



NATIONAL
UNIVERSITY OF
MUSIC
BUCHAREST
Founded in 1864



International Musicological Conference
27-28 October 2022

THE CONTROL OF MUSIC.
Effects and consequences of the institution of censorship
on music culture and education in Europe
(late 19th century-1990s)

Days and dates: Thursday, October 27, 09:20–19:30
Friday, October 28, 09:00–14:30

Location: Zoom and Auditorium Hall, National University of Music Bucharest



Participants:

Oana ANDREICA, Philip Ross BULLOCK, Anja BUNZEL, Cătălin CERNĂTESCU,
Liliana COROBICA, Séamas DE BARRA, Ana DIACONU, Pauline FAIRCLOUGH,
Lavinia GHEORGHE, Nicolae GHEORGHÎĂ, Vlad GHINEA, Desiela ION, Florin LUCHIAN,
Olguța LUPU, Ivana MEDIĆ, Melita MILIN, Andreea MITU, Costin MOISIL, Ivan MOODY,
Benedicta PAVEL, Florinela POPA, Antigona RĂDULESCU, Valentina SANDU-DEDIU,
Rûta STANEVIČIŪTĒ, Karina ȘABAC, Cristina ȘUTEU, Alex VASILIU, Laura VASILIU,
Vlad VĂIDEAN, Harry WHITE, Patrick ZUK

Thursday, October 27

Venue: National University of Music Bucharest, Auditorium Hall

Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest

- 09:20-09:30** Welcome
Nicolae GHEORGHITĂ, National University of Music Bucharest
- 09:30-11:30** **Session I**
Moderator: **Valentina SANDU-DEDIU**, New Europe College & National University of Music Bucharest
- Patrick ZUK**, Durham University, UK
Censorship and music in the Soviet Union/former Eastern bloc: thoughts on possible directions for future research
- Séamas DE BARRA**, Cork School of Music
The Revisionist Muse: Nationalism and Self-Censorship in Aloys Fleischmann's Ómós don Phiarsach / Homage to Patrick Pearse (1979)
- Ivana MEDIĆ**, Institute of Musicology, Serbian Academy of Sciences and Arts
"The Marshall dropped dead": Censorship in Yugoslav popular music
- Melita MILIN**, Institute of Musicology, Belgrade
Church music as a subversive force in state-socialist Yugoslavia
- 11:30-12:00** Coffee break
- 12:00-13:30** **Session II**
Moderator: **Melita MILIN**, Institute of Musicology, Belgrade
- Harry WHITE**, University College Dublin, Royal Irish Academy of Music
Censoring Shamus: Charles Villiers Stanford and the Politics of Irish Opera
- Anja BUNZEL**, Institute of Art History, Czech Academy of Sciences
Women in Nineteenth-Century Czech Musical Culture and Their Representation in Encyclopaedias: Thoughts on Selection Processes in Music Lexicography (and/or Musicology)
- Philip Ross BULLOCK**, University of Oxford, Wadham College, Oxford
"Art made tongue-tied by authority": Censoring Soviet Song
- 13:30-14:30** **Round Table 1**
Moderator: **Valentina SANDU-DEDIU**, New Europe College & National University of Music Bucharest
- Ana DIACONU**, National University of Music Bucharest
Emigrant composers in the C.N.S.A.S. Archives (Consiliul Național pentru Studierea Arhivelor Securității/ National Council for the Study of the Securitate Archive) – some researcher's notes
- Desiela ION**, National University of Music Bucharest
Paul Constantinescu in the archives of C.N.S.A.S.
- Benedicta PAVEL**, National University of Music Bucharest
Grigore Nica: the effects of a youthful "subversive activity"

Lavinia GHEORGHE, National University of Music Bucharest
The influence of socialist realism on the writings of folklorists in the mid-20th century. Case study: Mariana Kahane

Vlad GHINEA, National University of Music Bucharest
Ghostwriting, Eurasianism and Anti-Soviet Attitude in Igor Stravinsky's Poetics of Music

14:30-15:30 **Lunch**

15:30-17:30 **Session III**

Moderator: **Philip Ross BULLOCK**, University of Oxford, Wadham College, Oxford

Rūta STANEVIČIŪTĖ, Lithuanian Academy of Music and Theatre
A Nylon Curtain. International exchanges, state control and Lithuanian music in the Cold War era

Pauline FAIRCLOUGH, University of Bristol
What was wrong with Lady Macbeth?

Ivan MOODY, CESEM – Universidade Nova, Lisbon
Censorship and Orthodox church music

Cristina ŞUTEU, “Gheorghe Dima” National Academy of Music, Cluj-Napoca
Censorship of music and music of Censorship: the Muzica periodical between 1950-1989

17:30-18:00 Coffee break

18:00-19:30 **Session IV**

Moderator: **Olguța LUPU**, National University of Music Bucharest

Oana ANDREICA, “Gheorghe Dima” National Academy of Music, Cluj-Napoca
Another kind of homage: Ede Terényi's Baroque Concertos

Laura Otilia VASILIU, Florin LUCHIAN, “George Enescu” National University of Arts, Iași
The Romanian Music Festival from Iași (1973-1988) – the political price of a cultural performance

Alex VASILIU, “George Enescu” National University of Arts, Iași
Shostakovich battling political censorship

19:30 Dinner

Friday, October 28

Venue: National University of Music Bucharest, Auditorium Hall

Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest

09:00-11:00 **Session V**

Moderator: **Oana ANDREICA**, “Gheorghe Dima” National Academy of Music, Cluj-Napoca

Liliana COROBICA, Independent researcher
The Art Department of the DGPT

Costin MOISIL, National University of Music Bucharest
The curious case of Gheorghe Oprea: Ethnomusicology and political control in communist Romania

Antigona RĂDULESCU, National University of Music Bucharest
How Communist censorship affected Higher Music Education: the National University of Music Bucharest in the 1950s

Olguța LUPU, National University of Music Bucharest
Music Textbooks – Ideologized in communist times, apparently politics-free in post-Decembrist times

11:00-11:30 Coffee break

11:30-13:00 **Session VI**

Moderator: **Patrick ZUK**, Durham University, UK

Valentina SANDU-DEDIU, New Europe College & National University of Music Bucharest
Keywords in Romanian post-war musicology: spirituality and ethos

Florinela POPA, National University of Music Bucharest
Control over Musicology in communist Romania. Case studies

Nicolae GHEORGHITĂ, National University of Music Bucharest
Guiding the People's Army Music. Mechanisms of censorship and control of musical composition dedicated to military bands in communist Romania.

13:00-14:00

Session VII

Round Table 2

Moderator: **Nicolae GHEORGHITĂ**, National University of Music Bucharest

Andreea MITU, National University of Music Bucharest
Working the system. Musicological discourse in the era of the Cultural Revolution in communist Romania

Vlad VĂIDEAN, National University of Music Bucharest
George Enescu, between hagiography and censorship

Karina ȘABAC, National University of Music Bucharest
Forgotten musics of the 19th century and their fate during the communist regime in Romania. Piano scores in Romania from the time of the reign of the Royal Family. Rediscoveries and dedications.

Cătălin CERNĂTESCU, National University of Music Bucharest
Between periphery and centrality: Byzantine musicology during communist Romania

14:00-14:30

Conclusions and final remarks

Discussing future joint projects

Expertise and ideas of the participants are most valued

FONDUL DE DEZVOLTARE INSTITUȚIONALĂ: CNFIS-FDI-2022-0385

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

Domeniul vizat: 6. Dezvoltarea capacității instituționale pentru cercetare în universități

TITLU PROIECT: *CONTROLUL MUZICII. Efecte și consecințe ale Instituției Cenzurii asupra educației și culturii muzicale în România celor trei dictaturi din secolul XX: carlistă, antonesciană și comunistă.*

Perioada de desfășurare a proiectului: 29 martie – 16 decembrie 2022