

ABSTRACTS

Oana ANDREICA

“No Alternative”. *Cristian Lolea’s Music to the Servants*

One of the most active Romanian composers of film music, Cristian Lolea has authored the soundtracks for various movies and documentaries, such as *An Angel Hooked on Me*, *Oxygen*, *Descriptio Moldaviae*, *Something Good out of Life*, *The Gift*, *Carmen*, *A Random Act of Kindness*, *In Search of the Lost Father*, *The Soviet Garden*, *No Rest for the Old Lady*, *Man and Dog* and, most recently, *Moromeții 3*. He is the recipient of the Special Mention Award by the Moldavian Filmmakers, the Romanian Filmmakers Union Award and the Gopo Award for Best Original Music Score.

Released in 2020 to great acclaim, *Servants* by Ivan Ostrochovský, a co-production of Slovak Republic, Romania, Czech Republic and Ireland, tells the story of two students enrolled in a theological seminary in former Czechoslovakia and the choice they face between collaborating with the secret police or exposing themselves to becoming targets. Filmed in black and white and baring the influence of director Robert Bresson, the movie unfolds less as a narrative and more as a rich emotional experience with expressionistic tones.

The soundtrack, composed by Cristian Lolea and Miroslav Tóth, was nominated at the East-West: Golden Arch International Film Awards, the Saint-Jean-de-Luz International Film Festival and won the “Georges Delerue” Award at the Ghent International Film Festival. This paper examines Lolea’s contribution, through its dark and rough images meant to reinforce the unrelenting tension of the movie.

Gabriela BEJAN

From Hit (“șlagăr”) to Animation Sountrack: Marinică by Henry Mălineanu

In the 50s, Henry Mălineanu, one of the leading representatives of Romanian “muzică ușoară”, composed the song *Marinică*, a piece of music with an upbeat melody, folkloric influences, with funny lyrics and a parody-like spirit. Although *Marinică* was not born out of political reasons, but to satisfy the needs and requirements of a female quartet of Teatrul de Estradă, of which Mălineanu was one of the co-founders, the mobilizing lyrics and accessible music made it a song that was just right for the party’s preferences, and it was even proposed for one of the 1952 Union of Composers of the Romanian Popular Republic (the current Union of Composers and Musicologists from Romania) awards and was taken up by the director Ion Popescu-Gopo, who created around the piece the character of the animation of the same name. Not only the cinematographic portrayal, but also Dorina Drăghici’s voice have marked the destiny of this song, which brought resounding success to Mălineanu, far beyond the composer’s original intentions. A brief analysis of the song and of some scenes from the animation, as well as the way in which the two were received at the time, as reflected in the press of the time, will paint the portrait of *Marinică*, the slacking worker.

Ioana BÎGU

The Fortune Mill – Perspective on the Pact with the Devil?

Paul Constantinescu, a prolific composer in the first half of the 20th century, wrote the soundtracks for many local film productions, including *Moara cu noroc*. Premiered in 1957, in the midst of socialist realism, the film is a screen version of Ioan Slavici's novel of the same name. The production received positive reviews, with director Victor Iliu's film blending various psychological, social, historical, aesthetic, and ethical aspects specific to rural Transylvanian society in the second half of the 19th century.

The soundtrack's effects (or lack of them) lend a particular tension to the action (the wind whistles violently in the night, and the screams of the cuckoo can be heard in the distance), while also giving clues to the degree of influence of the characters (Ana can barely hear her footsteps in the inn, while Lică the Sooty is treading hard and present). Paul Constantinescu's music is particularly heard either at key points of the plot or when it symbolizes various forms of evil, the score full of chromatic passages and dissonant harmonies reflecting the oppressive and dramatic atmosphere of the novel.

In this paper, I will relate various aspects of the film's soundtrack, analyzing the composer's approach to writing a work in a period dominated by the authority of the communist regime. At the same time, I will present the film critics' perception of the movie – also through the lens imposed by socialist realism – as reflected in the press of the time.

Cătălin CERNĂTESCU

Film Frameworks: Shaping the Aesthetics of Cinematic Sound in Romania during the Communist "Golden Age"

My paper examines the perspectives of prominent Romanian film directors, composers and critics from the second half of the 20th century on the aesthetics and role of music in relation to cinema. I examine various aspects of the creation and reception of film music at a time when the fundamental principles of art were shaped by Marxist-Leninist cultural doctrines. One of the aims of my research is to determine whether different patterns of interaction between the professionals involved in film production significantly influenced compositional trends in the genre. Filmmakers' ideas, musicians' aesthetic visions and critics' reviews, as reflected in various cultural publications of the time, serve as primary sources for understanding the dynamic relationships that influenced the development of Romanian film music during the "Golden Age" of communism.

Konstantinos CHARDAS

Iannis Xenakis' Mycenae Polytope on Screen: Identity Constructions by New and Ancient Ingredients

Mycenae Polytope was a multi-dimensional spectacle by Iannis Xenakis which took place in the area of ancient Mycenae for three days in September 1978. It consisted of music by Xenakis inspired by ancient Greece, recitation of ancient Greek texts in their original form and their translation in modern Greek, a show of lights and ceremonial acts in which the audience was invited to participate. Financed by the Greek government

during a period in which Greece was striving to become a full member of the European Economic Community, *Mycenae Polytope* brings to the fore the cultural imperatives of the ancient Greek (Hellenic) side of Greek identity promoting it, in cultural terms, as the cradle of European culture.

The present paper discusses for the first time the two filmic representations of *Mycenae Polytope*. The first is a film, which is self-defined “hybrid cinema”, by the director Fotis Psychramis and the second is a documentary film by Kostas Ferris. The two films present different and very interesting approaches to how this multi-dimensional spectacle should be transferred on screen and which meanings this new form of the spectacle should convey. Analytical observations centre on the directors’ decisions on which experts of Xenakis’ music are used and in relation to which visual stimuli, on the given information on different parameters of the spectacle (light, place, people), on visual material apart from the spectacle itself, which is used, and how all these are articulated in the proposed narratives. The issue of cultural national identity and its ceremonial, experiential re-enactment in the present seems to be central in both approaches, as is that of collective ethos. The paper ends with contextualizing these findings within 1) the political climate of the period and its use of ancient Greek heritage as a means of cultural diplomacy in order for Europe to embrace modern Greece, and 2) the perception of Greek identity by post-1950 Greek musical modernism mainly in connection with its ancient Greek heritage and not its Byzantine (and Christian) side.

Renata DALIANOUDI

History-Music-Cinema. The Role of Music in Ideologizing Cinema. From the National Epopy of the Greek Revolution 1821 to the Music Epopy of the Greek Cinema

Cinema, as a popular and mass spectacle, has the power to entertain but also to reproduce historical memory, as well as to teach what History is as Past. According to some Film Historians and Theorists (Rosenstone, Ferro, Guynn and Dimitriou) Cinema refers to History, and intervenes as its producer as well, recreating and reconstructing it.

The Greek Revolution in 1821 (which started in Moldovlach by Rigas Velenstinlis), as a historical event linked to the establishment of the New Greek State, inspired the 7th Art and was usually represented epically in various ways: through documentaries, docu dramas, historical fiction filmography and film portraits.

The Historic Cinema arose from the folk novel and the theatrical dramatic novels of the 19th century, in which the Greek folk culture and the braveness of the Greek people were highlighted. This paper focuses on the relationship between Music and History, and examines Music in Cinema as a narrative tool in the 7th Art, and as a factor of ideologization and highlighting the national Epos at the big screen, too. This ideologization is achieved through imposing soundtracks, where symphonic music interacts with Byzantine chant, folk song, and even Ottoman folk music. Thus, from the National Epopy of the Greek Revolution 1821 we pass to the Music Epopy of the Greek Cinema.

This essay is based on the methodological and interpretive tools of Cinema Studies, Ethnomusicology, Cultural History, and Folklore.

Ana DIACONU

Vladimir Cosma, the Journey from Communist Romania to an International Career in Film Music

Composer Vladimir Cosma, who was born into a family of musicians in Bucharest in 1940, is today one of the most renowned film music composers on the French cinema scene and beyond. Known and honoured for his scores for films such as *Diva*, *Le Bal* and *Le Grand Blond avec une chaussure noire*, as well as for animated series such as the one starring Asterix, the complicated context of the musician's studies and emigration, which was typical of many artistic careers during the communist regime, is less well known today. On the basis of documents from the archives of the Bucharest Conservatory and the National Council for the Study of the Securitate Archives, substantially supplemented by the musician's recently published memoirs, *Mes Mémoires – Du Rêve à Reality*, I will attempt to draw attention to a musical emigration history and the useful and indeed uninterrupted links and interconnections between the two musical worlds of the 20th century – France and Romania.

Ana DJORDJEVIĆ

Yugoslav Popular Music in Post-Yugoslav War Films – Propaganda or Nostalgia?

It is often stated that Yugoslav popular culture is Yugoslavia's greatest legacy. After the country's violent separation, shared Yugoslav history, when it wasn't completely disregarded, was often discussed pejoratively in the context of post-Yugoslav nationalism that was prominent in the newly independent countries. However, Yugoslav popular culture, particularly music and cinema, don't fall under the same scrutiny, while at the same time, provoking a variety of interpretations.

In this presentation I will discuss the use of Yugoslav popular music in films produced in former Yugoslav countries of Serbia and North Macedonia, focusing on the films made during the Yugoslav civil war conflict (1991-1995). In the examples I observe how the pre-existing popular songs appear in different capacities, whether it is to depict characters' personal thoughts or emotions or to comment on the social-ideological-political changes in the region. For that reason, I will present several examples from three films (*Before the Rain* (Milcho Manchevski, 1994), *Pretty Village Pretty Flame* (Srdjan Dragojevic, 1996), and *Vukovar Poste Restante* (Boro Draskovic, 1994)) in which the Yugoslav popular songs are used in different ways that show the ambiguity of the interpretations of the Yugoslav legacy. Song choices show how the directors at that time chose to reference socialist Yugoslav past in the new nationalistic political narrative. Since there was no official national cultural policy at this turbulent time, artistic personal experiences were quite diverse which can be observed in directors use of Yugoslav popular music ranging from anti-Yugoslav/pronationalist propaganda to nostalgic escape in traumatic, stressful and dangerous war situation.

While consulting referent writings on pre-existing music in cinema (Smith, Godsall, Ashby), this presentation is also informed by the writings on Yugoslav legacy in popular culture (Volčić, Velikonja) and Yugoslav popular music in former Yugoslav countries (Mikić, Petrov). The discussion on nostalgia and propaganda is informed by writings on Yugonostalgia (Lindstrom, Velikonja, Boyd), trauma and music in films (Cizmic, Volkan), and music and film propaganda (Reeves, Stilwell and Powrie).

Maria FUCHS

(Colonial) Sound Heritage in the Audiovisual Media

Africa has a sound. It circulates in commercial audiovisual media and conveys effective narratives about the continent as a homogeneously constructed country. In musicology and its neighboring disciplines, little attention has been paid to the central role that film music plays in the multi-layered history of imaginary Africa and as part of the colonial unconscious.

In my lecture, I show how racialized clichés are created in the musical coding of cinematic Africa. By focusing not only on the “textual” level of film music, but also on the “raw material” of the soundtracks, I will link the music production of commercial audiovisual media with the broad interdisciplinary research on sound history and acoustic (colonial) cultural heritage.

Lavinia GHEORGHE

In Search of Romanian Musical Exoticism: A French Vision of Roma Music in Romania in Some Movies from the 90s

After the success of the *Lăutari* from Clejani and, later, of the Taraf de Haidouks in Paris in the 80-90s, many foreigners were curious to discover Roma music in Romania, from impresarios to film directors. In the field of cinema, after 1990 several movies were released under the direction of Tony Gatlif about Roma music in Romania (among others). My paper presents the various facets of this music as it appears in Gatlif's films, as well as its veracity in relation to some romanticized perceptions of Roma music.

Nicolae GHEORGHÎĂ

Ma-ma or the Story of a Musical for Children. Narrative Reconstructions from Film Archives and Files

Veronica (I and II) and *Ma-ma*, the three films directed by Elisabeta Bostan (b. 1931), remain iconic for Romanian cinematography for children. They stand out through their mixture with elements of Western musicals, which lends them an explosion of music, fun, colour and dance, as well as with filming techniques, an arsenal of costumes and complex choreography borrowed from the Soviet Union. All three films are the result of exceptional collaborations between director Elisabeta Bostan, screenwriter Vasilica Istrate, and composer Temistocle Popa.

The current study deals with the last film mentioned above, *Ma-ma*, trying to reconstruct the journey of its making, starting from the type of narrativity provided, on the one hand, by reviews published in the official periodicals of the Nicolae Ceausescu era and, on the other hand, by documents and production files discovered in the Romanian National Film Archive.

Vlad GHINEA

Two Perspectives on the Voivode Michael the Brave in Romanian Historical Films

Throughout the communist regime in Romania, a significant part of the local film industry was used as a tool of nationalist propaganda, which materialized in the making of historical films aimed at glorifying the heroic deeds of the Romanian people and its leaders. Having achieved the first union of the three Romanian countries (Wallachia, Moldavia and Transylvania) in 1600, the voivode Mihai Viteazul (Michael the Brave) was a figure of great interest for Romanian communist cinema, which produced two films inspired by the life of the Romanian leader: *Michael the Brave* (1971) and *The Three-Sealed Mace* (1977). As far as the film score is concerned, the movies capture two completely different compositional perspectives. *Michael the Brave* has had a significant impact since its release and still holds the status of a cult movie in Romanian culture. Tiberiu Olah's music made a special contribution to the movie's fame, remarkable both for the drama of the battle scenes and for the lyrical pages. On the other hand, Cornelia Tăutu's music for *The Three-Sealed Mace* is a very refined exploration of the psychological dimension, given that the film's script gives particular importance to the intrigues created by the boyars and to the image of the prince as a political thinker with modern ideas in an age still characterized by feudalism.

Julia HEIMERDINGER

Remarks on an Unknown Discourse About "Modern Music in the Modern Film" in 1940s Hollywood

(Film) musicological research has, for decades, widely understood Hanns Eisler's and Theodor W. Adorno's book *Composing for the Films* (first published in 1947 only under Eisler's name) as the only intellectual critique of the film music aesthetic, practice and business in Hollywood of that time. Not nearly as much attention has been paid to the de facto broad and vibrant discourse on modern music and film that was going on in and around Hollywood during the 1930s and 1940s. This remarkable discourse was conducted by a considerable number of American and immigrated European (film) composers, musicians, writers and musicologists, including George Antheil, Adolph Deutsch, Lawrence Morton or Walter Rubsamen, to name but a few. While it can be traced through reviews published in journals like *Modern Music* or *Film Music Notes*, the more or less internal discussions have been overlooked quite thoroughly by research until today. These internal discussions took place, for example, at the panel "Music and the War" at the *Writers' Congress* held in October 1943 at the UC in Los Angeles, at the *Musicians' Congress* in September 1944, or at a round table discussion on "the role of modern music in the modern film" arranged by the Music Advisory Committee of the newly founded *Hollywood Quarterly*, and sponsored by the Hollywood Writers Association, that took place on 17 May 1945 at the famous Beverly Hills Hotel. As I'm currently preparing an edition of the latter event's transcript for publication in the *Journal of Film Music*, I will focus on this in my remarks about a highly interesting phase of film music criticism and professional discussion – and will also take a look at how it was partly shaped by the demand to serve the country in the war effort via different media.

Desiela ION

Capoianu's Harap Alb in the Archives

Shortly after his cinema debut, Dumitru Capoianu (1929-2012) became a successful film music composer after working with one of the most important Romanian directors of the last century, Ion Popescu-Gopo, with whom he would collaborate for three decades. Almost a decade later, after *the* short film *Scurtă Istorie* [A Brief History] was awarded the Palme d'Or at the 1957 Cannes Film Festival, another film confirms the success of the Gopo-Capoianu duo, *De-aş fi... Harap Alb* [If I were... Harap Alb], which is based on a fairy tale by Ion Creangă. This study attempts to examine the development of the film through the eyes of the critics, taking into account the reviews published in the main journals of the Ceausescu regime and the documents recently found in the Romanian National Film Archive.

Vjera KATALINIĆ & Mirko JANKOV

(Re-)constructing the Past and Its Music: ILLYRICVM (2022)

The majority of Croatian historical films relate primarily to the period of the 20th century (either to the war or the interwar period). Among those who are concerned with older history, regardless of whether they are based on real historical events and figures, or if the plot is set in an imaginary older period, Vatroslav Mimica's *Seljačka buna* (Peasants' Uprising, 1975) is perhaps the most famous film, which touches on both historical figures and depicting the historical rebellion of the peasants against the Croatian nobles and the harsh way of their ruling and behaviour in 1563. In the same way, in the past ten years, a number of historical films related to ancient Greece, or to the domination of the Roman state, have been shot in the international cinematography.

However, in 2022, a co-production film was shot (mostly) in Croatia that goes into the distant history of these areas. The historical drama *ILLYRICVM* (directed by Simon Bogojević Narath) brings to life ethnic groups under the common name Illyrians, who inhabited the western and southern Balkan peninsula before the arrival of the Slavs, and their encounters and conflicts with the Roman army that defended the borders of the Roman state from the Adriatic Sea to the Danube, mainly during the 3rd and 2nd century BC.

The film is advertised as the first to be shot in the Latin language (although not only!). However, numerous professional collaborators – specialists for that period in the fields of history, linguistics, archaeology, ethnology, and even music, gave their contribution to the realization of this unusual film that tries to portray that period as faithfully as possible.

In addition to the basic data and cultural framework, this paper will focus specifically on the creation of music and sound effects. The co-author of the text, who was the composer/music supervisor for the film, will present various types and layers of music and sound in this film.

At the end, the authors will briefly refer to the (ideological) reactions, mainly of Albanian spectators, people whose ethnic roots originate from the Illyrians.

Kimi KÄRKI

Maverics Playing with History: Spectacular Totalitarian Aesthetics in Popular Music Films Lisztomania and The Wall

The current digital culture offers endlessly malleable and fluid cultural playground, where totalitarian and populist ideologies, among others, have become hybrid bubbles of self-fulfilling dream/nightmares. How to defend critical knowledge, and expose the absurdities of this “post-truth” era, that we should, rather, analyse as “post-trust”?

As a cultural historian I am interested in the forerunners of the current restless audiovisual aesthetics that use history as its playground in social media videos and memes, in particular commenting totalitarianism. In my talk I will focus on two films that in a way created a very original popular culture version of Nazism – both are basically extended music videos that warn us on the power of totalitarian aesthetics.

What kind of research questions could be asked about Ken Russell’s fictional film *Lisztomania* (1975), which stars The Who’s vocalist Roger Daltrey as composer Franz Liszt? Filmed in the same year as *Tommy*, a sister film based on The Who’s rock opera, and also starring Daltrey, it satirically examines the romantic composers Liszt and Richard Wagner. What can a fictional film narrate about the past, and how loyal does it have to historical research? A film like *Lisztomania*, in particular, is a prisoner of its time in both good and evil – its reception has at various times ranged from disgust and dismay to admiration and amazement, due in part to its unique recording of the mindset of 1970s pop culture. One could say that *Lisztomania* might not have been made just like this before or after the 1970s. Its depiction of Wagner, in particular, takes massive historical liberties, openly assimilating the composer with Adolf Hitler.

The double album *The Wall* (1979) is arguably, along with *The Dark Side of the Moon* (1973), the best-known album of British band Pink Floyd. After the original live shows in 1980–1981, *The Wall* was presented as the film *Pink Floyd – The Wall* (Alan Parker / Gerald Scarfe, 1982). The film can be considered to be a legitimate version of the original concept album. *The Wall* is very similar to *Lisztomania*, in the sense that it focuses on a totalitarian dictator, again played by a rock star – this time Bob Geldof of Boomtown Rats and Live Aid fame. Popular music stardom is hence central to both films, and the power of music is used to depict what makes fascism fascinating to masses.

I am currently directing a research project *Fascinating Fascism and its Affective Heritage in Finnish Culture* (Kone Foundation, 2021–2025). As part of the project, I am co-authoring a monograph on European Fascism and popular culture (with Dr. Kari Kallioniemi, contracted to Routledge). This talk is partly based on the ideas of that future volume.

Sergii LEONTIEV

The Relationship Between Music Style and Historical Era in Ukrainian Films About Taras Shevchenko

Taras Shevchenko, a great poet from the 19th century, is commonly considered to be “the father of Ukrainian nation”. It is obvious that his image (in films particularly) was manipulated and modified in the context of Soviet ideology during the early part of the 20th century. However, the authentic core of poet’s image was preserved by composers in spite of Stalin’s strict censorship. Ukraine’s independence has led to a process of rethinking Shevchenko’s heritage and his biography by new generation of directors, as

well as using modern approaches in film scoring by composers. Borys Lyatoshynskyi and Myroslav Skoryk's soundtracks were used to draw stylistic parallels and explore evolutionary patterns in two films from different historic eras.

Borys Lyatoshynskyi (1894–1968) is regarded as the founder of Ukrainian film music. Since 1927, the composer worked at Kyiv and Odesa film studios. In *Taras Shevchenko* (director I. Savchenko, 1951) Lyatoshynskyi builds drama around several imaginative centers: Ukrainian folk music, which organically intertwines in the image of Shevchenko and Ukraine of the mid-19th century; secular music, reflecting landowners, aristocracy; march music, embodying the Russian tsar army; and oriental music, that depicts the Kazakh steppe and the image of its indigenous people.

The soundtrack to *Taras. The Return* (director O. Denysenko, 2019), with music by Myroslav Skoryk (1938–2020), is an example of a modern Ukrainian soundtrack. The image of Taras himself is embodied through the song “The Small River Flows...”, which quite successfully serves an allegory of Ukraine. The use of orchestral music tends towards European practice accompanying the most dramatic scenes. Sound design goes beyond the noise component and becomes a full-fledged participant of music texture. Therefore, the musical interpretation of certain dramatic lines in films from different eras has obvious parallels, despite technological evolution and composers' artistic approach.

Olguța LUPU

A Window in Time. About the Script and Music of the first Romanian Western

In 1978 the movie *The Prophet, the Gold and the Ardelenians* – the first of a trilogy of three westerns, which will remain unique in the Romanian cinematic landscape – was released on the big screens. The political climate at the time was far from favourable. Ceaușescu's theses in July 1971 were aimed at a return to socialist realism, by restricting cultural autonomy, increasing ideologization and the control exercised by the state and the single party. In this context, one may wonder how it was possible to produce a Western trilogy at that time. The explanation lies in the script created by the skilful hand of Titus Popovici, a member of the Romanian Academy and of the Central Committee of the PCR. Although the film is set in 1881, and the very genre of the film could seem to be an apology for Western values, the way in which the script demonstrates, on the one hand, the decadence of Westerners and, on the other hand, the superiority of Romanians who prevail in any situation, makes it obvious that the film is in line with the objectives set out by Ceaușescu in 1971.

If the scenario written by Titus Popovici tips the balance clearly in favor of national, anti-western values, the music written by Adrian Enescu (a complex musician, attracted by the concept of fusion, cross-over and the multiple hypostases of the sound phenomenon) almost exclusively promotes the western side. For example, almost all the musical material is either of Anglo-American origin (by quoting or reworking famous tunes) or created in Anglo-American style. Among the instruments used are the harmonica, banjo and bass guitar (all referencing the American space), as well as a synthesizer and two mellotrones (an electro-mechanical instrument invented a few years before the film was made) – all Western timbral trademarks. Beyond the words and situations, Adrian Enescu's music becomes an important counterweight to the ideological nuances and thus contributes decisively to the film's credibility and extraordinary success with the public.

Andreea MITU

Valentin Gheorghiu, the Composer Who Was Too Good a Pianist. A Brief Insight into His Concert Pianist Career and Two Film Music Compositions

Valentin Gheorghiu is known in the Romanian music scene as one of the most appreciated pianists, both nationally and internationally. With a remarkable career as a concert pianist spanning more than 70 years, the time he devoted to composition was probably the time he could afford among the multitude of concerts he gave as a concert pianist. Although rarely programmed and played, some of his compositions have remained to this day in the repertoires of music institutions in Romania, among the most well-known and played being the Sonata for Cello and Piano (1950) and the Concerto for Piano and Orchestra (1959).

In my paper, I will make a brief incursion into Valentin Gheorghiu's compositional work, which includes music composed for two films, *The Kid* (1962) and *Childhood Memories* (1965), both directed by Elisabeta Bostan.

Costin MOISIL

Children in Communism: Music Memories in Movies

My paper focuses on a few musical moments from three Romanian movies and on the relationship between music and memory. The first film, *Freckle Face (Pistruiatul)*, is a children's television series made 50 years ago, during the Ceaușescu regime. Set during the Second World War, the main character is a likeable kid who helps the communists in their actions against the German army. Of course, *Freckle Face* is a propaganda film, making the case for patriotic and kind-hearted communists. Its music sticks in the viewer's memory and helps him/her identify with the communists. I discuss if writing good music for such a movie is collaborating with the criminal communist regime.

The other two films were produced around 2000, more than ten years after the fall of communism. *The Way I Spent the End of the World* looks at the last year of the communist regime alternatively from two perspectives: that of a teenage girl and a child. Director Cătălin Mitulescu – and the viewer along with him – recalls the world of childhood and some of the songs of the period, which he looks at with delicacy and humor.

The last film, *Occident*, is Cristian Mungiu's debut feature. It is a bitter comedy about the desire of young people in Romania to emigrate in order to live a decent life. The protagonist recalls a childhood tune about what the world would be like in the year 2000, when the children of the 1970s will have become adults. The tune shifts from diegetic to non-diegetic and becomes a metaphor for the characters' unfulfilled lives.

Benedicta PAVEL

The Basics of Film Music from the Perspective of Composer Kenneth Lampl

“Knowledge begins with the basics”. Whether you are beginning to study film music in order to compose it or researching it in order to write about it, you need to start with the basics. Composer Kenneth Lampl recently published a book that is an interesting resource for both beginning students and those who want to refresh their knowledge of film music. In my talk, I will explain the language of film music analysis, the creative

process of composing film music and the use of current technologies from the perspective of a composer who has scored films such as *Pokémon*, *Frontera*, *The Furies*, *2067*, and *Sissy*.

Florinela POPA

Under the Spectre of "Class Struggle": Love, Poetry and Music in Malvina Urșianu's Film Gioconda Without a Smile

Made in 1967, shortly after Nicolae Ceaușescu came to power, which had awakened in Romanian society the hope of a relaxation of the communist regime, Malvina Urșianu's debut film outlines the image of a promising present, of a prosperous Romania, surprisingly open to the West. But the main characters are trapped in the not-too-distant past of the 'class struggle' of the 1950s, which irrevocably marked their destinies, their love, but which they continue to talk about in slogans. *Gioconda without a smile* is a movie of contrasts, paradoxes, but also of subtle autobiographical references by the director (and screenwriter) Urșianu and – quite possibly – by the composer Richard Oschanitzky. The musical solutions proposed in this movie are intriguing right from the opening credits: after all, what could be the connection between a chemical plant, jazz intonations and excerpts from the carol *Stille Nacht* integrated into the orchestral discourse? Why did Oschanitzky choose such a quotation – later taken up again – in a movie about professional fulfillment in the years of socialist construction, failure in love and class difference? This paper aims to clarify the elements in the screenplay that justify the presence of this carol and, in general, to relate the cinematic discourse to the musical one.

Nick POULAKIS

Musical Narratives Behind the Colonels' Imagery: Analyzing Soundtracks in Greek Film Newsreels from the Junta Era

The proposed paper delves into the presence and use of music within Greek newsreel footage from the Hellenic National AudioVisual Archive (H.N.A/V.A.). This is a public/state archive which offers a rich repository of historical media, capturing snapshots of Greek society and culture during specific time periods of history. A crucial component of this study involves scrutinizing music (and sound, as either a specific or a general audiovisual feature) embodied in Greek newsreel footage. The presentation explores in an analytical manner the position and role of music/sound in these short films, and the significance it holds in enhancing storytelling, engaging audiences, as well as in documenting aspects of modern Greek culture. Through the investigation of music and sound data both as accompaniment and content in domestic newsreel production during significant phases and milestones of Greek history in the 20th century, this paper aims to uncover insights into the cultural, societal, and archival dimensions of national audiovisual narratives. In addition, it aims to highlight their interactions with parallel practices within the Balkan area and their impacts from either western or eastern official and informal standards, emphasizing on the aesthetic, political, and historical media production techniques. Beyond the safeguarding heritage paradigm, the paper would be accompanied by an audiovisual essay based on the filmic material from the H.N.A/V.A. online repository that would bring a fresh view on the subject in question.

Approaching the specific audiovisual material through this state-of-the-art means not only could convey nostalgic pictorial and aural memories but could also provide valuable perspectives with a critical focus on managing cultural pasts, reflecting popular identities, and questioning the authoritative strategies of earlier Greek media.

Antigona RĂDULESCU

Musical Children's Films in Romanian Cinema of the 1970s-1980s

There's a general belief that in communist Romania, at least until the mid-1970s, it was the cinema that was most censored. Indeed, despite the liberalization of 1965 and a more relaxed view on socialist realism, censorship was all-present, so that in the 1970s filmmakers were required to follow the rules of the Communist Party by creating revolutionary works in both contents and expression, thus also supporting mass culture. Control was reinforced and show, and film industry found themselves in troubled waters, either falling under the tyranny of censorship and self-censorship or trying to bypass it by adopting a codified, ideologically-resistant language.

Romanian cinema throughout the communist decades saw the production of many musical children's films too. The entire process was closely surveilled, the script carefully read, the film watched and analyzed multiple times prior to its – if approved – theatrical release. But once entering public distribution, some of these lucky productions would make a lasting impression, felt as late as today's adult generations.

If fairy tales are the natural choice for children-friendly films, they also can be seen as a means to escape the pressure of the time's dictatorial reality as well as the place where freedom of choice visual-, text-, and music-wise was able to manifest, thus allowing filmmakers to avoid the constraints of an abusive political regime and its ideology. Unlike the concrete image or word, immaterial music had the chance to open up to, and absorb, contemporary tendencies, in an attempt to find its own, distinct voice.

Among those lucky Romanian musical children's films of the 1970s and the 1980s to have reached theaters are the exemplary *Veronica* and *Mama* [Mother] by Elisabeta Bostan and Gheorghe Naghi's *Dumbrava minunată* [The Enchanted Grove]. My analysis thereof will consider their context and focus on their prominent musical element.

Valentina SANDU-DEDIU

Romanian Film Music: Theories, Ideologies, Archival Research

For several years now, thanks to the research projects coordinated by Professor Nicolae Gheorghită, Romanian musicology has been devoting more attention than ever before to an area that is fascinating to a wider audience: film music. Numerous soundtracks of Romanian cinematography of the interwar and post-war period were examined, scores and orchestral material were discovered in archives and the reception of films was analysed using articles in the press of the time via the digital platform *Arcanum*. One of the results of this research is available for all to see on YouTube: an exciting series of eight episodes, short documentaries about Romanian film music composers presented by musicologists from several generations.

The round table of this symposium will feature exclusively young voices, post-doctoral researchers, all based at the National University of Music in Bucharest. The topics will start from some current theories of the concepts we are working with in

order to explore some general, aesthetic and ideological features of film music and then concretise them through case studies – George Enescu, Dumitru Capoianu, Vladimir Cosma.

Stanislav TUKSAR

Music in the Croatian Oscar-awarded Animated Film Surogat (1961)

In 1962 the animated film *Surogat (The Substitute)* was awarded with “Oscar” by the American Film Academy as the first animated film produced outside of the USA. It was later awarded at a number of international film festivals, such as Bergamo, Belgrade, San Francisco, Oberhausen etc. Its authors were Dušan Vukotić (direction, drawings, animation), Rudolf Sremec (screenplay) and Tomislav Simović (music) and it was produced in 1961 in the facilities of the already recognized Zagreb School of Animated Film.

Its plot consists of a story of an ugly fat little man going for holidays at the seaside. The man is equipped with a number of plastic objects made functional by blowing them up: car, road, all kinds of swimming utensils, shark, even a Beauty and her lover, including emotions – love, jealousy and revenge – among the protagonists. At the end, this whole artificial world disappears in encountering a small banal object from real life – the tack. This 9’25 long film is a bitter parody on modern man obsessed with consumable goods which are easily accessible and replaceable in modern industrial society. Moreover, it is also an ironical comment on the consumer society habits which have already conquered the behaviour of the great part of Western societies after the World War II. A certain paradox is that such an ideologically anti-capitalist attitude was coming from the Croatian/Yugoslav Communist society which was declaratively slowly marching since the early 1960s in the opposite direction, towards a mixture of capitalist market economy and socialist distribution, the so-called self-management social system as a specific “third way” beside Western capitalism and Soviet-type Communism.

At the same time some intellectual circles in Croatia/Yugoslavia were trying to liberate the sphere of arts, i.e. literature, fine arts and especially music, from the rigorous clinch of the up-to-then prevailing official doctrine of “socialist realism”. The turning point in music was the organization of the Zagreb Music Biennale in 1961, when the contemporary art music inspired by the then avant-garde tendencies got the right of public presentation.

The music of the film *Surogat*, or better to say its sound-track, is a clear demonstration of the success of such tendencies, manifesting a full-blooded modernity of the early 1960s. It is a mixture of jazz-inspired music with elements of avant-garde and Latino sound, imbued with *musique concrète*, representing musical caricature, descriptions and illustrations of the plot scenes, tensions and the character of particular situations, influencing the tempo of the frame changes and the rhythm of the moving of characters. In general, the whole score can be characterized as a sounding tapestry, where rhythm, instrumental colours and improvisations are dominant, while melody is of secondary importance. A special feature is the humming (not singing) of the main character on neutral syllables “ti-ra-ta-ta-ra-ta”, a kind of a leitmotiv which contributes to the overall comical characterization and general highly witty impressions of both music and the film in its totality.

Vlad VĂIDEAN

George Enescu's Music as the Subject of "Cinematic Poems"

Although George Enescu was subject to intense nationalist mythologisation in communist Romania, he was not portrayed in an art film, as was Ciprian Porumbescu, for example. However, some of his works, especially those of a programmatic nature, were the subject of a series of so-called "cinematic poems", which appeared in 1981, on the centenary of the musician's birth. Probably the most successful of these was *Săteasca*, a film version of the Third Orchestral Suite, op. 27. I propose a brief analysis of the varying degrees to which the scenario of this short television film: 1) conforms to the known biographical data about Enescu's childhood; 2) favours the reception of a music that, despite its pastoral programme, was not necessarily one of the most popular pieces in the Romanian repertoire of the time, as it shares with Enescu's other late works a heightened degree of complexity that distinguishes it from Enescu's absolute hits (the *Romanian Rhapsodies*, themselves the subject of the following "cinematic poem", created in 1984 by the same author of *Săteasca*, Viorel Sergovici).

Emanuela Izabela VIERIU

Exploring Compositional Dimensions in the Film music of Tabu, by Violeta Dinescu

This paper presents a detailed compositional analysis of the music in the film *Tabu* by Violeta Dinescu, exploring the musical structure and compositional techniques used by the composer to amplify the themes and atmosphere of the film. The study focuses on how Dinescu employs her unique sonic palette to enhance emotional intensity and create an additional narrative dimension, playing a vital role in evoking the sense of mystery and tension specific to the film.

Key aspects discussed include the use of modal and chromatic harmonies, dynamic and timbral contrasts, as well as polyphonic structures that impart an evocative ambiguity to the music, allowing for multiple layers of interpretation. The analysis also highlights orchestration techniques through which the composer successfully shapes a captivating sonic universe, interwoven with the film's symbolism and storyline. Additionally, cultural and stylistic influences are addressed, which contribute to forming a comprehensive perspective on the content.

The aim of this research is to provide a deeper understanding of the role of music in cinema and of how Violeta Dinescu's music imprints itself, incorporating specific compositional techniques to transform the visual experience into a complex and memorable auditory one.

BIOGRAPHIES

Oana ANDREICA is an assistant professor of Musicology and Musical Semiotics at the “Gheorghe Dima” National Music Academy in Cluj-Napoca, Romania. She regularly participates in national and international musicology conferences and her list of publications comprises studies, articles, and interviews, as well as edited collective volumes, the most recent being *Music as Cultural Heritage and Novelty*, released by Springer in September 2022. She published the monograph *Artă și abis. Cazul Mahler (Art and Abyss. The Mahler Case)* in 2012 and *Ghid (incomplet) de concert [(Incomplete) Concert Guide]* in 2021. Currently she focuses on topic theory in the Classical and Romantic repertoire, as well as on Romanian contemporary composers.

Gabriela BEJAN (b. 1997) studied Musicology (bachelor and master) at the National University of Music in Bucharest and is currently pursuing a PhD at the same institution under the supervision of Professor Valentina Sandu-Dediu, PhD, with a thesis on *The Phenomenon of Pop Music in Romania in the Second Half of the 20th Century. Influences Parallels with the West*. She has written articles and interviews for specialised publications like *Acord, Actualitatea muzicală, George Enescu Competition Newspaper 2024* and online on The Music Information Center in Romania (CIMRO). Gabriela Bejan also participated in the symposiums of the *Chei Festival (2021, 2022)*, *Meridian Festival (2021)*, *Romanian Archive of Concertos Symposium (RAC, 2022)*, *Romanian Archive of Symphonic Music Symposium (RASM, 2023)* and *Aurel Stroe Symposium* in Dresden (2024). She has also worked in the archival and inventorying process of both the RAC and RASM projects. She is now an editor at the UNMB Publishing House, and assistant professor of Music History and Ethics at UNMB.

Ioana BÎGU is a PhD student at the National University of Music in Bucharest, under the coordination of Professor Valentina Sandu-Dediu. She holds a bachelor's degree in classical music composition and a master's degree in musicology (section graduated with the title of “valedictorian”), both obtained at the Faculty of Composition, Musicology and Music Pedagogy – In 2022 and 2024, respectively. She has published various materials (studies, reviews, programs, reviews, articles) in the collective volume of the *George Enescu International Symposium (2021)*, *Muzica* magazine (2023), *Madrigal National Chamber Choir* magazine (2024), *George Enescu International Competition* magazine (2024) and other periodicals such as the UNMB newspaper *Acord, Duo Majura* magazine. She has won various prizes in competitions in musicology (in 2024, 2nd prize at the *Mihail Jora* National Competition of Interpretation, Composition and Music Criticism, 1st prize at the National Student Musicology Competition) and composition (in 2023, 3rd prize at the *Ștefan Niculescu* National Composition Competition). She is currently part of two research teams focused on the study of film and chamber music.

Cătălin CERNĂTESCU is researcher at the National University of Music in Bucharest and New Europe College alumnus. As author and editor he has published several volumes of Byzantine music and has won several composition prizes at the “Praise the Lord!” Church Music Festival-Contest. Since 2019 he holds a Ph.D. in Music, exploring the field of Byzantine musicology under the guidance of Professor Ph.D. Habil. Nicolae Gheorghîță. Since 2021, Cătălin Cernătescu is president of REVIVART Association,

through which he carries out research, recovery and popularization projects of Byzantine chant.

Konstantinos CHARDAS is an Associate Professor of Systematic Musicology at the Department of Music Studies of the Aristotle University of Thessaloniki. His research and educational areas: music theory and analysis, 20th- and 21st-century music, Greek music, theoretical approaches to musical performance, Greek pop/rock. He is the author of articles for Grove Music Online and has published in Greek and English (for Benaki Museum, Cambridge Scholar Press, Bloomsbury Publishing, Oxford University Press, Routledge, among others). He has given lectures for the Programme in Hellenic Studies of the Columbia University and the Harvard Summer Programme in Greece.

Kostas is also an active pianist. He has given concerts in Greece, U.S.A., England and elsewhere. He has recorded 3 CDs: for Naxos (music by Y. A. Papaioannou), Irida Classical (music by Y. Sicilianos) and Centaur Records (music by American composers for flute and piano).

Renata DALIANOUDI is Associate Professor at Ionian University, Dpt of Audio & Visual Arts, and Professor-Advisor at the Hellenic Open University (BA “Greek Studies” and Master Studies “Performing Arts”). She has also produced 77 Radio & TV cultural documentaries.

She holds a BA in Musicology and a Phd in Ethnomusicology. She has also attended Theatre and Folklore Studies (Athens University & Vienna University), Piano, Organ, classical Accordion, Guitar, Greek folk dances, and Tango Argentino. She has been conducting ethnographic fieldwork in many places in Greece.

She obtained 31 scholarships from: the State Scholarships Foundation, the Athens University, the Athens Conservatoire, the National Conservatoire and the Foundation of Technology & Research/ Institute for Mediterranean Studies.

Her research interests lie in Cinema Music & Theatre Music, in Shadow Theatre, in folk and popular Music & Dances, in Music and Mass Media, in Art popular music.

Among her works are: 4 Monographs in the fields of Ethnomusicology, Ethnography, Culture Studies and over 70 articles, conference presentations, lemmas and lectures in Greece, Europe, U.S.A., Asia.

Ana DIACONU is a music history lecturer at the National University of Music Bucharest. She has graduated in both Law and Musicology, the latter under Professor Valentina Sandu-Dediu’s tutelage at the Music University in Bucharest. She holds a PhD from the same institution with research focusing on *The Romanian Diaspora Composers in France in the Second Half of the 20th Century*. She has studied at the Conservatoire National Supérieur de Paris through an Erasmus scholarship and, throughout her studies, she collaborated with Radio România Muzical, where she produced the first cycle of broadcasts dedicated to video game music in Romania. As of 2017, Ana Diaconu is the editorial coordinator of the George Enescu International Competition and Festival and recently she became a member of the Union of Composers and Musicologists from Romania.

Ana DJORDJEVIĆ (1991), obtained her PhD in Music in 2023 from University College Cork, Ireland, with thesis “Once Upon a Time There Was a Country...- Post-Yugoslav War Cinema and its Music” on music in post-Yugoslav war films, focusing on trauma, nationalism, propaganda and Yugonostalgia. She has obtained her BA and MA in

Musicology at Faculty of Music, University of Arts, Belgrade, Serbia. She has presented her work at conferences in Ireland, Serbia, Bosnia and Germany. She has published articles in edited collections and musicology journals. Research interests are film music, popular music, war and historical cinema, Serbian/Yugoslav contemporary music, film and television production. She is currently teaching module “Music and Cinema” at University College Cork, joined postgraduate module between Music department and Film and screen media department.

Maria FUCHS is a senior postdoc at the University of Music and Performing Arts Graz, where she heads the FWF project “The Sonic Imaginaries of Africa in German Cinema (1930-2000)”. She studied musicology, comparative literature, and gender studies at the University of Vienna and the Freie Universität Berlin. After completing her doctorate at the University of Vienna (*Stummfilmmusik. Theorie und Praxis im “Allgemeinen Handbuch der Film-Musik”* (1927), Schüren 2017), she works as a lecturer at various universities. Most recently, she was a research fellow at the International Research Center for Cultural Studies (ifk) in Vienna, where she worked on postcolonial aspects of audiovisual media. From 2020-2023 she was a senior postdoc at the University of Freiburg and the University of Music and Performing Arts Vienna, where she led the FWF project “Soundscapes from *Heimat*: Mapping Musical Signatures in *Heimatfilm* und *Bergfilm* (1930-1970)”.

Lavinia GHEORGHE graduated from the National University of Music in Bucharest, Musicology (2018) and Musicological Synthesis (2020), under the guidance of Professor Valentina Sandu-Dediu. She has published in periodicals such as *Musicology Today: Journal of the National University of Music Bucharest*, *Actualitatea Muzicală* and *Acord Newspaper of the National University of Music Bucharest*. She obtained her PhD in music in 2023, with the thesis *Mariana Kahane Archive Fund from the Archive of the Constantin Brăiloiu Institute of Ethnography and Folklore in Bucharest – a Documentary Treasure for Romanian Ethnomusicology*.

Lavinia Gheorghe is a scientific researcher at the Constantin Brăiloiu Institute of Ethnography and Folklore of the Romanian Academy, where she specializes in ethnomusicological research. She also holds a seminar on traditional music at the National University of Music in Bucharest.

Nicolae GHEORGHÎĂ 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. Gheorghîă 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 12 books, and edited volumes. Gheorghîă 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.

Vlad GHINEA graduated Musicology at the National University of Music Bucharest, class of Professor Valentina Sandu-Dediu, and is currently a PhD student at the same institution, researching the musicological volumes published by Editura Muzicală during the communist period in Romania. Since 2024, he is a member of the Romanian Union of Composers and Musicologists (UCMR). He has won numerous prizes in musicology competitions, but also in composition. Vlad Ghinea has presented musicological papers at symposia in Bucharest, Iași and Cluj-Napoca, and his compositions have appeared on concert programs in Romania and Denmark. Reviews and studies signed by Vlad Ghinea have appeared in important publications in the Romanian cultural landscape. Vlad Ghinea is one of the recipients of the excellence scholarships offered by the National University of Music Bucharest in the academic years 2020-2021 and 2022-2023. Currently, he is editor at the National University of Music Bucharest Publishing House.

Julia HEIMERDINGER (PhD) is a Senior Scientist at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna. Before working in Vienna she has worked, researched and taught at the HfMT Hamburg, SIMPK and UdK Berlin. Among her research focuses are film music and sound, especially the use of modern or avant-garde music in film, and music of the 20th and 21st centuries. Her latest publications are: „Akustische Atmosphären,“ in: *FilmMusik*, Vol. 5: *Sounddesign*, ed. by Guido Heldt, Tarek Krohn, Peter Moormann and Willem Strank, München: et+k, 2023, and Anna Dalos, Julia Heimerdinger, Márton Kerékfy and Heidy Zimmermann (eds.): *Studia Musicologica* Vol. 64 (2023), selected articles from the conference „Kylwiria and Other Explorations“ on György Ligeti's 100th birthday (Vienna and Budapest 2023).

Desiela ION is a musicologist and research assistant of the Research, Innovation and Information Unit of the National University of Music Bucharest. She holds a PhD from the same institution with a thesis entitled *Trends and ideologies in Romanian music composition and criticism, reflected in the history of the Bucharest Philharmonic (1945-1989)*. 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*, *Actualitatea muzicală* magazine, *Musicology Today* journal, *George Enescu Competition Newspaper* and produced radio music reviews and reports for Radio România Muzical.

Mirko JANKOV graduated in Music pedagogy (in 2009) and Organ (in 2010) at the Academy of Music, University of Zagreb. There he also finished the Postgraduate University Specialist Art Studies of Performing Arts under the mentorship of Ljerka Očić DA and Vjera Katalinić PhD (in 2014). Currently, he attends the Postgraduate Doctoral Study of Musicology at the Faculty of Philosophy and the Academy of Music, University of Zagreb. Since September 2012, he has become a leading organist and a regens chori (in 2016) of the Co-cathedral of St Peter the Apostle, Split. Alongside the pedagogical work and music performing, Mirko Jankov has done research work and published articles on

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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 her interest are musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks, as well as music archives in Croatia. Published five books, some 250 articles; (co-)edited 12 proceedings, seven monograph editions and eight music scores. Currently involved in the CRF project "Institutionalization of modern bourgeois musical culture in the 19th century in civil Croatia and Military Border" (2021-2025).

Dr. **Kimi KÄRKI** is a Lecturer at Cultural Study of Music, Uniarts Helsinki (Seinäjoki campus), and holds a title of Docent in Cultural Heritage Studies (University of Turku) and Area and Cultural Studies (University of Helsinki). He has mainly published on the history stadium rock spectacles, talking machines, audiovisual culture, future imagining, and fascist aesthetics in popular culture. He is the director of the project *Fascinating Fascism and its Affective Heritage in the Finnish Culture* (Kone Foundation, 2021–2025), and the current president of the European Popular Culture Association (2023 –2026). He is also an internationally touring musician, with more than 40 releases in heavy metal, progressive rock, ambient, and as a singer-songwriter. Homepage: <https://users.utu.fi/kierka/>.

Sergii LEONTIEV (Ph.D.) is a Ukrainian award-winning composer, currently residing in Los Angeles. He successfully works as a film composer, arranger, orchestrator and film musicologist. He scored music for numerous feature, documentary and animated films, studying film music with well-known Ukrainian, English and Hollywood composers. Sergii received Lev Revutsky Award for Film Scores and Symphonic Music (2019). He has been a member of the Society of Composers and Lyricists (USA), of the National Composers' Union of Ukraine and of the Ukrainian Association of Electroacoustic Music, one of finalists of the international competition of film composers "Krakow Film Music Festival" (2020) and winner of the international program of the British Council and the Dovzhenko Center "Envision Sound" (2018). Sergii Leontiev collaborated with the National Symphony Orchestra of Ukraine, the National Ensemble "Kyiv Soloists", the National Ensemble of Soloists "Kyiv Camerata", "Lviv Virtuosos" Chamber Orchestra, Sed Contra Ensemble, etc.

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

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 works as a music copyist and technical editor at the UNMB Publishing House.

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.

Moisil worked for 20 years in the ethnomusicology department of the Museum of the Romanian Peasant in Bucharest, together with Speranța Rădulescu and Florin Iordan, and took part in the production of the Ethnophonie CD series of recordings of traditional musics. He was an executive editor of *Musicology Today: Journal of the National University of Music Bucharest* (2015-2020).

He was a fellow of the New Europe College in Bucharest (2012-2013, 2020-2021).

Benedicta PAVEL studied Musicology at the National University of Music Bucharest with Professor Valentina Sandu-Dediu. During her studies, she has won numerous prizes in musicology, piano and music theory competitions. She has published articles in the *Musicology Today*, *George Enescu Competition Newspaper*, *Musicology Papers*, *Muzica*, *Actualitatea muzicală*, and *Acord* journals, and has given presentations at the International Musicological Society Conference and other symposia in Bucharest, Cluj and Iași. In recent years, she has focused her research on 20th-century Romanian music. Since 2023, she holds a PhD on *Reflection of Ideologies, Stylistic Tendencies and Compositional Techniques in Romanian Music in Archival Documents (1949-1989). Case Studies: Mihail Andricu and Grigore Nica*. Recently she became a member of the Union of Romanian Composers and Musicologists. She is currently editor at the UNMB Publishing House and member of the editorial staff of *Musicology Today: Journal of the National University of Music Bucharest* and George Enescu International Competition and Festival.

Florinela POPA is Professor at the National University of Music in Bucharest, where she previously studied music education and musicology. She is also director of the Department of Musicology and Music Education Sciences of the same institution and executive editor of the academic journal *Musicology Today* of UNMB. She was postdoctoral research fellow at New Europe College, Bucharest (2008; 2011-2012; 2020-2021) and Musical Institute for Doctoral Advanced Studies, UNMB (2012-2013).

Her publications include the books, *Mihail Jora. A European Modern* (2009), *Sergei Prokofiev* (2012), *Music and Ideologies in the 20th Century* (2022), as well as numerous articles in musicological journals and 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* (2009-2017). In 2012 and 2022, she was awarded the Union of the Romanian Composers and Musicology Prize for historiography.

Dr. **Nick POULAKIS** is a staff member of the Ethnomusicology and Cultural Anthropology Laboratory at the Department of Music Studies of the National and Kapodistrian University of Athens, where he teaches film music, ethnographic cinema, and applied ethnomusicology. He is also an adjunct professor in the Modern Greek Culture Program of the Hellenic Open University, as well as the Department of Digital Arts and Cinema of the National and Kapodistrian University of Athens. He has been involved in various research projects and has written several articles and book chapters on ethnomusicological films, video life-stories, anthropology of film and TV music, music archives, media education, and audiovisual literacy. He has published three books in Greek: *Musicology and Cinema: Critical Approaches to the Music of Modern Greek Films*, *Music from Optical Theater and Silent Cinema*, and *World Musics: Soundscapes, Identities, and Practices*.

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*, Verlag: Pfau, Saarbrücken, 2006); coordinator of the collective volumes *Estetica. Un alt fel de manual* (2007), and *Generația de aur a avangardei muzicale românești* (2021); author of several university courses on counterpoint and musical semiotics and studies on various themes, from semiotics to modern and contemporary creation, published in academic journals.

Valentina SANDU-DEDIU graduated in 1990 from the National University of Music in Bucharest (UNMB), musicology department, obtaining her PhD in 1995. She received research fellowships in Austria at the *Alban Berg* Foundation (1991), in Germany at the *Wissenschaftskolleg zu Berlin* (2000), in Romania at the *New Europe College* (1996-97 and 2008) and in the UK at the Institute of Advanced Study, Durham University (2024). She teaches musicology, music stylistics and performance theories at UNMB, and since 2014 she is Rector of the Institute of Advanced Study *New Europe College*. Laureate of the Romanian Academy Prize (1997), Romanian Composers and Musicologists Union Prize (1998, 2010, 2014, 2017, 2020, 2023), *Ernst von Siemens* Foundation Prize, Munich (1998, 2000, 2004), Sandu-Dediu was awarded the *Peregrinus-Stiftung* Prize of the Academy of Sciences Berlin-Brandenburg in 2008. She has published as author and coordinator numerous volumes of musicology, over 40 studies and 300 articles in Romania, Poland, Albania, Hungary, Germany, USA, UK and France.

Stanislav TUKSAR is Professor emeritus of the University of Zagreb, Croatia, being awarded BA in philosophy, English and violoncello, MA and PhD in musicology, all at the University of Zagreb, where he taught musicology from 1993 to 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 160 scholarly symposia in Croatia and abroad and lectured at 25 universities worldwide. He published as author, editor and translator 30 books, and has authored more than 260 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. He was co-founder (1992),

Secretary (1992-1997) and President (2001-2006, 2013-2018) of the Croatian Musicological Society, and he has been fellow of the Croatian Academy of Sciences and Arts (since 2012), both in Zagreb.

Vlad VĂIDEAN (b. 1992) studied musicology at the National University of Music in Bucharest (UNMB), under the guidance of Professor Valentina Sandu-Dediu. In 2015-2016, he received an Erasmus scholarship at the Institute of Musicology in Leipzig (Germany). He has published extensively (studies, essays, music reviews and book reviews) since his studies, and he was awarded by the two magazines edited by the Union of Composers and Musicologists of Romania (UCMR): *Actualitatea muzicală*, as a young contemporary music critic (in 2017), and *Muzica*, for musicological studies (in 2019 and 2023). He participated in national and international symposia in Bucharest, Iași, Craiova, Timișoara, Cluj-Napoca. He has written two chapters included in the first volume of the book *Noi istorii ale muzicilor românești* [*New Histories of Romanian Musics*] (Editura Muzicală, Bucharest, ed. I, 2020; ed. II, 2021). One of these chapters formed the core of his PhD thesis (defended in January 2023), proposing a general reconsideration of the music and personality of George Enescu, a subject that remains his main research interest. He is currently associate professor at UNMB, member of the editorial staff of *Musicology Today: Journal of the National University of Music Bucharest*, member of UCMR, and collaborates with the George Enescu National Museum for the revision and completion of the New Thematic Catalog of George Enescu's Works.

Emanuela Izabela VIERIU (b. 1992) is a composer and conductor, currently working as an assistant professor at the George Enescu National University of Arts in Iași, where she teaches seminars in the subjects of Counterpoint (Palestrinian and Bachian), Composition, and Film Music. She completed her undergraduate, master's, and doctoral studies at the same university, earning double bachelor's degrees in Classical Composition (2015) under the guidance of Prof. Dr. Ciprian Andrei Ion, as well as in Orchestral Conducting (2016) under the guidance of Associate Prof. Dr. Dumitru Goia. She continued with a master's degree in composition, defending her dissertation in 2017, followed by doctoral studies under the guidance of Prof. Dr. Gheorghe Duțică and Prof. Dr. C. A. Ion.

The intense research in the field of composition culminated in her doctoral thesis titled "Film Music: Codes, Conventions, and Stylistic Interferences," which she defended in October 2021 in Iași, receiving the Summa cum laude distinction. The Film Music course is a practical application of her doctoral research in the academic teaching environment, organizing content and ensuring continuity in the educational process. Students have the opportunity to study the codes and conventions of film music from specific productions, directly connected with cinematic genres, subgenres, hybrid genres, and character typologies.

Her years of study were supported not only by intense work, passion, and curiosity but also by a desire for perfection, both from a compositional and a conducting perspective, through constant participation in masterclasses, festivals, conferences, and workshops, as well as ERASMUS exchanges and mobilities, both actively and passively, on national and international levels. Moreover, she has moderated and organized composition workshops for music enthusiasts in the broadest sense of the word, as well as for conservatory students.

Currently, she is a member of the Alliance for Women and Film Composers and a member of World Soundtrack Academy Gent, as well as a UCMR member composer.