONS IN THE MUSIC OF THE POLISH GROUP ‘SKALDOWIE’

Małgorzata Grajter

The Grażyna and Kiejstut Academy of Music in Łódź, Poland

The Polish musical group ‘Skaldowie’ was established in 1965, with the siblings Andrzej and Jacek Zieliński, graduates of the Kraków Academy of Music, as its members. The name was taken after Old Norse (Scandinavian) poets, the *skálds*. The first, and the most important period of their activity, lasted approximately until the outbreak of martial law in Poland and Andrzej Zieliński’s departure for the USA. The group’s musical style of this time (1965–1980) involves a diversity of influences: big beat, progressive rock, jazz, bossa nova and Polish folk music to Western Classical music. After a hiatus of about ten years, the band was reactivated and is still active today, although the new recordings no longer gained such widespread resonance.

Both on musical and textual level, the early repertoire of the group is characterized by transcultural approach and openness to external influences, while maintaining a strong cultural identity. For instance, the song *Na wirsycku* is based on a Polish highlanders’ folksong, arranged in the style of The Beatles’ songs. Another song, *Hymn kolejarzy wąskotorowych* [*The Hymn of Narrow-gauge Railmen*], speaking of the local, narrow-gauge railmen, features at its end a quotation from *Garota da Ipanema*. These and other examples show the group’s effort to incorporate the elements of from Western Europe and the Americas, blended together with their native language and culture. Creating an acceptable, „Polish” version of big beat / prog rock was thus not only driven by the group’s artistic motivation, but also as an important aspect of its existence in a country behind the Iron Curtain.

Małgorzata Grajter is music theorist and pianist, assistant professor and Head of Department of Music Theory at the Grażyna and Kiejstut Bacewicz University of Music in Łódź, Poland. From 2020 to 2024, she

collaborated with the Faculty of Philology at the University of Łódź on the project *Word – Sound – Image. Intertextuality in Music Videos*.

She took part in international congresses and conferences such as *International Congress on Musical Signification* (Kraków, Cluj, Barcelona), *International Beethoven Symposium* (Warsaw), *International Beethoven Conference* (Manchester), *Academy of Cultural Heritages* (Ermoupolis, Syros), *Beethoven-Perspektiven* (Bonn), *Transfers and Traversals* (Bloemfontein), *Multimodal Translation* (Cardiff), and *World Congress of Semiotics* (Thessaloniki, Warsaw).

Author of the books *Applying Translation Theory to Musicological Research* (Springer 2024) and *Das Wort- Ton-Verhältnis im Werk von Ludwig van Beethoven* (Peter Lang 2019), as well as of many articles in Polish, English, German, Romanian and Portuguese. Her main research interests include relationships between language and music, translation theory, popular music studies, intermedial studies, and musical signification.



CATCH ME IF YOU CAN. THE MODELS OF SILVESTRI'S OP. 3 NOS. 1-2

Sára Aksza Grosz

The Gheorghe Dima National Academy of Music

The first two piano suites by Constantin Silvestri (1913-1969) both evoke indoor and outdoor children's games. Although he is primarily celebrated as a Romanian conductor, Silvestri was an accomplished pianist and composer too. He wrote his suites Op. 3 Nos. 1-2 as an adolescent, shortly after completing his studies in Transylvania; he also premiered them. Based on the annals of the Târgu-Mureş Music Conservatory and press material, this paper explores Silvestri's piano education and the children's repertoire played and/or conducted by him. Besides, through musical analysis it aims to capture the possible models of Silvestri's *Copii la joacă* [Children at Play] as if playing *De-a prinselea* [Catch me if you can; finale of Op. 3 No. 1.]

Sára Aksza Grosz is a Musicology doctoral student (from 2022) at the 'Sigismund Toduță' Doctoral School, The Gheorghe Dima National Academy of Music. She is interested in interdisciplinary approaches such as the dramas of Shakespeare and Romantic program music (papers presented at competitions), the reflection of personality psychology in chamber music (BA thesis), the interference of character pieces and portraits (MA thesis) or children's games in piano repertoire (PhD thesis). Between September 2021 and March 2025, she worked at the Department for Hungarian Music History of the Institute for Musicology, HUN-REN RCH (Budapest). Currently, she is a member of the Centre for Research in Central and East European Music (Cluj-Napoca).



STAGES. ON THE LATE VOCAL WORKS OF DIETER ACKER

Michael Heinemann

Hochschule für Musik Carl Maria von Weber Dresden

If composing cannot be thought of independently of social contexts, the question arises as to how an individual idiom can be formulated that guarantees the integrity of the subject even in the most diverse forms of society, without succumbing to the danger of solipsism, but on the other hand, the option of transculturality is obstructed by governmental practice. The example of Dieter Acker, whose biography is marked by ruptures and non-integration, shows how it is just in a late vocal work (in the emphatic sense) that the possibility of a finally satisfying life design as a *restitutio in integrum* succeeds.

Michael Heinemann, born in Bergisch Gladbach in 1959. Studied church music and organ, musicology, philosophy and art history in Cologne, Bonn and Berlin. Professor of musicology in Dresden from 1998 to 2025, and also in Berlin from 2010 to 2012. Publications on Schütz, Bach, Schumann and Liszt, and more recently on contemporary music, particularly in Romania.

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FRANJO KSAVER KUHAČ (1834–1911) AND HIS CORRESPONDENCE: NETWORKING BETWEEN CENTRAL AND EASTERN EUROPE (1860-1874)

Vjera Katalinić

Croatian Academy of Sciences and Arts, Zagreb

The father of Croatian musicology and ethnomusicology, Franjo Ksaver Kuhač (1834–1911), is mostly remembered for his collection of *Južno-slovenske narodne popijevke* [South Slavic Folk Songs], which he published in 16 volumes/four books between 1878 and 1881, with some 1,600 songs. Numerous music-historiographic works on selected topics from the history of Croatian music and some thirty nationally tinged compositions also make up the bulk of his oeuvre. However, his letters are no less important: between 1860 and his death, he wrote down (copied or drafted) more than 3,000 letters in 13 books. In this paper, the focus of the research will be on the first 15-year period (the first four books of letters). This is the formative period in which he began to build his career and broaden his interests. In addition to private letters, which are quite censored (by his family, by himself), Kuhač develops a network of his professional contacts with music professors, publishers, newspaper editors, and with music researchers. The topics he reveals in his letters are diverse – from descriptions of local events and gossip, through reports of his own activities and propagation of his ideas to political views on current events. His network extends from regional (within the Croatian lands) to international contacts (within and outside the Habsburg Monarchy) with people in Vienna, Prague, Budapest, Lviv, St Petersburg, Pančevo, Belgrade, etc. The paper will present precisely these parameters: people, events, and ideas by which he declares himself as a man and an expert.

Vjera Katalinić, musicologist, since 2025 scientist-emeritus of the Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society (2007-2013; 2019-2025) and president of the study group Music Migration and Networking at the International Musicological Society. Fields of her interest are musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks, as well as music archives in Croatia. She published five books, some 260 articles; co-edited 12 proceedings, nine monograph editions and eight music scores. Currently involved in the CRF project “Institutionalization of modern bourgeois musical culture in the 19th century in civil Croatia and Military Border” (2021-2025).

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MOZARTIAN IMPRINTS IN *STUDII-MOTTO* FOR ORCHESTRA BY DAN DEDIU

Olguța Lupu

National University of Music Bucharest

Dan Dediu’s music cannot be labelled or placed in some drawer. In fact, the composer is not even interested in such delimitations. He does not experiment for the sake of experimenting, but proposes sound worlds that move us, pull us out of inertia, raise questions, and reawaken our senses. Constantly concerned with the perceptual aspect, Dediu believes that it is important “for music to evoke an association” that facilitates dialogue with the listener. The increased accessibility of his music is due both to the use of “powerful paradigms” (perceptible, intelligible sound processes) and to the existence of a multitude of references and connections, both musical and extramusical, which offer various windows of understanding, depending on the level of culture and the specificity of each listener’s intelligence. These can be represented by visual images or short narratives that synthesize the sound evolution, by concepts integrated in unexpected ways and, of course, by references to existing musical literature, which constitute an inexhaustible reservoir of ideas and suggestions for Dediu. A follower of the principle that “music begets music,” the composer frequently uses quotations and allusions laden with cultural meanings (dynamic actants) that he metabolizes into his own creation, in versions that are more remote (“with mask”) or closer (“without mask”) to the originals. In this paper, I set out to investigate how Dediu integrates fragments of Mozart’s music into his *Studii-Motto* for orchestra.

*Olguța Lupu studied piano, then graduated in composition with Tiberiu Olah at the Bucharest Conservatory. She holds a PhD in musicology and her favourite subject is 20th century music, with a focus on Romanian composers. Her work has been included in various national and international conferences and symposia, she has participated in radio broadcasts and has published over 50 studies. She has written books in the field of musicology and music theory and coordinated, as editor, several volumes dedicated to important personalities of Romanian music. She was awarded the prizes of the Romanian Union of Composers and Musicologists (2016) and *Muzica* magazine (2018, 2022). Currently, she is the coordinator of the Musicology Section of the Society of Composers and Musicologists of Romania, teaches Music Theory, Score Reading and is Dean of the Faculty of Composition, Musicology and Music Pedagogy at the National University of Music Bucharest.*

TRANSCULTURAL INTERACTIONS IN THE OPERAS OF ISIDORA ŽEBELJAN

Ivana Medić

Institute of Musicology, Serbian Academy of Sciences and Arts

In this paper I discuss transcultural interactions as reflected in the five operas of Serbian composer of Romanian-Armenian descent, Isidora Žebeljan (1967-2020), whose stellar career was tragically cut short by her premature passing. During her short life, in addition to five operas, Žebeljan wrote dozens of symphonic, chamber, vocal-instrumental and soloist works; most of them were commissioned by foreign ensembles, foundations, and production houses, and more than half of her compositional output was never performed in Serbia. Despite this, she received various accolades in Serbia, became a Full Professor of composition at the Belgrade Faculty of Music, and was the youngest Full Member (Fellow) of the Department of Arts at the Serbian Academy of Sciences and Arts. All of Žebeljan's five operas were commissioned by foreign opera houses and received their first performances abroad. Three of them were staged in Serbia, however, not at any 'regular' opera houses, but only as festival productions; the reasons for this will be explained in my presentation. Furthermore, although the first two operas, *Zora D.* and *The Marathon Family*, are based on local Serbian themes, they were performed in German (because they were originally produced in that language). The remaining three operas, *Simon the Chosen One*, *Two Heads and a Girl*, and *Nahod Simon*, are based on Thomas Mann's novels; the last two were written and performed in the Serbian language, although they had their premieres in Sienna and Gelsenkirchen, respectively (with Italian and German subtitles). The two thematically related operas about Simon, based on Mann's *Der Erwählte*, were never even performed in Serbia. With this presentation, I will try to entangle a dense web of transcultural influences that are incorporated into each of Žebeljan's five operas, and elaborate on their complex performance and reception histories.

Dr. Ivana Medić is a Principal Research Fellow at the Institute of Musicology, Serbian Academy of Sciences and Arts, professor at the Department of Multimedia Design, Faculty of Computer Science in Belgrade, and President of the Serbian Musicological Society. She completed her undergraduate and master's studies in musicology at the Faculty of Music, University of Arts in Belgrade, and received her doctorate from the University of Manchester in 2010. She is a long-standing convener of the BASEES Slavonic and East European Music Study Group (SEEM), and more recently of the Royal Music Association's Music of Eastern Europe and Eurasia Study Group (RMA-MEEE). Ivana has led numerous national and international scientific and art + science projects and served as an expert for the European Commission. She has published five monographs and more than a hundred articles and book chapters, edited twelve thematic collections and two catalogues. She has edited or guest-edited journals Muzikologija-Musicology, Contemporary Music Review, Arts, Revista Portuguesa de Musicologia, etc. She has received several awards for her outstanding contributions to Serbian musicology.

DIMA, IN THE CONTEXT OF HIS STUDIES IN GERMANY

Iulia Mogoșan

The Gheorghe Dima National Academy of Music

The singer, composer, teacher, conductor, reformer, and active organiser of musical life, Gheorghe Dima, is considered one of the first professional Romanian musicians in Transylvania, whose prodigious activity and fame earned him the title of national hero. His biographies constantly lament the lack of information about his studies in Germany. After graduating from high school in Vienna, Gheorghe Dima turned to a practical field, pursuing polytechnic studies in Karlsruhe. The paper focuses initially on Dima's studies in Karlsruhe and the influence of the person who permanently changed the trajectory of his career, from a secular, engineer-oriented formation to a musical profile: Heinrich Giehne (1821–87). The presentation of the work of Giehne from Baden/Karlsruhe, Dima's singing teacher, is linked to what Dima would reform, years later, in the musical life of Sibiu and Brașov (the reform of religious music, the choice of repertoire in the musical life of the city). Dima's studies at the Leipzig Conservatory were the peak of his musical training. Alongside his activity as a lied and opera singer, which was also covered in the German press, Dima began composing his first lieder and choruses, most of them bilingual (Romanian and German). This was the period when his first compositions were performed and published, when he formed lasting friendships, and when he had access to high European culture. An intense accumulation, which will reach its fulfilment in his creative and conducting work, in his choice of repertoire, and in his organizational skills, which culminated in the founding of the Cluj Conservatory.

Iulia Mogoșan is currently a scientific researcher at the Gheorghe Dima National Music Academy in Cluj-Napoca (Romania), where she completed her studies in musicology and obtained her PhD in music (Romanian References in György Kurtág's Works, 2018). She also studied musicology in Germany at the Carl von Ossietzky University of Oldenburg, the University of Leipzig, and the Martin Luther University of Halle-Wittenberg. During her stay in Leipzig and Halle, as well as an employee of the Bach Archive in Leipzig, she studied historical musicology and music manuscript research. Her research interests focus on Romanian music, particularly that of Transylvanian music and culture.

INTERWOVEN VOICES AND WORLDS: EDE TERÉNYI'S *DIALOGUES WITH OUR COMPOSERS*

Csala Orbán

The Gheorghe Dima National Academy of Music

Ede Terényi's personality is a cross-section of his interests in various arts and sciences. In addition to his obvious musical talents and knowledge (composer, pianist, teacher), he also has a high school graduation certificate in mathematics. Moreover, he also pursued art forms such as painting, drawing, woodcuts and pottery. He was one of the most important publicists of his time. Each of his writings is a colourful dialogue: he explains in terms of contradictions and opposites, he draws parallels and creates connections, quoting not only from other musical works, but also from other arts. Terényi's multifaceted spirit is mirrored in the crucible-like character of his chosen city, Cluj-Napoca. The vibrant cultural diversity of Cluj has allowed him access not only to the Romanian music scene, but also to the musical life of Hungary, and even to influences of Western regions.

Among his many writings, I would like to present a series of essays based on dialogues, aiming to highlight the perspective of great importance for the author, the discovery of interrelations. The series of seven essays, bearing the title *Párbeszéd zeneszerzőinkkel* [Dialogue with Our Composers], was published in the volume of essays about modern music, *Zene marad a zene?* [Does Music Remain Music?] (Kriterion, Bucharest, 1978). Each of the essays reveals a slice of the oeuvre of a great contemporary composer of our region. It does so in a conversational, interview-like form, often juxtaposing the works under study with those of the more internationally renowned composers of music literature.

Born in 1999 in Cluj-Napoca, Csala Orbán is a graduate of the Sigismund Toduță College of Music (2018). She graduated in Musicology from the Gheorghe Dima National Academy of Music Cluj-Napoca, with a Bachelor's (2022) and Master's (2024) degree. In 2020, Csala Orbán was awarded first prize at the National University of Music Bucharest Students' Musicology Competition. She translated into Romanian a part of the study (Béla Bartók, trad. Orbán Csala et al., Cântecul țărănesc maghiar. Cluj-Napoca: Risoprint, 2023) accompanying Béla Bartók's collection of Hungarian folk songs. She participated at the music critics writing workshops led by Dr. Csilla Csákány. Between 2022-2024 she worked as a secondary piano teacher at her former school. Since 2020, she has been publishing reviews and music criticism in various magazines, both local (Szabadság, Művelődés) and foreign (Muzsika). She is currently a first year PhD student of Musicology at the Gheorghe Dima National Academy of Music.



TRANSCULTURAL DIALOGUES IN MUSIC EDUCATION: ROMANIAN AND HUNGARIAN TRADITIONAL REPERTOIRES FROM A PEDAGOGICAL PERSPECTIVE

Enikő Pāvāluc-Gal

The Gheorghe Dima National Academy of Music

In the context of Central and Eastern Europe's cultural diversity, music education can become a privileged space for fostering intercultural understanding and encouraging critical reflection on the cultural relationships between communities. This paper investigates the pedagogical

potential of integrating Romanian and Hungarian traditional musical repertoires into formal education, highlighting their role in promoting transcultural dialogue.

Anchored in direct pedagogical experience within educational settings with instruction in both Romanian and Hungarian, the study analyses how musical elements such as modal structures, rhythmic patterns, and lyrical themes can serve as tools for cultural mediation and mutual appreciation. Although these repertoires often coexist geographically, they are frequently addressed separately within school programs, limiting opportunities for comparative analysis and intercultural learning.

The paper proposes a comparative approach that brings to light both the convergences and distinctions between the two traditions, while also offering a theoretical framework for culturally responsive pedagogy. Special attention is given to educational strategies that can reduce representational imbalances and foster a more critical reception of traditional music within institutional contexts.

This contribution provides a conceptual and methodological foundation for future educational applications and aligns with the mission of the *Centre for Research in Central and East European Music*, by supporting interdisciplinary and transcultural perspectives in music research and education.

Enikő Păvăluc-Gal is a music teacher, national trainer, and mentor in Romania's pre-university education system. She is currently a doctoral candidate at the Gheorghe Dima National Academy of Music in Cluj-Napoca. With over three decades of professional experience, she holds a tenured teaching position at the Andrei Mureșanu National College in Bistrița. She previously served as a school inspector for the Arts curriculum area and contributed, as an expert and co-author, to the development of curricular documents, methodological guides, educational resources, and the evaluation of school textbooks within the Romanian Ministry of Education. As a national trainer, she has been actively involved in both national and European educational projects focused on teaching innovation and quality enhancement in education. She has published in specialized journals and presented at professional conferences. Her research interests include creativity in education, competency-based curriculum, and the formative role of music in lower secondary education.



EASTERN, OUTER, AND CENTRAL EUROPE – REGIONS IN THE LIFE AND WRITINGS OF BENCE SZABOLCSI

Lóránt Péteri

Liszt Ferenc Academy of Music, Budapest

Receiving his doctorate from the Leipzig University in 1923, appointed professor of the Liszt Academy of Music (Budapest) in 1945, and elected member of the Hungarian Academy of Sciences in 1948, Bence Szabolcsi was one of the founders of modern Hungarian musicology. As head of the Musicology Department of the Liszt Academy, director of the Budapest Bartók

Archives and president of the Committee of Musicology at the Hungarian Academy of Music, Szabolcsi became the single most influential figure of the professional field by the late 1960s. In my paper, I would like to address two questions that I believe are closely related. On the one hand, I examine the role that references to European regions played in the musicological oeuvre of Szabolcsi; on the other hand, I examine the extent to which regional categories can promote the understanding of Szabolcsi's biography and career. My main focus is actually on a single text by Szabolcsi, which had been commissioned, but was finally rejected by the editorial board of *The New Oxford History of Music* ("The dissolution of romanticism: *fin de siècle* and the turn of the century in Central Europe," 1968). By outlining the historiographical, cultural political, and biographical context of Szabolcsi's chapter, I wish to identify some more general features of 20th-century musicology in East Central Europe.

Lóránt Péteri is University Professor, Head of the Musicology Department, and Head of the Central European Music Research Group at the Liszt Ferenc Academy of Music (State University), Budapest. He received his PhD degree from the University of Bristol, UK, in 2008, and his habilitation from the Liszt Academy, in 2015. He is a member of the Advisory Board of the Gustav Mahler Research Centre, Toblach (Italy). His research areas embrace the music of Gustav Mahler and the music culture of 20th-century Hungary, with special regard to the connections between music and politics. He was one of the co-organizers of the international conferences The Compositional Reception of Gustav Mahler (Toblach, 2022), and Rethinking Central European Music (Budapest, 2023). He is the author of two books, numerous book chapters and journal articles, and also co-editor of three edited volumes and a special issue.



GUIDANCE, CONTROL AND REWARD IN ROMANIAN MUSICOLOGY DURING THE COMMUNIST PERIOD. SOME CASE STUDIES

Florinela Popa

National University of Music Bucharest

Throughout the communist period, the only authority empowered to decide the "fate" of musicological works, approving (or not) their purchase or/and publication, was the Bureau of the Musicology Section of the Composers' Union. Promotion of any scholarly writing outside this circuit was not possible.

Thus, the Bureau controlled the activity of Romanian musicologists, assessing the *professional* and *ideological* level of their projects or works. The minutes of the Bureau's regular meetings provide numerous examples of the use of these two (essentially incompatible) forms of control. While the Bureau's role as a professional filter was perfectly legitimate – and continues to be in all circumstances – the second was nothing more than political-ideological censorship.

What I propose to look at in this paper is how the two forms of control worked and interacted. I do not think that the financial motivation of the authors can be ignored in such an investigation, because Romanian musicology under communism meant not only *control*, but also *reward*, the possibility of accessing (sometimes very large) sums of money. The situations revealed by the Bureau's minutes are quite different, which is why I have chosen to discuss the specific cases of three volumes published at the time: *Mic lexicon. Compozitori și muzicologi români* [*Mini-lexicon. Romanian Composers and Musicologists*] (1965) by Viorel Cosma; *Cazul Schoenberg* [*The Case of Schoenberg*] (1974) by George Bălan and *Quo vadis musica? Wolfgang Amadeus Mozart* (1988) by Ovidiu Varga.

Florinela Popa is Professor at the National University of Music in Bucharest, where she previously studied music education and musicology. She is also director of the Department of Musicology and Music Education Sciences of the same institution and executive editor of the academic journal Musicology Today of UNMB. Her publications include the books Mihail Jora. A European Modern (2009), Sergei Prokofiev (2012), Music and Ideologies in the 20th Century (2022), as well as numerous articles in musicological journals and volumes. She co-edited the series Documents in the Archive of the National Museum „George Enescu”: Articles on George Enescu in Periodicals (10 volumes, 2009-2017), and also coordinated the volumes Concert Genre in Romania between 1950-2020 (2022) and Romanian Symphonic Music between 1950-2020 (2023). In 2012 and 2022, she was awarded the Union of the Romanian Composers and Musicology Prize for historiography, and in 2024 the Romanian Academy Prize.

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THE ORGAN WORKS OF JOSEF SEGER: RHETORICAL AND AESTHETIC PERSPECTIVES

Vijay Ratiney
Bordeaux Montaigne University

Josef Ferdinand Norbert Seger (1716-1782) is one of the greatest Bohemian organists of the 18th century. As a student of Bohuslav Černohorský and Jan Zach, Seger developed a solid and expressive contrapuntal style in a corpus of over 150 pieces. His organ works bear the great influence that North German composers had on Central European music. Preferring an Aristotelian two-part structure, he generally develops his discourse in the form of a Toccata and Fugue or a Prelude and Fugue, which recall the diptychs of Buxtehude and J. S. Bach. His language displays all the characteristics of the stylus phantasticus, which is at once virtuosic, surprising, and expressive. His works reveals a pronounced taste for chromaticism and the exploration of harmonic limits, following the example of Bach's Well-Tempered Clavier or Heinichen's Fantasia durch alle Tonarten gehend. In his Transitus per omnes tonos, he offers un summary of the different passions of the human soul in a contrapuntal labyrinth, while his Fugue in F minor conveys the pain of the Prussian invasion and echoes the thema regium of the

Musical Offering. Various stylistic elements are visible in his Toccatas and Fugues through idiomatic writing, reminiscent at times of the harpsichord, at others of German pedal patterns or basso continuo realizations. Seger's work raises the question of the real boundaries of the *stylus phantasticus* in Europe by placing it in its historical context and highlights the numerous intercultural links between different regions, composers, and cultures.

Research fellow at the ARTES laboratory (Bordeaux Montaigne University) and Doctor of Arts (History, Theory, Practice), Vijay Ratiney is a specialist in early keyboard repertoire and its rhetorical aspects. He wrote a thesis on the symbolism and rhetoric of Bach's Musical Offering under the supervision of Professor Marie-Bernardette Dufourcet. As a lecturer, he teaches music history, organology, piano accompaniment and basso continuo at Bordeaux Montaigne University. He holds a Diploma in Music Studies in Ecriture musicale (Harmony, Fugue, Counterpoint) from the Bordeaux Conservatory, where he also studied harpsichord, basso continuo and composition, and a Regional Certificate in Conducting from the Bordeaux-Aquitaine Higher Education Centre for Music and Dance. He teaches jazz piano, as well as electric guitar and electric bass, and conducts a music ensemble at the Pessac School of Music. He is also the principal organist at Saint-Amand de Bordeaux. He recently published a book chapter and two articles.



D'ALE CARNAVALULUI SAU BĂRBIERUL DIN CHITILA
[OF CARNIVAL MATTERS OR THE BARBER OF CHITILA].
A CONTEMPORARY OPERA BY DAN DEDIU

Antigona Rădulescu
National University of Music Bucharest

A recent premiere (May 17, 2025) brought to Romanian audiences Dan Dediu's opera buffa *D'ale carnavalului*, on the play of the same name by Ion Luca Caragiale. In itself a many-sided construction, the show as a whole is based on close-knitted ties between text, music, and visual design. An observer of the world – the playwright's depiction of Romanian society and his dramatic universe –, the music tells of the patchwork-like, multi-coloured, excited suburbia during carnival merrymaking in the 19th century. The aural "props" are diverse, resulting in a mixture of various sonic topoi to represent characters or situations: musical borrowings from such genres as the waltz, polka, mazurka, tango, ragtime, klezmer or Romanian urban party songs, folk songs, and round dances like *hora* and *sârba* coexist naturally, expressed in an effective, credible language. The carnivalesque spirit permeates the musical substance, from the inspiration sources the down to the compositional techniques, to be analysed and re-interpreted in their expressive essence.

Musicologist and PhD in music since 2002, Antígona Rădulescu is Professor at the National University of Music Bucharest teaching courses of polyphony, semiotics and musical narratology. Her musicological activity includes: published books – Perspective semiotice în muzică (2003), Johann Sebastian Bach (2010), Introducere în semiotica muzicală (2013) – book for which she received the Romanian Academy Award (2015), Odiseea muzicală/Musical Odyssey 1864-2014; main collaborator of the volume Muzica românească între 1944-2000 by Valentina Sandu-Dediu (2002), translated into German (2006; Rumänische Musik nach 1944); coordinator and co-author of the collective volume Estetica. Un alt fel de manual (2007) and The Golden Generation of Romanian Avant-Garde Music (2021); author of several university courses on counterpoint and musical semiotics and studies on various themes, from semiotics to modern and contemporary creation, published in academic journals.



EAST EUROPEAN AVANT-GARDISM AND THE AESTHETICS OF ANXIETY

James Savage-Hanford

Royal Holloway, University of London, Oxford University

The emergence of various musical avant-garde movements in East Central, South East and North East Europe during the latter half of the twentieth century is most often theorised through aesthetic contexts such as experimentation and novelty; (indigenous) traditions and the past; the materiality of sound; and the contested autonomy of the artwork. This paper offers thoughts about the extent to which anxiety might be considered an important affect of this period, and of avant-gardism more broadly. Within this context, I am also interested in the extent to which anxiety about progress and originality might have been shaped by Eastern-Western musical encounters. I take as my starting point Grażyna Bacewicz's (1909-1969) stylistic reorientation in roughly the last decade of her life, itself made possible by the political thaw that followed Stalin's death in 1953. The nature of this reorientation saw Bacewicz depart from the neoclassicism of her earlier works, and explore new compositional techniques such as serialism and sonorism. However, a closer inspection of this period reveals a degree of uncertainty, which the composer Tadeusz Baird described in terms of a 'nervousness and anxiety'. While this is evidenced by a tendency in these late works to borrow material (sometimes heavily) from earlier pieces, my primary aim is to explore how a feeling of anxiety underpins or saturates some of the compositions of this late period, both materially and sonically. In so doing, I hope to formalise a clearer understanding of what might constitute an aesthetics of anxiety, which may provide a helpful context for the exploration of other avant-garde repertoires in the region.

I am a musicologist, musician, and translator based in the UK. My research interests are in the aesthetic histories and philosophy of music, focusing predominantly on twentieth-century repertoires from East Central and South East Europe (especially Poland and Romania). I was awarded my PhD from Royal Holloway, University of London, in 2020, and have subsequently had my work published in leading UK musicological journals (including the Journal of the Royal Musical Association and Music & Letters) and

edited collections (including a chapter in a forthcoming book titled Sounding 'Polish': Constructions of Polish Musical Identities Outside Poland since 1880, edited by Stephen Downes and Daniel Elphick). I have taught various modules in music history and analysis at Royal Holloway and the University of Oxford. Away from academia, I am also a choral conductor, singer, and translator.

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UNSCEPTICAL REMARKS. ROMAN HAUBENSTOCK-RAMATI AS A MUSIC PUBLICIST IN POLAND (1948-1949)

Ewa Schreiber

Adam Mickiewicz University, Poznań

The purpose of my paper is to show the main thematic threads in Roman Haubenstock-Ramati's (1919-1994) music journalism in the years 1948-1949. The composer's texts are analysed in the context of the current musical discourse in Poland, but also with regard to his creative path, which continued after his departure from his home country.

Haubenstock-Ramati's most important postulates include the pursuit of novelty, in particular the reception of so-called atonalism, and the conceptualisation of music in logical and abstract categories. In his contributions, the composer also deals with a number of questions concerning the relationship between music and image – both in relation to the visual appearance of the score and the function of music in film. All his arguments are based on Haubenstock-Ramati's strong conviction of the autonomy of music, which, however, is put to the test in the ideologically coloured texts of 1949.

Many ideas that were significant for his entire oeuvre were already taking shape in those years. Haubenstock-Ramati believed in an individual art and in the need to defend arguments with vigour. He was a supporter of a diverse culture of debate, which was, however, gradually being strictly suppressed in Poland at the time – as a result, the composer was forced to develop his ideas in a different environment.

Ewa Schreiber, Assistant Professor in the Institute of Musicology of Adam Mickiewicz University in Poznań (Poland). Her main research interests are the aesthetics of music, sociology of music and the musical thought of contemporary composers (György Ligeti, Witold Lutosławski, Helmut Lachenmann and Jonathan Harvey among others). She published her monograph, Muzyka i metafora. Koncepcje kompozytorskie Pierre'a Schaeffera, Raymonda Murraya Schafera i Gérarda Griseya [Music and Metaphor: the Compositional Thought of Pierre Schaeffer, Raymond Murray Schafer and Gérard Grisey] (2012) and, together with Karolina Golinowska, is co-author of the book Przeobrażenia pamięci, przeobrażenia kanonu. Historie muzyki w kręgu współczesnych dyskursów [Transformations of Memory, Transformations of the Canon. Histories of Music Within Contemporary Discourses] (2019). Her articles were published among others in the International Review of the Aesthetics and Sociology of Music, Musicology Today, Muzikologija, Studia Musicologica and Mitteilungen der Paul-Sacher Stiftung.

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FRIENDSHIP AS TRANSCULTURAL MEDIATION: SÁMUEL BRASSAI AND FERENC ERKEL

Beáta Simény

The Gheorghe Dima National Academy of Music

ELTE RCH Institute for Musicology, Department for Hungarian Music History, Budapest

Sámuel Brassai (?1797/1800-1897) occupied a special place in the life of the composer Ferenc Erkel (1810-1893). The roots of their friendship can be traced back to the years the young Erkel spent in Kolozsvár (cca.1828-1834) – during this period the later creator of the Hungarian national opera and “the last Transylvanian polymath” were both still active in similar areas. Erkel worked as piano tutor for József Csáky, while Brassai, barely ten years his senior, did the same at the Bethlen family. Despite Erkel’s departure from Kolozsvár, their friendship proved to be lifelong. The literature has generally credited Brassai with encouraging the young Erkel to compose Hungarian melodies and operas, while the personal and professional dimensions of their relationship have remained largely unexplored. In my paper, I will examine their friendship through a close analysis of primary sources – letters, press materials, and music criticism – demonstrating that it operated not only on an individual level but also as a cultural network connecting Pest and Kolozsvár.

Beáta Simény (b. 1997) graduated Musicology from The Gheorghe Dima National Academy of Music in Cluj-Napoca, where she is currently pursuing her PhD studies. During her second year of Master’s, between 2021–2022, she spent both semesters at the Liszt Academy of Music in Budapest supported by an Erasmus+ scholarship. Since September 2021, she has been affiliated with the Department for Hungarian Music History at the Institute for Musicology in Budapest, where she has held the position of assistant research fellow since the autumn of 2022. Her doctoral research focuses on the Hungarian Transylvanian polymath Sámuel Brassai (?1797/1800–1897), with particular emphasis on his activity as a music critic, his aesthetic views, and his personal networks of musical connections. Brassai, lifelong friend of composer Ferenc Erkel (1810–1893), was one of the pioneers of professional Hungarian music criticism, and a key figure of musical life of the 19th-Century Kolozsvár (today Cluj-Napoca).



BETWEEN UTOPIA AND ESCAPISM: IMAGINARY AFRICA IN SOVIET MUSIC

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Lithuanian Academy of Music and Theatre, Vilnius

In the current global world, the interaction between cultures penetrates into musical practices and discourses, radically affecting the socio-cultural imagination and altering the established borders of cultural territories. Yet the history of music demonstrates that the dynamics of cultural encounters has always been a key factor in the formation of individual and collective identities and in the understanding of other cultures. Within this interpretative context, the paper will focus on the cultural imagination and representation of Africa in Soviet music since

the late 1950s. With the onset of the cold war, African countries and their cultural traditions occupied a special place in the official ideology of Soviet internationalism. In Soviet music, the interest in African culture coincided with certain political processes linked to liberation movements on the continent and aimed at spreading socialism to former European colonies. However, the cultural imagination of the distant continent and the appropriation of African traditional music in Soviet musical compositions represent a complex issue to be easily identified with official propaganda. The African themes and the borrowings from traditional African music spread over the USSR regions and musical genres – from the symphonic poems *Africa Amidst Struggles* (1961) by Vasif Adigezalov (Azerbaijan) and *African Sketches* (1961) by Julius Juzeliūnas (Lithuania), the oratorio *Mahagoni* (1965) by Mārgēris Zariņš (Latvia) and the ballet *The Path of Thunder* (1958) by Kara Karayev (Azerbaijan) to Boris Tchaikovsky's film music to the musical comedy *Aibolit-66* (1967) or the album *Radio Africa* (1983) by the Russian rock band *Aquarium*. By examining the relationship between musical and political processes, the author will discuss the utopian and dystopian aspects of Africa-inspired cultural imagination in Soviet music and beyond. My research is based on the argument that the methodologies of postcolonialism contribute to critical reconsideration of the phenomena of Soviet music culture: such an approach allows me not only to include the trends of its development in the global context, but also to relate them to other influential theoretical discourses (such as ideology and representation).

Rūta Stanevičiūtė is professor of musicology and research director of the Science Centre at the Lithuanian Academy of Music and Theatre. Her current research concentrates on musical modernism and nationalism, aesthetics and semantics of contemporary music, with a particular focus on musical topoi, music and politics, and studies of music reception. She is the author of the monographs on ISCM and Lithuanian music modernization (2015, in English 2024), and on moral imagination in contemporary music (2025), co-author of the books on Cold War and international exchange (2018), on (trans)avant-garde movement in Lithuanian music (2023), Lithuanian history and mythology on opera stage (2025), and (co-)editor of several collections, including Microtonal Music in Central and Eastern Europe (2020), and Music and Change in the Eastern Baltics before and after 1989 (2022). Chief editor of the journal Lithuanian Musicology. In 2020, she was awarded the National Prize of Lithuania. Currently, as the principal investigator, she is co-leading a joint Lithuanian-Polish project "Polish and Lithuanian Music in Global Perspective: Migration, Diasporic Identities and Homeland" (2025–2027).



ROMEO GHIRCOIAȘIU ON THE MUSICAL TRANSCULTURAL DIALOGUE

Cristina Șuteu

The Gheorghe Dima National Academy of Music

This year marks three decades since the passing of Romeo Ghircoiașiu (1919-1995), an outstanding figure in Romanian musicology. His rich and diverse involvement is reflected both in his educational background and professional career.

From 1939, Romeo Ghircoiașiu intertwined his studies at two institutions in Cluj: the Faculty of Sociology and Law (where he earned a doctorate in 1948), and the Conservatory of Music, where he gradually established himself (from 1949) as a professor of Music History and earned a doctorate in Romanian Music History (1970), under the supervision of Sigismund Toduță. He held demanding managerial positions, serving as Vice President of the Union of Romanian Composers and Musicologists (1968-1990) and as Rector of the Cluj Music Conservatory (1970-1976). Romeo Ghircoiașiu also received academic recognition for founding the Musicology Department of the institution in 1969. His substantial musicological output – including books, studies, articles, music criticism, and conference presentations – had a significant impact on the development of the Cluj school of musicology.

Known for his passion for George Enescu's musical legacy, he also explored, among other topics, the reception of Romanian music in the East European context and the interethnic relations in Transylvania involving Romanians, Hungarians, and Saxons. Therefore, this paper focuses on analyzing Romeo Ghircoiașiu's musicological contributions, aiming to highlight his research from the perspective of transcultural interactions in Central and Eastern European music.

Cristina Șuteu is a lecturer in the Musicology Department of the Gheorghe Dima National Academy of Music in Cluj-Napoca. Under the supervision of Prof. Gabriel Banciu, she completed both her Bachelor's and Master's degrees in Musicology, followed by a PhD at the same institution. During her doctoral program, she studied in Vienna at the University of Music and Performing Arts with Prof. Cornelia Szabó-Knotik and Fritz Trümpi. Her musicological activity includes internships at the RILM and RIPM centres, as well as research carried out in libraries across Europe, the United States, and Australia. Her list of publications encompasses books, journal articles, interviews, music reviews, and edited volumes of conference proceedings. Her research interests focus on the reception of musical life in Romanian musical periodicals, particularly in music criticism, as well as on the ethical use of AI in musicological research and academic publishing.

END

BÉLA BARTÓK COLLECTING, STUDYING, ANALYSING, AND PUBLISHING ROMANIAN FOLK MUSIC: A LIFE-LONG MISSION AND ITS MEANING

László Vikárius

Budapest Bartók Archives, Institute for Musicology

It is hard to find a more important example of “transcultural interactions” than Béla Bartók's folk song research, whose voluminous Hungarian, Slovak and Romanian collections are further supplemented with smaller collections of Ruthenian (Ukrainian), Serbian, Algerian Arab and Turkish folk music. Although he discussed all of them and completed several monographs, apart from his pioneering book on *Hungarian Folk Music* (Hungarian 1924, German 1925, English 1931), he could publish all of his full-length studies on Romanian folk music during his lifetime. His very first scholarly book was already devoted to the folk music of a special region,

the Romanian folk music of Bihar/Bihor County in Transylvania (then still part of Hungary) published by the Academia Română in Bucharest in 1913. He could further see to print his Maramureş collection (1923) in a German book series and the musical part of his *colindă* collection (1935) at the publisher of his compositions, Universal Edition in Vienna. In the late 1930s, parallel with his work on the entire Hungarian folk song collection at the Hungarian Academy of Sciences, he also managed to prepare the musical part of a comprehensive three-volume book from his still unpublished Romanian collections. This material was also part of what he took with him to the United States in October 1940 to finalize it for publication there. The paper, revisiting the sources of Bartók's late work on the collection, should explain why such a "transcultural" undertaking was so central for his scholarly efforts up until his final days.

László Vikárius is head of the Budapest Bartók Archives of the Hungarian Academy of Sciences (Institute for Musicology, Research Centre for the Humanities). He is also editor-in-chief of the Béla Bartók Complete Critical Edition, founded by László Somfai. With Vera Lampert, he edited the first published volume of the series, For Children: Early Version and Revised Version (2016). He is, furthermore, professor of music and programme director of PhD in musicology at the Liszt Ferenc Academy of Music in Budapest, regularly publishing articles in English, German and Hungarian, and curating exhibitions on Bartók. He edited with commentary the facsimile of the earliest surviving autograph score of Bartók's opera Duke Bluebeard's Castle (2006) and has recently contributed to the edition of the Bartók – Stefi Geyer correspondence (2024).



BARTÓK'S TRACES IN THE MUSIC OF SPANISH COMPOSERS: A LEGACY BETWEEN IDENTITY AND TECHNIQUE

Carlos Villar-Taboada
Universidad de Valladolid, Spain

Béla Bartók's music began to circulate in Spain in the early decades of the 20th century, gradually gaining recognition as a model of structural innovation and cultural integration. His synthesis of vernacular idioms and modernist techniques offered an alternative to French neoclassicism and German expressionism and was perceived as a paradigm for reconciling formal rigor with local identity. In contrast to Manuel de Falla's notion of 'imaginary folklore', Bartók's approach proposed a more dialectical engagement with tradition.

Successive generations of Spanish composers responded to his legacy in different ways. The 'Group of the Eight' found in him a path beyond dominant French and German models. The Generation of 1951 regarded Bartók as a catalyst for the renewal of their musical language. Later composers, born in the second half of the century, celebrated him as a singular voice—deeply rooted in the past yet open to new forms of cultural identity.

This paper argues that Bartók's influence in Spain is both traceable and significant. It aims to clarify how his legacy was interpreted across distinct periods and to illustrate, through

selected analytical examples, the ways in which Spanish composers formalized that influence. The study combines discourse analysis of period criticism with score-based methods drawn from musical semiotics, exploring Bartók's evolving presence over time. The selected corpus (1946–2000) includes works for varied instrumental ensembles, conceived explicitly as homages to Bartók. The findings reveal diverse configurations of Bartókian influence, linking technique and identity in Spanish contemporary music.

Musicologist, Carlos Villar-Taboada completed short research stays at the Sorbonne and IRCAM (Paris, 1998), and at Columbia University (New York, 1999). A Tenured Associate Professor (accredited to Full), he has chaired the Musicology PhD Program at the University of Valladolid (Spain) since 2019.

He has supervised over 35 master's theses and 11 PhD dissertations on key figures and events in contemporary Spanish music. After lecturing at dozens of conferences, currently leads the national research project Topics, Dialogues, and Identities in Spanish Music: 18th to 20th Centuries, and organizes international events and groups on music analysis, Topic Theory and musical hermeneutics.

His research production focuses on the analysis of Hispanic music – particularly Spanish and Cuban – from the 20th century onwards. Methodologically, it draws on Pitch-Class Set Theory, twelve-tone analysis, and semiotic and hermeneutic approaches, as may be found in ORCID ([ORCID-Link](#)), Dialnet ([Dialnet-link](#)), and the UVA's Institutional Repository ([institutional personal web](#)).



TERÉNYI'S MULTICULTURAL CONCEPT: LAYERS OF CULTURAL INTEGRATION IN THE WORKS OF EDUARD TERÉNYI (1935-2019)

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This paper examines multiculturalism in Hungarian composer Eduard Terényi's (1935-2019) oeuvre. The central thesis proposes that Terényi's multicultural perspectives emerged as an artistic response to his complex identity as a culturally assimilated composer navigating multiple national traditions.

Terényi's tri-national heritage – Hungarian (maternal), Saxon-German (paternal), and Romanian (adoptive) – established his multicultural aesthetic foundation. As a Hungarian composer residing in Romania, his *Lebenswelt* encompassed three cultural traditions, creating a unique compositional sensibility.

The analysis identifies four layers of multicultural engagement: First, Hungarian Romanian artistic dialogue, exemplified by his debut *Symphony of The Magic Bird*, dedicated to Brâncuși's *Pasărea în văzduh*, and his German-focused cycle from the late 1980s. Second, regional folk traditions, most poignantly demonstrated in *Oláh cigány dalok Dél-Szlovákiából* (Romanian Roma Songs from South Slovakia, 1987), reflecting artistic solidarity with marginalized Roma communities under oppressive nationalism – reminiscent of Janáček's *The Diary of the One Who Disappeared*. Third, historical and geographical universalism, manifested in his *Vivaldiana* cycle

(twelve neo-baroque concerti) and twelve monoperas synthesizing narratives from Japan, India, and Finland. Fourth, spiritual and mythological integration, incorporating Christian themes, anthroposophical concepts, and archetypal narratives exploring universal human experiences.

This presentation focuses on the Roma song cycle and Japanese-themed monopera *The Gate of Syke*, analysing how these works embody Terényi's sophisticated multicultural methodology and contribute to understanding cultural synthesis in late twentieth-century composition.

Dr. Károly Ákos Windhager is Senior Research Fellow at the Hungarian Academy of Arts Research Institute and Associate Professor at Pázmány Péter Catholic University (Budapest). His interdisciplinary research examines the intersection of cultural memory in music and popular culture, with particular emphasis on how artistic works reflect and shape social narratives in Central and Eastern Europe. His current research focuses on Eastern European symphonic traditions and the comprehensive documentation of Hungarian church choral practices. Dr. Windhager has established himself as a significant voice in Central European musicological scholarship, with expertise spanning historical musicology, cultural memory studies, and the political dimensions of musical expression in post-socialist societies.

Selected Publications: Histories of Hungarian Church Music, Vol. I (Editor and Contributor, 2025) [Hungarian]; Cantus Vitae – Essays on the Tragedy of Man (Monograph, 2023) [Hungarian]; Shostakovich-Syndrome – The Burdened Memories of Central European Societies in the 20th Century (Editor, 2021) [English]; A Political or a Cultural Project? Contemporary Discourses on Central European Identity (Editor, 2020) [English]; Ödön Mihailovich (Monograph, 2019) [English].