

МУЗИЧКО НАСЛЕЂЕ ДРЖАВНОГ СОЦИЈАЛИЗМА
Преиспитивање наратива о послератној Европи

Међународни научни скуп
Српска академија наука и уметности
Београд, 24–26. септембар 2015.

MUSICAL LEGACIES OF STATE SOCIALISM
Revisiting narratives about post-World War II Europe

International conference
Serbian Academy of Sciences and Arts
Belgrade, 24–26 September 2015



Музиколошки институт САНУ
Institute of Musicology SASA



Одељење ликовне и музичке уметности САНУ
Department of Fine Arts and Music SASA



BASEES / REEM Студијска група за руску и источноевропску музику
BASEES / REEM Study Group for Russian and Eastern European Music

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ПРОГРАМСКИ ОДБОР

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др Мелита Милин, Музиколошки институт САНУ

др Катарина Томашевић, Музиколошки институт САНУ

др Весна Пено, Музиколошки институт САНУ

др Александар Васић, Музиколошки институт САНУ

др Ивана Медић, Музиколошки институт САНУ; REEM/BASEES

др Срђан Атанасовски, Музиколошки институт САНУ

CONFERENCE COMMITTEE

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Prof. Dr. Patrick Zuk, Durham University; REEM/BASEES

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Dr. Srđan Atanasovski, Institute of Musicology SASA

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THURSDAY 24 SEPTEMBER

Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

- 9.00 - 9.45 Registration
- 9.45 - 10.00 Welcome speech by Dimitrije Stefanović, Fellow of the Serbian Academy of Sciences and Arts
- 10.00 - 11.00 KEYNOTE
Melita Milin (Institute of Musicology SASA, Belgrade):
After Zero Hour. States as 'custodians of universal human culture' or 'guardians of advanced art'
Chair: Leon Stefanija
- 11.00 - 11.30 Coffee break

PLENARY SESSION

Chair: Melita Milin

- 11.30 - 12.00 Patrick Zuk (Durham University): *In search of socialist realism. Some reflections on the current state of scholarship on Soviet music*
- 12.00 - 12.30 Mirjana Veselinović-Hofman (Faculty of Music, University of Arts, Belgrade): *What, how, and why in Serbian music after World War II in the light of ideological-political upheavals*

(Plenary session – continued)

12.30 - 13.00 Katy Romanou (European University of Cyprus): *Convergence of opposing extremes in music culture during the Cold War*

13.00 - 13.30 Maria Kostakeva (New Bulgarian University, Sofia): *Socialist realism – an ideological construct?*

13.30 - 15.00 Lunch

SESSION 1

Hall 1, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Music in the Hungarian People's Republic and Polish People's Republic

Chair: Patrick Zuk

Panel: After Zhdanov. Concepts of socialist realism in Hungary in the 1960s

15.00 - 16.30 Anna Dalos (Institute of Musicology RCH HAS, Budapest): *'Be faithful unto death.' Ferenc Szabó and the reevaluation of his communist past*

15.00 - 16.30 Ádám Ignác (Institute of Musicology RCH HAS, Budapest): *János Maróthy and the popular musical legacy of socialist realism*

15.00 - 16.30 András Ránki (Institute of Musicology RCH HAS, Budapest): *Conceptions of socialist realism and aesthetics of music in the 1960s Hungary*

16.30 - 17.00 Coffee break

17.00 - 17.30 John K. Cox (North Dakota State University): *Music in the service of literature. Hungarian composers, writers and ideologues in the communist period*

17.30 - 18.00 Wojciech Bernatowicz (Institute of Music, Maria Curie-Skłodowska University, Lublin): *'My way or the highway'. Relations between Polish People's Republic and Polish composers 1948–1960*

SESSION 2

Hall 3, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Popular music in the Socialist Federal Republic of Yugoslavia

Chair: Ivana Medić

- 15.00 - 15.30 Danijela Špirić-Beard (University of Cardiff): *Soft socialism, hard realism. The film music of the Yugoslav 'black wave'*
- 15.30 - 16.00 Jack Pitt (University of East Anglia): *Punk in Yugoslavia*
- 16.00 - 16.30 Ana Petrov (University of Banja Luka): *Between Russia, Italy, America, and Mexico. Yugoslav popular music as an amalgam of Western pop music genres*
- 16.30 - 17.00 Coffee break
- 17.00 - 17.30 Julijana Zhabeva-Papazova (Independent researcher, Skopje): *Censorship as part of alternative rock scene in Yugoslavia during the 1980s*
- 17.30 - 18.00 Edo Katanić (University of Graz): *That is Walter. A critical discourse analysis of Zabranjeno Pušenje's songs during the 'New Primitives' movement*
- 18.00 - 18.30 Borislava Vučković (Independent researcher, Belgrade): *Dr Nele Karajlić in the framework of the 'New Primitives'*
- 20.00 Concert

FRIDAY 25 SEPTEMBER

SESSION 3

Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Panel: Socialist state politics – music performance policies

Chair: Srđan Atanasovski

- 10.00 - 10.30 Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre)
Festivals and marketing Soviet Lithuanian music 1977–1987
- 10.30 - 11.00 Leon Stefanija (University of Ljubljana): *Concert policies in Ljubljana 1982–2004*
- 11.00 - 11.30 Tatjana Marković (University of Music and Performing Arts, Vienna): *Celebration of May Day in socialist Austria (1945, 1955, 1970)*
- 11.30 - 12.00 Alexandros Charkioulakis (MIAM, Istanbul Technical University): *Reflecting socialism in a single work: The case of Symphony No 1 Resistance (1945) by Alekos Xenos and its performance history*

SESSION 4

Hall 2, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Folklore in socialist countries

Chair: Jelena Jovanović

- 10.00 - 10.30 Danka Lajić-Mihajlović (Institute of Musicology SASA, Belgrade) and Smiljana Đorđević-Belić (Institute of Literature and Art, Belgrade): *Singing with the gusle on gramophone records. Socialist (re)construction of tradition*
- 10.30 - 11.00 Sonja Zdravkova-Djeparoska (Faculty of Music, University 'Ss. Cyril and Methodius', Skopje): *The idea of 'brotherhood and unity' in the field of dance. Folklore medleys 'Yugoslavia'*

(Session 4 – continued)

- 11.00 - 11.30 Zsofia Lelkes (Independent researcher, Debrecen): *The impact of official state policies on music productions – ‘the Hungarian case’. The function of folk dancing in Hungarian theatre*
- 11.30 - 12.00 Eckehard Pistrick (Martin-Luther-University Halle, Germany / Centre de Recherche en Ethnomusicologie, Paris): *Celebrating the past in the present. The rise and fall of an Albanian stage artist*
- 12.00 - 12.30 Coffee break

SESSION 5

Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Music in the Socialist Republic of Romania

Chair: Anna Dalos

- 12.30 - 13.00 Valentina Sandu-Dediu (National University of Music Bucharest / New Europe College, Bucharest): *Romanian music in the 1950s and 1960s. Gaps and bridges from the interwar period*
- 13.00 - 13.30 Elena Maria Sorban (Academia de Muzică ‘G. Dima’, Universitatea ‘Babeş-Bolyai’, Cluj-Napoca): *Communist ideology and academic education – a case study. European music history as a discipline in Romania 1945-2014*
- 13.30 - 14.00 Mircea Florian (National University of Theatre and Film): *Rock and avant-garde in Romania during the communist period*

SESSION 6

Hall 2, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Music, socialist realism and the politics of identity

Chair: Kevin Bartig

- 12.30 - 13.00 Jānis Kudiņš (Jāzeps Vītols Latvian Academy of Music, Riga):
*Balancing between the doctrines of socialist realism and modernism.
Musical legacy of Jānis Ivanovs (1906–1983) as a problem of Latvian
music history research*
- 13.00 - 13.30 Iroda Dadadjanova (National University of Uzbekistan,
Tashkent): *Musical cultural construction and national identity under
the political influence of late Stalinism in Uzbek SSR*
- 13.30 - 14.00 Radoš Mitrović (Faculty of Music, University of Arts, Belgrade):
*Improvised music as symbiosis of avant-garde experience and socialist
realism in the poetics of Cardew and Rzewski*
- 14.00 - 15.30 Lunch

SESSION 7

Hall 3, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

**Music in the Czechoslovak Socialist Republic and German Democratic
Republic**

Chair: Tatjana Marković

- 15.30 - 16.00 Viktor Pantůček (Jiří Mahen Library, Brno): *'New, truly realist
operas'. Activities of the opera team of the Brno branch of the Union of
Czechoslovak Composers 1949–1954*
- 16.00 - 16.30 Jakub Machek (Charles University in Prague, Metropolitan
University Prague): *The transmutation of Czech youth musical films
during the era of state socialism*

(Session 7 – continued)

- 16.30 - 17.00 Tatiana Pirníková (Institute of Aesthetics, Art Sciences and Cultural Studies, Faculty of Arts, University of Presov): *Loyalty versus revolt. Personality clash between two Slovak music composers principally different in moral portrayal of life*
- 17.00 - 17.30 Coffee break
- 17.30 - 18.00 Marc Ernesti (Royal Academy of Music, London): *Cuius verba eius canon? Contemporary music in the German Democratic Republic and the publicist construction of the 'socialist' canon*
- 18.00 - 18.30 Patrick Becker (Humboldt-Universität zu Berlin): *Institutionalised cultural exchange in the contemporary music scene of the German nations 1961–1992*

SESSION 8

Hall 2, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Music in the Socialist Federal Republic of Yugoslavia

Chair: Katarina Tomašević

- 15.30 - 16.00 Srdjan Atanasovski (Institute of Musicology SASA, Belgrade): *Songbooks, partisan narratives, and producing new core landscapes of socialist Yugoslavia*
- 16.00 - 16.30 Senka Hodžić (Independent researcher, Sarajevo): *A contribution to the research on the impact of National Liberation Battle on composers of Bosnia and Herzegovina*
- 16.30 - 17.00 Gorica Pilipović (Radio Belgrade 2): *'If I had been a little more persistent I could have created minimalism.'* A look at the Belgrade music and art scenes in the first half of the 1950s
- 17.00 - 17.30 Coffee break
- 17.30 - 18.00 Nemanja Sovtić (Academy of Arts, Novi Sad): *Non-aligned humanism of Rudolf Brucci. Composer and the society of self-governing socialism*

(Session 8 – continued)

18.00 - 18.30 Nikola Komatović (University for Music and Performing Arts, Vienna) and Marija Golubović (Faculty of Music, University of Arts, Belgrade): *The early Prague Spring. Analysing the re-establishment of modernist aspects on the example of three piano concertos by the 'Prague group' of composers*

20.00 Concert

SATURDAY 26 SEPTEMBER

Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

10.00 - 11.00 KEYNOTE
Marina Frolova-Walker (University of Cambridge):
An inclusive history for a divided world
Chair: Melita Milin

11.00 - 11.30 Coffee break

SESSION 9

Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Music in the Soviet Russia

Chair: Marina Frolova-Walker

11.30 - 12.00 Kevin Bartig (Michigan State University): *Music history for the masses. Reinventing Glinka in post-war Soviet Russia*

12.00 - 12.30 Vladimir Orlov (Smolny College, Saint-Petersburg State University): *'Did he make a step towards rebirth?' Prokofiev's pursuits of self-rehabilitation after 1948*

12.30 - 13.00 Daniel Tooke (University of Durham): *Prokofiev's War Symphony. The making of a myth*

13.00 - 13.30 Georgia Petroudi (European University Cyprus): *Prokofiev's War and Peace and Seventh Symphony. A study of imposed revisions*

SESSION 10

Hall 3, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Music programming and cultural policies in socialist countries

Chair: Ana Petrov

- 11.00 - 11.30 Vesna Peno and Ivana Vesić (Institute of Musicology SASA, Belgrade): *Many faces of Yugoslav socialism. A case study of the choir Beogradski madrigalisti in the 1950s and 1960s*
- 11.30 - 12.00 Monika Żyła (University of Salzburg): *'Let it be an East-West confrontation!' Music and politics at the Warsaw Autumn Festival*
- 12.00 - 12.30 Ivana Miladinović-Prica (Faculty of Music, University of Arts, Belgrade): *Beyond borders. Experimentalism in the Socialist Federal Republic of Yugoslavia – the case of music programme of the Student Cultural Centre in Belgrade*
- 12.30 - 13.00 Coffee break
- 13.00 - 13.30 Jelena Janković-Beguš (CEBEF, Belgrade): *The stigmatised symphonies of Aleksandar Obradović*
- 13.30 - 14.00 Marija Dumnić (Institute of Musicology SASA, Belgrade): *Yugoslav legacy in the repertoire of folk music in Skadarlija. Tradition of nostalgia*
- 14.00 - 15.30 Lunch

SESSION 11

Hall 3, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Opera and ballet in socialist countries

Chair: Vladimir Orlov

- 15.30 - 16.00 Nadežda Mosusova (Emeritus, Institute of Musicology SASA, Belgrade): *Socialist realism, Pyotr Tchaikovsky and Stevan Hristić. Rescuing the Beauty*

(Session 11 – continued)

- 16.00 - 16.30 Leah Goldman (Department of History, University of Chicago): *Socialist realism revisited. Aesthetic transformation and the All-Union meeting on opera and ballet*
- 16.30 - 17.00 Stéphanie Gonçalves (Université libre de Bruxelles): *Star Wars. Ballet tours in the cultural diplomacy of the Cold War in Europe 1945-1968*
- 17.00 - 17.30 Coffee break
- 17.30 - 18.00 Irina Kotkina (Sodertorn University, Stockholm): *To what extent was the 'iron curtain' sound-proof? The Bolshoi Theatre Opera and relationships with the West 1955–1989*
- 18.00 - 18.30 Ivana Medić (Institute of Musicology SASA, Belgrade): *Opera and the end of socialism. Alfred Schnittke's operas from the 1990s*
- 18.30 - 19.00 Closing remarks
- 20.00 Concert



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British knowledge for slavic
and east european studies