

**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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асоцијације за словенске и  
источноевропске студије

REEM Study Group for Russian and  
Eastern European Music of the British  
Association for Russian and East European  
Studies (BASEES)





**Музичко наслеђе државног социјализма**  
**Преиспитивање наратива о послератној Европи**  
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## ПРОГРАМСКИ ОДБОР

Академик Дејан Деспић, САНУ

Проф. др Марина Фролова-Вокер, Универзитет у Кембриџу

Проф. др Кеги Роману, Европски универзитет на Кипру

Проф. др Леон Стефанија, Универзитет у Љубљани

др Патрик Зук, Универзитет у Дараму; REEM/BASEES

др Данијела Шпирић-Бирд, Универзитет у Кардифу; REEM/BASEES

др Ана Петров, Универзитет у Бањој Луци

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

Academician Dejan Despić, SASA

Prof. Dr. Marina Frolova-Walker, University of Cambridge

Prof. Dr. Katy Romanou, European University Cyprus

Prof. Dr. Leon Stefanija, University of Ljubljana

Dr. Patrick Zuk, Durham University; REEM/BASEES

Dr. Danijela Špirić-Beard, Cardiff University; REEM/BASEES

Dr. Ana Petrov, University of Banja Luka

Dr. Melita Milin, Institute of Musicology SASA

Dr. Katarina Tomašević, Institute of Musicology SASA

Dr. Vesna Peno, Institute of Musicology SASA

Dr. Aleksandar Vasić, Institute of Musicology SASA

Dr. Ivana Medić, Institute of Musicology SASA; REEM/BASEES

Dr. Srđan Atanasovski, Institute of Musicology SASA

# **CONFERENCE PROGRAMME**



## 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 Academician Dimitrije Stefanović,  
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*
- 12.30 - 13.00    Katy Romanou (European University of Cyprus): *Convergence of  
opposing extremes in musical cultures 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***

*(Anna Dalos, Ádám Ignác, András Ránki)*

- 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 the 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 Borislava Vučković (Independent researcher, Belgrade): *Dr Nele Karajlić in the framework of the New Primitives*
- 17.30 - 18.00 Julijana Zhabeva-Papazova (Independent researcher, Skopje): *Censorship as part of alternative rock scene in Yugoslavia during the 1980s*
- 19.00 Conference dinner

## FRIDAY 25 SEPTEMBER

### SESSION 3

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

#### **Panel (IMS Study Group Music and Cultural Studies)**

#### ***Socialist state politics – music performance policies***

Chair: David Beard

- 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 Charkiolakis (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'*
- 11.00 - 11.30 Zsófia 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*
- 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*
- 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

*You are invited to the concert organised by the Composers Association of Serbia as part of the XXIV International Review of Composers*

*Foyer of the National Bank of Serbia, Nemanjina 17*

*Construction Site Ensemble*

*Artistic director Neda Hofman*

*Works by Richard Pressley, Aleksandar Perunović, Darijan Andovska, Dimitris Maronidis, Dragana Jovanović, Milan Mihajlović and Katarina Glowicka*

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

- 11.30 - 12.00 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*
- 12.00 - 12.30 Monika Źyła (University of Salzburg): *'Let it be an East-West confrontation!' Music and politics at the Warsaw Autumn Festival*
- 12.30 - 13.00 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*
- 13.00 - 13.30 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*
- 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

*You are invited to the open-air concert to mark the 15th anniversary of the self-organised amateur choir Horkestar (formerly Horkerškart)*

*The concert has been organised by the choir itself and will take place at the corner of Kapetan Mišina and Gospodar Jovanova streets in Dorćol, in front of the Cultural Centre Parobrod.*

*The choir will perform a selection of revolutionary, workers' and other mass songs, popular songs from former Yugoslavia, as well as the songs written especially for Horkestar by the choir members and their friends*

# **ABSTRACTS**

## KEYNOTES

Marina Frolova-Walker (University of Cambridge)

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### **An inclusive history for a divided world**

This paper will assess recent scholarly efforts to revise the dominant modernist narrative of the twentieth-century music by rehabilitating and including a range of marginalised trends, beginning with socialist realism and other socially-committed populist music, and spreading out to a broad range of more 'conservative' styles. I shall look at various models that have emerged both in the West and in post-Soviet Russia, and the resistance these have encountered from modernist and isolationist mindsets respectively.

I will also discuss a paradoxical situation: as scholars in the humanities continue to rejoice in sweeping away the final remnants of Cold War prejudices, the media is full of the rhetoric of Cold War II. How do we maintain the desire to build an inclusive and fair picture of the twentieth- and twenty-first-century culture in a world that is once again divided?

**Marina Frolova-Walker** is Reader in Music History and a Fellow of Clare College, where she is also Director of Studies in Music. She was born and educated in Moscow. In 1994 she defended her PhD thesis on Schumann's symphonies and their influence on Russian music, and in the same year moved to the United Kingdom. Before coming to Cambridge in 2000, she taught at the University of Ulster, Goldsmiths College London and the University of Southampton.

Emigration caused her to shift her interests more firmly onto Russian soil, while the need to convert from a Russian musicologist into a Western one prompted her interest in the historiography of Russian music and the nationalist/exoticist myths perpetuated in it. Aside from her work on Russian symphonic music, she has written several articles on Russian operatic repertoire, as well as contributions to the *Cambridge Companion to Grand Opera* and the *Cambridge Companion to Twentieth-Century Opera*. At the moment, her research interests are primarily in the twentieth-century cultural history, particularly in the area of Soviet music and musical life. One of her current research strands is focused on the Soviet 1920s, the other on the music of Socialist Realism and its relation to Soviet power structures.

Key publications: *Russian music and nationalism from Glinka to Stalin* (Yale University Press, 2007); *Music and Soviet power 1917-32* (with Jonathan Walker) (The Boydell Press, 2012).

Melita Milin (Institute of Musicology SASA, Belgrade)

[musicinst@music.sanu.ac.rs](mailto:musicinst@music.sanu.ac.rs)

**After Zero Hour. States as ‘custodians of universal human culture’ or ‘guardians of advanced art’**

As the seventeenth anniversary of the end of World War II is celebrated throughout the world, it brings a renewed interest in the so-called *Zero Hour*, a metaphor for creating new societies on the ruins, for a new beginning in all areas of public life, from politics to arts. Although Zero Hour is most often associated with the psychological climate and strivings in the defeated Germany, it could also be applied to the other countries, albeit with necessary adaptations to local variants. After WWII in West Germany and throughout Western Europe, radically new, avant-garde movements were seen as expressing strivings to start from a *tabula rasa*, in order to distance themselves from the catastrophic recent past. In the countries of the communist bloc the imposed ideology of socialist realism also created a sharp break, similar to that in the West, only that Zero Hour was conceived quite oppositely, as a move in contrary direction from Western modernism. Therefore we can observe two main postwar utopias, an individualistic/modernist and a collective/anti-modernist, both claiming that they were based on historical laws and necessities. Zhdanov had no doubts about the USSR being ‘the authentic custodian of universal musical culture [...] a bastion of civilisation and human culture defending it against the bourgeois decadence and decomposition of culture’. In contrast to that, the USA and other Western countries regarded themselves as ‘guardians of advanced art’ (Greenberg), protectors of artists from pressures coming from conservative forces; in other words artists were expected to assume the roles of ‘explorers’ and to affirm individual freedom and autonomy of creation. The effects of such concepts on the musical scene in the communist Yugoslavia, that did not belong either to the former or to the latter bloc of countries, will be examined in the final part of the paper.

**Melita Milin** is the Principal Researcher, Project Leader and Director of the Institute of Musicology SASA, where she has worked for 37 years now. She graduated and obtained an MPhil Musicology at the Faculty of Music in Belgrade. She received a PhD from the Faculty of Philosophy in Ljubljana. She was member of international projects *Musikerbriefe als Spiegel ueberregionaler Kulturbeziehungen in Mittel- und Osteuropa* (2001–3) and *Musica migrans I* (2007–8), both organised by Prof. Helmut Loos, University of Leipzig. She was leader of the Serbian team on the bilateral project *Serbian and Greek art music. Basic research for a comparative study*, 2005–7, led by Prof. Katy Romanou, University of Athens. Melita Milin was a founder and editor-in-chief of the first five issues of the international journal *Muzikologija* (2001–5). She has taught at Faculties of Music in Niš and Novi Sad. Her research focuses on the XX century Serbian music in the context of contemporary musical developments in Europe, with an emphasis on the oeuvre of Ljubica Marić, Serbian music between two world wars, and also to the most recent art music production. She is concerned with influences of dominant ideologies (national and political) on composers’ works and their relations to aesthetic programs and practices.

## PLENARY SESSION

Patrick Zuk (Durham University)

**In search of socialist realism. Some reflections on the current state of scholarship on Soviet music**

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Until comparatively recently, much Western writing on Soviet music has tended to interpret it in the light of simplistic schemata of ideological constraints and artistic compromise, often taking it as axiomatic that composers deliberately adopted bland, uncontroversial styles to escape censure. Over the last two decades, research on other Soviet artistic domains—especially literature and the visual arts—has questioned received understandings that Soviet culture was formed predominantly in a ‘top-down’ manner by means of bureaucratic intervention. Scholars such as Evgeny Dobrenko, Antoine Baudin, and Leonid Heller have emphasised the roles played by artists themselves in the creation of Soviet styles, as well as the complexity of interaction between artists, audiences, and cultural bureaucrats, while Matthew Cullerne Bown has argued eloquently that a greater proportion of Soviet artworks deserve to be taken seriously qua art, rather than explicated solely in terms of ‘political events, pressures and directives’, in a manner that tends ‘to repudiate any true creative process’. In the present paper, I will consider some of the most notable shifts in thinking and methodological manifest in these writings, and explore their possible implications for the study of Soviet music of the Stalinist period.

**Patrick Zuk** is a Senior Lecturer at the University of Durham and a convenor of the REEM/BASEES Study Group. He obtained his PhD at Durham. He has composed orchestral, vocal, choral and chamber music, which has received performances by the American Wind Symphony Orchestra, the National Symphony Orchestra of Ireland, the BBC Singers and other prominent ensembles. As a pianist, he specialised in chamber music and vocal accompaniment, performing extensively in Ireland, America and Scandinavia. In recent years, Zuk’s research has focussed on music in Russia and the former Soviet Union. At present, he is working on a major study of Nikolai Myaskovsky (1881-1950). In March 2012, he was awarded a grant from the British Academy/The Sir Ernest Cassel Trust Fund to assist with the cost of undertaking archival research in connection with this project. Zuk’s research interests also include the Irish art music tradition. In 2007 he and his Durham colleague Prof. Jeremy Dibble were awarded AHRC funding for a major research project on the development of Irish music in the twentieth century, which ran until December 2010. He is co-editor, together with Séamas de Barra, of a series of monographs on Irish composers issued by Field Day Publications, Dublin in conjunction with the Keough-Naughton Institute for Irish Studies at the University of Notre Dame. In May 2011 Patrick Zuk received one of Durham University’s prestigious Excellence in Teaching and Learning Awards.

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**

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This paper deals with the social and artistic position of Serbian music within the framework of socialist cultural policies and the post-socialist culture of Serbia in transition. That position, however, will be examined here not from the aspect of a historical overview, but from the perspective of some ever current and crucial creative issues in respect of which aesthetic, poetical and stylistic streams have often been formed or modified, have unfolded, been evaluated, and weighed against each other, not only in the history of Serbian music or in sensitive ideological-political historical periods and situations, when it depended on whether it was sometimes possible to acquire or lose particular political support and thereby its position in society.

Actually, this involves the problems of what and how that ultimately lie at the root of every musical trend and generally in art, and by that token are always conducive to aesthetic considerations. At the same time, these problems imply the ideologically and politically most vulnerable issues of artistic creation, those which by their nature fall victim to direct ideological 'operations'. Because, the question of what understood in the sense of the extra musical, programmatic dimension of a piece of work, appears to be extensive enough to open the possibility of 'side' interventions in the realm of the work's subject matter. As is the case with the question of how, considered in the sense of the ways of fulfilling a recommended / expected / required topic and 'message', meaning, in the sense of the purely musical, formal aspect of a work. The questions of what and how are complemented in this paper by the question of why because it is this question that seems to be the crucial problem point, actually a certain point of 'rotation' at which – depending on the concrete social circumstances – both the what and the how are met and modified. Therefore, this paper is aimed at demonstrating one of the possible considerations of those modifications in Serbian music, which can be detected from the time of its socialist realistic 'paradigm' to the socialist conception of culture and education, to this music's currently neglected and socially dismantled position.

**Mirjana Veselinović-Hofman** is Professor at the Department of Musicology at the Faculty of Music and the Department of Interdisciplinary Studies at the University of Arts in Belgrade. She is Head of the Department of musicology and the leader of its research project. From 2003-5 she was affiliated to the Music Department at the University of Pretoria, South Africa. She is Editor-in-Chief of the bilingual *New Sound Journal of Music*, a member of the editorial board of the *Matica srpska Journal for Stage Art and Music*, a member of the editorial board for compiling the *Serbian Encyclopedia*, etc. Her research has focused on contemporary music, with an emphasis on Serbian and European avant-garde and postmodern music, as well as on the issues of contemporary musicology. She has published numerous studies and books. Some of her works have been published abroad (e.g. the book *Fragmente zur musikalischen Postmoderne*, Frankfurt am Main: Peter Lang, 2003).

Katy Romanou (European University of Cyprus)

**Convergence of opposing extremes in musical cultures during the Cold War**  
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This paper discusses two types of convergences that occurred in the post-World War II European culture (both of which expanded the limits of "the West" and sowed globalisation): One has to do with convergence between the two sides of the Iron Curtain in the political guidance of artists. The following sentence from Hans Werner Henze's description of the Darmstadt composition class, could equally well refer to the other side of the curtain: "There was constant talk of law and order. Just imagine: it was being bureaucratically determined how people should compose, in which style and according to which criteria."

The other kind of convergence relates to the fast rise, within each side of the curtain, of underdeveloped countries, of new states that had missed the attainments of Western music in 15th-19th centuries: In the East, new states profited of the Soviet miraculous effects in mass music education. In the West, new states profited of the new ideals propagated in Western music that annulled the importance attributed so far to deep roots, turning a short history to cultural advantage, and reversing the scale of values in profit of the United States, but also of South America, Greece, Turkey and others.

**Katy Romanou** is a faculty member of the European University of Cyprus. She taught at the University of Athens (1993-2009), and several music conservatories in Athens and other Greek cities. She has been a music critic in the Athenian newspaper *He Kathemerine* (1974-1986). She is the coordinator of the Greek team of RIPM (Répertoire International de la Presse Musicale / Retrospective Index of Music Periodicals).

Her research focuses on Greek, Balkan and Eastern Mediterranean music. Recent related publications in English language include: *Serbian and Greek art music. A patch to Western music history* (Bristol & Chicago 2009); 'Exchanging rings under dictatorships', in R. Illiano and M. Sala, eds, *Music and dictatorship in Europe and Latin America* (Turnhout 2009); (With Maria Barbaki) 'Music education in nineteenth-century Greece: its institutions and their contribution to urban musical life', *Nineteenth-century Music Review*, June 2011; (With Sophia Kompotiati) 'Verdi's reception in Greece', in L. Frassa and M. Niccolai, eds, *Verdi reception* (Turnhout 2013); 'Serbian music in Western historiography' in M. Milin and J. Samson eds, *Serbian music: Yugoslav contexts* (Belgrade 2014).

Maria Kostakeva (New Bulgarian University, Sofia)

**Socialist realism — an ideological construct?**

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My presentation focuses on the term 'socialist realism' and its legitimacy as an aesthetic category. This is seen in the context of Russia after the 1917 Revolution, the political constellations in Europe before and after World War II, as well as America starting with the 'Great Depression' up to the Cold War. This will be complemented by contradictory reflexions on these constellations within the Soviet satellite states, especially in Bulgaria. The year 1917 marks the border between the Tzarist Russia and the new proletarian state whose aim was the revolutionary transformation of the world and the establishment of a communist society. The new ideas were: party spirit, popularity, internationalism. The Culture became a new identity: The Art of 'homo sovieticus' as a conglomerate of all multinational states in the Soviet empire is generated by clearly identified rules: new proletarian art must go 'to the people' and serve the interests of the working class; music must be popular, cheerful and accessible; its basic sources are no longer the professional European and Russian musical traditions, but functional genres such as revolutionary marches, mass songs, Russian utility music.

I will also observe the confrontation between the new Soviet music and European and Russian romanticism, as well as the confrontation between 'Soviet' and 'anti-Soviet' music, having in mind that all ideologically incorrect music – whether contemporary European and Soviet avant-garde, or light music (such as American jazz and popular music, Russian Zigeunerromansen etc.) – was branded as 'anti-Soviet'.

In short, 'socialist realism' is an artificially generated, ideological construct that appears not only as a paradigm in the culture of the Eastern Bloc, but also everywhere where art has been determined by totalitarian regimes and leftist parties (for example Hans Eisler' communist ideas and their influence on Aaron Copland and Samuel Barber in America).

**Maria Kostakeva** was born in Sofia. She completed her musical studies and post-graduate studies in musicology with M. Druskin at the Conservatory 'N. R. Korsakov' in St. Petersburg. In 1994-95 she was awarded a scholarship for the Paul Sacher Foundation in Basel. She is an Associate Professor of Dramaturgy of Opera and History of Music at the National Academy of Music in Sofia and at the National Institute of Music pedagogy in Plovdiv. Since 1990 she has been Associate Professor and Visiting lecturer of contemporary music, music theatre of the twentieth century, music history, Russian music etc. at several universities (Bochum, Hamburg, Bayreuth, Düsseldorf, Essen, Sofia).

Since 1995 she has been a correspondent of the Bulgarian National Radio and Culture Weekly *Kultura*. She has done broadcasts for Deutschland Funk and WDR and contributed to numerous publications in the field of new music and musical theatre.

Fields of expertise: contemporary music and musical theatre of the twentieth century, opera dramaturgy, contemporary Bulgarian and Russian music, György Ligeti, Alfred Schnittke, Adriana Hölszky, Helmuth Lachenmann.

## SESSION 1

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

*(Anna Dalos, Ádám Ignác, András Ránki)*

The uprising of 1956 changed Hungary's understanding of a communist state radically. This change affected musical life and the interpretation of the role of socialist realism in music significantly. The three papers put some intellectuals into the centre of interest, such as the composer Ferenc Szabó (1902-1969) or his monographer, the musicologist-music sociologist János Maróthy (1925-2001) who had a considerable influence on the formation of the Zhdanovian cultural ideology in Hungarian musical life. Our papers will scrutinise the new tendencies appearing in their thinking on music and the elements of the Zhdanovian ideology which survived in the 1960s, after the decisive turning point of Hungary's history as well. The three papers analyse three different spheres of musical life: popular music, classical composition and music aesthetics. The link among the three papers is János Maróthy, whose bequest is preserved in the 'Lendület' Archives and Research Group for XX-XXI Century Hungarian Music, Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences.

Anna Dalos (Institute of Musicology RCH HAS)

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***Be faithful unto death. Ferenc Szabó and the revaluation of his communist past***

Ferenc Szabó had taken part in the activities of the illegal Communist Party before World War II and had left Hungary for Moscow as an emigrant in 1932. After 1945 he became head of the composition department of the Ferenc Liszt Academy of Music, was elected president of the Hungarian Musicians' Union in 1950, was a delegate to the communist Parliament after 1951 as well as member of the Central Committee of the Hungarian Workers' Party from 1954 on. As the most influential potentate of Hungarian musical life he was the main mover of the ideological changes and debates of post-war communist Hungary founded on Zhdanov's doctrines. As a result, he lost his positions after the 1956 uprising and became, as a recompense, the director of the Academy of Music. In the next 13 years until his death in 1969 he composed only a few pieces. His last, unfinished opera, *Be faithful unto death* documents spectacularly how he lived through the changes after the uprising and the loss of influence of his political and cultural-political beliefs. The work is based on Zsigmond Móricz's novel for children published in 1920, which tells the story of an unfairly smirched schoolboy who finally identifies himself with his own truth. The opera puts Szabó's deeds, standpoint and putative truth into the focus suggesting that the composer sincerely believed in the necessity of the ideological debates of the fifties and didn't want to renounce his earlier convictions. I aim to investigate the modes of expression of this conviction by means of the formation of the piece, the reception history as well as the documents preserved in the estate of Szabó's monographer, János Maróthy.

**Anna Dalos** received her PhD Musicology from the Franz Liszt Academy of Music, Budapest. She spent a year on a German exchange (DAAD) scholarship at the Humboldt University, Berlin (1999-2000). She is currently senior researcher at the Musicological Institute of the Research Centre for Humanities of the Hungarian Academy of Sciences. She has been a lecturer at the DMA Programme of the Franz Liszt Academy of Music since 2007 and visiting lecturer at the International Zoltán Kodály Pedagogical Institute of Music, Kecskemét since 2010. Her research focuses on the twentieth-century Hungarian music, and the history of composition and musicology in Hungary. She has published articles on these subjects as well as short monographs on several Hungarian composers (Pál Kadosa, György Kósa, Rudolf Maros). Her book on Zoltán Kodály's poetics was published in 2007 in Budapest. In 2012 she won the 'Lendület' grant of the Hungarian Academy of Sciences, which made possible the foundation of the Archives and Research Group for XX-XXI-century Hungarian Music.

Ádám Ignác (Institute of Musicology RCH HAS)

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### **János Maróthy and the popular musical legacy of socialist realism**

In my presentation, through the theoretical works of a major Hungarian musical ideologist, János Maróthy, I will demonstrate the changes in the aesthetical and political attitude toward popular music and jazz in the first two decades of Sovietized Hungary (1948-1968). Maróthy was (politically) active both in the Stalinist and the post-1956 era. As an internationally acknowledged musicologist, he found employment in many important institutions. He was a member of the Opining Committee, the Musicological Department and the Mass Musical Department of the Association of Hungarian Musicians in the early 1950s. He was the chief editor of the leading musicological journal *Új Zenei Szemle* (New Musical Review) before 1956. Moreover, since the 1960s, he was the director of the Bartók Archives at the Hungarian Academy of Sciences and later head researcher of the musical sociological department of the Institute of Musicology. Thus, Maróthy not only had an overview of the events of Hungarian popular music, but with his observations and articles, he also exerted an intensive influence on them. However, analyzing his observations, one can also point out the forced (ideological) paths of the musicologists of the period, and notice, how Khrushchev's proclamation on the 'peaceful coexistence' and the acceleration of the flow of information between the East and the West influenced thinking on jazz and on popular music.

With the help of party and ministerial materials and media coverage on the aesthetical debates, I analyse the author's key texts, chosen from four different periods. First, I deal with two short essays in honor of jazz and Western popular music from 1948 published simultaneously with the Hungarian translation of Zhdanov's declarations, which still did not reflect on them. Second, I analyse a two-part essay from 1953 (published immediately after Stalin's death) about the main goals of the scene of dance music in Hungary, which is one of the most important documents portraying the concept of anti-cosmopolitan 'national dance music' in the Stalin era. Third, I scrutinise the famous article (Music to whom and how far?) from 1961, marking a spectacular ease in the official attitude toward jazz and a distinction between the categories of jazz and dance music. Finally, I elaborate on those texts and sketches from the late 1960s, which demanded the revision of the matter of 'social realism', and announced Maróthy's growing attention and tolerance toward the musical products of Western mass culture: beat and rock.

**Ádám Ignác** graduated in history and aesthetics from Eötvös Loránd University (ELTE, Budapest). He was enrolled in the Philosophy Doctoral School of ELTE, and he received his PhD in 2013 (Dissertation title: *Composer on the Stage. The Problem of Portaying The Artist in the Artist Operas of Scriabin, Schoenberg and Pfitzner*). He was awarded state grants to conduct researches at the Humboldt University Berlin and University of Vienna. He has published articles on musical expressionism, symbolism, futurism and on Hungarian popular music. Since 2013 Ádám Ignác has been working as a research fellow for the 'Lendület' Archives and Research Group for 20th-21st Century Hungarian Music, Institute of Musicology, Hungarian Academy of Sciences.

András Ránki (Institute of Musicology RCH HAS):

**Conceptions of socialist realism and aesthetics of music in the 1960s Hungary**  
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In this paper I focus on the texts of the realism-debate, published in the theoretical and political monthly review of the Hungarian Socialist Workers' Party (HSWP). At the end of 1964, the *Social Review* included the keynote article, 'Realism: Generally and Actually' written by János Maróthy, one of the most influential individuals of the Hungarian music-life, musicology and music policy.

The Cultural and Theoretical Panel of HSLP, published its position very voluminously, just in the next issue, which shows the importance of the questions raised by the article. Amongst the theoreticians participated in the discourse are two internationally renowned Hungarian music aestheticians besides Maróthy, József Ujfalussy and Dénes Zoltai, as well as a music sociologist, Iván Vitányi. As it appears from the comments, the spreading of the constructive Marxism, which gradually replaced the dogmatic interpretations, and the flexibility of the social-realism concept not only made it possible, but also demanded differentiated critical attitudes to the Western traditions of art and philosophy, as well as to the Marxist-Leninist theorizing and art practice. Among others, the articles treated general questions like the individual's role in creation and in the artistic reception, the multi-mediated process of reflection and the working of conscious, creating of types in the works of art, or the relation between art and reality.

I am investigating these motifs in the context of music aesthetics in Ujfalussy's *The Musical image of reality* (1962), Maróthy's *Music and the bourgeois, music and the proletarian* (1966), and Zoltai's *The image of man in modern music* (1969). In re-enacting the positions of these three authors in the realism-debate, I will also invoke their joint report 'The Relations Between Aesthetical and Ideological Categories, With Especial Regard To The Contemporary Music', which they presented at the Second International Seminar On Marxist Musicology in Berlin, 1965.

**András Ránki** studied musicology at the Franz Liszt Academy of Music, Budapest, and aesthetics and philosophy at the Eötvös Loránd University (ELU), Budapest. He attended the Doctoral Programme in Aesthetics at the ELU. He is currently working on his PhD dissertation as a researcher of the 'Lendület' Archives and Research Group for XX-XXI-Century Hungarian Music led by Anna Dalos at the Institute of Musicology, Research Centre for Humanities, Hungarian Academy of Sciences. He has been a lecturer at the BA programme of the ELU's Faculty of Education and Psychology since 2012. His research focuses on the Hungarian music aesthetics in the twentieth century, especially on the Marxist tradition.

John K. Cox (History, North Dakota State University)

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**Music in the service of literature. Hungarian composers, writers and ideologues in the communist period**

Hungary is a country with highly regarded and proudly nurtured traditions of both musical and literary production. I propose to use primary sources to shed light on the role of classical music in the literary imagination of the communist era and then, using secondary sources on the conditions for the production and performance of classical music in Hungary for the same period, examine the functional relationship between music and the other arts.

A reading of available secondary sources tells us that a case can be made for arguing that Hungarian serious music did not decline catastrophically in the decades between World War II and 1989. That is to say, serious music was neither fully instrumentalized nor choked off by the Hungarian variant of the mass ideological police state prevailing in those years. The next question that follows is the subject of my empirical research: why might this have been the case? By assessing the tight connection between literature and music, it can be argued that the monolithic and self-reinforcing value(s) of the arts in Hungary played a role in the prevention of the wholesale degradation of serious music.

The next level of inquiry would include the question of whether this sustained cultural activity was the cause or the effect of the post-1956 mode of governance (goulash communism, 'whoever is not against us is with us'). Where possible, the investigator will also make comparisons and contrasts to the situation of the arts in other people's democracies, as well as Yugoslavia and Albania.

**John K. Cox** is a Professor of History, specialising in East European intellectual history, at North Dakota State University (Fargo). He has been the head of the Department of History, Philosophy, and Religious Studies since 2007. Before that he taught for 13 years at Wheeling Jesuit University. Cox earned his PhD from Indiana University, and his research and teaching focus primarily on nationalism, fascism, and communism in the Balkans and Central Europe. He has also taught widely on the Ottoman Empire, history through film, and the Holocaust. His books include *The history of Serbia* (2002) and *Slovenia: evolving loyalties* (2005), and his articles include studies of the Independent State of Croatia and the historical importance of the Yugoslav writer Danilo Kiš. Much of his work is situated at the intersection of literature and history, and he has translated novels by Kiš, Ivan Cankar, and Vjenceslav Novak. He is on the editorial board for a number of publications, including Helena History Press and the NDSU Institute for Regional Studies Press. In Fall 2014 he was a Fulbright lecturer at the University of Szeged (Hungary), teaching three courses on nationalism, Yugoslavia in the 20th century, and U.S. relations with Eastern Europe in the Cold War period. His theoretical interests focus currently on the work of Ernest Gellner and Raymond Williams. As part of his continuing engagement with the works and ideas of Danilo Kiš, of whose works he has already translated and published four volumes, Cox is now preparing a large set of Kiš's poetry, uncollected short stories, and autobiographical essays for publication in English.

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

In this paper I analyse the relationship between Polish People's Republic and composers who worked in the years 1945-1960. In my work I focus on the influence of Congress of Polish Composers in Łagów Lubuski (1949) on best Polish artists after II World War. I would like to present interferences which are results of my formal and structural analyses in the works of three Polish composers, who for various reasons cooperated with system – Tadeusz Baird, Witold Lutosławski and Andrzej Panufnik. I'll present the assumptions of Polish socialist realism made by Włodzimierz Sokorski, who was responsible for the implementation of the Stalinist doctrine in Poland, and describe the methods which the state tried to appropriate composers. An exceptionally important and tragic character is Tadeusz Baird, whose case was symptomatic – his father, a clerk in the Ministry of Agriculture, was arrested by the Polish security service, SB. After that Baird was blackmailed, so he had to agree to collaborate. He composed a few soc-realistic works (mass songs like Soldier's mug cantata and Song about the revolution cantata) in the years 1950-1957.

Another composer I'll present is Witold Lutosławski – a very well-known Polish artist. His case was different. In Stalinism period he was subtly pressured by the Polish state to create a few mass songs. The second reason was practical – after II World War he simply could not make ends meet, so he wrote the songs for money.

The last composer, which I should describe is Andrzej Panufnik. Pressure from the Polish government forced him to compose a couple of mass songs for the Polish United Workers' Party (Song for United Party, Warsaw Wind, Song of Victory etc.). His biggest soc-realistic work, Symphony for Peace, received many good reviews. After that Andrzej Panufnik moved to United Kingdom.

Wojciech Bernatowicz is a graduate of the Institute of Musicology at the Warsaw University. He obtained Master degree in 2014 under the direction of Iwona Lindstedt. He is currently a doctoral student at the Department of History at the Warsaw University. He is a lecturer at the Institute of Music at the Maria Curie-Skłodowska University in Lublin. His main research interest focus on the relationship between lyrics and music with particular emphasis on rhetorical theory in musicals of Andrew Lloyd Webber, XVIII century music of Pergolesi and Mozart and Polish twentieth-century mass songs in communism period.

## SESSION 2

Danijela Špirić-Beard: (University of Cardiff)

**Soft socialism, hard realism. The film music of the Yugoslav Black Wave**

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In an attempt to break away from the precepts of socialist realism (following the split with Stalin in 1948), Tito's policy of soft(er) socialism during the 1950s offered a fertile breathing ground for the questioning of dogmatic socialist realism as the aesthetic principle of Yugoslav art. Although the policy of soft socialism proved more a PR stunt rather than a committed engagement with the Yugoslav progressive New Left, it nonetheless encouraged radical artistic views on communism throughout the 1960s, culminating in the Yugoslav Black Wave (1961–72). Yet despite the recent surge of cultural Cold War studies, especially in film and in popular music, our knowledge of film music in Socialist Eastern Europe remains limited and reinforces an assumption that music was less important than other forms of cultural production in legitimizing the socialist experience. Taking my cue from recent studies on film music (Heldt) and on music and narrative in East European cinema (Reyland), my paper will redress this balance by offering preliminary thoughts on the use of music in the films of the Yugoslav Black Wave during the socialist sixties.

As a modernist and nonconformist style of filmmaking, Black Wave films were dark and fatalistic, featuring a cynical reflection on life, and were highly transgressive in relation to socialist realism and Yugoslav society in general (De Cuir). Going beyond the reductive sociological approach of popular cultural studies (where musical sound is treated as a 'container' for verbal messages), the premise of my paper is that music and sound exist in a symbiotic relationship with image (i.e. Gorbman's 'mutual implication' and Kalinak's 'interdependency'), and that film music acts as an interdependent component of a filmic system, whereby music and image co-shape perception (Kalinak) rather than simply act as an 'underscore' that informs us of characters' emotions. Focusing on key works by the leading Black Wave filmmakers (Dušan Makavejev, Živojin Pavlović, Krsto Papić, Aleksandar Petrović) I will highlight the central themes in their use of music and sound, and analyse ways in which music and narrative participate in *constructing each other* in ways that suggest a shifting balance of power, against the underlying idea that music provides continuity for cinematic narrative (Franklin 2014). Spanning films from *Dvoje* (The Couple, 1961) through to *Majstor i Margita* (The Master and Margarita, 1972),

I will consider whether the role of music and sound points towards a re-examination of the Black Wave as fundamentally a confrontation with Titoism; whether their films promote the struggle of opinions through critique of all existing systems and conditions (Praxis); and whether symbolic counternarratives (music and sound) function as heterotopian spaces that point to complex multiple realities, rather than the oversimplified reading of Yugoslav socialism as either Tito's ruthless dictatorship or socialism with a human face.

**Danijela Špirić-Beard** teaches a range of courses at LEARN, Cardiff University. She has also taught at Nottingham University. She completed her PhD at Cardiff with a thesis *Border – Bridge – Crossroads: the Construction of Yugoslav Identity in Music (1835–1938) and the Case of Josip Štolcer Slavenski*. Her research interests focus on the interdisciplinary study of music, culture and history, with a focus on questions of identity, nationalism, race and ethnicity in music. She is a convener of REEM/BASEES. Her project on Muslim music and the Ottoman legacy in the former Yugoslavia has been supported by a grant from the journal *Music & Letters*.

Jack Pitt (University of East Anglia)

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### **Punk in Yugoslavia**

Preconceptions regarding the level of communication between punks in Yugoslavia and the rest of the world are relatively common, even amongst those familiar with the nature of information exchange between punks in the 1980s, but such assumptions are particularly pertinent with regards to the assumed nature of this communication. Whilst the existence of punk within Slovenia has been utilised to demonstrate the increasing impact of western culture on Yugoslav society, this paper will argue that communication with the west did not exist as merely a one-way process of influence and imitation. Furthermore, continued focus on this aspect of worldwide punk development often furthers processes of cultural imperialism already present within examinations of punk and alternative cultures. As part of my PhD research I have interviewed several people involved in the hardcore punk scene that developed in Ljubljana during the 1980s, it is clear that they viewed themselves as operating as the contemporaries of simultaneous punk scenes elsewhere, all of which were interconnected as part of a worldwide punk movement, operating on a level plain of innovation, shared ideas and internal development.

Within Yugoslavia punk immediately built upon existing foundations laid by other cultural movements in order to facilitate the exchange of information with Europe. Whilst the state often misunderstood, was suspicious of, and at times, deliberately repressed punk, state backed institutions within Ljubljana such as the Novi Rock festival and Radio Student, along with autonomous cultural groups such as the FV Group, provided a support network which was utilised by punks. Such institutions throughout the country furthered the exchange of ideas, notably by making it possible for bands from the UK, US and the rest of Europe, to include Yugoslavia in their tours.

This paper will outline the extent to which punk could transcend the idea of a cultural or societal disconnect with western countries, and also examine how punk can be used to subvert misleading assumptions regarding western cultural influence. By also examining the uneasy and fluctuating nature of the regimes involvement in punk, the paper will examine the extent to which the state was willing and practically able to suppress or limit this communication, and limit the development of subversive cultural movements and outlets for dissent and dissatisfaction amongst young people.

**Jack Pitt** is a PhD candidate at the University of East Anglia. He completed an Undergraduate Degree in History at UEA, for which he received first class Honours, as well as his MA with distinction. He was the recipient of the Mark V Williams scholarship in 2013. He has participated in several international conferences. His research, funded by the AHRC, focuses upon hardcore punk in Slovenia during the 1980s, utilising the examples provided by the countercultural movement as a prism by which wider questions regarding youth reactions to communism in the years immediately prior to the breakup of Yugoslavia can be viewed. As part of this research he maintains the blog *Hardcore Ljubljana* which can be found at [www.hardcoreljublana.blogspot.com](http://www.hardcoreljublana.blogspot.com)

Ana Petrov (University of Banja Luka)

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**Between Russia, Italy, America, and Mexico. Yugoslav popular music as an amalgam of Western pop music genres**

In this paper I will analyse Yugoslav popular music as a result of divergent influences present in the cultural politics in the socialist Yugoslavia. In the 1950s a specific kind of Yugoslav popular music, known as 'Yugoslav light entertainment music' emerged through the development of local festivals, radio programs and a recording industry. After the split with the Soviet Union and its Eastern European satellites in 1948, the communist party abandoned a Soviet-style cultural politics that had condemned popular music as a threat from the West, thus opening Yugoslavia to Western cultural influences. Being shaped according to certain Western standards and models, but, at the same time, expected to be a 'typical' Yugoslav product, popular music in this country had divergent stages in its development and incorporated many influences. I will here point out to the fact that Yugoslav popular culture went through a period of Russian influence before 1948, after which the Italian model started being promoted, since all of the official festivals in the country were modelled after the Sanremo festival. I will also point to a period known as 'the time of Yugo-Mexicans' that started after the break with the Soviet Union and existed simultaneously with the 'Italian trend'. Being in between the Soviet cultural sphere that was becoming weaker, and the Western influences, such as the import of rock and roll recordings from USA, Yugoslav cultural politics introduced 'a Mexican trend' as a proper solution for Yugoslav entertainment industry. Finally, I will argue that a product known as 'Yugoslav popular music' was a kind of amalgam of divergent musical styles, some of which led to constructing a brand of pop music, later labelled as 'typically' Yugoslav, while others made specific stylistic combinations unique in the history of Yugoslav popular music.

**Ana Petrov** received a PhD in sociology at the Faculty of Philosophy, University of Belgrade, with a thesis *Elements of evolutionism in Max Weber's socio-musical theory of rationalisation*. She holds master degrees in musicology (thesis *Richard Wagner's Influence on Friedrich Nietzsche's Music Aesthetics*) and sociology (*Public Concert as a Social Event*). From 2008 to 2010 she was a teaching assistant at the Department of Sociology, Faculty of Philosophy in Belgrade. In 2009 she was a guest teacher at the research centre Petnica. Since 2013 she has worked as a Lecturer at the Academy of Arts, University of Banja Luka, Bosnia and Herzegovina. Her papers were published in numerous journals and edited books. She is an author of a chapter in the book *Invisible Girl*, published in 2012 by Umea University. Her research interests include aesthetics, cultural history, feminist sociology, gender studies, postcolonial studies, sociolinguistics, sociology of art, sociology of culture, sociology of music, social theory.

Borislava Vučković (Independent researcher, Belgrade)

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**Dr Nele Karajlić in the framework of the *New Primitives***

*New Primitives* was a subcultural and, later, a cultural movement that emerged in Sarajevo in the late 1970s and early 1980s, and in 1987, the movement officially ceased to exist, based on a unanimous decision of the *New Primitives* collegium, who distanced themselves from the invasion of the most recent primitivism. The movement is considered to be a Yugoslav response to punk music, and a reaction to popular movements *New Romantic* and *Neue Slowenische Kunst (NSK)*. The most substantial cultural capital of the movement relates to the band *Zabranjeno pušenje* (No Smoking) (1980–1992) and to the radio and television show *Top lista nadrealista* (Top list of Surrealists) (1981–1985), yet the largest individual cultural capital lies with Nenad Janković, a phony doctor with the erotic pseudonym of Dr. Nele Karajlić.

The topic of this research is the authorship and co-authorship of Dr. Nele Karajlić within the No Smoking band and the radio and television show *Top lista nadrealista*. The research also focuses on the language and the use of different linguistic varieties of Serbian language, with an emphasis on the local dialect and its socio-linguistic contextualisation. Additionally, the attention will be directed at the Serbian realistic epic poetry that Karajlić follows and pursues further on in the field of the popular culture, with the post-memory relationship to the historical events (AVNOJ – Anti Fascist Council for the National Liberation of Yugoslavia – as an example of collective historical memory) and modern political events (Josip Broz Tito's death), all infused with humour and satire. The research will also address Karajlić's critique of canonical, domestic and foreign literary texts, and other popular media texts from Yugoslav (a film, *Valter brani Sarajevo* [Walter Defends Sarajevo], directed by Hajrudin Krvavac) and foreign popular culture (rock music, the Rolling Stones, *Monty Python's Flying Circus*) in the acculturation process. Finally, owing to the dominant decoding of Karajlić's texts (lyrics, radio and television shows, concert shows, records, fashion style, public engagement) by the audience, anthologists and critics, the paper will also analyse his trajectory from a member of a marginal youth culture group to a prominent media figure, sometimes subject to censorship, all the way to becoming an author canonised in the Serbian popular culture. The canonisation of the work of Dr. Nele Karajlić would remain incomplete if one disregarded Karajlić's work after 1992: authorship and co-authorship in music and poetry, screenplay writing and co-directing, acting, writing, which is all to be included in the epilogue of this research.

**Borislava Vučković** graduated from the Faculty of Philology, Department of Serbian Language and Literature and obtained her PhD in Interdisciplinary studies of the Theory of Art and Media at the University of Arts in Belgrade. Her work includes the cultural-anthropological-ethnographic research and the historicisation of the culture of memory based on documentary photographs and other textual and visual messages. She has participated in international conferences and published numerous articles, mostly with topics relating to the popular culture.

Julijana Zhabeva-Papazova (Independent researcher, Skopje)

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### **Censorship as part of alternative rock scene in Yugoslavia during the 1980s**

Alternative rock in the Socialist Federal Republic of Yugoslavia was born at the beginning of the 80s. The bands were mostly influenced by the new wave and post-punk music, but also by the avant-garde art, history, and political developments. This paper will explore the complexity of censorship in the area of alternative rock scene in Yugoslavia during the period of the 1980s. Although there was no official commission for censorship in Yugoslavia, there were regular controls for the activities of alternative bands, as well as for other music or art activities. Also, this paper will have comparative approach in order to explore the forms of censorship realised in so-called 'Yugoslav way' – the presence of repressive, forbidden elements on one side and emancipatory elements on the other. In other words, the contradictory occurrence that a certain band, album or song could be censored, but then a similar content be permitted in public, was what happened in Yugoslavia. The main subjects of research are going to be: types of forbidden events or activities, affairs, types of pressures (ex. the use of mother tongue). The paper will present not only the types of censorships but also a new perspective on whether these censorships had only repressive results or, perhaps, they motivated the main representatives of the alternative scene to seek better ways or conditions for their activities. An example for such an approach will be the Slovenian band Laibach who achieved success in Western Europe.

**Julijana Zhabeva-Papazova** received a PhD in musicology at the Institute of Art Studies-Bulgarian Academy of Sciences, Sofia. Her main research topics include: rock music-history and theory, alternative rock in former Yugoslavia. Her papers were published in the *IASPM Journal*, *Journal of Creative Communications-SAGE*, *Rowman&Littelfield*, *Specula Spectacula*, *Bulgarian Musicology*, *Arti Musices*, *Hudební věda*, etc. During the winter semester of 2014/15, Papazova was a visiting scholar at Comenius University (Department of Musicology) in Bratislava where she researched the rock music scenes in Central Europe.

### SESSION 3

IMS Study Group Music and Cultural Studies

**Panel: *Socialist state politics – music performance policies***

*(Rūta Stanevičiūtė, Leon Stefanija, Tatjana Marković, Alexandros Charkiolakis)*

The session of the IMS Study Group Music and Cultural Studies includes four papers, providing different perspectives of the state policies (USSR, Yugoslavia/Slovenia, Austria, Greece) and its impact on music production and performance policy. In this general framework, light will be shed either on the position of individual republics inside the multinational communist/socialist states (Lithuania–USSR, Slovenia–SFRY) or on political changes inside of one country (Austria, Greece). The mentioned political changes will be considered in the period following World War II (Austria, Greece), prior to (Lithuania) or during the process of foundation of independent countries (Slovenia) in the 1990s. The impact of state politics on cultural policies and, further on, to the construction of self-representation through music production and/or musical life, formed in accordance to given political climate(s), will be also analysed. The papers will exemplify how the political changes resulted in re-orientation(s) in the repertoire policies and, consequently, in reception.

Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre)

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### **Festivals and marketing Soviet Lithuanian music 1977–1987**

The turning point in international dissemination and reception of Soviet Lithuanian music came with contesting initiatives in late 1970s and early 1980s. The first 'official' channel for marketing modern musical production was formed by founding the Soviet Lithuanian Music Festivals (1977, 1982, 1987). The Soviet Lithuanian Composers' Union thus followed the successful models of music's commercialisation as represented by analogous Soviet music festivals in Leningrad and Tbilisi. Despite their official character, these festivals have consolidated the figuration of Lithuanian music uplift, associated with prominent works of the middle generation, and have encouraged shifts in international reception of Lithuanian music, allowing to dissociate its figurations from the representations relied on ideological and stylistic Cold war confrontations.

Yet another factor that determined the international spread of many Soviet Lithuanian composers' music was their informal relationships with the international world of contemporary music across the Soviet Curtain. The role of an 'unofficial' axiological centre was mostly performed by Polish and, in part, German musicians, informal and official structures. In the 1970s and 80s the international reception of Lithuanian music was influenced most significantly by its dissemination and evaluation in Poland. The contemporary music scene in this country was Eastern Europe's most important platform affording a modern identity to the musical traditions of a geographical region challenging Soviet ideology.

**Rūta Stanevičiūtė** is Associate Professor at the Lithuanian Academy of Music and Theatre and a Research Fellow at the University of Klaipėda's Institute of Musicology. She graduated from the Lithuanian Academy of Music and Theatre and continued studies at the Helsinki University (1994–1996). In 2005–2010, she was a chair of the Musicological section at the Lithuanian Composers' Union and in 2003–2008 a chair of the Lithuanian section of the International Society for Contemporary Music. Her main scientific interests are modernism and nationalism in the XX century music, philosophical and cultural issues in analysis of contemporary music, music reception studies. She edited and co-edited several collections on XX and XXI-century music culture and reception history, prepared a college textbook *Music as cultural text* (in Lithuanian, 2007), a collection of articles about the Lithuanian composer Vytautas Bacevičius (in English, 2009). Recently she is preparing a monograph on the ISCM and spread of musical modernism in Lithuania in 1920s–1930s (forthcoming in 2015).

Leon Stefanija (University of Ljubljana)

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### Concert policies in Ljubljana 1982–2004

Identity is always a difference, construction of a self, marking out of someone's uniqueness through delineation from the others. The post-communist culture brought about an avalanche of identity issues that were discussed, or criticised, after the change of the regime in 1991. They were mainly opposed to the communist era and its Procrustean policies in culture. Although the claims of totalitarian oppression in music during communism found rather limited background in politics, the political context was a reality regarding also the musical programming.

The main aim of this paper is to analyse the concert events within a trajectory of Slovenian cultural circumstances in the last decade before and a decade and a half after Slovenia's independency in 1991. The period encompasses turbulent ups and downs on all levels of the Slovenian social life and is often addressed as "transition period". Moreover, the temporal span brings into focus the main delineation of two political regimes, the communist and the democratic one. They were thought to differ rather strongly, at least theoretically. Yet, to which extent they differ, and how? As the answer of this question is rather formidable, I will focus on the music programming of the biggest cultural and congress centre in Ljubljana that marked that period probably most: Cankarjev dom (Cankar Hall). Built in 1982 on the Republic square in Ljubljana with aspirations of the greatest national convention, congress and culture centre, the building offered facilities for modern cultural life and met the requirements of different arts. Although the whole cultural platform changed needs to be taken into account, the music policies of Cankarjev reveal nicely the scope of the cultural changes within the period of transition.

**Leon Stefanija** is a Professor at the Faculty of Arts, Department of Musicology in Ljubljana, where he has also served as the chair from 2008–12. He focuses on music sociology, epistemology of music research, and XX-century (primarily Slovenian) music. He was lecturer at the Department of Musicology at the Music Academy in Zagreb (2008 and from 2014 on), Department of Musicology at Faculty of Music in Belgrade (2008–2009), as well as at the Karl-Franzens University in Graz (2010–2011). Main publications: *On the new in music: alongside the Slovenian instrumental music of the last quarter of the XX century* (in Slovenian, Ljubljana 2001); *Methods of music analysis: a historical and theoretical survey* (in Slovenian, Ljubljana 2004; in Croatian, Zagreb 2008); *Sociology of music: history, theory, and methodology* (in Slovenian, Ljubljana 2009); *Contribution to the analysis of the musical institutions in the XX-century Slovenia* (in Slovenian, Ljubljana 2010); co-author of *Musical listening habits of college students in Finland, Slovenia, South Africa, and Texas – similarities and differences* (Frankfurt am Mein et al 2010).

Tatjana Marković (University of Music and Performing Arts, Vienna)

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***Celebration of May Day in socialist Austria (1945, 1955, 1970)***

Tradition of socialism was established in Austria in the nineteenth century, first as a labour and socialist movement, and afterwards through the activity of the Social Democratic Workers' Party (later Social Democratic Party), which was established in 1889. This political orientation was continued after World War I, following the dissolution of the dual Hapsburg Monarchy of Austro-Hungary. The first democratic elections in 1919 resulted in the win of the Social Democrats that was the ruling party until 1934. During the first decade after World War II Austria was occupied by the Allies and divided between the United States, Soviet Union, France and United Kingdom. In 1945 social democrat Karl Renner set up a provisional government in Vienna and hence revived the socialist legacy, which will be considered through the celebrations of May Day in 1945, 1955 and 1970. The first Austrian May Day celebrations took part in 1890 in Vienna, since 1919 it was a national holiday, in 1934 was forbidden, and in 1938 proclaimed as the German Labour Day. In 1945 it was re-established as a national holiday, including also a big antifascist demonstration. In 1955, the celebration was conducted under the motto „ten years of socialist Austria“. Finally, in 1970 Austria got the first completely left-wing government in modern history with the chancellor Bruno Kreisky.

The paper will consider the socialist legacy in the Second Republic of Austria through the celebration of Labour Day in Vienna, which reflected actual cultural policy on the basis of music – from Russian communist songs to opera – performed at the city streets as well as in theatres, opera houses, radio and TV programme. The musical-political profile of the city will be made through the insight into primary sources, such as archival materials of the Social Democratic and Communist Party of Austria, the journal *Arbeiter Zeitung*, daily newspapers, documentaries and photographs from the mentioned years.

**Tatjana Marković** is Adjunct Professor at the University of Music and Performing Arts in Vienna. She was Associate Professor at the University of Arts in Belgrade, Lecturer at the Karl-Franzens-Universität Graz and the University of Ljubljana (departments of musicology). She completed her postdoctoral project *Opera and the idea of self-representation in Southeast Europe* at the Austrian Academy of Sciences (FWF Elise-Richter-Programm). She is the editor of the forthcoming book series *Southeast European Studies: Theatre, Music, Arts* (Vienna) and of the open access journal *TheMA*. She has published articles on the XVIII-XX century music (Southeast European opera and music historiography, Russian and German-speaking opera). Books: *Transfigurations of Serbian romanticism: music in the context of cultural studies* (in Serbian, Belgrade, 2005), *Historical and analytical-theoretical coordinates of style in music* (in Serbian, Belgrade, 2009), co-author of the book *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* (Köln 2013) and editor of numerous books and author of numerous papers published internationally.

Alexandros Charkioulakis (MIAM, Istanbul Technical University)

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**Reflecting socialism in a single work. The case of Symphony No 1 *Resistance* by Alekos Xenos and its performance history**

The resistance movement during the Second World War grew rapidly. Many different resistance squads were active and from various areas of the political spectrum. However, by far the most powerful and organized was the resistance movement that was mainly organized by the Greek Communist Party bearing the title EAM (National Liberation Front) with its military branch ELAS. The composer Alekos Xenos has been an active member of EAM and right after the war composed his first Symphony in order to commemorate as vividly as possible those years of resistance and their conclusion. After all, he was nicknamed "The composer of the Resistance" for a reason (not only because of this symphony though). Xenos composed around 150 works during his life but his Symphony no. 1 was always considered to be his magnum opus. A work comprised of three movements that saw its belated premiere in the end of 70s (the work was composed in 1945 and premiered only in 1979).

In this paper I will discuss and unravel the performance history of the work. Moreover, and using this piece as an example, I will try and present the state policies that were followed and the consequences that members of the Communist Party and subsequently of EAM and the resistance movement suffered for a long time for their ideas.

**Alexandros Charkioulakis** studied music at the Hellenic Conservatoire and the University of Sheffield where he graduated in 2002 with a Bachelor in Music (Hons) and where he also received his Masters in musicology and conducting. He has published papers and articles in major Greek and foreign musical and musicological periodicals. He has participated in several international conferences presenting his research work. He is co-editor of two books, *Manolis Kalomiris – 50 years after* (in Greek, Athens 2013, with Nikos Maliaras) and *Autobiography and archive of Alekos Xenos* (in Greek, Athens 2013). He has worked as a musicologist and a coordinator for educational projects in the Music Library of Greece 'Lilian Voudouri' and from January 2013 he has been Head of the 'Erol Üçer' Music Library and a Lecturer at MIAM (Center for Advanced Studies in Music) at the Istanbul Technical University.

## SESSION 4

Danka Lajić-Mihajlović (Institute of Musicology SASA, Belgrade) and

Smiljana Đorđević-Belić (Institute for Literature and Art, Belgrade)

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**Singing with the gusle on gramophone records. Socialist (re)construction of tradition**

Although the first audio recordings of the singing of epic songs accompanied by the gusle were made in the first decades of the XX century, it was only after WWII, in the socialist Yugoslavia, that gramophone records with these songs went into mass production. These records are remarkable cultural artefacts of the socialist Yugoslavia. Namely, the influence of the state (cultural) policy is obvious when one analyses the repertoire of songs released on these records. We will pay special attention to the attempts at ‘canonising’ new texts and the mechanisms that could secure their (at least partial, more or less successful) legitimisation and functioning within the ‘renewed tradition’, as well as the phenomenon of ‘a guslar’s hit’. Seen from a folkloristic viewpoint, we will sketch out the characteristics of a post-folklore epic text written during that period (the pairing hero/opponent, the model of a ‘condensed biography of a hero’, its relation to the panegyric literature etc.)

On the other hand, the consequences of recording the singing of epic songs with the gusle latently affect the musical dimension of the guslars’ performances. The medium itself is drastically limited in terms of the usual duration of epic songs. Moreover, the immediate contact of the guslar with his audience is removed, thus reducing the complex communication process of the traditional guslar’s performance solely onto its auditory form. Finally, new persons of authority appear - the record company executives and producers. All of these greatly affected the singing with the gusle in the socialist period.

By combining primary sources - the gramophone records with epic singing and the interviews with the guslars and other protagonists of the guslars’ practice of that period, with archival and other written data, we will attempt to analyse, both from the folkloristic and ethnomusicological perspectives - the process of negotiating the politics of the bearers of tradition and the authorities representing the state cultural policy and music industry in the domains of (re)presentation and (re)construction of epic tradition.

**Danka Lajić-Mihajlović** is a Research Associate at the Institute of Musicology SASA. She received her PhD in Ethnomusicology from the Faculty of Music in Belgrade with the thesis *Serbian traditional epic singing with the accompaniment of the gusle as a communication process*. Her research focuses on traditional instrumental and vocal-instrumental folk music: synchronically (research of styles of traditional music of Pannonian and Dinaric area) and diachronically (multidisciplinary aspects of dynamism within folk music). She has published two books and numerous articles.

**Smiljana Đorđević-Belić** obtained a PhD from the Faculty of Philology, University of Belgrade, with the thesis *Contemporary epic singing – text and context*. She is a Research Associate at the Institute for Literature and Art, where she works on the project *Serbian oral creations in an intercultural code*. She has participated in the international projects *Oral tradition of Serbian epic poems and its cultural expression* and *Language and identity*, both supported by UNESCO. She deals with theoretical studies and interpretation of ‘classical’ and contemporary folklore materials, as well as field research into oral culture.

Sonja Zdravkova-Djeparoska (Faculty of Music, University 'Ss. Cyril and Methodius', Skopje)

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**The idea of 'brotherhood and unity' in the field of dance. Folklore medleys 'Yugoslavia'**

The idea of 'brotherhood and unity' is associated with the top figure of the socialist Yugoslavia, Josip Broz Tito. We find this phrase in Tito's speeches dating back to 1944. Broz himself well understood its usefulness and effectiveness in an environment that was a mix of national, religious and linguistic diversity. By employing the concept of 'brotherhood and unity' for the showcase, preservation, and fostering of diverse cultural characteristics, Tito and the Communist party tried to prevent inter-ethnic tensions and conflicts, and its implementation was well managed until the death of Tito. This slogan was applied in all areas from the concept of Yugoslav state television (where each republic centre had news in its native language which was transferred to the second national channel), to the participants in the 'Youth Day' festivities (who were of different nationalities and/or from different republics), the naming of the 'Brotherhood and unity' highway (which went from Slovenia through Croatia and Serbia to Macedonia) etc. Culture in the socialist period was an important part of propaganda mechanisms that articulated particular political ideologies. 'Brotherhood and unity,' as one of the dominant ideologies, found its projection in stage performances. With regard to the field of folklore, we observe a very transparent manner of promoting unity through cultural diversity. Most of the state ensembles (i.e., Tanec, Kolo, Lado) prepared programs consisting of dances from all Yugoslav republics. These folk dances were usually entitled *Splet 'Jugoslavia'* (Medley 'Yugoslavia'). This practice, even in the most difficult moments of decay of the SFRY, was used as a desperate attempt to maintain the spirit of unity. Dissemination of this type of folk medley was carried out through its acceptance and uptake by KUD-s in their performances, which broadened it on the local level.

The idea of 'brotherhood and unity' today takes a terminologically different form as an idea for multiculturalism not only in Macedonia, but also in other countries that are multiethnic. Promoted once again by the political authorities, it finds own interpretation and interest from many cultural theorists and practitioners. Through examples of "Yugoslavia" medleys from the socialist period and current post-socialist productions, we will try to analyse this type of performance as a concept for the promotion of cultural diversity. This idea has outlived the Yugoslav system and has continued to not only encourage and nurture the diversity of different groups, but also to maintain concern for the realisation of their specificity in performance.

**Sonja Zdravkova-Djeparoska** is Associate Professor at the Faculty of Music, University 'Ss. Cyril and Methodius', Skopje. She graduated and received MA in ballet pedagogy and choreography at Academy of Theatre Arts (GITIS), Moscow, Russia. She completed her MA and doctoral studies in theatre theory at the Faculty of Dramatic Arts in Skopje. She wrote the following books: *Character Dances* (Magnat, 1998), *Discourses of dance art* (Jugoreklam, 2001), *Ballet dramaturgy* (FDA, 2003), *History and theory of the art of dance* (MI-AN, 2006) and *Aspects of performative kinesthetic* (Jugoreklam 2011). She participated in the preparation of *Mian's general and Macedonian Encyclopedia* (MI-AN, 2006) and encyclopedia *Music, opera, ballet* (MI-AN, 2009), as well as several projects aimed at preservation of Macedonian culture and heritage.

Zsafia Lelkes (Independent researcher, Debrecen)

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**The impact of official state policies on music productions – ‘the Hungarian case’. The function of folk dancing in Hungarian theatre**

Between 1945-1956 the main patterns of soviet type cultural policies were laid down. New institutions were set up in Hungary, keeping to Soviet models. Relevant institutions were nationalised and centralised. Besides the method of institutionalising, standardising was imported to Eastern Europe and these two processes were merged to dissolve the rural culture into an institutionalised, hierarchical but high brow cultural concept. (Olson 2004: 18) Large collectives, (like the Red Army's Alexandrov, the Piatnitzky Folk Ensemble, Beryoska or the Hungarian State Folk Ensemble) the equivalents of heavy industry, brought polished folklore shows– a performing style almost entirely opposed to the course laid out by Béla Bartók and his generation. As reliable institutions under the guidance of the party, they secured to maintain control over the cultural code used in performances. In the given time frame, the basic impact of soviet cultural colonisation could be discussed as well as its impact on performing style and audience responses to the elevated, new style.

The second period, 1956-1989, offers the investigation of political and economic constraints concerning the cultural politics of the Kádár government. A parallel structure strictly divided into the lay and professional artistic fields was born. Lay activities were used for locating those ideas that could have threatened the political power but it also meant a financial challenge. This parallel structure resulted in the 1970s in new aesthetics of folk dance and music, positioned within the legacy of Bartók as anti-Soviet and anti-ballet aesthetics. Since the new concepts (in dance and music education, choreography) were opposed to Soviet practice, folk dancing offered shelter for many seeking non-patriarchal cultural content (activity instead of passivity), individuality and regional identity (vs. internationality). I could summarise up the three (Czechoslovak, Yugoslav, Hungarian) models considered by the new Kádár government for re-organising the cultural field, mainly its financial and political aspects as well as their impact on the aesthetics in the theatre field.

**Zsófia Lelkes** studied Commerce in Budapest, German Studies in Debrecen (Hungary) and in Marburg (Germany), Theatre Studies in Berlin (Humboldt). She worked for the National Dance Theatre in Budapest, The German Department at the University of Debrecen. After scholarships in Salzburg, Leipzig and Bern she finished her PhD thesis on theatre politics and aesthetics (*The role of Hungarian staged folk dances in Hungarian theatre. Where cultural policy, theatre structure and dance aesthetics intersect*) in Debrecen. She is a member of the research group STEP (Project on European Theatre Systems) – a cooperation of scholars of Denmark, Estonia, Hungary, Ireland, Slovenia, the Netherlands and Switzerland), initiated by Prof. Dr. Andreas Kotte and Prof. Dr. Hans van Maanen.

Eckehard Pistrick (Martin-Luther-University Halle, Germany / Centre de Recherche en Ethnomusicologie, Paris)  
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**Celebrating the past in the present. The rise and fall of an Albanian stage artist**

Singer Golik Jaupi from the village of Bënça has been one of the most celebrated artists under the communist dictatorship of Enver Hoxha. Almost his entire life, from the establishment of the first national folk festival in 1968 on, he has spent on the festival stage. He was one of the promoting figures of the so-called 'novatory styles' in Albanian folk music, and exemplified as a person with his newly invented multipart style what the regime called 'New Folklore'. At the same time his stage presence, particular rough singing style and dramatic gesturing served as a model for an entire generation of postcommunist singers. Nevertheless postcommunism has led to a gradual marginalisation of the artist, as an aged and 'political artist' – forcing the singer despite his artistic reputation to return into his native mountain village, working in his leisure time as a shepherd. This profoundly changed artist's role in the cultural landscape of Albania has led the artist to reflect his 'individual past' in relation to the collective past and present of his country.

The presentation, based on interviews with the singer and unpublished material from his private archive, aims at looking at communist and postcommunist cultural politics through an individual biography. In this context the strong cross-influential connection between the private, intimate, informal sphere and the public, formalized realm of the stage shall be highlighted. General questions such as 'Are there "political musicians/singers"?', 'What was the role of individuals in the progression from tradition to communist folklore?', 'How do cultural politics change life styles and the self-perception of musicians' will be asked.

**Eckehard Pistrick** is a post-doctoral researcher and Lecturer in ethnomusicology at the Martin-Luther-University Halle-Wittenberg, Germany with a focus on Southeastern Europe. From 2007-2010 he co-directed a research project on Aural and Visual Representations of Albanian Identity at the same institution. He holds a PhD in ethnomusicology from the Université Paris-Ouest-Nanterre and Martin-Luther-University Halle-Wittenberg and has carried out fieldwork in Albania, Greece, Bulgaria and Macedonia. He is member of the Centre de Recherche en Ethnomusicologie (CREM). He is co-editor of *Audiovisual Media and Identity Issues in Southeastern Europe* (2011) and of a Special Issue of *Etnográfica "Landscapes, Soundscapes, Mindscapes"* (2013). He has been active as well as a curator for the audiovisual exposition "Albania 1957" (Academy of Arts, Tirana) (2013) and has collaborated for the award-winning documentary *Polyphonia-Albania's Forgotten voices* (2011).

## SESSION 5

Valentina Sandu-Dediu (National University of Music Bucharest / New Europe College, Bucharest)

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**Romanian music in the 1950s and 1960s. Gaps and bridges from the interwar period**

Following the lines of Soviet socialist realism, in 1944 were established in Bucharest the so-called 'purging commissions', aimed at eliminating from public life political opponents in every sphere, including music. A period ensued that was undoubtedly replete with injustices and acts of personal revenge, on the basis of groundless or unverified accusations. I propose some examples of Romanian musicians who were imprisoned for different reasons (composer Dimitrie Cuclin, ethnologist Harry Brauner), some other examples of political persecutions (composers George Enescu, Mihail Jora, Constantin Silvestri, Mihail Andricu), and, on the other hand, case studies of full integration into communist culture (Matei Socor and Alfred Mendelsohn). The main idea of my paper is to observe the ways in which prominent interwar composers continued their work after 1944. In this respect, I will chose scores written in different styles during the 50-60s (by Paul Constantinescu, Tudor Ciortea a.o.), trying to pinpoint continuities or gaps between them and the composers' pre-1944 manners.

**Valentina Sandu-Dediu** graduated from the faculty of musicology at the National Music University of Bucharest in 1990 and obtained her PhD in 1995. She has been teaching at the same institution since 1993 (as Professor of musicology and stylistics). She wrote over 30 studies, 300 articles, and 7 books — among them: *Rumänische Musik nach 1944*, Saarbrücken: Pfau Verlag, 2006; *Alegeri, atitudini, afecte. Despre stil și retorică în muzică* [Choices, Attitudes, Affects. Style and Rhetoric in Music], Bucharest: Ed. Didactică și Pedagogică, 2010/2013; *Octave paralele*, Bucharest: Humanitas, 2014. She has authored various programme series for Radio Romania. She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/Neos with Dan Dediu, and in Boston/Albany with Ray Jackendoff). Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin. At present she is Rector of New Europe College, Institute for Advanced Study, Bucharest. She received the Peregrinus-Stiftung Prize of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

Elena Maria Șorban (Academia de Muzică „G. Dima”, Universitatea „Babeș-Bolyai”, Cluj-Napoca)

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**Communist ideology and academic education — a case study. European music history as a discipline in Romania 1945-2014**

This paper is an account and theorisation of causes, processes, results, and not a judgement of any person. It is also a study that could be followed by the investigation of the national (Romanian) music history as academic discipline or on the music history in the manuals for the general school. My present investigation considers mainly the original works of Romanian authors, but it will also include some aspects about the publishing of translated works in the field.

The timeline subdivisions are: 1945 to 1960 (praeludium), 1960 to 1990 (interludium) and 1990 to present days (postludium). The first years were characterised by the reorganisation of the academic education, 1960 to 1990 will be presented by the editorial production on the subject and the thoughts about the ‘post-communist’ period will sketch the sequels of the main decades. The main objective causes that affected the musicological results were: ideological perversion, informational isolation; subjective causes: professional incompetency, careerist individualism. The analysis of the Romanian editorial products released 1960 to 1990 on the European music history proves the following manipulator processes: truncation, denaturation, distortion, perfunctory production – which would be treated by concrete quotations.

The musicological output from 1990 onwards has to face the consequences of the period before: primordially the lack of the public interest correlated to the general luck of funding in the cultural field; the persistency of the incompetent people maintained or acceded in leading position; the non-differentiated keeping of the communist-period titles in the today bibliographic recommendation. In the years after 1990, the musicological production reaches its quantitative climax, due to the spreading of the access to PhD titles. I will illustrate the sequels of the communist education by some quotes of the worst works after 1990. Positive examples are also available in the recent years and will be listed. Other recent problems to be considered: the overlaps between the academic and public musicological discourses; the refusal to distribute books on music.

Ludus – play. It is time to finish playing musicology. It is start to form real specialists and research teams.

**Elena Maria Șorban** is Associate Professor of music history and Gregorian paleography at the ‘G.h Dima’ Music Academy in Cluj-Napoca and also teaches analysis of Bach-cantatas at the UBB University. She obtained her PhD at the Academy of Music in Cluj-Napoca, with a thesis *Plainchant in medieval Transsylvania*. She studied at the ‘Kodály’ Institute in Kecskemét, at the Institute for Musicology of the Hungarian Academy of Sciences in Budapest, at the University Erlangen-Nürnberg with DAAD scholarship, at the Madeira Conservatory and at the National University of Music in Bucharest. She has given many public lectures and served a translator at the Early Music Festival in Miercurea-Ciuc for years.

Mircea Florian (National University of Theatre and Film, Bucharest)

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### **Rock and avantgarde in Romania during the communist period**

The paper starts from the theoretical perspective opened by the culturalist approach, and took into consideration the meaning of the concept popular culture not as opposite to that of elite culture or high culture, but as a term which refers to the cultural products, practices and musical artefacts produced by and for people – in our case young people, also with a special focus on their complex relationship with the political and economic agenda of the period.

The research focuses on the popular culture – especially rock music and avangarde - in the communist Romanian society between 1960–1990. The general objective of this larger study was to outline the main aspects of the popular culture in the communist Romania and to identify the popular culture practices and artefacts and their roots.

In the research both the practices of rock culture (what is included in the term of lived culture) and the products and artefacts of rock and pop culture (as a part of the larger concept of lifestyle) will be analyzed. Besides this, there will be also paid close attention to the role of different music styles, trends, productions and attitudes which played a major role in the change process which began in December 1989.

The method used for accomplishing the objectives of the research is the social biography (in the form of life histories). More exactly, I used the technique of ‘cross multiple autobiographies’, understanding the term as subjects’ narratives about themselves, about their own lives. I’ve been involved myself in the music scene, so also can testify. This method allowed me to obtain ‘subjective’ data about the ‘lived culture’, and also about the existence, evolution, role, appropriation, negotiation, resistance or rejection of the popular culture products, including rock and avantgarde music.

**Mircea Florian** is a composer, author, artist, performer and professor living and working in Düsseldorf, Germany and Bucharest, Romania. He is a Professor at the National University of Theatre and Film (UNATC) Bucharest (full time faculty member); he also teaches at the Politehnica University (UPB) Bucharest, National University of Arts (UNArte) Bucharest, National University of Music (UNMB) Bucharest, School of Audio Engineering (SAE) Bucharest

He has composed music for albums, installations, theatre, cinema, images and performances, including many multimedia and contemporary dance shows.

Florian has had many in-depth professional musical and artistic experiences and since 1970 has been involved in countless exhibitions (including Biennale di Venezia), concerts and productions.

## SESSION 6

Jānis Kudiņš (Jāzeps Vītols Latvian Academy of Music, Riga)

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**Balancing between the doctrines of socialist realism and modernism. Musical legacy of Jānis Ivanovs (1906–1983) as a problem of Latvian music history research**

At the time when Latvia was under Soviet occupation (1940/1944–1991), especially in the second half of the 1950s and 1960s, only a few composers successfully represented modernist aesthetic and stylistic ideas. Among them, Jānis Ivanovs (1906–1983) is a musician who, as the author of 21 symphonies, written between 1933 and 1983, has represented a unique synthesis of classical traditions and modernism and whose own artistic brightness and creative contribution is comparable to the such outstanding XX century symphonists such as, Sergei Prokofiev, Dmitry Shostakovich, Arthur Honegger, Karl Amadeus Hartmann, Eduard Tubin.

Being a distinguished personality in music, Ivanovs was brought closer to the Soviet occupation regime as an 'official composer of Soviet Latvia' (in certain aspects similar to Shostakovich, even though their destinies were different). This required certain ideological concession gestures in the creative work of Ivanovs (special compositions, dedicated to the Communist party). However, in general, Ivanovs successfully developed his own individual style, which is familiar to music connoisseurs even outside of Latvia. For example, Ivanovs' symphonic music in his life had been known in the former Soviet Union territories and in the former Eastern Bloc countries - in Poland, Bulgaria, Hungary, in former Czechoslovakia, in former Yugoslavia and former German Democratic Republic (by the way, many of Ivanovs' symphonic works have been released on CD by the British firm Campion Records at the end of the 20th century and the beginning of the 21st century). However, after the Soviet totalitarian socialist superpower collapse, the reception and interpretation of Ivanovs' works has become a challenging task for the post-Soviet period Latvian musicology. Jānis Ivanovs' symphonies at the same time represent their emergence time context (including the typical socialist realism slogans and official interpretation) and artistically vivid musical message, which could be understand as a moderate modernism representation and interesting style concept. This presentation offers analysis about one specific case, characterising the complex interaction between the official cultural policy and individual interests (creative work of Jānis Ivanovs) in Latvia at the time in which is originated so-called Soviet Art and Music, which today puts forward various still completely unanswered questions about this cultural heritage importance, perception and theoretical interpretation.

**Jānis Kudiņš** is Associate Professor of the Jāzeps Vītols Latvian Academy of Music, Head of the Department of Musicology, international expert of Latvian Council of Science, and participant of several scientific research projects. He obtained his Phd in 2008 with a thesis *The neoromantic tendencies in the stylistic development of Latvian symphonic music in the last third of XX century*. His research interests include Latvian and Baltic music history in XX century, musical aesthetic problems (the concepts of modernism and post-modernism), and musical style. He has published two monographs on Latvian contemporary music style issues and several articles about Latvian music history and music style problems.

Iroda Dadadjanova (National University of Uzbekistan, Tashkent)

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### **Musical cultural construction and national identity under the political influence of late Stalinism in Uzbek SSR**

The end of the 1940s was marked by big ideological attacks against the sphere of culture in the USSR. Somewhat impaired control over intellectual life in the country was restored for a short period of time and hopes of the liberal forces dispersed quickly. Following the resolution 'On decadent trends in Soviet music' of the Central Committee all-USSR Communist Party a tough campaign was launched against 'petty-bourgeois individualism'/'foreign influence'/'Western decadence'/'anti-Russian particularism': almost all well-known intellectuals and art workers were convicted and excluded from creative organizations and forced to stop their activities.

Interpretation of the Stalinist anti-cosmopolitanism by Uzbeks as a kind of uzbekization was a cause to increase a control over the Central Asian musical life. This led to unforeseen difficulties in relations of central authorities with the peripheral musical elite. Ways of so-called 'problem solution' were developed especially which became apparent in the struggle of Uzbeks for a 'separate path'. A clearly bourgeois nationalist worldview of the region refused the standard development of the musical culture of the USSR.

A fight between so-called 'progressive' Western polyphony and 'conservative' Eastern monody in music started. A theory about harmfulness of tune nature of traditional Uzbek music not corresponding to the European tempered scale was invented. Shashmaqam which is a huge stratum of orally-professional music was declared as «the archaic culture of thirteenth- and fourteenth-century feudal courts». Specific instructions were imposed on violent reorganization and reorientation of the regional musical culture and a forced Europeanization (Russification) of the musical education system intensified. But with all this the problem remained unsettled. Why?

Why did the central authorities fail to settle problems created by their own ideological contradictions even after they established the most powerful professional body i.e. Composers' Union? Why could not they resolve the conflict between Europeanization and traditionalism in music despite the political pressure and professional disciplinary standards? What caused a factor of national integration in Uzbek SSR expressed in its challenges to Moscow imperatives? This paper aims to find answers to these questions.

**Iroda Dadadjanova** is Associate Professor of the National University of Uzbekistan, Tashkent; grant-recipient of Funds Gerda Henkel (Germany, 2013), Mariann Steegmann (Germany, 2006), Institut Français d'Études sur l'Asie Centrale (Uzbekistan, 2007); participant of the International research projects; member of the International Organization of Folk Art, UNESCO; author of numerous articles and the monography.

Work experience: National University of Uzbekistan, Tashkent (2001–prsent.), Scholar of the Centre for World Music (CWM) at the University of Hildesheim, Germany (2014), Editor-In-Chief of 'Jannat Makon' – Cultural and Arts Journal in Uzbek, Tashkent, Uzbekistan (2007–2013); Researcher of the Al Ain Center for Music in the World of Islam, under the auspices of the Abu Dhabi Authority for Culture and Heritage (ADACH), Al Ain, U.A.E. (2010); Scholar of the Institut Français d'Études sur l'Asie Centrale, Uzbekistan (2007), Scholar of the Research Centre for Music and Gender at the University for Music, Drama and Media Hannover, Germany (2006–2007); Researcher of Tashkent Institute of Art Sciences, Arts Academy of Uzbekistan (1997–2008).

Radoš Mitrović (Faculty of Music, University of Arts, Belgrade)

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**Improvised music as symbiosis of avant-garde experience and socialist realism in the poetics of Cardew and Rzewski**

In view of the social turmoil in 1968, some composers started advocating greater involvement of musicians and music in the social movements. Trying to find ways to reconcile the avant-garde and social realism, Cornelius Cardew and Frederic Rzewski, among others, believed that improvised music provided exactly this symbiosis. Using their own avant-garde experience, they have tried to implement it in a genre of improvised music, which will enable greater social networking and the abolition of institutional structures and norms. However their concepts differed. While Cardew stayed on the idea of controlled improvisation, implemented through Scratch Orchestra, Rzewski demanded complete free improvisation in his Parma manifesto. In this paper I will problematise the relationship of poetics behind Scratch Orchestra and Parma manifesto in the light of social situation of 1968, their crucial differences and their common idea of democratisation of avant-garde music.

**Radoš Mitrović** is a post-graduate student and a teaching assistant at the Department of Musicology, Faculty of Music in Belgrade. His main fields of academic interest include postmodern music and aesthetics, and he is currently working on a PhD thesis on the end of postmodernism with professor Mirjana Veselinović Hofman as his mentor. He took part of several conferences and round tables organised in Belgrade, including the international conference *Musical Practices – Continuities and Transitions* (2014). He published texts in journals *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, and contributed to the monography *History of Art in Serbia XX century*, volume III (Miško Šuvaković, ed.). In 2014 FMA published his e-book titled *Mauricio Kagel's creative attitude towards musical tradition*. His work includes critiques, reviews and retrospections of music concerts and events for the Radio Belgrade, Channel Two.

## SESSION 7

Viktor Pantůček (Jiří Mahen Library, Brno)

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**'New, truly realist operas'. Activities of the opera team of the Brno branch of the Union of Czechoslovak Composers 1949–1954**

The present case study, defined geographically rather than purely anthropologically from the micro-historical point of view, is built on the blending as well as the contradiction of the social requirement for a clear, though indefinable, artistic doctrine and its fulfilment or non-fulfilment, both in the issues regarding the distribution of the 'canon' among musicians as well as within the whole of society (i.e. as an analysis of the system and the organisation of musical life) and on the aesthetic level (i.e. the change in language itself). Inspired by Foucault, I am looking for 'collective discourses', and I describe power 'strategies' according to Bourdieu, but I characterise the chosen period and mainly the location rather using the 'tactics of the subjects', whose freedom was significantly curtailed, and the 'practices or even 'do-it-yourself activities' of the newly 'constructed' community of those in power. I would like to show such tactical acting and do-it-yourself activities in terms of the activities of the opera team of the Union of Czechoslovak Composers, and more generally, the efforts to create an ideal socialist realist opera.

On the basis of a change in organisational rules, the opera team of the Brno branch of the Union of Czechoslovak Composers commenced its activities on 1 January 1952 under the leadership of Josef Burjanek and the organisational secretary Ctirad Kohoutek. The opera team was a special constituent part of the composer's section which had been established by the decision of the branch committee at a meeting that had been held on 5 November 1951, but the first meeting took place in January 1952. A proven composer was at the head of the creative team and one young composer always cooperated with him as a secretary. The mission of the team was to help those engaged in creative activities with the revision of operas or the creation of new works. 'These creative teams, consisting of a composer, conductor, singers, musicians, etc. are fundamentally better at ensuring the creative efforts of a composer, which often require a period of several months or even years, are successful.' From 1949, we can observe statements in the period press and in internal and public discussions regarding the necessity of the creation of a new, contemporary opera, an opera which would, in the spirit of Smetana's legacy, stand in the front lines as a depiction of the happy building of socialism. However, only a few 'white plaster statues' were created; the efforts to build an opera 'memorial' to monstrosity were not successful.

**Viktor Pantůček** graduated musicology in Brno. He has worked as a librarian at the music department of the Jiří Mahen Library and as the administrator of the Erich Wolfgang Korngold Music Centre at the Moravian Museum. Since 2006, he has taught at the Institute of Musicology at the Philosophical Faculty of Masaryk University. He is a coordinator of the Management in Culture study specialisation and lectures in Musicology, Combined Art Studies, Theory of Interactive Media and Management in Culture. He has been an investigator on projects supported by the University Development Fund (FRVS) and the Czech Science Foundation (GACR). He has been a member of several grant committees and dramaturgical councils.

Jakub Machek (Charles University in Prague, Metropolitan University Prague)  
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### **The transmutation of Czech youth musical films during the era of state socialism**

The proposed paper focuses on the depiction of the generational gap as represented in musical and popular music feature films dedicated to Czech youth. The filmic interpretation of the gap transmuted in every decade from the 1950s to the 1980s depending on political and societal changes. The analysis is based on the hypothesis, that successful youth films, produced and controlled by cultural and political elites and created for the following generational cohort, can be read as a reflection of the period's perception of the respective generational gap. I will analyse a section of the hegemonic consensus of the period which defined the relationship between the well-established generation, possessing political power and controlling cultural production and the generation prepared to gradually replace them. The period-cohort hypothesis assumes that people born in the same period tend to share certain values, beliefs and preferred practices acquired during their common dwelling in a certain political and societal situation. Thus, because of the arrival of new generations, it is necessary to continuously negotiate and adapt this part of the hegemonic consensus to keep society united.

Within cultural studies, popular culture is seen as an important field through which to negotiate hegemony. Youth musical movies can be seen as an ideal platform for the negotiation of the inter-generational consensus. Musicals are produced and created by members of older, well-established generations in accordance with their beliefs, values and power needs. Nevertheless, to be popular among the young generation, they must offer content that would at least partly accommodate their ideas, notions and values. In accordance with the concept of hegemonic ideology, it is not necessary for individuals to identify with such ideology (completely?), but it is sufficient for them to accept it as a way to lead a satisfying or successful life within society.

I will analyse the most prominent youth musical and popular music feature films of every decade such as *Zítřka se bude tančit všude* (1952) [Tomorrow, People Will Be Dancing Everywhere], *Starci na chmelu* (1964) [Hop Pickers], *Romance za korunu* (1975) [Romance for a Crown], *Láska z pasáže* (1984) [Love in the Arcade], *Diskopříběh* (1987) [Disco Story].

**Jakub Machek** is a post-doctoral Research Fellow at the Institute of Czech and Comparative Literature and Literary Theory in the Faculty of Arts at Charles University, Prague, working on the project *The emergence of popular culture in the Czech lands* funded by the Czech Science Foundation. He also lectures in the Department of Media Studies at the Metropolitan University, Prague. He obtained a PhD in social history at Charles University in Prague. His research projects deals with Czech popular culture from the end of the 19th century through socialism era till nowadays. He co-edited book *Populární kultura v českém prostoru* [Popular culture in the Czech environment] and he is currently editing collection of essays *Listening to the wind of change. Popular culture and subcultures of Czech post-socialism*. He is a founding member of Centre for Study of Popular Culture.

Tatiana Pirníková (Institute of Aesthetics, Art Sciences and Cultural Studies,  
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**Loyalty versus revolt. Personality clash between two Slovak music composers  
principally different in moral portrayal of life**

In this paper I wish to trace and compare artistic development of two Slovak composers and theoreticians: Oto Ferenczy (1921–2000) and Roman Berger (1930) who both inclined towards a progressive perspective of music. Ferenczy reacted to the situation of isolated and delayed model of national music, which asserted in Slovakia after World War II, by a progressive concept of modernism. As an author of theoretical texts and a composer he followed world modernism – Stravinsky, Bartók, Hindemith. After the seizure of power by communists in 1948 the effort to communicate with world events was interrupted and their propagators were denigrated. Ferenczy partially conformed to the art platform of socialist realism. He was also involved in the creation of the first professional artistic academy in Slovakia where he taught music-theoretical and aesthetic courses in which he presented actual compositional work of the West in a large scale.

Roman Berger is one of the most important representatives of Slovak music avant-garde and he mainly followed the Polish school. In the 1960s, which represented political and artistic ‘thaw,’ Berger was a leader of a reform wing of the Union of Slovak Composers. The personality clash of both composers and intellectuals happened as a consequence of the political takeover in the 1970s when Ferenczy – a chairman of the Union – signed a resolution on exclusion of ten Union members for their ‘wrong’ opinions. Berger was one of them. Consequences of this act were dramatic for both sides.

**Tatiana Pirníková** works at the Institute of Aesthetics, Art Sciences and Cultural Studies, Faculty of Arts at the University of Presov in Presov (Slovakia).

She deals with topics from the field of music analysis, historiography, pedagogy and aesthetics. She realised and practically verified adaptation of the model of poly-aesthetic education which was created by Juraj Hatrík in Slovakia. On a long-term basis she observes the phenomenon of music for children and children’s aspect of expression in art. Her attention also focuses on analysis and reflection of contemporary Slovak music considering particularity of theoretical reflection of music from the point of view of composers and deals with philosophical reflections of composers. In the present she finishes working on the monograph about Slovak composer, theoretician, aesthetician, and pedagogue, Oto Ferenczy.

Marc Ernesti (Royal Academy of Music, London)

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**Cuius verba eius canon? Contemporary music in the German Democratic Republic and the publicist construction of the ‘socialist’ canon**

Chauvinist undertones in canon formation were not the exclusive domain of German nationalism pre-1945; in fact, the German Democratic Republic has seen conscious efforts to articulate what could seem a paradox, the new tradition of an exclusivist ‘Socialist musical culture’. A key to understanding the constructedness of this selective ‘official’ canon of contemporary music during the GDR era lies with the Association of Composers and Musicologists, Verband der Komponisten und Musikwissenschaftler (VKM).

The paper will present findings from archive research at the Stiftung Archiv der Akademie der Künste, Berlin, that offer suggestive insights into the connectivity between, and total control of, repertoire selection and official channels of promotion, between the commissioning of new repertoire and the political agenda driven home by music critics directed through, and paid for under VKM ‘mentoring’ contracts.

**Marc Ernesti** studied German and Music, majoring in Music Theory and Analysis, at Royal Holloway University of London, the Royal Academy of Music, and Leipzig and Hamburg conservatoires. Parallel to a successful career of over 15 years in senior management of internationally acclaimed classical music organizations, he returned to the academic sphere with an MMus by research in music theory at the University of Sheffield. Since 2012, Marc is Head of Professional Development at the Royal Academy of Music where he leads on the Music Business strand, a subject he also teaches as a professor; but he has been in demand as a visiting lecturer for several years and has guest-lectured for the European Center of Miami University and Utah State University. His research interests are music media and economic history, music historiography, and the history of music theory; and his research focuses on the interaction of music-making and its socio-economic context.

Patrick Becker (Humboldt-Universität zu Berlin)

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**Institutionalised cultural exchange in the contemporary music scene of the German nations 1961–1992**

The idea of an ‘iron curtain’ was nowhere more tangible than in Germany, where a concrete wall had divided the both nations since 1961 and hence created an insurmountable obstacle for the majority of the citizens of East-Germany. Nevertheless, the cultural exchange of a few privileged, like diplomats, artists and sportsmen, in the form of travels to the West, nurtured the possibility to turn the ‘iron curtain’ into a ‘nylon curtain’.

The confrontation of the two Weltanschauungen was particularly played out in the cultural sector and here, the contemporary music scenes stand out because, since the very beginning of the Cold War they received substantial financial support by their respective governments. The emergence of cultural institutions as hubs of this exchange between the two nations – two examples might be the Donaueschinger Musiktage and the Darmstädter Ferienkurse – supported the ‘clash’ and the exchange among the artists of East- and West-Germany.

This article will take into consideration different perspectives and explore the development of the contemporary music in both German nations by investigating the reception, the possible collaborations and inspiration that sprang from the cultural exchange. The red thread to be laid will necessarily culminate in the calling of the late Armin Köhler as editorial director for *Neue Musik* in the *Südwestfunk* in 1992, an event and a protagonist of the contemporary music scene that vicariously stands for the strong contact between the German artists during a period of seeming separation.

**Patrick Becker** was born in 1993 in Dortmund, Germany. At the age of twelve, he started to play clarinet and short after commenced to study organ and piano. After an intensive period of memberships as a clarinetist in several international youth- and professional-orchestras, he graduated from High School and began studying clarinet at the Institute of Music, University of Applied Sciences, Osnabrück, Germany. He left Osnabrück after a year and changed to Humboldt-University, Berlin, where he studies Musicology, German Literature, Philosophy and Indo-European-Studies. At the moment he is working on his graduation thesis that will deal with the implementation of the fugue concept in the literary work of the Berliner expressionist artist Otto Nebel.

## SESSION 8

Srdjan Atanasovski (Institute of Musicology SASA, Belgrade)

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**Songbooks, partisan narratives, and producing new core landscapes of socialist Yugoslavia**

In this paper I will investigate what was the role of one group of cultural products – partisan songbooks – in building new representations of Yugoslav state territory in the immediate aftermath of the World War II. Newly proclaimed federal Yugoslavia led by Communist Party was very much resuscitating a failed territorial project. After the crises of the system of ‘banovinas’ in 1930s and the invasion of the Kingdom of Yugoslavia by the Axis powers in 1941, the state was dismembered into an array of distinct administrative units governed under German, Italian, Hungarian and Bulgarian occupation. During the war, communist-led Partisan army was the only political entity present on the ground which consistently adhered to idea of unified Yugoslavia, as other indigenous military and paramilitary forces adopted narrow national agendas. Conceptualising territory as the empowered space, I will argue that at the end of Second World War and in its aftermath specific strategies were employed to legitimise recovered territory of the Federal People’s Republic of Yugoslavia. Namely, the new territorial unity was purported by representations of its recently defined federal composition and by building new core landscape images, which mostly draw their iconography out of liberation war narratives. An array of partisan songs that appeared during the war interpreted the landscape as an active agent and emphasised its supporting role in the Yugoslav partisan struggle. Following the end of the war, numerous partisan songbooks were printed, which strived to bring together songs stemming from all of the newly established federal units of socialist Yugoslavia. Simultaneously, the number of small amateur choirs performing mass and partisan songs rose exponentially, and soon after the songs were incorporated in the elementary schools’ curriculums. Analysing these cultural practices, I will show how they embedded the images of territorial unity and legitimacy of socialist Yugoslavia into the material everyday reality of its citizens.

**Srdjan Atanasovski** is a Research Assistant at the Institute of Musicology SASA. He has recently defended his PhD thesis *Musical Practices and Production of the National Territory* at the Belgrade Faculty of Music, University of Arts. Atanasovski was awarded by the National Office of the President of the Republic for academic achievement and social engagement in 2009. He has won several international grants and participated in international conferences worldwide. He has published his papers in edited books and journals *Musicologica Austriaca*, *Musicology*, *Musicological Annual*, *TheMA* etc. In 2014 he started working on two international scientific projects: *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern) and *Figuring Out the Enemy: Re-Imagining Serbian-Albanian Relations* (led by the Institute for Philosophy and Social Theory in Belgrade). His research interests include affect theory, soundscape studies and issues of religious nationalism.

Senka Hodžić (Independent researcher, Sarajevo)

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**A contribution to the research on the impact of National Liberation Battle on composers of Bosnia and Herzegovina**

There have not been many recent writings in the field of musicology of Bosnia and Herzegovina which would treat the issue of influences of Socialist ideology on works of artistic music. However, it is possible to state that such influences exist and they are visible primarily while looking at the titles of works, the usage of citations of partisan folk songs in orchestral works as well as the composers' experiences in the National Liberation Battle. The initial point of the paper was created as the author came across a tape-recorded radio broadcast within the legacy of composer Miroslav Špiler in which four renowned Bosnian and Herzegovinian composers Miroslav Špiler, Vojin Komadina, Vlado Milošević and Avdo Smailović talked openly about their works inspired by the National Liberation War. The paper also has the task to present an overview of composers and their works influenced by the Second World War, the Revolution and ideals that the partisans fought for. Therefore, it will create foundation for other research concerning the connection of ideology with music in Bosnia and Herzegovina.

**Senka Hodžić** was born in 1989, in Sarajevo, Bosnia and Herzegovina. After completing her high school education in 2008, she enrolled the Department of Musicology and Ethnomusicology (Musicology) at Academy of Music in Sarajevo at which she earned bachelor degree in July 2012. In September, she entered the master programme at Music Academy and she earned master degree in May 2014. During bachelor and master studies, she participated and executed several tasks at the Department of Musicology (participating in the students' conferences, being part of the Etnoakademik ensemble, etc.) and giving her contribution to the Lexicon of musicians in Bosnia and Herzegovina. From November 2010 to June 2013, and since November 2014, she has been student-tutor to students of musicology at the Academy of Music in Sarajevo. She currently works as a music teacher in 'Musa Ćazim Ćatić' high school in Olovo.

Since 2010, she has been a contributor to periodical *Muzika*, currently operating as a secretary of the editorial board. She is a member of Musicological Society of Federation of Bosnia and Herzegovina as well as International Musicological Society (IMS). In October 2014, she was one of the participants of the 9th International Symposium 'Music in Society'. She is currently in the process of publishing paper titled "Position and significance of Miroslav Špiler's activity in music life of Sarajevo and Bosnia and Herzegovina" for periodical *Muzika*.

Gorica Pilipović (Radio Belgrade 2)

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**'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**

Dušan Radić, one of the most significant Serbian composers, began his professional life at the end of the 1940s when the only permitted aesthetic was socialist realism modelled on that developed in the largest socialist country in the world, the Soviet Union. Fortunately, Radić began his studies with Milenko Živković, a very broad-minded man, and consequently could compose more freely.

The cultural 'boom' at the beginning of the 1950s, which very quickly spread onto all arts, made the general atmosphere essentially different as compared to the immediate post-war years. The new expression broke through first in literature, i.e. poetry. This was initiated by two young poets – Miodrag Pavlović and Vasko Popa – whose creative work will be directly connected with the artistic rebellion of Dušan Radić. Namely, the poetry of Vasko Popa was to become a permanent element of Radić's oeuvre. Simultaneously, it was one of the most talked about elements of Radić's music after the historic concert on 17 March 1954. This concert, like an authentic avantgarde event, created a scandal giving start to a polemic whose initial energy was so strong that its echoes lasted for months.

This case study is to show that some artists were disobedient to official aesthetic of social realism.

**Gorica Pilipović** graduated in musicology and obtained an MPhil degree at the Faculty of Music in Belgrade. Since 1990s she has worked as a presenter and music editor at Radio-Belgrade 2. She has participated in various conferences and published studies and essays in periodicals. She has served as a music critic for several newspapers as well as a journal of theatre studies *Teatron*.

Nemanja Sovtić (Academy of Arts, Novi Sad)

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**Non-aligned humanism of Rudolf Brucci. Composer and the society of self-governing socialism**

In 1979, the oratorio *We are all one party* by the Yugoslav composer Rudolf Brucci was performed. Brucci explained his motive for writing such a work in the following way in an interview for the Novi Sad daily newspaper *Dnevnik*: 'I wanted to preserve the spirit of our revolutionary songs; to speak in a modern, familiar, for everyone understandable way about decades in which our revolution was born and grew; about the legendary activities of pre-war communists, difficult days in the War of National Liberation, the liberation and reconstruction of the country, about Tito and his invaluable contribution to the development of our self-governing socialism and non-aligned humanism' (*Dnevnik*, 10 April, 1979). I support the argument that the phrase 'non-aligned humanism' is suitable for identifying the connection between the domains of aesthetic and political in Rudolf Brucci's creative practice observed as a consistent author's opus. At the core of this thesis there lies an assumption that the non-alignment to the West or East was a major political and aesthetic orientation of the Yugoslav self-governing socialism. The intersubjective field of the self-governing socialist pluralism 'produced' the creative subjects – composers such as Brucci – whose works were created under the sign of a direct political engagement and modernist aestheticism as different manifestations of a single ideology. Within the specific rationality of the non-aligned humanism, the concrete poetic-morphological characteristics of Brucci's compositions become coherent subjective (Brucci's 'personal') and objective (social) effects.

**Nemanja Sovtić** is a PhD candidate in musicology at the Faculty of Music in Belgrade and a Teaching Assistant at the Department of Musicology and Ethnomusicology at the Academy of Arts in Novi Sad. He has given presentations at several symposiums and conferences. He recently published the book of studies, essays and articles titled *Musicology as a Reading Reflex*.

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

The interwar period brought about a number of modernist tendencies in the heterogeneous cultural context of the Kingdom of Yugoslavia, which is particularly salient in the works of the young composers belonging to the so-called 'Prague group'. The Prague Conservatory used to be a mecca for the young musicians from today's Serbia. Having completed their studies, dozens of composers and conductors, including Ljubica Marić (1909-2003), Stanojlo Rajičić (1910-2000) and Milan Ristić (1908-1982) contributed to the establishment of the modernist tendencies in the conservative milieu of the interwar Belgrade. After World War II, socialist realism became, in effect, the only approved style for the artists of the period. Rajičić, the moderate modernist, dedicated himself to pedagogical work at the Music Academy, striving hard not to provoke the wrath of the contemporary censorship, while the avant-garde Ljubica Marić withdrew from the cultural scene, trying to find inspiration in the distant past. Unlike them, Ristić, the former avant-gardist, gladly accepted socialist realism after the World War II. However, only a decade after the Tito–Stalin split the modernist tendencies reappeared fully blown in the opus of Yugoslav composers. Therefore we aim to analyse how the modernist music managed to find its way back to Yugoslav composers, performers and audience in such a short period of time (in the 1950s). We have chosen three piano concertos, written at the very beginning, in the middle, and at the very end of this period. Rajičić's Third Piano Concerto (1950) is one of the most significant Serbian pianistic compositions. Skillfully shrouded in the Romantic tradition, this Concerto comprises some elements typical of the XX century music, predominantly in the fields of harmony and orchestration. Milan Ristić's First Piano Concerto (1954) brings about yet another turn in the opus of this composer – this time towards Neoclassicism in the style of Prokofiev. Ljubica Marić's Byzantine Concerto marks her definite return to the cultural scene after an almost two decade-long period of isolation and negative criticism, signifying the definite shaping of her unique style in which the Byzantine tradition intertwines with the modernist tendencies. By comparing these works, we shall attempt to examine how the composers belonging to the Prague group paved the way for the younger Yugoslav and Serbian artists, with an emphasis on the Concerto genre.

**Nikola Komatović** graduated and obtained an MA in Music Theory at the Faculty of Music in Belgrade. Since 2013 he has attended the PhD studies at the University of Music and Performing Arts in Vienna. His thesis focuses on the harmony of the composer César Franck and his influences.

**Marija Golubović** graduated and obtained an MA in Piano at the Faculty of Music in Belgrade in the class of Prof. Dejan Sinadinović. Currently, she attends the advanced studies in the same class, as well as advanced studies of chamber music in the class of Prof. Jasna Tucović.

## SESSION 9

Kevin Bartig (Michigan State University)

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**Music history for the masses. Reinventing Glinka in post-war Soviet Russia**

Beleaguered by economic woes and draconian censorship, the Soviet film industry struggled to release even a few films per month during the years following the World War II. In this slim output is a group of patriotically oriented biographical films devoted to scientists, military heroes, and – perhaps surprisingly – nineteenth-century Russian composers. Of particular interest are two feature-length pictures, *Glinka* (1947, dir. Leo Arnshtam) and *Kompozitor Glinka* (1952, dir. Grigory Aleksandrov), that chronicle the life and works of the proclaimed father of Russian national music. In preparing these two biopics, studios enlisted dozens of prominent cultural figures – Prokofiev, Shostakovich, Shebalin, Shcherbachev, as well as a cadre of leading directors and artists – to consider how Glinka could best be mythologized on the nation's cinema screens. Their deliberations, preserved in hundreds of pages of transcripts, track a shift from nuanced initial conceptions to distorted but politically advantageous historical narratives in the finalised screenplays. Significantly, Arnshtam, Aleksandrov, and their associates reached a politically orthodox consensus with little bureaucratic intervention, a creative process this presentation examines using archival production records and analysis of the films themselves. Special attention is given to how Aleksandrov and his collaborators developed a musical vehicle for a blunt ideological lesson, casting Glinka's opera *A Life for the Tsar* as a metaphor for the composer's own creative outlook and, by extension, contemporary geopolitics. The opera's contrast of national styles – Polish versus Russian – governed the film's overall plot, underlining a narrative of false, cosmopolitan music (Western) versus 'authentic' music (Russian). The former leads Glinka into an aesthetic cul-de-sac (just as in the opera it leads the Poles to their deaths), but the latter galvanises him, leading him to forge a national school free of Western influences. The composer's artistic struggle takes on the dimensions of a nationalist military conflict, an exaggeration that the film's creators felt was nevertheless expedient at a time of escalating Cold War xenophobia.

**Kevin Bartig** is Associate Professor of musicology at Michigan State University. His research focuses on twentieth-century music and culture in Eastern Europe and the United States. He has been awarded grants and fellowships by the John W. Kluge Center at the Library of Congress, the Andrew W. Mellon Foundation, the American Council of Learned Societies, and the U.S. Department of Education. He is the author of *Composing for the Red Screen: Prokofiev and Soviet Film* (Oxford University Press, 2013), as well as articles and reviews in *The Journal of Musicology*, *Kritika*, *Notes*, and several essay collections.

Vladimir Orlov (Smolny College, Saint-Petersburg State University)

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**'Did he make a step towards rebirth?' Prokofiev's pursuits of self-rehabilitation after 1948**

Following the notorious 1948 Zhdanov campaign that had accused him of formalist deviations, Sergei Prokofiev set about proving he could tow the party line with new works, composed in 1950 -- which included the oratorio *On Guard for Peace* and the suite for the reciter, boys' choir and symphonic orchestra *Winter Bonfire*. The compositions earned Prokofiev an ostensible comeback, netting him a sixth (and final) Stalin Prize, as well as the success with the public.

Behind the scenes, however, Prokofiev's work had a far more contentious reception. In both official discussions and published reviews, Soviet composers and musicologists sharply criticised Prokofiev. In the oratorio, they identified numerous, sometimes vaguely articulated deficiencies, including 'instrumentalism,' 'naturalism' of melodic style, dissonant writing, and an insufficiently optimistic finale. These ills testified to the crime of 'lingering' Formalism and the failure of Prokofiev's attempt at self-rehabilitation. In one reviewer's disgruntled words, 'the new oratorio compelled one to repeat the rebuke,' calling to mind the unhappy charges levelled at Prokofiev two years earlier. Indeed, we would look in vain for a single aspect of the oratorio not attacked by its official evaluators. A transcript of the official Composers' Union vetting records the vitriol of their impassioned criticisms and is perhaps the lengthiest such document in the whole of Prokofiev's archive. To be sure, some of Prokofiev's colleagues viewed the oratorio favorably, but they were an unequivocal minority: the Union chairman Tikhon Khrennikov's closing summary leaves no clue as to why *On Guard for Peace* would subsequently receive the USSR's most prestigious award.

My paper examines this disconnect between critical reception and official benediction, relying heavily on unstudied archival sources. As the transcript shows, *Winter Bonfire* is frequently juxtaposed against *On Guard for Peace* – although only the latter was rewarded in the end. The surprising and enigmatic aspect of this story is the involvement of Stalin, who – as the archival sources suggest – had personally supported Prokofiev's nomination. Given that context, my analysis of the Composers' Union transcript and related documents reveals the extent to which official governmental recognition had become detached from aesthetic doctrine under late Stalinism.

**Vladimir Orlov** is an Associate Professor and the Head of the Junior Scholars' Union at the Faculty of Liberal Arts & Sciences (Smolny College) at Saint-Petersburg State University. He graduated from Nizhny Novgorod Glinka Conservatory as an organist and musicologist in 2003. In 2011 he completed his PhD at the University of Cambridge in the United Kingdom. His distinctions include Fulbright fellowship to the J. Kluge Center, Library of Congress (Washington D.C.), Bill Gates Cambridge Scholarship, and smaller awards from Russian educational foundations (including Smolny College). The scholarly interests range from different areas of Soviet music and Russian symbolism to the music education and the recognition of emotions in music.

Daniel Tooke (University of Durham)

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### **Prokofiev's *War Symphony*. The making of a myth**

This paper explores issues attendant on the critical reception in the USSR of Prokofiev's Fifth Symphony, which was premiered to immense acclaim in 1945 and immediately hailed as a masterpiece. An analysis of the reception of the work is highly revealing about the practices of Soviet criticism. In this paper, I will focus on two of the most significant scholarly publications that deal with the Fifth: Sergey Slonimsky's *Simfonii Prokof'yeva: opit issledovaniya* (1964) and Genrikh Orlov's *Russkiy-sovetskiy simfonizm* (1966). Two interesting tendencies are in evidence. Drawing on a concept evolved by Ivan Sollertinsky, both authors construe the Fifth as a continuation of a specifically Russian tradition of 'epic symphonism', deliberately downplaying Prokofiev's indebtedness to foreign models. Moreover, both seek to impose on the score a highly questionable 'phantom programme' (to use Marina Frolova-Walker's term), interpreting it an epic 'war symphony' evocative of Soviet heroism and confidence in the inevitable victory over fascism. This construction could only be imposed with considerable strain, however, because Prokofiev did not supply the symphony with a programme and made only the vaguest of statements about his creative intentions. Furthermore, unlike other Soviet 'war symphonies' (such as Shostakovich's Seventh or Khachaturian's Second), Prokofiev's Fifth did not evoke obvious dramatic images of conflict which could readily support such an interpretation. Slonimsky's and Orlov's writings graphically illustrate the dubious strategies to which Soviet commentators were obliged to have recourse to 'uncover' the supposed ideological content of abstract instrumental works, and strongly suggest that the aesthetic category of 'Socialist Realism' may often have been projected onto scores by critics, rather consciously ingrained in the music by composers.

**Daniel Tooke** gained a first-class honours BA in Music at the University of Durham, gaining a distinction in his final-year musicological dissertation on Prokofiev's Fifth Symphony. He is a postgraduate research student and teaching assistant in the Music Department at Durham, and is the holder of a scholarship awarded by the Faculty of Arts and Humanities. His research interests include Russian/Soviet music and musical modernism. He is currently writing a dissertation under the supervision of Dr Patrick Zuk and Prof Julian Horton which examines the philosophical influences on Arnold Schoenberg's self-envisioning as modernist artist and the ways in which these have shaped Schoenberg reception. He has recently been awarded a doctoral studentship by the Arts and Humanities Research Council of Great Britain to undertake a research project at the University of Leeds on the contributions of Austrian-Jewish émigré musicians to musical life in Britain after 1939, under the supervision of Dr Stephen Muir.

Georgia Petroudi

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**Prokofiev's *War and Peace* and Seventh Symphony. A study of imposed revisions**

Prokofiev, born and raised in the Tsarist Russia, established himself as the bad boy of the musical world up to 1918. After the Revolution he deserted his country to live in the United States first and later in Paris. However, he reconciled with the new regime of the USSR in the mid-thirties, and thus he returned to his country in 1936, where he spent the last seventeen years of his life under the critical eye of the Stalin cultural policies. The subsequent control of the arts by the Soviet Regime led him to continuous rewritings and alterations of the finale of his Seventh Symphony as well as his opera *War and Peace*. *War and Peace* proved to be Prokofiev's final attempt to reconcile inspiration with political mandate. His desire to see the opera staged was so urgent and so compelling that he was prepared to go literally to any lengths of editorial changes, abbreviations, or cuts if only it would be produced. The case of the alternative ending present in the Finale of the Seventh Symphony was not planned by the composer in order to improve the work, nor was the composer dissatisfied with the ending, but it was instead a matter of an imposed revision due to external political circumstances. The paper will attempt to shed light onto the different types of revisions these two compositions underwent and the fundamental reasons that led to these revisions.

**Georgia Petroudi** holds a PhD in Historical Musicology from the University of Sheffield. She began her studies at Wittenberg University, United States, and earned a Bachelor in Music in Piano and Oboe Performance. During her studies in the States, she gave several recitals and participated as a finalist and earned prizes at international piano competitions. At 2007 she was appointed Lecturer at the Department of Arts, European University Cyprus. She served as the co-coordinator of the music program, and from 2010-2014 she served as Chair of the Department. Her research interests include Western composers of the first half of the twentieth century, Greek and Greek-Cypriot composers. More specifically, she focuses on revised compositions, and issues that relate to the revising process such as creativity and politics. She has presented her work in international conferences and published papers in relevant journals.

## SESSION 10

Vesna Peno and Ivana Vesić (Institute of Musicology SASA, Belgrade)

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**Many faces of Yugoslav socialism. A case study of the choir *Beogradski madrigalisti* in the 1950s and 1960s**

After the period of strict implementation of the socialist doctrine (1945–50), Yugoslav government gradually modified its policies which eventually led to the creation of a specific local type of socialism. The aspirations towards amalgamation of socialist world view and social order with Western European democratic practices resulted in various transformations especially in the cultural sphere. The most prominent outcomes of this process were the development of popular culture, the amplification of cultural diplomacy and the evolution of consumerism in the Yugoslav society. Apart from that, a profound reshaping of Yugoslav socialism also affected the approach to religious institutions, practices and their artistic and cultural heritage. One of the signs of the changed approach to religious traditions was the growing tolerance towards the artistic and cultural artefacts inspired by the religious belief systems and its institutional elaborations. Among other examples, for instance the expansion of the research and conservation of the medieval frescoes during the 1950s and 1960 and the creation of exhibitions of religious visual art objects, important occurrence was the foundation of the choir *Beogradski madrigalisti* in 1951, dedicated solely to the performance of church music from Medieval times to the first half of the XX century. By analysing the official documents, as well as press reports and the testimonies of the choir members, our aim is to determine the modes of contribution of the activities of this choir to the process of remoulding of Yugoslav socialism in the 1950s and 1960s.

**Vesna (Sara) Peno** is a Senior Researcher at the Institute of Musicology SASA. She graduated from the Faculty of Music (musicology) and from the Faculty of Philology (Serbian language and literature). She completed her MPhil studies in Novi Sad and obtained a PhD at the Faculty of Philosophy in Belgrade, whilst also obtaining the degree of a chanter at Ωδείο Μουσικό Κολλέγιο Θεσσαλονίκης. Supported by the scholarships of the Ministry for Science and Technology of the Republic of Serbia, Alexander Onassis Foundation, the Danish Institute and ‘Eleni Naku’ as well as the Republic of Greece National Scholarship Foundation, over the period 2001-7, she excelled in the neumatic Byzantine and late Byzantine paleography, theory and church chanting practice. She has taught Serbian and Byzantine chant at the Faculty of Theology in Belgrade. Since 2010 she has been a lecturer of History of Music at the Academy of Fine Arts in Belgrade.

**Ivana Vesić** is a Research Assistant at the Institute of Musicology SASA. She holds MA degrees in both musicology and sociology. She is a PhD candidate at the Department of Sociology, Faculty of Philosophy, University of Belgrade with the thesis *The construction of Serbian musical tradition between the two world wars: the influence of ideological divisions in Serbian political and intellectual elite*. She investigates the construction of Serbian musical tradition in this period in the context of wider social processes and ideological conflicts.

Monika Żyła (University of Salzburg)

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**'Let it be an East-West confrontation!' Music and politics at the Warsaw Autumn Festival**

Initiated in 1956 by the Polish Composers' Union as a consequence of the Gomułka's thaw in Poland, the Warsaw Autumn festival is one of the oldest contemporary music festivals in Eastern Europe. Although the festival was considered by many observers to be a cultural enclave behind the Iron Curtain, some saw it as a political propaganda tool to demonstrate Poland's cultural climate as open and forward-thinking, advocating socialist ideals and the party's political agenda. However liberal the conditions to showcase modern European music seemed to be at the festival, the impact of the ruling party on the festival's programming was still far-reaching. This is evident even during the last years before the political and economic transformation, which took place in 1989. This decade was marked by the activities of *Solidarność*, a Polish trade union federation that had led to the semi-free elections in 1989.

Based on my archival research in the Polish Composers' Union, examining committee meetings where the repertory committee planned Warsaw Autumn, my paper analyses the influence and impact of the Central Committee of the Polish United Workers' Party, and especially the Ministry of Arts and Culture and the Ministry of Foreign Affairs, on the festival's programme from 1980 till 1989.

In my paper I address a few questions regarding the emergence and subsequent activities of Warsaw Autumn in a country where culture and music were tightly controlled by politics, in order to re-assess the impact of the socialist party on the festival. Particularly, I am interested in the party's role in shaping festival programming thus to examine how Warsaw Autumn was a place where ideology shaped real cultural events. In my paper I look at how socialist realism – the aesthetic ideal in music, which the party officially promoted – manifested itself in the festival and how it was surpassed.

**Monika Żyła** is a PhD candidate at the University of Salzburg. She obtained a BA in Musicology from the Faculty of History and Pedagogics, University of Wrocław, and completed a Research Master in Literary and Cultural Studies at the Faculty of Arts, University of Groningen. She was on a 2012 Academy Assistant Programme: Cultural Transmission and Participation, University of Groningen, established by the Royal Netherlands Academy of Arts and Sciences, in collaboration with the Dutch Ministry of Education. Her research considers how the medium of festival as a particular event genre influences the wide variety of performance practices and the aesthetic dimension of contemporary art music. It sees contemporary music festivals as arenas where new forms of sociality, mobility and public interactions are constantly produced and contested. She seeks to unravel how the current process of proliferation of new music festivals informs and facilitates the development of new music and how it provides new modes of legitimisation for new music.

Ivana Miladinović-Prica (Faculty of Music, University of Arts, Belgrade)

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**Beyond borders. Experimentalism in the Socialist Federal Republic of Yugoslavia:  
the case of music programme of the Student Cultural Centre in Belgrade**

Because of its special status as a non-aligned socialist state, during the Cold War decades Yugoslavia was a relatively liberal country and was actually positioned between two different visions of society – the socialist and the liberal-capitalist, as well as between two cultural constructs, the East and the West. As Yugoslavia was a sort of ‘crack’ in the Berlin Wall, institutions such as the Student Cultural Centre and the Museum of Contemporary Art in Belgrade, and the Gallery of Contemporary Art in Zagreb, or the international festivals, especially the Music Biennale Zagreb and the Belgrade International Theatre Festival, were a bridge between the East and the West, meeting and information exchange points between two worlds and places where the European and the American avant-garde and experimental art met. For example, John Cage visited Yugoslavia three times (1963, 1972, 1985), and had the opportunity to collaborate with local musicians, as ‘festival composer in residence’ of the Music Biennale Zagreb in 1985. Cage’s influence, which was most intensive between the mid-1970s and the mid-1980s, resounded diversely in new Yugoslav music and art, primarily in the field of extended media and musical minimalism. However, reception and creative echoes of the ideology of American experimentalism and Cageian anarchism was reflected most of all in the activity of the group of composers who worked with the institutional backing of the Belgrade Student Cultural Center (SKC).

The musical programme of SKC was a place of resistance, a place of neo-avant-garde experimentalism which reveals the interrelationships and intersections of musical and political practices in Yugoslavia’s cultural space. The research of music program of SKC and all phases of musical production – from its creation to its performance (through the Ensemble for the Other New Music, the Other New Music Festival, held at the SKC from 1984 to 1986, that provided exposure to the composers from both sides of the Iron Curtain) – aims to examine a manifestations of a attack on Cold War efforts of social discipline and control that has their locus in politics, institutions, media, mainstream cultural model, ‘accepted narratives’... In this paper I will consider the ways in which ex-Yugoslav composers further elaborated upon Cage’s model of artistic practice, where indeterminacy and chance – categories that in the ideological climate of the Cold War equaled freedom – offered forms of resistance to the dominant power structures.

**Ivana Miladinović-Prica** graduated in musicology at the Faculty of Music of the University of Arts in Belgrade, where she is currently a teaching assistant and a doctoral candidate, working on her PhD thesis *Effects of American experimental music in the field of contemporary art and theory*. She has been involved at the Interdisciplinary master studies of the Department for Theory of Arts and Media of the University of Arts in Belgrade. She has worked as an associate and music critic at the Third Program of Radio Belgrade and Montenegrin Music Centre. She is the author of the book *From noise to silence. The poetics of John Cage’s early works* (2011).

Marija Dumnić (Institute of Musicology SASA, Belgrade)

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### **Yugoslav legacy in the repertoire of folk music in Skadarlija. Tradition of nostalgia**

Since the beginning of the twentieth century, the time when taverns in Skadarlija became prominent entertainment places in Belgrade, a new tradition of specific urban folk music emerged. As the capital city, Belgrade became the place where music from different parts of country was performed and later on broadcasted. A tendency towards division of repertoire according to particular states and regions did not emerge in socialist times, but it was strongly developed precisely during this period. Nowadays it can be interpreted as a form of Yugoslav legacy. This performed repertoire reflects the discourse of nostalgia in several ways.

The existence of Skadarlija today mostly relies on the commodified concept of 'old Belgrade', by employing nostalgia as a longing for previous times (referring to Svetlana Boym's concept of *reflective nostalgia*). The performances of the specific genre of 'old urban music' (*starogradska muzika*) represent one product of this commodification of nostalgia. Moreover, as an eminent touristic quarter, Skadarlija is interesting not only to foreign visitors, but also for visitors who live or have lived in Belgrade, Serbia and Yugoslavia (Boym's restorative nostalgia). A relation to Yugoslav legacy is specific — not only because of existence of repertoire of popular folk music which can be observed as 'Yugo-nostalgic', but also because of establishing of specific repertoires of the most popular songs from the parts of former Yugoslavia. Based on the semi-structured interviews with several performers, an analysis of popular sheet music and discography, as well as of the repertoire performed in this quarter, this paper aims to discover how folk music performed in Skadarlija is mirroring nostalgia related to Yugoslavia.

**Marija Dumnić** is a PhD student at the Department of Ethnomusicology, Faculty of Music, Belgrade, working on the dissertation *Historical Aspects and Contemporary Performing Practices of the 'Old Urban Music' in Belgrade*. She is a Research Assistant at the Institute of Musicology SASA, also participating at digitisation projects. She is a member of Belgrade team on the trilateral project *City sonic ecologies — Urban soundscapes of Bern, Ljubljana and Belgrade*. She has published in national and international peer-reviewed journals and edited books. She was a Teaching Assistant at the Faculty of Music in Belgrade in 2014-5. Her research interests include: music in the Balkans, methodologies in ethnomusicology and popular music studies, sound digitisation.

## SESSION 11

Nadežda Mosusova (Emeritus, Institute of Musicology SASA, Belgrade)

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**Socialist realism, Pyotr Tchaikovsky and Stevan Hristić. Rescuing the Beauty**

The opening night of Stevan Hristić's full-length ballet *The Legend of Ohrid* in Belgrade 1947 and the renewal of Tchaikovsky's *Sleeping Beauty* 1952 at Moscow Bol'shoi Theatre took place in the time of hardest action of Zhdanovism in URSS and its satellites. In spite of the fact that the folkish *Legend* and elitistic *Beauty* have nothing in common, at least not at the first sight, their paths, be it existential or artistic were contiguous and crossing. Therefore is interesting to follow the genesis and performing history of two compositions, especially after the end of the Second World War. The *Legend's* survival and unbelievable popularity in communist Yugoslavia, as well as the renaissance and vitality of *Sleeping Beauty* among Soviets ('ballet as the mean of propaganda!') were not at all conditioned by the state doctrine's postulates of 'narodnost', 'idejnost' or 'partijnost'. On the contrary, the invincible aesthetical impact of both Russian and Serbian dancing creations kept them alive. Thus the beauty is saving the art and also the whole world.

**Nadezda Mosusova**, musicologist and composer, former Principal Researcher and scientific advisor of the Institute of Musicology SASA and Professor of music history at the Faculty of Music (now in retirement), finished her studies in 1953 and made her career in Belgrade, obtaining her PhD at the Ljubljana University 1970. The main fields of her research include music in Serbia and other Slavonic countries (musical nationalism), opera and ballet of the XIX and XX centuries, impact of Russian emigration on the music and theatre in Europe, both Americas and Australia. Author of monographs on Serbian composers, numerous studies concerning analysis and aesthetics of the musical stage, participant of many theatrical and musicological congresses at home and abroad, collaborator of opera and ballet encyclopedias, member of domestic and foreign societies as Union of Serbian Composers in Belgrade, Society of Dance History Scholars (USA) and CID-UNESCO (Paris-Athens). Coordinator of the Project Contemporary Serbian musical scene of SANU (Serbian Academy of Sciences and Arts) and former member of the Jury for Monaco Nijinsky Dance Award in Monte Carlo. As a composer she wrote mainly chamber music.

Leah Goldman (Department of History, University of Chicago)

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**Socialist realism revisited. Aesthetic transformation and the All-Union meeting on opera and ballet**

In December 1946, the Committee on Arts Affairs, the Soviet state's primary censorship agency, and the Union of Soviet Composers convened a large-scale meeting of composers, theatre directors, librettists, choreographers, musicologists, and censors to discuss the current state and future of Soviet opera and ballet. The meeting represented the musical community's effort to find a stable postwar footing and respond to the profoundly destabilising Central Committee resolutions condemning literature, theatre, and film, which marked the onset of the *zhdanovshchina*. This meeting's stated purpose was to help Soviet music overcome the flaws that had drawn criticism in other genres and thereby preempt a fourth Central Committee resolution, condemning music. The Committee on Arts Affairs instructed attendees to discuss methods for encouraging composers to adopt Soviet subjects and for streamlining the process of bringing freshly-composed operas and ballets to the public. However, participants insistently expanded the meeting's purview, shaping it into a broader aesthetic discussion of the meaning of musical socialist realism at the dawn of a new phase of Soviet history. By focusing on complex stylistic questions rather than mere procedural issues, participants sought to finally develop a precise definition of musical socialist realism, which had eluded them throughout the 1930s, in hopes this would enable them to create the type of operas and ballets the Party demanded, a task at which they had yet to succeed.

Drawing on unique archival sources and interdisciplinary methodology to provide an in-depth exploration of the aesthetic issues at stake in this discussion and its ramifications for post- WWII Soviet opera and ballet, this paper will revise the narrative of postwar Soviet music by revealing the pronounced impact of official state policies on musical production even before the 1948 condemnation of the opera *The Great Friendship*. As I will demonstrate, by bringing renewed focus to socialist realism through the initial *zhdanovshchina* resolutions, official state policy profoundly affected postwar Soviet operatic aesthetics, shaping the dominant thinking about and construction of musical style and subject matter for years to come. Though the meeting's participants ultimately were unable to formulate a rigorous definition of musical socialist realism, I will argue that their discussion in itself became an act of socialist realist creation, transforming the creative voices at its centre and the musical aesthetic they sought to elucidate through collective deliberation, and laying the groundwork for Soviet musical production during the late-Stalinist era and beyond.

**Leah Goldman** is a doctoral candidate in Soviet history at the University of Chicago and a Fellow at the Center for Slavic, Eurasian, and East European Studies at the University of North Carolina at Chapel Hill. She is currently completing her dissertation, *Art of Intransigence: Soviet Composers and Art Music Censorship 1945-1957* funded by a Fulbright-Hays Doctoral Dissertation Research Abroad Grant, a Mellon-Council for European Studies Dissertation Completion Fellowship, and other awards. She has presented her research at numerous conferences in the United States and Britain and has an article forthcoming in *Journal of Musicology* in summer 2016. She has taught in the College at the University of Chicago and at the School of the Art Institute of Chicago. In 2011 she co-curated a public exhibit *Adventures in the Soviet Imaginary: Soviet Children's Books and Graphic Art*, and contributed to the published catalogue.

Stéphanie Gonçalves (Université libre de Bruxelles)

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**Star Wars. Ballet tours in the cultural diplomacy of the Cold War in Europe**

**1945–1968**

My research explores cultural relations through ballet tours in the Cold War after WWII. My PhD showed that the Iron Curtain was not impermeable but « semi-permeable<sup>1</sup> » and permitted numerous exchanges and cultural transferts through East and West. Thanks to the cultural diplomacy, the « six Bigs<sup>2</sup> » ballet companies in the world danced internationally and many Western ballet companies danced in Western Europe and USSR. Dancers are not considered as political marionettes: ballet tours are the results of tough negotiations between three actors (political actors such as Ministry of Foreign Affairs, economical actors such as impresarios and cultural ones as operas and ballet companies). Dancers are then seen as cultural passeurs, pursuing the long tradition of ballet as a transnational art since the XVth century, exchanging tips in the intimacy of dance studios and backstage, both in the West and in the East.

One example of Western ballet tours in Eastern Europe will be then deeply analyzed: the Royal Ballet tour in Eastern Europe in 1966. The state representation as well as questions on stereotypes and politics will be examined through this major tour during six weeks, crossing Pragua, Brno, Bratislava, Munich, Belgrade, Sofia, Bucarest, Varsovia. The question of repertoire and its legacies (is there any transnational repertoire in ballet in the Cold War? Does every ballet company present the same work?). We will understand if propaganda through the ballet from the West had been spread in Eastern Europe. The reception of the Eastern public will then be studied as well as the impressions of the Western dancers and diplomats. On the other dynamic (from East to West), we will also examined the fact that Russian étoiles as Galina Oulanova or Maya Plissetskaya were stars in the West. Bolshoi was a must seen in the 1950's and 1960's in the West, questioning the so-called « Iron Curtain ».

**Stéphanie Gonçalves** defended her PhD titled *Une guerre des étoiles, les tournées de ballet dans la diplomatie culturelle de la Guerre froide, 1945–1968* (Star Wars. Ballet tours in the cultural diplomacy of the Cold War 1945–1968) in early 2015 at the Université libre de Bruxelles. She has been a teaching assistant in modern history during six years at the Université libre de Bruxelles, Belgium, and has conducted postdoctoral research at the Academia Belgica in Roma on Maya Plissetskaya's direction of the Roma Opera in 1984. She is an active member of the French Association des Chercheurs en Danse.

Irina Kotkina (Sodertorn University, Stockholm)

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**To what extent was the ‘iron curtain’ sound-proof? The Bolshoi Theatre Opera and relationships with the West 1955–1989**

My presentation will be dedicated to the Bolshoi Opera and the dynamics of its relationships with the West in 1955-1989, i.e. after Stalin's death till almost the end of the Soviet Union. My idea is that the influences of the West, the individual tours of international stars, both Western and Russian, and exchange tours of the whole opera troupes not only opened up the Bolshoi Theater and made it known abroad, it also influenced the productions and the very opera singing practice in the Bolshoi Theater in 1960-1980s. One of the most crucial influences was made by the ongoing collaboration of the Bolshoi Theater troupe with the Accademia di Perfezionamento per Cantanti Lirici del Teatro alla Scala. One can trace the constant change of aesthetics of the Bolshoi Theater opera impacted by the Western opera production practices. In my presentation I'll try to discover and analyze how it changed, what the influences suggested and what outcome, aesthetical and social, it had.

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### **Opera and the end of socialism. Alfred Schnittke's operas from the 1990s**

In the early 1990s Alfred Schnittke (1934-1998) wrote three operas: *Life with an Idiot*, *Gesualdo* and *Historia von D. Johann Fausten*. All of them were completed after Schnittke emigrated from (what was left of) the Soviet Union and settled in Hamburg. At that time he was fighting a debilitating illness that would eventually claim his life; due to his rapidly declining health and a race against time to complete his commissions, none of these operas can be said to be finished to the point that the composer had originally envisioned them.

In this paper I wish to discuss how Schnittke infused his operas, in particular *Life with an Idiot* and *Historia von D. Johann Fausten*, with critique and commentary on the dissolution of his homeland and the downfall of communism. While *Life with an Idiot* is a rather obvious case, because it explicitly deals with the life under a dictatorship and the brainwashing that the Soviet citizens had been subjected to, my argument is that all three operas, each in its own way, engage with the issues of political and cultural oppression, the result of which was the loss of personal identity. I will observe whether Schnittke's critique of communism in *Life with an Idiot* can correspond with the present time, or is stuck in the early 1990s and nowadays hopelessly dated.

On the other hand, *Historia von D. Johann Fausten* has rarely been discussed in this context; however, I will argue that Schnittke's opera, as well as his overall fascination with the Faust theme, presented his reaction against the suppression of religion in the Soviet Union and were thus conceived as a critique of atheism in general. It is hardly a coincidence that Schnittke's cantata *Seid nüchtern und wachet* (which later become the third act of the opera) was completed in 1983, less than a year after he was baptised in the Catholic church. After several years of internal spiritual struggle (triggered by the sudden death of his mother in 1972), and a series of 'hidden' requiems and masses (such as Piano Quintet, Requiem from the stage music for Schiller's *Don Carlos*, Symphony No. 2 *St. Florian* etc.), Schnittke used the old Faust tale to express his repulsion with the sinful state of the world and the horrors of the XX century that he saw as outcomes of the humankind's dismissal of God and a consequent loss of moral compass.

**Ivana Medić** is a Research Associate at the Institute of Musicology SASA. She completed her PhD at the University of Manchester with a thesis *Alfred Schnittke's Symphonies 1–3 in the context of late Soviet music*. She is Head of the international project *Quantum Music* co-funded by the EU programme *Cultural Europe* and Head of the Belgrade team of the trilateral project *City Sonic Ecology – Urban Soundscapes of Bern, Ljubljana and Belgrade*, funded by the Swiss National Science Foundation (SNSF). She is a convener of the BASEES/REEM Study group for Russian and East European Music, and between 2012–14 she was a Visiting Fellow with the Centre for Russian Music, Goldsmiths, University of London. Her research interests include Russian and Serbian music after WWII, Darmstadt avant-garde, Stockhausen, Schnittke, Prokofiev and popular music. She is also a multi-instrumentalist, specialising in contemporary music.



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**Revisiting narratives about post-World War II Europe**

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