

ABSTRACTS

Achilleas G. CHALDÆAKES, *Towards a Contemporary Technique of the Analysis of the Byzantine Music*

Unfortunately, in the scientific field of the so-called Byzantine Music there isn't any specific (well-known established or worldwide spread and used) analysis technique.

Of course, several suggestions and general ideas on the issue could be found in the existing relevant bibliography, starting from the fundamental *Great Theory of Music* written by the highly acclaimed Chrysanthos of Madytos, as well as in a few analogous studies written by contemporary scholars.

Nevertheless, the writer of this paper has additionally published various books and articles on this specific issue; there, the phenomenon of the analysis of the Byzantine Music is mainly being studied, on the one hand, through the Grammar (but also the essential meaning and the deeper philosophy) of the poetic text on which the Music is based and, on the other hand, via the entire music structure and development (especially, via the repetitions and transpositions of the individual musical formulæ) of any given melody.

The goal of the present paper is dual; initially, to gather any possible information, coming out from the aforementioned "relationship" between the poetic text and the music itself, by taking into consideration language's specific rules and by analysing their reflexion to the melody's formulation; finally, to describe the *Principles* of the analysis of the Byzantine Music, as a first attempt of the desirable effort of writing a contemporary *Guide* of the issue under examination.

Nicolae GHEORGHİȚĂ, *Manufacturing Nationalism through Military Music. Subjects of Nationalism reflected in Romanian Music dedicated to Military Bands during the Ceausescu Regime*

During Ceaușescu's time, nationalism did not escape the Army either, many of its themes being successfully taken up and promoted by the compositions dedicated to military bands. From a "military mythology" ("the struggle for peace", "the struggle of the whole people against the enemy", etc.) to the new achievements of the socialist era or protochronistic themes and heroes of the homeland's past, the thematics of Romanian nationalism were favoured and encouraged by the regime and the Army in all forms. Military music played a special role, precisely because it was an essential part of the propaganda apparatus and one of its most powerful tools.

The present research investigates the major themes promoted by communist nationalism during the Ceausescu regime and how these themes are reflected in the music dedicated to military bands, in relation, of course, to the political transformations of the state and the "cultural" policies of the Military Music Bureau of the Union of Composers and Musicologists of Romania. The study is based on archives in the libraries of the Ministry of Defence and on the records of the Subsection of the Military Music.

Vjera **KATALINIĆ**, *The mid-20th-Century Conflicts, War and Music: The Destiny of Three Croatian Composers*

The presentation follows life paths of three Croatian composers: Jakov Gotovac (1895-1982), Boris Papandopulo (1906-1991) and Natko Devčić (1914-1997). Although born in different places, in and outside Croatia, they all ended up in Zagreb, becoming full

members of the Croatian (then: Yugoslav) Academy of Sciences and Arts. All three of them were lucky enough to survive the turbulent period between 1939 and 1952, the period in focus of this paper, starting with the establishment of the *Banovina Hrvatska* (a form of territorial self-government of the majority of Croatian regions within the Kingdom of Yugoslavia) in 1939. It was followed by the proclamation of the Independent State of Croatia in 1941, then the establishment of the Federative Republic of Yugoslavia, with Croatia joining it as one of the six constituent Republics in 1945. The end of the observed period was marked by the Congress of Yugoslav writers, held in 1952 in Ljubljana, when the outstanding Croatian writer Miroslav Krleža – in his so-called historical speech – announced the detachment from the then proclaimed model – the cultural policy of social realism as practised in Yugoslavia and the Soviet Union. The brief survey, dealing with these three composers, comparing their destiny, output and involvement in the musical, social and political life will also give some evidence on the cultural reality of that period.

Olguța LUPU, *Tiberiu Olah's Evenimente 1907* [Events 1907]

Tiberiu Olah's *Evenimente 1907* [Events 1907], originally the music for the film *Răscoala* [The Uprising] after Liviu Rebreanu's novel, can be considered a work inspired by a page in our national history involving a large mass of people, and as such in tune with the themes pushed by the Communist ideology. But this layer of meaning runs in parallel with another one, indicative of the modern, elitist music from outside Romania, more precisely of works by composers of the Second Viennese School. The two layers, to all appearances completely contradictory, prove to be parts of a single whole. Managing, like some *Till Eulenspiegel* (or his Romanian relation *Păcală*), to dissimulate the nod to modernism in the clothes of the music for a historical film, Olah offers a model of both pluristratification of meaning and of harmonising the opposites.

Costin MOISIL, *Nationalism in Romanian Music Histories: The Case of Geto-Dacian Music*

Roman ancestry was an essential component of Romanian national identity in the 19th century. Until the First World War, Romanians portrayed themselves as proud descendants of Emperor Trajan and the Roman people and speakers of a Romance language. Gradually, over the course of the 20th century, the Romans have reduced their presence in the national imaginary and left the way open to the Dacians. The Romans were seen less as descendants of the Roman conquerors and more as the preservers of the culture of the indigenous Dacians (often identified with the Getae, another ancient people who lived on the territory of modern-day Romania). Histories of Romanian music in the second half of the 20th century have given an important place to Geto-Dacian music, despite the fact that written sources are almost absent. Assuming that the Dacians were Thracians, musicologists such as George Breazul have described Geto-Dacian music on the basis of Greek myths about Thracian music and considering that relics of it can be found in contemporary Romanian folk music. Breazul's theory is tributary to the nationalist view – with an imagined unitary Dacian people similar to the 20th century Romanian nation – even if it is disguised in the garb of class struggle, according to the customs of the early communist period. Later histories, written after 1965, share Breazul's general view. However, they are shaped by the ideology of the second half of the communist era, in which interwar nationalism was revived and developed in aberrant forms.

John PLEMMENOS, *The Other Side of the Coin: Nationalistic Tones and "Overtones" in a non-Communist Country – The Canonization of National Heroes in Greek Orthodox Church and its Impact on Ecclesiastical Music and Hymnography*

This paper deals with an important albeit little-discussed aspect of nationalism in south-eastern Europe in the 20th century: the inclusion of several national figures of modern Greece into the list of recognized saints of the Church of Greece. That practice began to take momentum after 1921, when the Church of Greece decided to canonize the Ecumenical Patriarch Gregory V of Constantinople, who was hung in his seat by order of the sultan for his inability to suppress the Greek uprising (23 March 1821). The canonization coincided with the Greek army expedition to Asia Minor following the dissolution of the Ottoman Empire and its partition by the Great Powers. The Patriarch's body, that had been thrown into the Bosphorus by the angry mob and then taken to Russia, was eventually interred in the Athens Cathedral and is still commemorated as national martyr (*ethnomartyr*). In the same year (1921), the service (*akolouthia*) of Saint Gregory V was published containing various hymns with several nationalistic overtones. Since then a substantial number of Greek national figures (clergymen and laymen alike) have been declared saints and earned their own hymnographic arrangements followed by newly-composed music in the Byzantine manner. It is worth-noting that the canonizations came only from the Church of Greece and not from the Ecumenical Patriarchate, the supreme religious authority in the Christian Orthodox Church. It should also be added that until 1974 Greece was a kingdom with a Danish-origin King, and the Greek politics were dominated by western powers. The most recent example of the sort is the canonization of Metropolitan Bishop Chrysostom of Smyrna (1992), who was lynched and drug around the city following the defeat and retreat of the Greek army from Asia Minor (1922). The paper will also examine other related issues, such as the Church's involvement in politics, the identity of the hymnographers and composers of the services, their reception by the press and the public, etc.

Florinela POPA, *The Musicology of Power in Communist Romania. Case Study*

In 1964, the first volume of synthesis on contemporary Romanian music was published with great pomp, in a deluxe edition. It was entitled *Music in Romania after 23 August 1944*, and the authors, Petre Brâncuși and Nicolae Călinoiu, delivered it at a key anniversary moment for the Communist authorities: the 20th anniversary of the so-called "liberation" – in reality, of the *coup d'état* which had brought Romania, at the end of the World War II, to change sides and come under the tutelage of the Soviet Union. If the need for such a volume at the time cannot be questioned, it seems hard to understand today the haste with which, exactly one year later, in 1965, the Editura Muzicală (Musical Publishing House) released a revised version of it – and this in special graphic conditions too.

The case study I propose consists mainly of a comparative presentation of the two editions, linked to two significant political events of 1964 and 1965: the Declaration of the Romanian Workers' Party in April 1964 and the transfer of power to Nicolae Ceaușescu, who became General Secretary of the Romanian Communist Party after the death of the previous Communist leader, Gheorghe Gheorghiu-Dej, in March 1965. I also find it particularly relevant to highlight first the privileged treatment enjoyed by the two versions of the volume in the stages prior to their publication, as is evident from the minutes of the Musicology Section Bureau of the Romanian Composers' Union.

Antigona RĂDULESCU, *The National Element – a Question of Cultural Identity*

One of the subjects of Romanian musicology treats the issue of national identity as manifest within its culture and the forms it takes in local music. It is largely consonant with the stance of the traditionalist movement of the inter-war period (and I follow here ideas of Romanian philosophers Lucian Blaga and Constantin Noica: an intimate, inner perception of a “matrix-space” of high-undulating lines, “indefinite rhythms” “composed of hills and valleys” or the “comprehensive agnosticism”, “a curious and at times nonphilosophical thirst for harmony”). Its consolidation is however a long-term process, well into the contemporary times. Folk art is constantly one of the essential Romanian coordinates, alongside the Byzantine vein. The two sources, it is said, communicate best the fundamental traits of Romanian music, those that set it apart from other music. The voices of several authors thus appear here, especially of composers that reflected on the “spiritual portrait” of our national culture and that strived, through their oeuvre, to find authenticity.

Valentina SANDU-DEDIU, *Serial and Aleatoric Music in the Discussion of "National and Universal" in Post-war Romania: the Signatures of Miriam Marbe and Dan Constantinescu*

I have often spoken and written about the Romanian post-war landscape, more precisely about the period between 1950 and 1989, which was strongly influenced by socialist realism, communist nationalism, but also by synchronisation with the Western avant-garde. Romanian composition took off like never before thanks to the musicians born around 1930, who gave birth to a unique generation of Romanian composition. Among them, the voices of Miriam Marbe and Dan Constantinescu make themselves felt with discretion and elegance in two already established directions of new music: serialism and aleatorism, both proposing new and convincing solutions to these techniques. In this paper, I will discuss how these two avant-garde composers, who grappled with the spirit of their times, used intelligence, tact and an inclusive culture to try to overcome the ideological ills of the regime in which they lived and wrote music. For them, openness to the universal, to themes that circulated beyond the Iron Curtain, was vital, because they knew that the sealing off of borders led to a provincial mentality that was completely alien to them.

Stanislav TUKSAR, *The Idea of 'National' in Croatian 19th-century Musical Culture: Sources and Ideological Backgrounds*

The idea of “national” in music in Croatian 19th-century musical culture has been closely connected with the ideas of political, social and cultural emancipation within the multi-cultural Habsburg Monarchy. This idea of „national“, as developed mostly in the capital of Zagreb and in northern Croatian lands, shows evolutionary tendencies which can be articulated in four phases: I. Phase 1: 1800-1830 period (Zagreb Bishop Maksimilijan Vrhovac); socio-historiographical and cultural-anthropological scheme: universality above particularity; II. Phase 2: 1830-1850 period (linguist and politician Ljudevit Gaj); socio-historiographical and cultural-anthropological scheme: universality equaled particularity; III. Phase 3: 1850-1870 period (historian Ivan Kukuljević Sakcinski); socio-historiographical and cultural-anthropological scheme: universality equaled particularity; IV. Phase 4: 1870-1916 period (musicologist Franjo Ksaver Kuhač); socio-historiographical and cultural-anthropological scheme: particularity above universality.

The paper will highlight some singular most important phenomena accompanying the projection of these ideas in Croatian 19th-century social and cultural reality on one side, and offer a general theoretical frame for their explanation using contemporary concepts suggested by J. Hutchinson, H. Kohn, E. Gellner, A. D. Smith, and some others, on the other side.

Bianca ȚIPLEA TEMEȘ, *Ethnic Materials and Ideological Imperatives: Ligeti's Romanian Concerto*

György Ligeti's visit to the Folklore Institute in Bucharest in 1949-1950, a short yet defining episode in his early life, proved to have a strong impact on his aesthetic and on his subsequent output. As one of the least-explored corners in Ligeti studies, this research trip to Romania enabled the composer to effect a strategic escape from a political commission in Budapest, while at the same time providing him with a whole new set of ideas that would later be manifested in his music, not excluding direct quotations of musical material.

My approach will attempt to capture this historical moment, viewing Ligeti behind the Iron Curtain, and exploring how, without political compromise, he avoided falling foul of the communist regime's requirements regarding the use of ethnic elements in the new political context of the 1950s. Although the political climate in both Hungary and Romania prescribed a certain ideological framework for artists, Ligeti's *Romanian Concerto* should not be viewed as a gesture of compliance with the regime. Rather, as an examination of the manuscripts held by the Sacher Foundation demonstrates, it should be understood as an appreciative response to Bartók's harnessing of folk music to a modernist agenda.

Alex VASILIU, *Romanian Jazz: Trials – Achievements – Perspectives*

Like in the whole of Europe, until the middle of the 1961-1970 decade American jazz was imitated at top-of-the-range levels in Romania. The inequality regarding the reference of academic music and jazz to the local folkloric tradition is explained through the continental context, favourable to the styles crystallised in North America and through the distrust with which the communist authorities from Romania reacted towards jazz in the period 1948-1963. The influence of the modalism cultivated by John Coltrane, the orientation of Polish, Azerbaijani composers and arrangers towards their own ancient musical tradition, the solitary model of Romanian pianist Jancy Körössy in the sense of very successfully combining the taking-over of themes, of writing arrangements and improvisations in consonance with Romanian folklore motivated the evolution of jazz with local specific features. The official encouragement of jazz productions having as inspiration melodic motifs, rhythms and harmonies from the ancient or urban folklore, the foreign appreciation of the novel musical elements, original with reference to classical and modern American jazz, stimulated the development of Romanian ethno-jazz. The historical context and the ways this style was coagulated constitute the topic of this piece of research.

Laura-Otilia VASILIU, *Deformations of the Musicological Discourse in the Period of Romanian Protochronism*

Romanian Protochronism, a concept launched by literary critic Edgar Papu in the year 1974, envisioned the awareness of national values and renouncing the inferiority

complexes generated by the reference to Western models. The effect of this idea in the cultural environment was overwhelming, enlivening interwar nationalism and offering communist ideology an efficient means of coercing orientation of artistic works, of the associated theory. The totalitarian ambitions of Nicolae Ceaușescu's politics capitalised on the huge potential of conformity of the Protochronism and thus the action of proving the amplex of our culture by rediscovering and/or reformulating the past was the most promoted theme of art through political and financial means. Although an important number of artists (composers) went their own way, associating themselves with the contrary direction – the so-called aesthetic autonomy – significant public reactions to the excesses of cultural nationalism only appeared after 1990, among the signatories being Lucian Boia, Mircea Martin, Dan Alexe. Our communication realises a general look at the musicology writings influenced by Protochronism, delineating the genre categories of expression: ideological articles (editorials and studies); volumes of Romanian music history; issues of scientific journals dedicated to the reflection of a historical event; the series of monographies of great European composers, “descendants” of the Thracian Orpheus; in-depth research of the Daco-Roman musical origins, etc. Even if these extreme forms did not constitute a majority, they maintained the nationalistic ideology, the claimed ideas infiltrating subsidiarily scientifically documented writings and the conscience of Romanian musicians.

Harry WHITE, *'American Notes': Paradigms of Remembrance and Recovery in Irish Traditional Music, c. 1890 – c. 1930*

The trope of American innocence corrupted by European experience has had a long innings in cultural history, including the history of music. In Ireland, by contrast, the reception history of American popular music has sometimes tended to connote the converse. Even today, the admittedly minor culture wars surrounding *Riverdance* amidst charges of ‘cultural contamination’ attest a degree of chauvinism in relation to the perceived influence of American musical culture on traditional music which preserves something of this original animosity. In every other respect, of course, the Americanization of Irish popular musical culture is now so pervasive that we might be tempted to identify Americanization itself as an inherence in Irish music without which it cannot be properly or adequately comprehended. But this phenomenon is much more warily summoned in relation to traditional music, to the ‘Great Tradition’ (to borrow a phrase) which is now globally understood as the very signature of Irishness itself. A reception history which privileges the ‘purity’ of Irish traditional music yet obtains in the discourse surrounding this tradition.

This paper seeks to redress that reception history (which may be summarized as a struggle between reactionary modes of cultural nationalism and the fainter claims of modernism in the early years of the Irish Free State) by proposing a distinctive American paradigm in relation to Irish traditional music between c. 1890 and c. 1930. The Americanization of traditional music entailed recovery as well as remembrance, through the emigration of musicians to an urban environment sufficiently adept in written and recording techniques to preserve and perpetuate it. Moreover, the commercial dissemination of Irish traditional music (i.e., through recordings made in the United States) produced a further paradigm shift, from the perceived redemption of a repressed or neglected culture (implicitly understood, with every justification, as a mode of political repression) to the sovereign expression of a defining musical art.

Patrick ZUK, *Soviet Envisionings of National Musical Culture: the Case of Boris Asafiev*

In standard reference works, the musicologist Boris Asafiev (1884-1949) is routinely described as a notable champion of Western musical modernism in the Soviet Union during the 1920s and early 1930s. In reality, Asafiev's position was far more complex than this characterisation might suggest: his attitudes towards contemporary Western music and musical life were highly ambivalent and grew increasingly critical as his conviction intensified that the USSR had a historic mission to preserve a high musical culture which was lapsing into decadence elsewhere. It would be unwarranted to attribute this change of outlook merely to environmental pressures and the intensifying climate of xenophobia during the Stalinist period. A strong belief in Russian cultural exceptionalism and the innate superiority of Russian musical traditions had informed Asafiev's outlook since the earliest phase of his career. This paper traces the emergence and development of this strain in his thought, and his concomitant envisioning of Russian/Soviet musical culture as being necessarily predicated on a rejection of 'Western' understandings of the nature and purpose of musical creativity.

ROUND TABLE

Cătălin CERNĂTESCU, *Romanian Byzantinologists' Contribution to an Unpublished Treatise on the History of the Romanian Music (1977-1985)*

After almost two decades, roughly ranged between 1944 and 1964, in which Byzantine musicology had to adjust its discourse in order to correspond to the ideological directions drawn by the totalitarian regime established in Romania, the Communist Party's strategy of internationalization through promoting the cultural heritage of the forerunners will create, starting with 1964, an apparent relaxation of the censorship measures imposed on musicologists who manifested an interest in the Byzantine chant. Possibly one of the most favorable moments for the Romanian byzantinologists, the year 1977 marks the conception of a treatise in four volumes on the History of Romanian Music, opening the possibility for important researchers in the field, members of the Union of Romanian Composers and Musicologists, to contribute with valuable studies to a history approved by the regime. For this, they had to connect the Byzantine chant history with the development of other local music phenomena and to agree with a moderate self-censorship.

Devised as propaganda material, endorsed by the authority of the Union of Composers and prepared for print by the prestigious Social Sciences Publishing House, the release of the treatise would have meant an expression of growing tolerance on the part of the regime for a deeply disadvantaged musicological branch in the past.

The present paper aims to identify the solutions found by the Romanian byzantinologists to blend in into a scientific discourse of ideological essence.

Ana DIACONU, *Perceptions of Music in Communist Romania and their Impact on a Generation of Emigrants. Case Studies: Costin Mioreanu and Mihai Mitrea-Celarianu*

While researching several archives for my PhD thesis, I retraced the short Romanian careers of several composers born between 1935 and 1945 who settled in France in the early 1970s. In chronological order, the first names I focused on were Mihai Mitrea-Celarianu and Costin Mioreanu. I gathered data about their studies at the Bucharest Conservatory, about recordings and radio broadcasts (from the recordings' catalogue

and the materials found at the Documentation Centre of the Romanian Public Radio), and I discovered the most revealing information pursuing the thread of the entries about the two composers in the minutes of the Symphonic and Chamber Music Section's Bureau of the Union of Composers, from 1960-1970. The debate on aleatorism and experimentalism in composition that took off at the Union in 1970, following the analysis of a work by Costin Mioreanu, which had powerful echoes in Bucharest musical life, is representative. This, together with the changing attitudes in the press and in the minutes of the Union, offers us a starting reflection point on the mentality of Romanian musicians in the 1960s and 1970s: stages of openness to the new coinciding with the cultural liberalisation at the beginning of the Ceaușescu regime are interspersed with discourses in favour of conservative musical language. I aim to make an objective "inventory" of the realities of a professional path that preceded the decision of composers Costin Mioreanu and Mihai Mitrea-Celarianu to redirect themselves towards the French musical landscape.

Desiela ION, *Romanian Repertoires in the Programmes of the Bucharest Philharmonic in the Interwar, World War II and Post-war period. Case Study: Mihail Jora*

The radical changes that the communist regime imposed on Romanian society since the end of the Second World War also affected Bucharest institutions such as the Conservatory and the Philharmonic. In the light of these transformations, the analysis of the Romanian repertoires in the Philharmonic's programmes reflects the trends and ideologies in Romanian musical composition and criticism. Moreover, the ideological directions of the Second World War and post-war period would dictate the frequency, quantity and genres of Romanian music in the Philharmonic's concert programmes (for example, the preponderance of Russian and Soviet music to the detriment of Romanian music until the early 1960s, when Romanian music became mandatory in the weekly concert programmes).

In this study I propose a brief analysis of Mihail Jora's post-war compositional and conducting career, in comparison with his musical presence in the interwar period, reflected in the musical life of the Bucharest Philharmonic.

Andreea MITU, *Ideological Aspects of Romanian Composition. Case study: June 27, 1952 meeting of the Romanian Creative Unions, with the aim of processing party documents on the right-wing deviation of the communist movement.*

The metamorphosis of the Society of Romanian Composers (SCR) into the Union of Composers of the People's Republic of Romania in 1949 and the instauration of Matei Socor as its president by the communist regime will detour the directions of Romanian composition and musicology for many decades. The aesthetics of socialist realism imposed by Moscow will become the only method of creation and the point of reference for the entire local musical production, thus encouraging the simple musical language, by appealing to the national folklore, presented as simply as possible and in a form accessible to the masses.

The present paper is a case study based on the typescript of the *June 27, 1952 meeting of the Romanian Creative Unions, for the purpose of processing party documents on the right-wing deviation of the communist movement*. The investigation will focus on the ideological discussions about Romanian musical creation and its purpose, a year before Stalin's death in 1953.

Benedicta PAVEL, *The Phenomenon of Unmasking: the Case of Mihail Andricu*

The phenomenon of unmasking began in Bucharest in 1958, when the Red Army withdrew from Romania. This action involved bringing political cases against intellectuals (usually privileged by the regime) for the most absurd reasons. Workers, agents of Securitate (Romanian communist secret police) and other intellectuals took part in the trials. These public demonstrations were intended to re-educate those who had rebelled against the system, but they also served as a warning to those brought there and to everyone else, as audio recordings of the trials were broadcast to intellectual gatherings in the country's major cities.

The present study focuses on the composer, pianist, teacher and music critic Mihail Andricu, who, on April 7, 1959, was "unmasked" in a political trial held in the hall of the Central Council of Syndicates on Lipsani, directed by organs of the Securitate, at which intellectuals from the music, literature and theatre world hurled accusations.

Vlad VĂIDEAN, *What is Romanian and what is not Romanian? Enescu's Answers*

In a controversial interview in 1912, George Enescu – already the author of the emblems of sonorous "Romanianness", the *Romanian Poem* and the *Romanian Rhapsodies* – disarmed with the naive sincerity with which he admitted his inability to distinguish, in all the myriad foreign influences that he himself identified as predominant in many areas of traditional Romanian music, the element of "specifically national" authenticity. "What is Romanian and what is not Romanian? It's so hard for me to say..." – such a nebulous positioning, precisely from one already elevated to the rank of national composer, caused a stir at the time. It was, however, only the first of a long series of interviews in which Enescu was questioned on the same burning issue; the answers he gave over the years eventually came to convey some favourite terms, considered defining of Romanian sensibility: "sadness even in joy", "this uncertain but deeply moving longing", "that inexpressible nostalgia", "the weeping string", "a strange melancholy". He has also attempted some explications of the concrete ways in which this ineffable yearning is reflected in Romanian traditional music.

In fact, by expressing his extremely general and subjective opinions about Romanian traditional music, Enescu shed an additional and decisive light on his own music. The enescian exegesis has repeatedly reiterated the centrality of the ethos of *dor* in George Enescu's Romanian works, *i.e.* the Romanian version of that affective binomial – melancholy and nostalgia – which has been embodied in versions that are just as "specifically national" and untranslatable in the self-consciousness of any other nation (*Sehnsucht* and *Heimweh* in the German version, *spleen* and *maladie du pays* in French, *añoranza* in Spanish, *saudade* in Portuguese, etc.). The present paper aims to briefly revisit the more or less clichéd ways in which Enescu's creation has been linked to this ethos.

BIOGRAPHIES

Holding a doctorate degree with a thesis regarding the Romanian language kalophonic heirmoi, written under the coordination of Professor Nicolae Gheorghită, **Cătălin CERNĂTESCU** is research assistant at the National University of Music in Bucharest and Music Education teacher at Gymnasium School No. 79. His interests are in music theory, paleography, exegetic and alternative semiographic systems of the Byzantine chant and composition. Cătălin Cernătescu is author and co-editor of several choir books for liturgical use and also awarded composer of the Church Music National Festival-Contest "Praise the Lord!".

Achilleas G. CHALDÆAKES: Professor of Byzantine Musicology and Psaltic Art at the Department of Music Studies of the School of Philosophy of the NKUA. He teaches on both undergraduate and postgraduate level at the NKUA, but also at other Universities and Institutes. His published scientific work comprises more than 200 studies (monographs, articles, entries in encyclopædias, papers in conferences, essays in various collective volumes and scientific reviews, etc.), mostly on various subjects (theoretical, historical, aesthetical, etc.) pertaining to the field of Byzantine Musicology and Psaltic Art. He participates in Conferences both in Greece and abroad and is a member of the scientific and organizing committees in most of them. He is also an active member of various international scientific societies whose activities are focused on Byzantine musicological studies. At the same time, he is the director of an artistic group of international renown, the choir "*The Maestors of the Psaltic Art*". With this choir he has given, up to the present day, more than 400 performances in Europe, Asia, America and Australia and has appeared in Radio and TV shows in Greece and abroad. He also is an internationally recognized chanter, i.e. an artist-performer of Byzantine Music and he has recorded, alone or with various ensembles, often under his own direction, Byzantine hymns – several of them were discovered by himself in the frame of his parallel academic research – or even musical examples of Secular or Folk Music and compositions of Contemporary Music as well. His whole activity as an internationally recognized musician in his twofold quality, both as a scientific researcher and University Professor and as an artist, composer, interpreter, and director of musical ensembles, explores new paths toward a global, multifaceted and innovative, approach to Byzantine Musicology and Psaltic Art.

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

Nicolae GHEORGHITĂ is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of

Music Bucharest (UNMB), as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. Gheorghiuță has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. His writings include over fifty articles and 11 books, and edited volumes. Gheorghiuță has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book, *Musical Crossroads*. Nicolae Gheorghiuță is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

Desiela ION studied musicology at the National University of Music in Bucharest, where she graduated with a Bachelor's and Master's degree, with the papers entitled *Various Interpretations of European Neoclassicism* and *Film and jazz music in the works of Dumitru Capoianu*. Throughout her studies, Desiela Ion has won prizes in musicology, piano and music theory competitions, and won the UNMB's excellence grant for artistic activity in 2019. She also participated in the symposiums of the *Chei* Festival, *CIMRO days* and International Musicological Society Conference (2019), published articles in the newspaper *Acord* and *Actualitatea muzicală* magazine, and produced radio music reviews and reports for *Radio România Muzical*. Since 2013 she has studied under the guidance of Professor Valentina Sandu-Dediu and her research focuses on Romanian music of the 20th century. She is currently a PhD student and from 2018 she has been a research assistant of the Research, Innovation and Information Unit of the National University of Music Bucharest.

Vjera KATALINIĆ, scientific advisor and director at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society (2007-2013; 2019-). Fields of interest: musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; music archives in Croatia. Leader of the HERA project "Music Migrations in the Early Modern Age" (MusMig, 2013-2016); leader of the Croatian Research Foundation project "Networking through Music: Changes of Paradigms in the 'Long 19th Century'" (NETMUS19, 2017-2021). Published four books, some 230 articles, and edited 10 proceedings as well as 8 music scores.

Olguța LUPU studied piano and then graduated in Composition, in the class of the Romanian composer Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and holds a doctorate in musicology. Her favorite subject is 20th century music, with a focus on Romanian composers. Her articles have been presented in various national and international conferences and symposia, she has participated in radio broadcasts and has published more than 50 studies. She has written books in the field of musicology and music theory. She has also coordinated, as editor, several volumes dedicated to personalities of Romanian music. In 2016 and 2018, she was awarded the prize of the Union of Romanian Composers and Musicologists and the magazine *Muzica*, respectively. Currently, she teaches music

theory and score reading, and is the Dean of the Faculty of Composition, Musicology and Music Education at the National University of Music in Bucharest.

Andreea MITU has graduated Musical Pedagogy at the National University of Music Bucharest (UNMB), where she continues her studies today as a Ph.D. student under the guidance of Prof. Nicolae Gheorghiuță. Her main research area focuses on the salon music of the XIX-th century in Moldova and Muntenia and its role in the construction of the socio-cultural identity of the elites. She collaborated with UNMBs Department of Research and Innovation in editorial projects finalized with the publication of scores by Romanian composers of the 20th century such as Aurel Stroe, Ștefan Niculescu, Anatol Vieru, Theodor Rogalski, and Tiberiu Olah, as well as of two anonymous collections of miniatures in manuscript dating from the period of the modernization of the Romanian Principalities (approx. 1820-1840). She currently coordinates the activity of the UNMB Publishing House, working at the same time as a music copyist and technical editor.

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

Benedicta PAVEL Studied musicology at the National University of Music Bucharest with Prof. Valentina Sandu-Dediu and associate prof. Laura Manolache. During her studies, she has won numerous prizes in musicology, music criticism, piano and music theory competitions. She has published articles in the *Musicology Papers*, *Actualitatea muzicală* and *Acord* journals, and has given presentations at the International Musicological Society Conference and other musicology symposia in Bucharest, Cluj and Iași. In recent years, she has focused her research on 20th century Romanian music. Her study, “Wilhelm Georg Berger. Conturarea stilului componistic și gândirea modal-serială” [Wilhelm Georg Berger. The Compositional Style Outlining and the Modal-Serial Thinking] was published in the volume *Wilhelm Georg Berger. Restituiri* [Wilhelm Georg Berger. Recoveries], edited by Prof. Olguța Lupu (Editura Muzicală, Bucharest, 2019). She is currently a doctoral student at UNMB, editor at the Editura UNMB and member of the *Musicology Today: Journal of the National University of Music Bucharest* editorial staff.

John PLEMMENOS studied law and musicology at the National University of Athens, and got his MPhil and PhD in Ethnomusicology from the University of Cambridge, with a scholarship from the British Academy, London. He also received a Diploma of Byzantine Music from the “Nikos Skalkotas” Conservatoire, Athens (under the tutelage of the late Lycourgos Angelopoulos). He has taught in several Greek universities (Aegean University, University of Crete, Ioanian University, University of the Peloponnese) and in 2008 he was elected research fellow at the Hellenic Folklore Research Centre of the Academy of Athens, while lecturing in the Hellenic Open University. In 2017, he was invited on a sabbatical leave at the Institute of Orthodox Theology, Université Laval, Montreal, Canada. He has presented numerous papers in international conferences and symposiums, and has published extensively in various academic journals, such as the *British Journal of Ethnomusicology*, *Acta Musicae Byzantinae*, *Musicological Annual*,

Musicology Today, etc. He has written three grand monographs, has edited three volumes for the Academy of Athens, and has his PhD thesis published in Germany (Berlin 2010). He has broadcasted for the BBC Radio 3, Radio Romania, the Greek state radio (ERA), the Church of Greece Radio, the Greek state television (ERT), etc. He has contributed to *Grove Music Online* (2017), and the *Oxford Handbook of Orthodox Theology* (forthcoming). He is a member of the Hellenic Folklore Society, and the advisory board in the *Journal of Interdisciplinary Music*. He has served as *Lampadarios* at St Irene Cathedral, Athens, and a member of the Greek Byzantine Choir (under L. Angelopoulos). He has recently collaborated with the Byzantine Choir “Tropos” of Constantinos Angelidis for the production of the CD “Gregorios, the martyr Patriarch” (2021) for the bicentennial of the Greek War of Independence.

Florinela POPA is Associate Professor at the National University of Music in Bucharest, where she previously studied music education and musicology. She is also director of the Department of Musicology and Music Education Sciences of the same institution and executive editor of the academic journal *Musicology Today* of UNMB. She was postdoctoral research fellow at New Europe College, Bucharest (2008; 2011-2012; 2021-2021) and in Musical Institute for Doctoral Advanced Studies, National University of Music, Bucharest (2012-2013). Her publications include the books *Mihail Jora. A European Modern* (Bucharest, 2009), *Sergei Prokofiev* (Bucharest, 2012), as well as about 100 studies and articles in musicological journals and collective volumes. She is also co-editor of the ten volumes in the series *Documents in the Archive of the National Museum “George Enescu”: Articles on George Enescu in Periodicals* (Bucharest, 2009-2017). In 2012, she was awarded the Union of the Romanian Composers and Musicology Prize for historiography.

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

Valentina SANDU-DEDIU graduated in musicology from the National University of Music Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote and edited 12 books, over 40 studies and 300 articles, see *Ipostaze stilistice și simbolice ale manierismului în muzică* (Bucharest 1995), *Rumänische Musik nach 1944* (Saarbrücken, 2006); *Despre stil și retorică în muzică* (Bucharest 2010); editor of *Noi istorii ale muzicilor românești* (Bucharest, 2020). Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is rector of New Europe College, Bucharest (since 2014), and received Prizes of the Romanian Academy (1997), Union of Composers and Musicologists in Romania (1998, 2010, 2014, 2017, 2020), and the Peregrinus-Stiftung Prize of Berlin-Brandenburg Akademie der Wissenschaften (2008).

Stanislav TUKSAR is Professor Emeritus of the University of Zagreb where he taught musicology from 1979 until 2015. He also made advanced studies at the Université de Paris IV-Sorbonne (1974-76) and was research fellow at Staatliches Institut für Musikforschung in West Berlin (1986-88). He participated in some 140 scholarly symposia in Croatia and abroad and lectured at 26 academic institutions worldwide. He published as author, editor and translator 27 books, and has authored c. 250 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. Member (past and present) of several editorial boards of international journals such as *Acta musicologica* etc. He was co-founder (1992), Secretary and President of the Croatian Musicological Society, and is fellow of the Croatian Academy of Sciences and Arts (since 2012). His main research areas are music-cultural aspects and aesthetics of music in the 16th-19th century period.

Bianca ȚIPLEA TEMEȘ is Reader in Music Theory at Gh. Dima National Music Academy in Cluj-Napoca, and served as head of the Artistic Department at the Transylvania Philharmonic. Her research focuses on contemporary music, mainly on Ligeti and Kurtág, her writings have been published in Romania and abroad (at Routledge). She edited several volumes together with Nicholas Cook, William Kinderman, Kofi Agawu, and Jim Samson. She has participated in numerous conferences (Cambridge, Berlin, Paris, Strasbourg, Vienna, Rome, Chicago, New York, Helsinki, Budapest, Warsaw, Vilnius, Dublin, Barcelona, Zagreb, Bucharest, Cluj, etc) and has been visiting professor at Universidad de Oviedo, Istituto Mascagni/Livorno, Paderewski Music Academy/Poznań, University College Dublin, Universidad Complutense/Madrid, University of Montevallo/Alabama, and the University of Heidelberg. Invited as Academic Visitor at the University of Cambridge, obtained three DAAD Scholarships (Berlin, Hamburg, Heidelberg), after receiving a research grant from the Sacher Foundation. In 2016 she became the founder and the director of the Festival "A Tribute to György Ligeti in his Native Transylvania".

Alexandru VASILIU is an associate professor at the „George Enescu" University of Arts in Iași, Romania. His academic studies are included in volumes published by the „George Enescu" University of Arts in Iași and in the National University of Music in Bucharest. He is a member of the Composers' and Musicologists' Union of Romania. He is the author of two volumes on jazz and symphonic-jazz subjects: *Creația lui Richard Oschanitzky - Trăsături stilistice* (2012), translated into English as *The Works of Richard Oschanitzky - Stylistic features* (Peter Lang, 2014) and *Jazz în România - Jazz Românesc (Jazz in Romania - Romanian Jazz)*, Alex Vasiliu is a producer of classical and jazz radio and television shows at the National Romanian Radio Station *Trinitas* and at the National Romanian Television (Iași Division).

Otilia Laura VASILIU is a professor at the „George Enescu" National University of Arts in Iași and a researcher specializing in the analysis of modern musical works, as well as in the general musicology of that period. Her published activity includes books, including *Articularea și dramaturgia formei muzicale în perioada modernă. 1900-1920* (Articulation and dramaturgy of the musical form in the modern era 1900-1920), *Muzicologia și jurnalismul. Prezența muzicii clasice în media românească după 1989* (Musicology and journalism. The presence of classical music in the Romanian media after 1989), musicological studies published in academic journals and works presented at numerous national and international symposia. She is editor-in-chief of the peer-reviewed journal *Artes. Journal of Musicology*.

Vlad VĂIDEAN (b. 1992) graduated the College of Arts in Baia Mare (piano) and now is a PhD student in musicology at the National University of Music in Bucharest (UNMB), under the supervision of Prof. Valentina Sandu-Dediu. He received an Erasmus scholarship to the Institute of Musicology in Leipzig (Germany), where he studied under the supervision of Helmut Loos. He won first prizes in competitions such as the National Student Musicology Competition organized by UNMB (2012-2015 and 2017 editions), the “Mihail Jora” National Competition, music criticism section (2013 and 2014), the Musicology Competition within the “Lipatti Days” Festival (2012). Also, in 2017 and 2019 he was awarded by the two magazines published by the Romanian Union of Composers and Musicologists (UCMR): *Actualitatea muzicală*, as a young contemporary music critic, and *Muzica*, for musicological study. He has participated in national and international symposia in Bucharest, Cluj-Napoca, Craiova, Iași, Timișoara, and organized the symposium “Garden of Words” within the 15th edition (“Sonorous Gardens”) of the Meridian Festival (2019). He has published studies, essays, concert reviews and book reviews in *Musicology Today* and *Acord* (journals published by UNMB), *Muzica*, *Actualitatea muzicală* and *Infinitezimal*. He was part of the collective of authors of the first volume of *New Histories of Romanian Musics* (Editura Muzicală, Bucharest, 2020). Between April 2016 and June 2018, he edited the program notes of the concerts performed by the Bucharest Radio Orchestras and Choirs.

Harry WHITE is Professor of Historical Musicology at University College Dublin, where he has held the Chair of Music since 1993. He is a Fellow of the Royal Irish Academy of Music and a Corresponding Fellow of the Croatian Academy of Sciences and Arts. His publications include *Music and the Irish Literary Imagination* (2008), *The Encyclopaedia of Music in Ireland* (edited with Barra Boydell in 2013), *The Musical Discourse of Servitude* (2020) and *Music, Migration and European Culture: Essays in Honour of Vjera Katalinić* (edited with Ivano Cavallini and Jolanta Guzy-Pasiak in 2020). He was elected to the Royal Irish Academy in 2006 and to the Academy of Europe in 2015. In 2014, he was awarded the Harrison Medal of the Society for Musicology in Ireland, of which he was inaugural President from 2003-6.

Patrick ZUK is Professor of Music at Durham University. A specialist in music and cultural life in Ireland and in Russia/the Soviet Union, his publications include *Nikolay Myaskovsky: A Composer and His Times* (Boydell Press, 2021) and a volume in the Proceedings of the British Academy series *Russian Music Since 1917: Reappraisal and Rediscovery* (co-edited with Martina Frolova-Walker, Oxford University Press, 2017). He is currently working on a study of musical representations of trauma and extreme experience. From January 2022 he will act as Director (Arts and Humanities) of Durham University’s Institute of Advanced Study.