

Music History Beyond State Borders: Micro-, Meso-, and Macro- Regionality of Musical Culture

Edited by Rima Povilionienė

Book of Abstracts, Biennial Baltic Musicological Conference
29–31 October, 2024, Lithuanian Academy of Music and Theatre



Vilnius, 2024

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Vilnius, LITHUANIA

Conference organizer:
Lithuanian Academy of Music and Theatre

In collaboration with:
IMS Study Group Music and Cultural Studies

Conference support:



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Lithuanian Academy of Music and Theatre, the main / 1st Building, Gedimino pr. 42, D. Matvejev photo



Juozas Karosas Chamber Hall at the 1st Building, Gedimino pr. 42



Balcony Theatre at the 1st Building, Gedimino pr. 42

MUSIC HISTORY BEYOND STATE BORDERS: MICRO-, MESO-, AND MACRO-REGIONALITY OF MUSICAL CULTURE

Area studies are focused on specific geographic territories or specific cultures. This interdisciplinary research includes geography, history, sociology, political science, literature, linguistics, and gradually entering musicology. The still dominant concept of music history is based on nationalism, that is, today's state borders and moreover, the ethnic majority. The aim of this conference is to broaden the mentioned concept by stepping beyond the state borders, focusing on geographically and culturally determined micro-, meso-, and macroregions through history. Furthermore, the inclusion of different kinds of minorities, as well as imperial (Byzantine, Ottoman, Russian, British, French and others) and political legacies (communist, socialist) would be of significance. In order to overcome the traditional (Western) centre versus periphery division, and the strictly determined historical regions, the temporarily centres would be placed anywhere where the area studies are focused.

A mesoregion is defined as 'connected by time that crosses the boundaries of a state, society, nation, and civilization' (Troebst). The term 'mesoregion' designates a group of several states forming a region – for instance, the Baltic region, the Balkans, or the Middle East – in historical terms and in political terminology. A mesoregion is different from a microregion (a subnational unit), and also from a macroregion (a continent: Africa, Asia, Latin America). Mesoregion as a relative category in the framework of conceptual history and 'as the premises of its social production, its ideological underpinnings, as well as the various forms of interpretation and representation that it embodies' (Mishkova and Trencsényi). Additionally, the micro- and mesoregional perspective can be different from outside and within the areas through the reception of a given musical culture and its self-representation. This approach would provide a profound insight into sub- and supraregional facets of cultural and musical life and the network of overlapping regional cultural and musical traditions. The conference is therefore not limited to specific regions and cultures, and encourages the perspectives and exchange across the boundaries of cultures, regions and disciplines, including:

- micro regional musical culture as an identity signifier;
- mesoregional music history or opera beyond the state border;
- network of music institutions within a meso- and macro region;
- supranational macro- or mesoregional history of music;
- cross-cultural transfer within a mesoregion or among different mesoregions.

To address these issues, as well as any other questions and topics, we present "Music History Beyond State Borders: Micro-, Meso-, and Macro-Regionality of Musical Culture", the Biennial Baltic Musicological Conference 2024, held at the Lithuanian Academy of Music and Theatre in Vilnius 29–31 October 2024.

The organizers

CONFERENCE INFORMATION

ORGANIZER PARTNER

Lithuanian Academy of Music and Theatre
IMS Study Group Music and Cultural Studies

CONFERENCE CONVENORS

Rūta Stanevičiūtė
Tatjana Marković

PROGRAMME COMMITTEE

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Zdravko Blažeković
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Rūta Stanevičiūtė (Chair)

LOCAL ARRANGEMENTS COMMITTEE

Donata Filipovič
Ingrida Jasonienė

Rima Povilionienė
Rūta Stanevičiūtė

CONFERENCE SUPPORT



LOCATION

The principal location of the conference is Lithuanian Academy of Music and Theatre, the main / 1st Building, Gedimino pr. 42, Vilnius. Conference rooms Juozas Karosas Chamber Hall and Balcony Theatre located on the 1st floor.

REGISTRATION & INFORMATION DESK

Available on the 1st floor, at Foyer near the entrance to the Juozas Karosas Hall: Tuesday, 29 October, from 8.30 AM; Wednesday, 30 October, from 8.45 AM; and Thursday, 31 October, from 8.45 AM.

THE BOOK OF ABSTRACTS is provided in printed copy as well as available online at:
www.lmta.lt www.issuu.com

COFFEE BREAK, LUNCH

At Foyer near the entrance to the conference room (Juozas Karosas Hall).

CONFERENCE EVENTS

- **Conference reception**, 29 October 7.00 PM, at the Juozas Karosas Chamber Hall.
- **Conference dinner**, 30 October, 7.30 PM, 14Horses Restaurant, Dominikonų g. 11, Vilnius.

GENERAL INFORMATION

INTERNET ACCESS

Free Wi-Fi is available in all territory of the academy.
Free Wi-Fi is available in many public places of the city.

VILNIUS CITY INFORMATION



Vilnius Tourist Information Centre

Vilnius City Card, Sightseeing Tours, Vilnius Tourism App, Mp3 Audio & Audio Guides, Publications, etc.
More information www.govilnius.lt/visit-vilnius



Vilnius Public Transport

Timetables, maps, etc. www.judu.lt



Vilnius Pass

The holder of the card can use public transport of the city, visit museums free of charge, take part in walking tours, etc. You may acquire a card in Vilnius Tourist Information Centers.
www.govilnius.lt/visit-vilnius/get-vilnius-pass

VILNIUS – THE CAPITAL OF LITHUANIA



Vilnius, as the capital of Lithuania, is the home of the President, the Seimas, the Government, and the Supreme Court. Diplomatic missions, educational, cultural, financial, research, and healthcare institutions are based here.

Population: 605 270 (July 2024).

Location/ Territory: The capital city Vilnius occupies an area of about 400 sq. km of which 20.2% approximately is developed and

the remainder is a green belt (43.9% approx.) and water (2.1% approx.).

State Language: Lithuanian

Government: Mayor

Currency: Euro

Local Time: GMT + 2 hours (EET), GMT + 3 hour (summer time)

Working Hours: Governmental institutions work from 8 a.m. to 5 p.m. Monday – Friday. Shops are usually open from 10 a.m. to 6 p.m. or 7 p.m. on weekdays and until 3 p.m. or 4 p.m. on Saturdays. Shopping malls are open all week from 10 a.m. to 10 p.m. Food stores are usually open between 8 a.m. and 10 p.m., and some supermarkets are open till 12 at night.

CONFERENCE SCHEDULE

29 October, Tuesday

rooms: Juozas Karosas Chamber Hall & Balcony Theatre

8.30	REGISTRATION
	Juozas Karosas Chamber Hall
9.15– 9.30	CONFERENCE OPENING
9.30– 11.00	SESSION 1 <i>Moderator Alexandros Charkiolakis</i> 9:30 Francesco Finocchiaro. Film Music Across the Borders. The Phenomenon of Music Localization in the Silent Era 10:00 Stephan Lewandowski. <i>Signs, Games and Messages.</i> Kurtág, the Cosmopolitan 10:30 Heli Reimann. Local, Transregional and Global in Musical Biographies: The Example of Estonian Jazz Popularizer and Historian Valter Ojakäär
11.00– 11.30	Coffee
11.30– 12.30	KEYNOTE LECTURE 1 <i>Moderator Teodoras Žukas</i> Jörg Hackmann. Northern or Eastern Europe, or Something Else? Historical and Cultural Imaginaries of “Baltic” Space
12.30– 14.00	Lunch
	Balcony Theatre
14.00– 15.30	SESSION 2: Special Session ‘Microregional and Transregional Music Identity Networks’ <i>Moderator Tatjana Marković</i> 14:00 Dilara Turan. An Analysis of Sailing to Byzantium: A Ritualistic Drama on the Moon, Swans, and Soul 14:30 Georgia Petroudi. The Long Journey Home: Connecting Western Music Tradition with National Identity 15:00 Alexandros Charkiolakis. <i>No Man’s Land Project:</i> Commemorating a War Through a Call for Peace
15.30– 16.00	Coffee
16.00– 18.00	SESSION 3 <i>Moderator Francesco Finocchiaro</i> 16:00 Cristina Eleonora Pascu. Across Borders: French Cultural Propaganda and Music in Interwar Romania 16:30 Gabriella Murvai-Böke. Constructed identity? The interaction of Military Artistic Ensembles in the 1960s Eastern-Central Europe 17:00 Zhengyi Zhu. ‘Never Again the A-Bomb’: The Cold War Voyages of an Antinuclear Anthem 17:30 Jūratė Katinaitė. Lithuanian Exile Intellectuals as a Target of Cold War Ideology in Vytautas Laurušas’s Opera <i>Stray Birds</i>
19.00	Conference Reception

30 October, Wednesday

room: Juozas Karosas Chamber Hall

8.45– 9.30	REGISTRATION
9.00– 11.00	SESSION 4: Special Session ‘Musical Border-Crossing, (Self)Identification and Cultural Exchanges’ <i>Moderator Georgia Petroudi</i>
	9:00 Fiona Jackson. Musical Exchange Between Scotland and the Baltic States During the Final Decades of the Soviet Union
	9:30 Ana Diaconu. Musicologist Radu Stan as Ambassador for European Ideas Within the Ideological Borders of Communist Romania
	10:00 Mariia Romanets. A Forgotten Ukrainian Composer in Great Britain: Between Narratives of National Identity and Cold War Prejudice
	10:30 Ivana Medić. Vuk Kulenović as an Embodiment of a Mesoregional Identity
11.00– 11.30	Coffee
11.30– 12.30	KEYNOTE LECTURE 2 <i>Moderator Jörg Hackmann</i> Rasika Ajotikar. Reconsidering the Modern History of Indian Music
12.30– 14.00	Lunch
14.00– 15.30	SPECIAL PANEL ‘The Rise of Digital Humanities and Its Impact on Music Scores’, Part 1 <i>Moderator Darius Kučinskas</i>
	14:00 Craig Sapp. A Digital Edition of Torquato Tasso’s Poetry and Their Musical Settings
	14:30 Marcin Konik, Craig Stuart Sapp, Jacek Iwazsko. Polish Music Heritage in Open Access
	15:00 Richard Sängner. Beethovens Werkstatt: A Digital Edition of Notirungsbuch K
15.30– 16.00	Coffee
16.00– 17.30	SPECIAL PANEL ‘The Rise of Digital Humanities and Its Impact on Music Scores’. Part 2 <i>Moderator John Rink</i>
	16:30 Darius Kučinskas, Rima Povilionienė. Digital Scores of Čiurlionis’s Music 1. Musicological and Editorial Challenges
	17:00 Jūratė Bogdanienė, Laimonas Janutėnas. Digital Scores of Čiurlionis’s Music 2. Structure and Functions of Interactive Database
	17:30 Charalampos Efthymiou. Čiurlionis’s Symphonic Poem <i>Jūra</i> : A Typical ‘Lithuanian’ Symphonic Work?
17.30– 18.30	SPECIAL PANEL ‘The Rise of Digital Humanities and Its Impact on Music Scores’. ROUND TABLE DISCUSSION ‘Music Editorial Practice in the Digital Age: Challenges and Trends’ <i>Moderators John Rink & Darius Kučinskas</i> John Rink, Craig Sapp, Richard Sängner, Charis Efthimiou, Marcin Konik, Jūratė Bogdanienė, Darius Kučinskas
19.30	Conference Dinner

31 October, Thursday

room: Juozas Karosas Chamber Hall

8.45– 9.30	REGISTRATION
9.00– 11.00	SESSION 5 <i>Moderator Rima Povilionienė</i>
	9:00 Henry T. Drummond. Jesuit Books Across Religious Divides in the Early Modern Low Countries
	9:30 Ana López Suero. Pierre Phalèse's Printing Press and Musical Transfers in the Hispano-Flemish World
	10:00 Yevgeniya Ignatenko. Balkan Repertoire of Ukrainian and Belarusian Musical Manuscripts of the 17th and 18th Centuries: Meso-Regionality of Orthodox Chant Tradition
	10:30 Aria Torkanbouri. Transition from Ashiq Art to Ashiq Music: Exploring Micro and Meso-regional Dynamics in Azerbaijan
11.00– 11.30	Coffee
11.30– 12.30	KEYNOTE LECTURE 3 <i>Moderator Rūta Stanevičiūtė</i> Tatjana Marković. Transnational Musical Life of the Habsburg Southern Frontier Zone: Microregion of the Banat
12.30– 14.00	Lunch
14.00– 15.30	SESSION 6 <i>Moderator Cristina Eleonora Pascu</i>
	14:00 Aušra Strazdaitė-Ziberkienė. Manifestations of Lithuanianess in the 19th Century in the Music Publications of Polish Composers
	14:30 José Miguel Pérez Aparicio. Modernist Nationalisms and Lyric Theatre in Early 20th-Century Europe: A Supranational Perspective on the Staging of Microregional Folklore
	15:00 Anna Nikolozishvili. From Central Europe to West Africa: Examining Sampling Practices Through Kolo Gana's <i>She Don't Mean It</i>
15.30– 16.00	Coffee
16.00– 18.00	SESSION 7 <i>Moderator Ivana Medić</i>
	16:00 Jan Temme. Negotiating National Identity through Music: The Danish National-Romantic Works by Jørgen Ernst Simonsen in Tension with German Influence and Pan-Scandinavism as an Example of (Inter-)Nationalism in the Danish Province during the 19th Century
	16:30 Miloš Bralović. From Microregion to Macroregion via Mesoregion: Josip Slavenski, the Citizen of the World
	17:00 Kateryna Ielysieieva. Opera Festivals in the Balkans: The Region Aspects of the Dialogue of Cultures
	17:30 Yusuke Ishii. Exploring Hybridization: The Unique Position of Composer Jonas Švedas in the Lithuanian Diaspora through <i>Four Unsingular Pieces</i>
18.00	Concluding Remarks

KEYNOTE PRESENTATIONS

Rasika Ajotikar

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30 October, Wednesday, 11.30AM

Reconsidering the Modern History of Indian Music

How is musical knowledge and history produced in colonized societies? This talk will address this question by reconsidering the modern history of Indian music. I will explore the processes that led to the systematization of music, characterized by the complexities arising from colonial modernity, Hindu nationalism, regionalism, and burgeoning cultural industries over the 19th and 20th centuries. Specifically, I will focus on the western Indian state of Maharashtra to discuss the tumultuous and revolutionary journeys of certain musical genres, shedding light on the intertwined histories and contemporary issues of caste, race, and gender. While historicizing sound within colonial, orientalist, nationalist, and regionalist frameworks, I will draw on archival and ethnographic materials to demonstrate the transnational representations of Indian music, facilitated by diverse actors including collectors, academics, statist actors, impresarios, cultural brokers, and performers. This approach will enable a fluid interaction between different disciplines, institutions, and methodologies, fostering a dialogical interaction between history and contemporaneity. In doing so, this lecture aims to generate a critical dialogue around culturalist, identitarian, and essentialist ways of thinking about music, and reflects on possible alternatives.

Rasika Ajotikar is a Junior Professor of Ethnomusicology at the Institute for Music and Musicology and the Center for World Music at the University of Hildesheim, Germany. Prior to joining Hildesheim, she was a British Academy Postdoctoral Fellow in the Department of Development Studies at SOAS University of London (2021-2023). She also held a postdoctoral position as part of a DFG (German Research

Foundation) project at the Department of Musicology, University of Göttingen, in partnership with the Berliner Phonogramm-Archiv (2017-2020). In 2020, she was a teaching fellow at the Centre for Modern Indian Studies in Göttingen. As an ethnomusicologist and anthropologist, her research explores music and sound in relation to political economy. Her interests include inequality, class, caste, race, gender, social movements, and the philosophical inquiries of art, culture, and emancipatory politics. She is currently working on a monograph that examines the musical landscape of anti-caste thought in western India, set against the backdrop of music's systematization in colonial India and the rise of political movements in the 20th century. Her ethnographic work with activists and musicians in anti-caste spheres in contemporary western India explores the connections between emancipatory politics and art, particularly music and sound, while also addressing issues of citizenship and state repression. This research has also informed her work on European sound collections of India/South Asia, engaging with ongoing debates in archival studies. Professor Ajotikar is also a singer, trained in the North Indian classical music tradition for over two decades. She has been experimenting with various genres of Indian music and continues to collaborate on projects with musicians and activists from an anti-caste collective in India.

Jörg Hackmann

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29 October, Tuesday, 11.30 AM

Northern or Eastern Europe, or Something Else? Historical and Cultural Imaginaries of “Baltic” Space

There are various spatial and historical concepts of Northern, Central, and Eastern Europe, and – not least – of the Baltic Sea Region. Debates on mental maps have already shown that such notions are neither based solely on physical geography nor on clearly delimited historical or political units. Instead, understandings of Baltic space are often overlapping, and partly contradicting, they also differ according to languages, and are in addition changing over time. They are based on often transnationally entangled social, cultural, and political imaginaries, which depend on temporal, national, and regional perspectives. The lecture focuses on the major trajectories of spatial concepts connected to Baltic space since the 19th century. It starts with the changing notions of, first, the European “North” and “East”, and, second, the “Baltic” region. In the following sections, the fluidity of “Baltic” space is

presented and discussed particularly in its relations to concepts of “Norden” and “North-Eastern Europe”. It will be developed, first, that concepts of “Baltic” space do not exclusively refer to the three Baltic states and, second, that notions referring to “Baltic” or “Nordic” are closely intertwined in the 20th and 21st centuries. Third, in recent debates “Baltic” space – in distinction to “Norden” – is based less on the region’s cultural, social, or political homogeneity, but encompasses a focus on the issue of unity in diversity within the societies on the Baltic rim.

Jörg Hackmann is a Professor at the Department of History and Director of the International Center for Interdisciplinary Studies at the University of Szczecin, Poland. He is also associated with the University of Greifswald, Germany, and serves as President of the Association for the Advancement of Baltic Studies and as Vice-President of the Johann Gottfried Herder Research Council (Germany). Jörg Hackmann holds a Ph.D. from the Free University Berlin and received his habilitation at the University of Greifswald. He has been a visiting scholar at many universities in the Baltic Sea region as well as at the University of Chicago. Publications focus on the history of North-Eastern and East Central Europe, in particular on historiography, memory cultures, civil society and regionalisms with a focus on transnational entanglements. Recent books include *Geselligkeit in Nordosteuropa* (Sociability in North-Eastern Europe), Harrassowitz 2020, and *Competing Memories of European Border Towns*, co-edited with Steen Bo Frandsen and Kimmo Katajala, Routledge, 2024. Current research interests include the role of I am going to consider supranational musical life of the military borderland space between the Habsburg Monarchy and the Ottoman Empire. Through the microregion where there were Serbian, Croatian, Hungarian, Romanian, German, Slovakian, Jewish and other communities, one can investigate construction of separate national identity micro-spaces in the military frontier zone between the two empires, but also a wider context of the Balkans, Central and Eastern Europe. War II, minority politics in the Baltic states, and the Jewish topography of (German) Szczecin.

Keynote moderator – Teodoras Žukas is a final-year PhD candidate at the Faculty of History, Vilnius University. He completed his undergraduate and Master’s studies at Vilnius University’s Institute of International Relations and Political Science, where he specialized in the history of European diplomacy. For his doctoral studies, he transitioned to the Faculty of History, where he is currently completing his PhD writing about the recent historiography on the origins of the First World War. His research and publications primarily focus on the historiography and memory of the First World War, and a pre-war European culture. For several years, he has been lecturing on the History of International Relations and Diplomacy and has recently

started a course on the History of Ukrainian Statehood. In addition to his academic work, he runs a center-right policy-oriented think tank and occasionally provides commentary on international relations and historical matters in Lithuanian media.

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Tatjana Marković

Austrian Academy of Sciences, Vienna | AUSTRIA

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31 October, Thursday, 11.30AM

Transnational Musical Life of the Habsburg Southern Frontier Zone: Microregion of the Banat

I am going to consider supranational musical life of the military borderland space between the Habsburg Monarchy and the Ottoman Empire. Through the microregion where there were Serbian, Croatian, Hungarian, Romanian, German, Slovakian, Jewish and other communities, one can investigate construction of separate national identity micro-spaces in the military frontier zone between the two empires, but also a wider context of the Balkans, Central and Eastern Europe.

The “border” here designates not only territorial division, but also crossings, trans-bordering, and integration. The imagined (cultural) borders within this microregion, between Serbian, Romanian, Hungarian, and German music institutions’ activities, have shifted throughout history, and thus reflect changes in social and cultural relations.

Musical culture of the Banat is characteristic after the migrations and forced settlement of different ethnic groups, which were continuously changing demographic picture of the region resulted in the complex cultural transfer (the languages and religions; printed media, musical performance practice) and a form of colonialism recently applied to the Habsburg imperial politics and cultural policy (Mahoney, Kohn and Reddy, Popescu). The supranational musical life was provided by the mixed programs of joint concerts of national choral societies and especially by the repertoire of travelling theater troupes.

Tatjana Marković is a head of the project *Discourses on music at the margins of the Habsburg Monarchy, c. 1750-1914* at the Austrian Academy of Sciences. She is a chair of the Study Group Music and Cultural Studies of the International Musicological Society (since 2007); the (co-)editor of *TheMA - Open Access Research Journal for Theatre*,

Music, Arts (Vienna, since 2013), member of the editorial board of the journals *Studia Musicologica Academiae Scientiarum Hungaricae* (Budapest), as well as *MGG Online* and *Studies in History and Sociology of Music* (the book series of Academic Studies Press, Brighton, MA, London, UK and US). She earned her PhD in musicology at the University of Arts in Belgrade and completed her habilitation at the University of Music and Performing Arts Vienna. Professor at the University of Arts (Department of Musicology) in Belgrade (1993-2015), since 2013 she has been teaching at the University of Music and Performing Arts (The Department of *Musicology* and Performance Studies) in Vienna. Areas of research: Central/East/Southeast European music and history of musicology (19th-20th centuries) as well as Russian and German-language stage music (18th-20th centuries) with a focus on nationalism, exoticism and orientalism, memory studies, gender studies, imperial legacy. Her fifth book *Envoicing the nation. Emerging national opera in the Balkans* is in preparations; editor of eleven collected volumes and guest editor of international journals.

Keynote moderator – Rūta Stanevičiūtė, PhD in musicology, is a full-time professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre. Her current fields of interest are modernism and nationalism in twentieth- and twenty-first century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, and studies of music reception. She has conducted research at the universities of Warsaw, Cambridge, and King's College London, the Berlin University of Arts, and other institutions. She is the author of the book *The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania* (2015) and co-author of *The Nylon Curtain: Cold War, International Exchanges and Lithuanian Music* (2018) and *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020). She has also edited and co-edited twelve collections of articles on twentieth- and twenty-first-century musical culture and the history of music reception and prepared the college textbook *Music as a Cultural Text* (2007). She is a member of the Music and Cultural Studies group at the International Musicological Society and a member of the International Project on Musical Signification. From 2005 to 2010, she was chair of the Musicological Section at the Lithuanian Composers' Union and from 2003 to 2008 chair of the Lithuanian Section of the International Society for Contemporary Music. In 2020, she was awarded the Lithuanian National Prize.

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Lithuanian Academy of Music and Theatre | LITHUANIA

SPECIAL SESSIONS

Microregional and Transregional Music Identity Networks

The special session is organized as part of the IMS Study Group Music and Cultural Studies

Session organizer Tatjana Marković

29 October, Tuesday, 2.00PM

This session is dedicated to music micro-identities in the cross-cultural and cross-temporal perspectives of the Balkans. On one hand, the characteristic Balkan pluriculturalism can be recognized in the historical imperial multiplied identities within the states and also to the lesser microregions. On the other hand, national cultures cover transregional diaspora networks far beyond state borders. After a theoretical introduction, three contributions exemplify multiplied micro-identities of a microregion of Turkey, as well as Greek national self-perception in the transregional context of diaspora through the case studies of contemporary composers' voices.

Keywords: mesoregion, transregional and cross-cultural studies, music micro-identities, diaspora, imperial legacy

Dilara Turan

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An Analysis of Sailing to Byzantium: A Ritualistic Drama on the Moon, Swans, and Soul

This study aims to understand cultural permeability through Onur Türkmen's piece *Sailing to Byzantium: A Ritualistic Drama on the Moon, Swans, and Soul*, composed between 2014 and 2016. Onur Türkmen (b.1972) is a Turkish contemporary music composer who integrates Turkish Makams and traditional instruments within a timbre-oriented compositional context. In the mid-2000s, he developed a compositional technique called 'hat,' meaning 'line,' which is inspired by Islamic calligraphy and refers to a unique single-stream sound that blurs the boundary between monophony and polyphony. Türkmen's work seeks to transcend the boundaries of musical micro and macro regionality as well as the East/West dichotomy. He advocates for a concept of 'culture as a spectrum' without regional centers, instead revealing transient relations and permeable encounters between seemingly different cultures that share deep mythological commonalities. This idea led to his second compositional concept called 'ritualistic drama', in which he composes stage works for trans-

traditional ensembles where old and new instruments become the actors and performers engage with themes he considers part of collective unconscious memory, such as melancholy and death. In Türkmen's music, these ideas are expressed through the multidimensionality of time, supported semantically by his use of symbolist poetry. Sailing to Byzantium is his first work to unify these concepts, bringing together the symbolist poetry of Ahmet Haşim and William Butler Yeats into a 21st-century ritualistic drama with trans-traditional music, inviting the listener to navigate a web of mythical and pre-regional meanings.

Dilara Turan received her bachelor's degree in music from Bilkent University, Faculty of Music and Performing Arts, in 2013, where she studied Western classical violin. She completed her master's degree in musicology at Istanbul Technical University, Center for Advanced Studies in Music (ITU-MIAM) in 2017, focusing on music psychology, ritual music, and mysticism. During her doctoral studies, her research orientation shifted towards the cultural study of music, with a specific focus on the ethnomusicology of Western art music in peripheral cultures. She recently completed her Ph.D. at ITU-MIAM in February 2024, researching the history and social practices of the 'new music' scene in Turkey. Since 2018, she has been working as a research assistant at Istanbul Bilgi University, Department of Music.

Georgia Petroudi

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The Long Journey Home: Connecting Western Music Tradition with National Identity

Evis Sammoutis (b. 1979) is a Cypriot-born composer who currently resides in the United States of America. What has become more prominent in his music during the past years is his goal to combine western classical music features with music features that can be found in Cypriot music. Among such compositions are the *Nicosia Etudes* for solo violin, *L' Oracle de Nicosia* for soprano and double bass, and *J.II.9 Fragments* for wind quintet which will be investigated in this paper. The compositions portray different phases and associations to Sammoutis's home country-home town, which in turn lead to different creative layers. His music and aesthetic approach are highly idiomatic, experimenting with unusual sounds and performance techniques in order to create a context where new technology along with traditional methods are fused together to create sound landscapes.

Georgia Petroudi is Associate Professor at European University Cyprus, where she currently serves as the Chairperson of the Department of Arts. She holds a Ph.D. in Historical Musicology from the University of Sheffield, having previously earned a master's degree in

performance from the same university. Her research interests include contemporary Cypriot art music as well as compositions and their subsequent revisions as part of the creative process. She has published her research in a number of journals and has participated in a number of conferences, workshops and funded projects.

Alexandros Charkiolakis

Friends of Music Society, Athens | GREECE a.charkiolakis@gmail.com

No Man's Land Project: Commemorating a War Through a Call for Peace

John Psathas, a New Zealand composer of Greek decent, created *No Man's Land* in 2016 in order to commemorate that year's World War 1 anniversary in New Zealand. As the composer mentions: "It's a deeply moving multi-media work that spans generations, continents, cultures and beliefs, and reflects on the devastating impact and futility of war". In this paper, I will examine the tools that the composer uses and the process that reflects the ideological world of the composer, a journey to those lands and people that have been wounded by one of the deadliest conflicts in the history of mankind. His idea of gathering virtual and live ensembles that are being formed by descendants of the opposing forces, conveying the message and the compositional techniques and cinematography effects that are being utilized prove quite resourceful. The outcome is an 80-minute-long work of art where music prevails across borders and nations.

Alexandros Charkiolakis was born in Athens in 1977. He studied music at the Hellenic Conservatoire (Piano and Music Theory) and at the University of Sheffield where he graduated with a BMus (Hons) and an MMus by Research in musicology and orchestral conducting. He also holds an MSc in Philosophy and Management from the University of Athens. From January 2013 he served as Head of the Erol Üçer Music Library and a Lecturer of Historical Musicology at MIAM (Center for Advanced Studies in Music) at the Istanbul Technical University. In May 2017, he became General Director of the Friends of Music Society. He has been appointed as a Member of the Board of the State Orchestra of Athens. Book: *"Interspersed with musical entertainment": Music in Greek Salons of the 19th century* (with Xepapadakou, Athens 2017); edited volumes: *Manolis Kalomiris – 50 years after* (with Maliaras, Athens 2013), *Autobiography and Archive of Alekos Xenos* (Athens, 2013) and *Music Information Resources and Informative Education* (with Lavranos, Athens 2015).

Microregional and Transregional Music Identity Networks

Session organizer Ivana Medić

30 October, Wednesday, 9.00AM

The idea for the present panel originated from our previous joint panel *On Music Migrations, Diaspora and Cultural Exchanges*, delivered at the 2024 BASEES Annual Conference at the University of Cambridge, United Kingdom. On that occasion, we revealed the hitherto unknown details from the personal and collective histories of selected key figures and showed how they contributed to cultural exchanges in the most difficult circumstances. With this new panel, we continue to deal with various facets of music, migrations, diaspora and cultural exchanges, but we focus on various types of musical border-crossing within meso- and macro-regions, whether in terms of cultural exchanges and collaborations between certain states or regions, or concerning certain individuals who themselves embodied the notion of cultural border-crossing through their personal and professional histories.

Keywords: border-crossing, cultural exchanges, émigré musicians and musicologists

Fiona Jackson

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Musical Exchange Between Scotland and the Baltic States During the Final Decades of the Soviet Union

My paper will examine musical exchange between Scotland and the Baltic states during the late Soviet period, looking particularly at Scottish relations with Lithuanian and Estonian composers and musicians. I focus predominantly on performances of contemporary music, music by composers whose failure to follow the Soviet concept of Socialist Realism found performances of their music constrained by the Soviet authorities both at home and abroad. Examining the performances of music often labelled 'unofficial' enables me to assess the entangled relationship between state-led and grassroots-inspired musical events.

My exploration of the relationships between musicians from Scotland and the Baltic republics suggests that the Scottish nationalism and devolution debate created a sense of shared identity between these regions and provoked greater interest among Scottish artists, opinion formers and media in building relations with composers from the non-Russian Soviet republics - more than was evident from other regions of the United Kingdom, and influenced the

British government response to Soviet cultural exchange within Scotland. I will also assess the possible influence of the significant Lithuanian diaspora within Scotland on musical relations, and explore how much Western countries *de jure* non-recognition of the Soviet annexation of the Baltic states influenced official responses to cultural exchange.

Fiona Jackson is a Ph.D. student at the University of Bristol, having completed her Masters at the School of Slavonic and East European Studies (SSEES) shortly after the disintegration of the Soviet Union and the creation of the newly independent states. Her research examines musical exchange between Britain and the Soviet Union, predominantly relations with the Baltic republics, Georgia and Armenia. Britain's refusal to legally recognise the Soviet annexation of the Baltic states makes a comparison of cultural exchange between the different periphery republics of the USSR an interesting reflection of both diplomatic relations and the changing political environments within Britain and the Soviet Union themselves.

Ana Diaconu

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Musicologist Radu Stan as Ambassador for European Ideas Within the Ideological Borders of Communist Romania

There is very little information about the Romanian musicologist Radu Stan available today, so the risk of neglecting his contribution to the avant-garde movement of Romanian émigré musicians was quite high in the first stages of my research. He did not write books listed in bibliographical catalogs, but he wrote a great deal about music and practiced the so-called music mediation long before such practices were “fashionable”. I gradually discovered – through discussions with my professors – about the activities of promotion and support of Romanian composers carried out by the Salabert Publishing House, where the musicologist Radu Stan worked in the years after his emigration to Paris in 1980. I then began to wonder about his path before emigration: what stylistic affinities he showed and whether he was in contact with émigré musicians in their Romanian period. In this paper I will try to reconstitute in brief Radu Stan's journey as an ideologist of the Romanian avant-garde movement in the French diaspora, relying, among others, on press articles of the time, on the files opened in his name at the *Securitate* Archive in Romania, and on a recently discovered *Radu Stan* Archive that became available at the National University of Music in Bucharest.

Ana Diaconu graduated in both Law and Musicology, the latter under Prof. Dr. Valentina Sandu-Dediu's supervision at the National University of Music Bucharest. She holds a Ph.D. from the same university 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 is currently an associate lecturer at the National University of Music Bucharest.

Mariia Romanets

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A Forgotten Ukrainian Composer in Great Britain: Between Narratives of National Identity and Cold War Prejudice

I propose a paper about forgotten Ukrainian female composer Stephanie Turkevych, who ended up in Great Britain in 1946 and lived there until 1977. Her compositional career suffered two huge setbacks: firstly, due to forced emigration to a new cultural and social environment, and secondly, due to the male dominance in her profession and personal life (as the wife of a successful doctor and mother). Her musical career did not develop further in the UK, even though she composed more actively than before. The fact of forced emigration left indelible marks on her mind and largely determined her behavior in the new cultural environment. I intend to examine her relationship with musicians and cultural bodies, both British and of the Ukrainian diaspora. In looking at these relationships I would discuss the narrow and uncompromising narratives of the national identity of the Ukrainian diaspora, which contributed to her marginalization. In her work she followed her own national narratives, which were not understood by the British musical public of the 1950s-1960s, due to the prevailing Cold War prejudices and the lack of a decolonization policy at that time. This caused her to be alienated from the British music community as well.

Mariia Romanets is a Honorary Research Associate (British Academy, CARA Fellow since January 2023) at the Department of Music, University of Bristol. She defended her Ph.D. on the phenomenon of self-borrowing in the music culture of the 20th century. Now she studies the music of the Ukrainian diaspora. She chose that topic not by chance, but by the will of fate, because she recently became an

emigrant herself. Before emigrating, she taught a course on the Ukrainian music of the 20th century at the Donetsk S. Prokofiev State Music Academy. As part of her research, she meets and interviews musicians of the Ukrainian diaspora, studies family archives, as well as archives of various institutions of the Ukrainian diaspora.

Ivana Medić

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Vuk Kulenović as an Embodiment of a Mesoregional Identity

In this paper, I focus on the life and career of Vuk Kulenović, who occupied a unique place in Serbian music. He was born in Sarajevo (nowadays the capital of Bosnia and Herzegovina) in 1946 to a Muslim father and Serbian Orthodox mother, and educated in Ljubljana (the present-day capital of Slovenia), Belgrade (the present-day capital of Serbia), and Stuttgart. Due to his ethnic, religious and cultural background, in the Socialist Federal Republic of Yugoslavia he embodied a highly desirable, supranational Yugoslav identity, which was well served by his postmodernist, highly referential and inclusive musical style. After Yugoslavia fell apart, and artists were forced to adopt new, national identities, Kulenović's position changed. From the vantage point of view, he can now be reassessed as exemplifying a mesoregional (Balkan, former Yugoslav) identity. Although in 1992 he emigrated to the USA, where he spent the last twenty-five years of his life (he died in Boston in 2017), I would argue that his identity did not change, for three reasons: he never attempted to modify his style to fit in better, his works continued to be performed more frequently in Serbia than in the United States, and he never self-identified as an "American" composer.

Ivana Medić is a Principal Research Fellow of the Institute of Musicology, Serbian Academy of Sciences and Arts, and Full Professor of the Department of Multimedia Design, School of Computing in Belgrade. She is President of the Serbian Musicological Society and a member of the Governing Board of the Institute of Musicology SASA. She has served as a Convener of the BASEES Study Group for Slavonic and East European Music (SEEM) since 2011. Ivana earned her BMus and MPhil in musicology at the Faculty of Music, University of Arts in Belgrade. As a winner of prestigious scholarships, she earned her doctorate from the University of Manchester in 2010. She has won several awards for outstanding contributions to Serbian musicology.

SPECIAL PANEL

The Rise of Digital Humanities and Its Impact on Music Scores

The special panel is organized as part of the project “Critical Text and Digital Interactive Database of Čiurlionis’s Piano Music,” funded by the Research Council of Lithuania, No. P-LIP-22-101

30 October, Wednesday, 2.00PM

The rapid development of computer technology in the second half of the 20th century, coupled with the humanities, has given rise to a new field of research and study: digital humanities. This field has gained global recognition in recent years. With a focus on the text of a work, its digitization is intensively carried out, a qualitatively new type of analysis is performed, and interactive text editions, databases, and digital archives are created. The traditional paper-printed musical score is being replaced by digital publications, which have many advantages but also present new challenges for both performers and music editors. This panel aims to discuss the experiences of editing and publishing contemporary music scores. Through case study presentations and a roundtable discussion, we aim to identify the key challenges of contemporary editorial practice and the current trends and commonalities emerging in this field.

Craig Sapp

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A Digital Edition of Torquato Tasso’s Poetry and Their Musical Settings

The Tasso in Music Project stands as an innovative digital critical edition, highlighting the early modern musical settings of Torquato Tasso’s poetry. Spanning from the 1570s to the 1630s, over 200 composers, including renowned figures such as Luca Marenzio and Claudio Monteverdi, adapted

Tasso's poems, resulting in more than 800 musical compositions. These settings, primarily of Tasso's lyric poetry, offer a detailed view of secular vocal music during a transformative period from polyphonic to monodic styles. Supported by a National Endowment for the Humanities (USA) Digital Advancement Grant and a Scholarly Editions and Translations Grant, the project provides invaluable resources for researchers to explore the interplay between Tasso's poetry and its musical adaptations. The project's website offers dynamic editions encoded in Humdrum and Music Encoding Initiative (MEI) formats, making the extensive repertory accessible for comprehensive study. The website's analytic tools allow for both in-depth and broad analysis of the music. The Tasso in Music Project serves a diverse interdisciplinary audience, including performers, music scholars, literary experts, philologists, and linguists. By offering these digital tools and resources, the project fosters a collaborative environment linking literary and music scholarship, promoting a deeper understanding of the intersection between Tasso's poetry and musical expression.

Craig Stuart Sapp is a researcher at the Center for Computer Assisted Research in the Humanities of the Packard Humanities Institute as well as adjunct professor of music at Stanford University, where he received his Ph.D. in Computer-based music theory and acoustics. He collaborates with the Chopin Institute on digital projects and is technical director of the Josquin Research Project (josquin.stanford.edu), the Tasso in Music Project (tassomusic.org), the Polyrhythm Project (polyrhythm.humdrum.org), and the 1520's Project (1520s-project.org).

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Polish Music Heritage in Open Access

The EU-funded project 'Polish Music Heritage in Open Access' of the Chopin Institute aims to digitally preserve and provide online access to music from

sixteenth to nineteenth-century archives. Nine archives participated, including monasteries, societies, and noble families' libraries.

The project addresses the loss of Poland's musical heritage, especially during the eighteenth-century partition and World War II. Over 500,000 pages from about 20,000 volumes were scanned, available at <https://polish.musicsources.pl>. Additionally, 8,000 compositions were transcribed into digital scores for preparation of modern editions, searching, and computational analysis at <https://polishscores.org>.

The project's technical focus was on diplomatic transcriptions, faithfully reflecting source notation. This required creating new editorial instructions and building a diverse team of music editors. A transcriber interface based on Git version control ensured workflow organization and facilitated online collaborative discussions about encoding of unusual features and repertoires.

The team of transcribers used MuseScore, with MusicXML data exported by editors in the Humdrum format using Verovio Humdrum Viewer. Digital scores are also available on GitHub, organized by source archive. These scores are freely available under the Creative Commons license CC-BY-4.0 in multiple formats, including MEI, MusicXML, MIDI, PDF, and SVG.

Marcin Konik received his Ph.D. in the history of medieval philosophy and graduated in musicology, both at Jagiellonian University, Kraków, Poland. An employee of The Fryderyk Chopin Institute (Head of the Research Department). Manager of EU-funded projects "Chopin's Heritage in Open Access" (2018–2021) and "Polish Music Heritage in Open Access" (2019–2022) For years, he has been involved in the work of the Scientific and Editorial Team of Jasna Góra Musicals. Intern at Indiana University in Bloomington and at Stanford University. His interests include Polish baroque music, religious music and modern methods of computerized musicological analysis.

Jacek Iwazsko is a graduate of the University of Warsaw, Poland and currently research associate at the Fryderyk Chopin Institute. He is the author of critical editions of sixteen-century Polish music manuscripts (inter alia *Motecta Scripta in Collegio Braunsbergensis Societatis Jesu, S-Uu Utl.vok.mus.tr. 394-399*). He is interested in digital encoding and computer-aided analysis of early music. He is a singer in the early music ensemble Gregorianum.

Richard Sanger

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Beethovens Werkstatt: A Digital Edition of Notirungsbuch K

The basic musicological research project 'Beethoven's Workshop' focuses on genetic text criticism combined with digital music editing, offering new perspectives in musicological research. This project examines Beethoven's compositional processes and employs digital technologies to disseminate its findings.

In the fourth module, which addresses sketches, Beethoven's sketchbook from early 1823, known as *Notirungsbuch K*, will be digitally reconstructed and made accessible. Each sketch's scriptural characters will be recorded from the manuscripts and correlated with corresponding diplomatic and annotated transcriptions. This linkage aims to create an animated presentation that transparently illustrates the transition from facsimile to transcription, or from recording findings to interpretation, for users.

In this presentation, I will introduce the project and its methodological approaches, explain the use of digital tools, and present the results and objectives of the fourth module of 'Beethoven's Werkstatt'. The presentation will highlight the advantages of digital music editing for research and teaching, such as enabling collaborative work, interactive visualization of text variants, and the provision of comprehensive metadata.

Richard Sanger studied musicology, German studies and psychology at the University of Koblenz. He completed his master's degree in 2014 with a critically annotated edition of the *Biographical Notes on Ludwig van Beethoven* by Franz Gerhard Wegeler and Ferdinand Ries. Since 2014, he has been working as a research assistant on the academy project 'Beethovens Werkstatt'. As part of the project, he is completing his doctorate with a thesis on Beethoven's sketches from the Bonn period, focusing primarily on Beethoven's textual references. In recent years, he has given numerous lectures on the subject of genetic text criticism and digital editions. He also regularly gives courses on the MEI music encoding format at the Edirom Summer School in Paderborn.

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Digital Scores of Čiurlionis's Music 1. Musicological and Editorial Challenges

The report is prospected to overview the results and methodological approach of a joint scientific research, implemented by Lithuanian musicologists and IT professionals and funded by Lithuanian Research Council. The scientific project was launched on the 1 July 2022 and covers an interdisciplinary approach to complete piano works by Lithuanian composer Mikalojus Konstantinas Čiurlionis (1875-1911) creating a critical edition of piano compositions presented in the comprehensive interactive database. The need to rethink, critically analyze and digitize the legacy of Lithuanian academic music from the beginning of the 20th c. reflects the recent relevance for Music Encoding Initiative (MEI) worldwide taking into account the good practices like CFEO (Chopin Online, guided by University of Cambridge), and MoVi (Digital Mozart Score Viewer), as well as few Lithuanian cases in the field of philology.

The main challenge that everyone faces when exploring Čiurlionis's music is its nature – most of his creative legacy remains in drafts and unfinished sketches. Therefore, the question of reconstruction arises first – whether to reconstruct (and how?) unfinished works, fill in the gaps in the music text (for example, empty measures), propose a variant for the ending of the piece, and determine what methodology, principles, or arguments to follow in order to restore the most authentic text of the work.

The discussed project proceeded in parallel in two directions: the music manuscripts were meticulously revised, and a critical music text was prepared along with all the accompanying commentary. Additionally, an interactive database was programmed, linking manuscripts, edited scores, and first publications. This aims to provide comprehensive and detailed information about the works in one place. The assumption was that the contemporary performer, when forming their interpretation, bases it not only on the editor's suggestion but also cross-references it with archival (manuscript) material and decisions of other (previous) editors. In this way, the newly prepared (digital) edition of Čiurlionis's piano works meets the latest trends and societal needs.

Darius Kučinskas, Ph.D., completed piano studies at the Lithuanian Academy of Music and Theatre and focused on the research of genesis of Čiurlionis's piano music. He was a scientific researcher for ten years at the National Čiurlionis Art Museum, music editor at the Jonas Petronis Music Edition, and professor at Kaunas University of Technology (since 2010). Published a monograph *The Text of Čiurlionis Piano Music (aspect of genesis)* (2004), *The Complete Chronological Catalogue of Čiurlionis Music* (2006), edited and published over 20 music scores, including Čiurlionis's editions presented in urtexts and facsimiles. He has held internships at Stanford (2014) and Jagiellonian (Kraków, 2015) universities, received BAFF (2018) and Fulbright (2022) scholarships for research in the USA. Since 2015, he is an accredited expert in European higher (music) education (MusiQuE). He delves into the practices of music text editing and publishing, the musical activities of the Lithuanian diaspora in the USA, and the history of mechanical music recordings for the pianola.

Rima Povilionienė, Ph.D., is the member at the Lithuanian Research Council and the Lithuanian National Commission for UNESCO, and a full-time professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre (LAMT). She holds the position of assistant editor-in-chief of the annual journal *Lithuanian Musicology*. She was an editor at the Lithuanian National Philharmonic and has held internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012), Eastman School summer courses in Paris (2019) and Manifeste Academie, IRCAM (2019, 2022, 2023). Rima has edited over 15 collections and published nearly 40 academic texts and 200 critic reviews. Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded the Professor Vytautas Landsbergis Foundation Prize (the English edition published by Peter Lang in 2016). Recently, she has published a collective monograph *Vox Humana Craftsmanship*, with co-authors Girėnas Povilionis and Diego Cannizzaro (Springer, 2022) and a collective monograph *Sonic Utopias. Trajectories and Contexts in Lithuanian Music Modernization*, with Rūta Stanevičiūtė, Vita Gruodytė and Donatas Katkus (in Lithuanian, 2023).

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Digital Scores of Čiurlionis's Music 2. Structure and Functions of Interactive Database

With ever-growing technological advancements, possibilities arise not only in the fundamental sciences but also bring new opportunities in interdisciplinary fields. The digitization of music has opened possibilities to preserve cultural heritage, analyze the creative work of authors, and perform calculations that were otherwise difficult to do. Mikalojus Konstantinas Čiurlionis is an important figure in Lithuanian culture; his piano music is unique and unfortunately not widely known worldwide. This work presents an online digital critical edition where all his piano music is presented with scanned manuscripts and publications. As a web application, it works on most devices, with files stored on a file server, while a NoSQL database contains the full information about each piece and links to the associated material in the file server. Users are provided with a clear tool that allows them to search data by specific features and notes, and perform additional analysis of music scores. The implemented algorithm allows users to search for exact music fragments and their variations. Differences between editorial and original versions are displayed by comparing MEI files structurally. Notes are rendered using Verovio, and changes are highlighted. The proposed structure of the data and architecture is such that it can be easily expanded. Suggested form and structure of digital scores representation will not only serve for a musicologists and musicians but will also grow into a larger system that incorporates more artistic heritage of this great composer and artist.

Jūratė Bogdaniėnė, Ph.D., is an associate professor at Vilnius Gediminas Technical University. She has experience in R&D project development that requires addressing interdisciplinary problems and expertise in information technology, mathematics, and mechanical engineering. Jūratė also has experience with machine learning and development of various types of software. She also has a strong background as a developer analyst with 10 years of experience working in the private sector, both in front-end and back-end roles. Current

interest areas are mathematical modelling, statistical data analysis, machine learning and big data.

Laimonas Janutėnas is a software developer with academic background and professional experience. He earned his Master's degree in Informatics Science Technologies from Vilnius Gediminas Technical University, where his research focused on artificial intelligence. And with over four years of experience in the software development industry, he has developed a comprehensive skill set in both frontend and backend/database development. Professionally, Laimonas works as a software developer at a company that serves millions of clients, contributing to major web development projects.

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Čiurlionis's Symphonic Poem *Jūra*: A Typical 'Lithuanian' Symphonic Work?

Čiurlionis is considered both the national painter and composer of Lithuania. His musical works are among the most innovative art pieces worldwide in the early 20th century. His symphonic poem, *Jūra*, demonstrates his exceptional talent in instrumentation and his ability to integrate heterogeneous musical materials into his compositions. *Jūra* is one of the most innovative symphonic works of the early 20th century in terms of the development of the motivic material and in the field of instrumentation.

Like many other prominent composers from smaller European countries during the same era, a significant portion of his musical works was inspired by his homeland's folk songs and melodies. However, unlike other national composers at the turn of the 20th century, Čiurlionis did not aim to create purely Lithuanian music. Instead, his goal was to infuse folk tunes into his own distinctive artistic universe without prioritizing the production of national music. This paper aims to illustrate this through an analysis of his symphonic poem, *Jūra (The Sea)*.

Furthermore, a close look will be taken at his late piano works, where the Lithuanian folk songs were used as an inspirational source to create a unique compositional language, which looks more towards Bartók, Ligeti, or Janáček and less like Vitols from Latvia, or several Greek composers around 1900-1920.

Charalampos Efthymiou hold a master in composition, Ph.D. on Mozart symphonies, and Post Doc on critical editions of musical manuscripts. Currently Charalampos is working on the project on critical edition of Čiurlionis's symphonic works as well as a habilitation on Henze's *The Raft of the Medusa*. Further musicological topics include history and analysis of Heavy Metal Music.

ROUND TABLE DISCUSSION

'Music Editorial Practice in the Digital Age: Challenges and Trends'

30 October, Wednesday, 5.30PM

Moderators John Rink & Darius Kučinskas

Participants: John Rink, Craig Sapp, Richard Säger,
Charis Efthimiou, Marcin Konik, Jūratė Bogdaniienė, Darius Kučinskas

Discussion moderator – John Rink is Professor of Music at the University of Cambridge. He specialises in the fields of performance studies, nineteenth-century studies, theory and analysis, and digital musicology. He has published six books with Cambridge University Press, and is General Editor of the OUP series *Studies in Musical Performance as Creative Practice*. His latest monograph - *Music in Profile: Twelve Performance Studies* - was published by Oxford University Press in 2024 with support from the American Musicological Society. John Rink directed the £2.1 million AHRC Research Centre for Musical Performance as Creative Practice from 2009 to 2015. He is Editor-in-Chief of *The Complete Chopin – A New Critical Edition*, and he directs the three research projects at Chopin Online. He was the Inaugural Director of Cambridge Digital Humanities from 2016 to 2019, and was a member of the juries of the 17th and 18th editions of the International Chopin Competition, held in Warsaw in 2015 and 2021 respectively. He will serve again on the jury of the 19th International Chopin Competition in 2025. In 2019 he received the *Bene Merito* honorary distinction from the Polish Ministry of Foreign Affairs for contributions to the 'strengthening of Poland's status in the international arena'.

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REGULAR SESSIONS

Miloš Bralović

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From Microregion to Macroregion via Mesoregion: Josip Slavenski, the Citizen of the World

The compositional activity of Josip Slavenski (1896–1955) spanned almost the whole first half of the 20th century. During his life, this composer changed countries and regions he lived in. He was born in Čakovec, then a part of the Austro-Hungarian Empire, and died in Belgrade, which was, at the time of his death the capital of the Peoples' Republic of Serbia, and Federal Peoples' Republic of Yugoslavia. In between, he resided in Varaždin, Budapest, Ploești, Nagykanisza, Zagreb, Prague, and briefly, Paris. On one hand, the majority of toponyms that can be found in his works – such as *Jugoslavenska svita* (*Yugoslav Suite*), *Sa Balkana* (*From the Balkans*), *Balkanophonia*, *Balkanske igre* (*Balkan Dances*) – indicate some sort of “communal” mesoregion, to which he belonged. On the other hand, the area of Međimurje, as a microregion where his hometown is located, was well represented in his work through its musical folklore. Yet, the same thing could be said for all the other, in the broadest sense of the term, “oriental” musical practices that Slavenski used to study, and subsequently include in his works (such as Japanese, Chinese, Indian, Middle Eastern and North African). Slavenski was, in his own words, interested in the musical folklore of “cultures which were not affected by civilization”. Studying the folklore of Međimurje, via the entire Balkans, and the Middle East, all the way to Japan, led him to explore microtonal music and connect it to his interests in electroacoustic music, astronomy, and fundamental sciences in general. The aim of this paper is to show how Slavenski absorbed different traditions, often completely different from the folklore of his native Međimurje, thus transgressing almost any sort of regional border, at least through his music.

Miloš Bralović holds a Ph.D. in Musicology and works as a research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. His research focuses on music in Serbia throughout the 20th century. His current research is concerned with Josip Slavenski and his works in the domains of musical folklore, microtonal, and electroacoustic music, as well as the composer's research in the field of astronomy and other fundamental sciences.

Henry T. Drummond

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Jesuit Books Across Religious Divides in the Early Modern Low Countries

This paper explores music's role as it crossed religious borders in the confessional environment of the early modern Low Countries. Divided from the 1560s between the Calvinist United Provinces in the north and the Catholic Southern Netherlands, this mesoregion endured decades of conflict and upheaval before the Peace of Münster in 1648. My paper examines the musical response to this divided region from the Society of Jesus (or the Jesuits), an order of clerics regular founded in 1540 with a missionary objective to convert non-believers to Catholicism. Despite being known for their activities in early modern colonial expeditions across Asia and the Americas, the Jesuits also had a vested interest in Europe, including in the Low Countries. Alongside religious drama, rhetoric in preaching and literature, and visual art, Low Countries Jesuits deployed music to reinforce Catholic ideology in the south, and to reconvert Calvinists north of the border (Yasuhira, 2022). My paper will examine one case study of Jesuit music crossing this religious divide: the work of Lodewijk Makeblijde (1564–1630), a Flemish Jesuit who lived in Delft from 1611 until his death. Makeblijde's publication, *Den hemelschen handel der devote zielen*, was printed in the Southern Netherlands. Features in the book suggest, however, that Makeblijde had other audiences in mind: those living in the Calvinist north, and the inhabitants of the border lands that had endured the most intense conflict during the war (Stronks, 2011). This paper considers *Den hemelschen handel's* use of affective language in its songs and scholarly apparatus. Together, the songbook's features offer an emotionally invested interpretation of communal worship for Catholic communities within the Calvinist context, addressing a collective memory of shifting religious borders (von Achen, 2022). Makeblijde's publication thereby confronts fluctuating religious identities within a confessionally complex landscape.

Following studies at the universities of Cambridge and Oxford, Dr **Henry T. Drummond** joined the KU Leuven and Alamire Foundation as an FWO Senior Postdoc. His research covers musical reform, devotional music, and digital humanities in the medieval and early modern eras. He has published articles in the *Journal of Musicology*, *Early Music History*, *Medium Ævum*, the *Journal of the Royal Musical Association*, and *Music Analysis*. His first monograph was published this year with Oxford University Press under the New Oxford History of Music series, titled *The Cantigas de Santa Maria: Power and Persuasion at the Alfonsine Court*.

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Film Music Across the Borders. The Phenomenon of Music Localization in the Silent Era

The status of film music in the silent era was long characterized by great uncertainty. Total exposure to ephemeral economic and organizational factors gave the musical accompaniment an elusive and transient identity: the music of a silent movie “varied according to differences in date, location, film genre, exhibition venue, and many other variables, and thus cannot be reduced to a single practice or even a single line of development” (Altman). The extreme variability of the musical accompaniments to moving images forces scholars to question the very semiotic definition of the silent film: this is a hybrid between a “closed” text (its visual sphere “frozen” in the film print) and an “open” text (the accompanying music “re-produced” *ex novo*, each time live).

Among the phenomena that characterize the daily practice of silent film music, none is more symptomatic of this hybrid semiotic status than that of *localization*: i.e. the practice of arranging different musical accompaniments to support the distribution of a film in foreign countries, also by composing multiple scores. Localizing a silent film means “opening” one component of the cinematic show and replacing it with a new one, thus creating a completely new cultural product – better: a *cross-cultural* product, since it results from the migration of a pluri-medial work outside its context of production and its partial adaptation according to the tastes, sensibilities, and cultural policies of the receiving context.

The analysis of music localization sheds light on film (music) production and distribution as inherently intercultural processes. The aim is to show how multiple musical versions participate in processes of identity construction and cultural transfer – now in the form of “domestication”, now in the form of

“exoticization” of the Other (Popovič) – against the backdrop of the growing nationalism in a dramatic period of European history.

Francesco Finocchiaro is a Full Professor of Music History at the G. Rossini Conservatoire Pesaro and habilitated *Privatdozent* at the University of Innsbruck. Research Scientist at the Universities of Vienna and Milan, he also taught at the Universities of Bologna, IULM, Florence, Catania, Padua, and Pescara. His research interests cover the areas of composition, theory, and aesthetics in 20th-century music. He has published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Palgrave Macmillan, 2017). His latest monograph *Durch einen Gazeschleier* (t+k, 2024) deals with the film music criticism during the silent era.

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Opera Festivals in the Balkans: The Region Aspects of the Dialogue of Cultures

The modern development of opera is directly related to opera festivals, which provide participants with unique creative opportunities. Opera festivals use both open-air (summer) and theatrical venues. The tradition of open-air theater festivals has come to us from antiquity. In this sense, the Balkan region, particularly Greece and Bulgaria, is a direct successor of this tradition. In modern times, the ancient theaters that have survived there make it possible to revive musical and theatrical performances in the space of summer festivals. In Greece, a music and theater open-air festival was created at the Ancient Theater of Epidaurus in 1955, and then on the ancient stage of the Odeon of Herodes in Athens in 1958. It was inspired by the Arena di Verona opera festival in Italy, where opera has been performed in 1913, and where Maria Callas was regularly invited to the festival between 1947 and 1954. On the stage of Epidaurus, she performed the central roles in Bellini's *Norma* (1960) and Cherubini's *Medea* (1961). As the director of the Greek National Opera, Kostis Bastias, said, it was the idea to link the ancient Greek theater with the world of opera in our time.

The other oldest music and theater open-air festival in the Balkans is Varna Summer in Bulgaria. This international music festival was opened in 1926 immediately after the opening of the Varna Sea Baths, a spa center in the city. Iconic personalities of the Varna society at that time, including composers Pancho Vladigerov and Dobri Hristov, laid the foundation for the festival, which later turned into the largest musical, theatrical and opera festivals in Bulgaria.

In the 21st century opera festivals have become widespread, using not only cultural and historical venues but also natural attractions., and they have expanded their geography to all countries of the Balkan Peninsula. And one of the most significant is Operosa festival. In the countries of the Balkan Peninsula, opera, within the framework of festival projects, contributes to the formation of historical memory in the process of interaction of cultures, confidently combining the traditions of the past with the experiments of our time. This is facilitated by the diversity of the repertoire, as well as the creative interaction of national and foreign musicians participating in the festivals. In this way, opera festivals successfully integrate the national opera art of the Balkan Peninsula countries into the space of the modern world art of opera, crossing political, cultural, and religious borders.

Kateryna Ielysieieva was born in Kharkov (Ukraine). First studied piano and chamber music in the Kharkov Special Music School and then in the Kharkov Institute of Arts. She studied the harpsichord and the organ also. Participated in the concerts with orchestra in Kharkov, in the Kharkov Assemblies Festival, and in the Alessandro Casagrande International Piano Competition, Italy. Participates in the concerts as a harpsichordist, organist, pianist. She worked as Accompanist and Senior Lecturer at National Academy of Culture and Art Management in Kiev and took part in the national and international conferences as a musicologist. She has the publications in musicological journals. Now she relocated to Athens (Greece).

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Balkan Repertoire of Ukrainian and Belarusian Musical Manuscripts of the 17th and 18th Centuries: Meso-Regionality of Orthodox Chant Tradition

In the 16th and 17th centuries, the Ukrainian-Belarusian church monodic repertoire was intensively renewed due to the interaction with the Balkan traditions of Orthodox chant. This is evidenced by the chants with remarks-toponyms Bulgarian, Greek, Serbian, Multanian, Wallachian, recorded in Ukrainian and Belarusian musical manuscripts of that time. The question of the origin of these chants, their adaptation and reception in the Ukrainian-Belarusian lands is insufficiently researched. Revealing the interrelationships of Ukrainian-Belarusian and Balkan traditions of church chant will enrich the history of Orthodox church music with new facts and contexts.

Filotei, the Wallachian monk of the Kozia monastery in the Southern Carpathians, came to history as an author of the Slavonic-language troparia

(pripela) to Selected Psalms of Nicephorus Blemmidus, which were sung after the polyeleos on the feasts of the Lord and the Holy Virgin, of the Reverend Fathers, Saints and Martyrs. Filotei's autograph has not been found, but his poetical work has survived to our days in the numerous handwritten copies and printed editions. The earliest musical record of Filotei's pripela was found in the Serbian manuscript of the second half of the 15th century – in the bilingual Greek-Slavonic Anthology of Isaiah the Serb, written in the Matejče monastery (present-day Northern Macedonia). The analysis of Serbian polyeleos troparia showed that these are Greek-Byzantine melodies of the mid-15th century.

The main goal of our paper is to explore the music of Filotei's pripela in the Ukrainian and Belarusian church chant tradition. The earliest staff-notated musical manuscript which contains polyeleos pripela is the Zhyrovitsy Heirmologion of the 1620s where they were written with the note "Bulgarian".

Yevgeniya Ignatenko studied Music in Ukraine (National Tchaikovsky Musical Academy of Ukraine, N. Gerasymova-Persydska) and Byzantine Chant and Palaeography in Greece (L. Angelopoulos, M. Alexandru). She received her Ph.D. in Musical Art in 2006. Since 2002, she has taught in the NTMAU, where she serves as Assistant Professor. She is a member of the IMS Study Group *Music of the Christian East and Orient* and of the Aristotle University of Thessaloniki *Study Group for Palaeography of Byzantine Music*. She was a co-editor of *Partesny Concertos of the 17th-18th centuries from the Kyiv Collection* (Kyiv, 2006) and has authored over 50 articles.

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Exploring Hybridization: The Unique Position of Composer Jonas Švedas in the Lithuanian Diaspora through *Four Unsingular Pieces*

This paper aims to reveal the distinctive position of composer Jonas Švedas (1927–1981) within the Lithuanian diaspora, focusing on his composition for piano, *Four Unsingular Pieces* (1968–1971). While immigrant composers' works are typically examined through the lenses of assimilation and resistance, Švedas's utilization of Lithuanian folk songs demonstrates a nuanced approach. Interweaving a Lithuanian folk theme into *Four Unsingular Pieces*, structured as four movements inspired by a baroque suite, imbues them with a unique sense of coherence. Analysis of the manuscript reveals Švedas's notes about the Kent State shootings on May 4th 1971, suggesting a dedication to the victims as a musical genre of *Tombeau* (grave), akin to baroque conventions. This genre adaptation echoes the practices of

composers like Jacob Froberger. Švedas transferred this *Tombeau* genre into baroque suite form in his *Four Singular Pieces* as Ravel did in his *Tombeau de Couperin* (1914–1917). It is notable that by dedicating to four victims of Kent State shootings, Švedas expressed engagement to local politics of the USA rather than Lithuanian affairs. At the same time the Lithuanian folk theme, woven into *Four Unsingular Pieces* as a musical material signifies also his cultural roots. Ethnomusicologist Geroge List characterizes this synthesis of influence as hybridization, and these kinds of works are often written by diaspora composers.

After studying in Japan, France and Germany, pianist, and musicologist **Yusuke Ishii** obtained a master's degree in musicology at the Lithuanian Academy of music and theater. From 2021 he continues doctoral studies focusing on his thesis Evolution of musical modernism in Lithuanian diaspora (supervised by Dr. Darius Kučinskas) at Kaunas university of technology. In 2020 he was awarded the George Mikelis (Jurgis Mikelaitis) scholarship for the implementation of the project Review and Editing of Manuscripts of Piano Etudes by Lithuanian Interwar Avant Garde Vytautas Bacevičius, Publishing of a Complete Collection and Musical Presentation. In 2022 and 2023 Yusuke interned at Lithuanian Research Center in Lemont, Illinois. As a pianist he won second prize at the 14th Xavier Montsalvatge International Competition in Girona, Spain, the Nadia Boulanger Special Prize in 2008, and the André Jolivet Special Prize in 2010 at the International Piano Competition in Orleans, France. Yusuke has released three discs featuring piano compositions by Jolivet and Varèse (ALM records, 2012), and works by Jolivet and Lenot (Lyrinx, 2013), and selected piano pieces of Vytautas Bacevičius (Music Information Center Lithuania, 2023).

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Lithuanian Exile Intellectuals as a Target of Cold War Ideology in Vytautas Laurušas's Opera *Stray Birds*

Despite the political thaw in the USSR, the 1960s were marked by culture wars. Compared to the Stalinist period, when the “enemies” of the Soviet regime were portrayed in a rather straightforward manner, the 1960s saw a search for more subtle and effective methods of struggle.

In 1967, the Lithuanian SSR State Opera and Ballet Theatre launched the premiere of Vytautas Laurušas' (1930–2019) opera *The Lost Birds*, based on the libretto by Eugenijus Matuzevičius (1917–1994), one of the most famous

Soviet Lithuanian poets, who wrote ideological poetry praising the regime. The conductor Algimantas Kalinauskas helped him to adapt the text to the libretto.

The opera depicts the life of Lithuanian intellectuals in the USA after they fled to the West at the end of World War II to escape Soviet rule. Constructing the ideogeme that only those Lithuanians who were politically confused before the Soviet occupation in 1940 (who did not see communism as the only righteous system), who did not have a solid moral foundation, who were mistaken or misguided, left for the West. They are therefore doomed to failure and moral degradation in the West. The thesis analyses the political and cultural contexts of the Cold War and their representations in the opera's libretto, music and production.

Jūratė Katinaityė graduated from the Lithuanian Academy of Music and Theatre (LMTA) in 1998 where she started her Ph.D. studies in 2018. From 1994 to 2020 she worked as a radio producer at LRT. Currently she is a freelance radio and TV producer. She regularly writes reviews and essays on music for the national cultural media. In the years 2010–2017 she was the chair of the musicological section of the Lithuanian Composers Union. In 2021, she was awarded the Lithuanian Government Prize for Culture and Art. As a researcher, she is focused on opera and Soviet culture.

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Signs, Games and Messages. Kurtág, the Cosmopolitan

György Kurtág, born in 1926, is a prime example of a cosmopolitan composer (also) in the musical sense. In the course of his life, he travelled through various musical training stations in different parts of Europe and subsequently developed an individual, unmistakable compositional style. He initially began writing in his native Hungary, following in the footsteps of Béla Bartók (1881–1945), which traditionally meant a historical awareness of his own folk song culture and the associated use of modal techniques. Political circumstances eventually led him to Paris, where he attended courses with Olivier Messiaen (1908–1992) and Darius Milhaud (1892–1974), among others, and came into contact with the French *sonorité*. At the same time, Kurtág had a pronounced affinity with the reductionist aesthetic of the Darmstadt Summer Course, which was orientated towards the work of its leading figure of the post-war years, Anton Webern (1883–1945).

This resulted in works of unique musical complexity, which are often able to express a maximum of cosmopolitan and transcultural message with just a few notes. The cycle of works *Signs, Games and Messages* for string instruments

in various formations, which has been in development since 1989, is characteristic of all this. In my paper, I would like to use selected miniatures from that cycle to analyze the intricate musical paths on which Kurtág wanders in order to mediate between the lines between different styles, cultural worlds and educational traditions, speaking a pan-European musical language, as it were. Since such a multi-layered, multi-referential style requires an adequate analytical approach, I would like to combine various music-analytical systems, such as pitch-class set theory, the theory of rhetorical stylistic figures as they have existed since the Renaissance period (at the latest) and the tradition of German *Formenlehre*.

Stephan Lewandowski studied music theory and composition at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012 he worked as a freelance lecturer in music theory at the music universities in Dresden and Weimar. In 2012 he finished his dissertation and received a permanent post at the Musikhochschule in Weimar. From 2013 to 2015 he also held a substitute professorship in Dresden. Since 2019 he is a senior lecturer for music theory at the Brandenburgische Technische Universität Cottbus-Senftenberg. His current research activities focus on music of Fryderyk Chopin, but also on the analysis of contemporary music.

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Pierre Phalèse's Printing Press and Musical Transfers in the Hispano-Flemish World

In the 16th and 17th centuries, the Phalèse family printing press was one of the most productive European workshops for the production of musical works. Based first in Louvain and then in Antwerp, Pierre Phalèse I and his descendants were responsible for printing numerous polyphonic works by Flemish, Italian, English and German composers of the time. Although the workshop was at its height during the so-called Spanish period in the Netherlands, the presence of works by Spanish composers in the Phalèse catalogue is almost anecdotal. However, the importance of two of them in the Hispanic polyphonic repertoire makes us reflect on the role played by this family of printers in the transmission of music between Spain and the Spanish Netherlands.

One of these works is the *Parnaso español de madrigales y villancicos* (Antwerp: Pierre Phalèse, 1614) by Pedro Ruimonte. The study of its contents and the context in which it was published allows us to broaden our knowledge of the spread of the villancico and other genres of Spanish song in the Low

Countries. By studying other works printed in Phalèse's workshop during the Spanish period and their contexts, we also find links between English and Flemish composers and Hispano-Flemish institutions that have not received the attention they deserve. The analysis of the dedications and documentation from Spanish and Flemish archives shows that these musicians, in many cases closely linked to the Society of Jesus, played a fundamental role in the transmission of music between the Netherlands and Spain.

Ana López Suero is a postdoctoral researcher at the University of Valladolid and an associate researcher at KU Leuven. She is currently working on the musical transfers between Spain and the Netherlands in the sixteenth and seventeenth centuries. Among her recent publications are articles and chapters in edited volumes with *Early Music*, *Classique Garnier* and the *Revista de Musicología*. Upcoming works include several chapters in collective volumes to be published by Brepols and Brill.

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Constructed identity? The interaction of Military Artistic Ensembles in the 1960s Eastern-Central Europe

After the Second World War, the Soviet Union took control of the countries of the Central and Eastern European region and controlled the economy, politics and cultural life of the satellite countries. For the latter, the adoption of the Soviet Music Decree in 1948 in the satellite countries fundamentally changed the cultural landscape and the position of artists and performers in the region. During this period, the guest appearances of Soviet art ensembles in the Central and Eastern European countries led to the formation of amateur and professional art ensembles, which, like the model Soviet ensembles, strengthened Soviet soft power. In particular, military ensembles formed for the ideological education and entertainment of soldiers, which from 1949 until the conclusion of the Warsaw Pact also fulfilled the classic diplomatic functions between these countries. Their programs, which symbolized the new socialist art, had to meet both 'national' and 'socialist' expectations, and the new repertoire thus created became a kind of transnational musical entity in Central and Eastern Europe. In my paper, I wish to explore, through the connections of the Hungarian People's Army Song and Dance Ensemble, the similarities and interactions that artificially constructed a common musical language in the region through the revival of guest performances in the 1960s.

Gabriella Murvai-Bóke graduated from the Liszt Academy of Music in 2020 at the Musicology Department, and in the same year she was

admitted to the Doctoral School of the University. Her research focuses on the Hungarian musical life, the interactions of music and cultural policy especially the Hungarian People's Army Male Choir. Between 2018 and 2023, she was a research assistant at the Research Centre of Humanities Institute for Musicology, and since 2023 she has been a Junior Research Fellow at the Liszt Academy of Music, and a member of the Central European Research Group.

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From Central Europe to West Africa: Examining Sampling Practices Through Kolo Gana's *She Don't Mean It*

In recent years, with the rise of postcolonial research, scholars in all areas of music studies have been raising questions in regard to ethical and moral dilemmas brought by contemporary music creation practices, such as sampling and remixing. Technological advances and popularization of the DIY musicking phenomenon are often a point of celebration due to their ability to transcend geographical borders and allow for an otherwise unlikely collaboration between representatives of various cultures. Simultaneously, authors such as Katz and Hesmondhalgh engage in critical analysis by addressing the notion of cultural appropriation and inequality amongst black and white artists within the modern music industry. However, the reversed scenario of black artists sampling white ones is yet to be considered.

To discuss this further, as a case study, I analyze a composition by a Nigerian artist, Kolo Gana, who frequently samples music from different countries to further produce original hip-hop tracks disseminated through multiple online platforms. Focusing on his track *She Don't Mean It*, released in January 2024, I question Gana's use of Slovak folk music following the process that the piece undergoes from an ethnographic field recording, through a CD track, to Gana's final version.

While this paper does not intend to solve a moral concern apparent in music production nowadays, I argue that a critical examination and contextualization of digital music practices in popular music and beyond uncover a new layer of unanswered, but significant questions. These in turn invite us to further reevaluate the relations between popular and folk, music production and social media, Western and non-Western, black and white, global and local.

Anna Nikolozishvili is an RMA Musicology student at Utrecht University. She holds a Bachelor's degree in Music Theory from Tbilisi State Conservatoire, where she specialized in theoretical aspects of Georgian liturgical and folk music. Throughout her undergraduate studies, she

actively participated in numerous musicological and interdisciplinary student conferences in Georgia and Great Britain. At TSC, she served as a co-chair of the Scientific Society of Students in 2023 and completed an internship at the International Office. Currently, she is continuing her studies, with a focus on the global history of music theory and cultural analysis.

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Across Borders: French Cultural Propaganda and Music in Interwar Romania

Post-World War I, France grappled with widespread anti-German attitudes that seeped into various facets of society, including the realm of music. Against this backdrop, French cultural and political leaders launched an intriguing cultural and artistic propaganda campaign with a twofold objective. Firstly, they aimed to counter the allure of German conservatories among students. Secondly, they sought to promote French culture throughout Europe and the world. This endeavor was underpinned by a strategic fusion of art with politics and diplomacy, leading to the creation of the Artistic Propaganda Service in 1916, and culminating in the establishment of two private music education institutions after the war: the École Normale de Musique and the Fontainebleau School of Music.

This initiative, articulated by the then director of the Conservatoire, Henri Rabaud (1922–1941), envisioned foreign music students as “the most useful propagators of French culture”. The convergence of this propaganda movement with Romania's strategy of cultivating an intellectual elite abroad, encapsulated in the adage – “Go abroad to study, then return to your country and teach others what you have learned afar” (László Ferenc), - underscored a broader European paradigm of cultural exchange.

The impact of this movement was notably felt in institutions such as the Cluj Conservatory, where returning teachers from Paris introduced groundbreaking piano techniques that surpassed mere finger dexterity and emphasized comprehensive arm movements for a nuanced and resonant interpretation of musical works. This included a scholarly approach to Chopin's compositions following Alfred Cortot's revised editions and the inclusion of French piano literature in the curriculum from the mid-1920s, alongside classical repertoire.

By analyzing cross-cultural transfer mechanisms and the professional journeys of these musicians, we seek to uncover the lasting impact of French musical heritage on Romania's artistic landscape. We will delve into the pedagogical contributions of educators who played a central role in mediating this cultural

exchange, drawing on archival materials from Romanian and French archives, contemporary press accounts, and enlightening insights from their disciples. In essence, our investigation will emphasize the role of Romanian pianists as "useful propagators" who contributed to the formation of a French cultural mesoregion beyond the borders.

Cristina Eleonora Pascu is a Ph.D. Academic Researcher and Public Relation Coordinator at the Gheorghe Dima National Academy of Music. Licensed in Psychology, Musicology and Piano, she obtained the title of Doctor of music in 2020. She is the author of the volume *At the piano with Alfred Cortot. Artists from Cluj at the École Normale de Musique*. Cristina Pascu has conducted research internships at the Universities of Cambridge, Vienna, Freiburg, Paris, Malmö, Venice, Tallinn, Antwerp. She is the laureate of two important scholarships: Lucian Blaga Scholarship offered in 2017 by the Romanian Cultural Institute in Paris and the Atlas Scholarship offered in 2022 by the French Government and Maison des Sciences de l'Homme Foundation in Paris.

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Modernist Nationalisms and Lyric Theatre in Early 20th-Century Europe: A Supranational Perspective on the Staging of Microregional Folklore

The staging of folkloric songs and tales was specifically significant in early 20th century for Modernist nationalisms to define their cultural identities. In an Imperial context, it was a moment of generalized national awakening in different European microregions (many of which are now actual states), such as the Baltic countries.

The "musical visions" in Catalonia could be a paradigmatic case of this phenomenon. The folk songs and tales that were part of the popular imaginary would be staged with spectacular symbolist scenographies to materialize the orally transmitted regional folklore. Performed between 1899-1912, these pieces were aimed to construct a national genre of lyric theatre based on modernist principles and the *fin-de-siècle* tendencies.

These practices are currently perceived as isolated and localist, with no further geographical transcendence or connections, due to the use of not widely known folkloric references and its implicit self-determined nationalist positioning. But, when we look at other contemporaneous awakening nationalisms in Europe that also share the same Modernist ideals, we can find similar practices.

The theorization of national genres of lyric theatre based on the staging of local folklore and mythology was common across Europe, although different regions based this same process on different ideological constructs. In Catalonia, it was conceived by the bourgeoisie as a way of nationalizing the urban working classes and indoctrinating them on traditional moral values, while, for example, Emil F. Bourian in Prague promoted similar practices, but as a social revolution that would give access and control of the national culture to the popular classes. Similar practices, but with a completely opposite ideological motivation. Therefore, this paper aims to interconnect these historically microregional movements and rethink them as a supranational European tendency, while also presenting a comparative framework to categorize the spectrum of ideological theories that motivated them.

José Miguel Pérez Aparicio has a bachelor's degree in Musicology by the Autonomous University of Madrid and a master's in Theatre Studies by the Institute of Theatre of Barcelona. His research lines are lyric theatre, musical nationalism and discourse analysis. He has worked at the Jacinto Guerrero's Foundation coordinating their Zarzuela Conferences and at the Teatro de la Zarzuela recovering historical lyric repertoire. Currently he develops his doctoral thesis at the Autonomous University of Barcelona on the Modernist movement of Catalan lyric theatre. During the fall semester of 2024, he will be on a research stay in the Lithuanian Academy of Music and Theatre.

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Local, Transregional and Global in Musical Biographies: The Example of Estonian Jazz Popularizer and Historian Valter Ojakäär

There is a simplistic tendency to depict the Soviet era cultural life as ruled by top-down rigid regulations established by the power and subjected to omnipresent ideological paradigm. Individuals, according to this logic, are mere tools in the grip of all-embracing power and have no agency. I would claim, instead, that the individuals and their passion, fanaticism, dedication and maneuvering skills were of crucial importance in Soviet cultural life. My talk will illustrate this claim by the example of enthusiastic activities of Estonian jazz historian and popularizer Valter Ojakäär whose dedicated action laid the foundation for the entire post-WWII culture of *levimusika* in Estonia (*levimusika* is an original term for popular music and jazz proposed by Ojakäär). My biographically orientated talk will rely on three categories – local, transregional and global indicating the spatial dimensions of Ojakäär's activities. The local dimension refers to the meaning of his contribution to Estonian cultural life, transregional analyses his pioneering role in Soviet jazz

life and global aspect will demonstrate how despite the territorial closure his activities spread far away from Soviet borders placing him among the global community of jazz aficionados.

Heli Reimann is an expert in jazz research with a focus on the Cold War/Soviet era and disciplinary intersections between musicology, historiography and cultural studies with 14 peer-reviewed individual articles and the monograph *Tallinn 67 jazz festival: Myths and Memories* published in the Routledge Transnational Studies in Jazz series.

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Manifestations of Lithuanianness in the 19th Century in the Music Publications of Polish Composers

Manifestations of Lithuanianness in the 19th century music publications is a complex and controversial topic in analyzing not only music publications but also the entire historical and cultural self-expression of the nation. Music publications that are a sufficiently vivid and objective indicator of how the self-consciousness of the Lithuanian nation has changed, transformed, and reformed, how its spiritual and cultural life has manifested. However, music publication in Lithuanian language were sparse and intensified just at the end of 19th and cannot reveal the historical-cultural context of the whole period and the development of civic identity. In addition, we must analyze the manifestations of Lithuanianness in the 19th century by evaluating both the territory of the former Polish–Lithuanian Commonwealth and the territorial changes after the Third Partition of the State. Not only them, but also the uprisings of 1794, 1830–1831 and 1863–1864, their consequences in the region and the response abroad were important for the identity of the creators.

This broader and more diverse panorama is revealed by sheet music publications in other languages. The multi-culturalism of the region, historical events and the current events of the diaspora are palpable in the much larger music publishing by Polish authors. The purpose of this research is to discuss how and what aspects of Lithuanianness unfolded in 1794, 1830–1831 and 1863–1864 in the publications of musical works created in the context of the uprisings, focusing on Polish authors and the Polish–Lithuanian Commonwealth diaspora in France. There are discussed where and whether it is necessary to draw a dividing line between the national cultures of the former citizens of the Polish–Lithuanian Commonwealth.

Aušra Strazdaitė-Ziberkienė, Ph.D., is a researcher at the Kaunas City Museum. She received her Ph.D. from the Kaunas University of Technology (2021) and has also studied at the Lithuanian Academy of

Music and Theatre (BA in Musicology, 2000; BA in Music Composition, 2001; MA in Music Composition, 2005). Strazdaitė-Ziberkienė has participated in international conferences in Lithuania, Latvia, Poland, Germany, and elsewhere, and has published articles. She has organized several conferences and prepared journals of articles in Lithuania. At the Kaunas City Museum, she has curated exhibitions on Lithuanian musical heritage since 2009. Her research interests include Lithuanian music heritage and music publications.

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Negotiating National Identity through Music: The Danish National-Romantic Works by Jørgen Ernst Simonsen in Tension with German Influence and Pan-Scandinavism as an Example of (Inter-)Nationalism in the Danish Province during the 19th Century

Jørgen Ernst Simonsen (1803–1886), a remarkable yet overlooked Danish virtuoso and composer who lived in the provincial towns of Randers and Nyborg, holds a significant position in 19th century Danish music. His compositions, deeply imbued with national romanticism, provide a compelling perspective on the fusion of Danish and German musical traditions amidst political turbulence. This study explores Simonsen's musical trajectory, investigating his navigation of Danish heritage and broader European influences, notably German musical traditions and pan-Scandinavism.

Simonsen's repertoire blends Danish folk themes, which he quotes in his works, with German musical elements, reflecting his immersion in both cultural spheres. Despite his engagement with Danish nationalism and pan-Scandinavism, Simonsen's compositions also embrace German musical traditions, influenced by encounters with composers like Mendelssohn-Bartholdy and Wieck-Schumann during his German travels. This duality forms a central inquiry, illuminating how Simonsen's compositions mirrored the socio-political landscape of 19th century Denmark in a time of crisis and territorial decrease between the congress of Vienna in 1814 and the Second Schleswig War in 1864.

Key research questions center on Simonsen's interaction with Danish nationalism, the role of German influence in shaping his musical identity, and the significance of musical quotations in constructing national identity within his works. Employing paleographic, philological, and historical musicological methods, the project aims to provide a nuanced understanding of Simonsen's musical legacy and its cultural importance.

Furthermore, this research situates Simonsen's oeuvre within a broader

political context, drawing on theories of nationalism and crisis by Benedict Anderson. By unraveling the complexities of Simonsen's compositions, the study enriches our understanding of how art, culture, and ideas intersected in 19th century Denmark, offering insights into the construction of cultural identity amidst linguistic and cultural nuances. This project contributes to the discourse on cultural identity, particularly at the intersection of German and Danish art during a period of historical upheaval. The digitization and analysis of Simonsen's manuscripts preserved in Danish libraries present an opportunity to revive his works, shedding light on a pivotal figure in Danish musical history.

Jan Temme studied musicology (M.A.) and catholic theology (Mag. theol.) in Freiburg, Vienna, and Oslo from 2017 to 2023. Additionally, he has taken classes in Scandinavian and Slavonic studies to learn the Nordic languages and Russian. Furthermore, he has taken courses in Viking and Medieval Studies to broaden his methodological skills, adding paleography and linguistics. During his work as guest researcher at the Center for Grundtvigforskning in Aarhus in 2022 he gained a thorough understanding of Danish culture and history. Since September 2023, he has been researching Old Frisian metrics at the Fryske Akademy in Leeuwarden. In September 2024, he will start as project assistant at the NightMuse Project at the University of Basel to write his doctoral dissertation in musicology.

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Transition from Ashiq Art to Ashiq Music: Exploring Micro and Meso-regional Dynamics in Azerbaijan

This presentation aims to examine the transition from 'Ashiq art' to 'Ashiq music' in the entire Azerbaijan region over the last century, focusing on Soviet Azerbaijan and Iranian Azerbaijan as micro-regions within the broader meso-region 'Azerbaijan'. Using a comparative approach, I analyze the socio-cultural, political, and historical factors that have influenced this transition, drawing on both ethnomusicological fieldwork and archival analysis within historical musicology. The transition from 'Ashiq art' to 'Ashiq music' represents a significant 'shift' in Azerbaijan-Turkish musical culture, reflecting broader changes in society and identity. I explore the reasons behind this transition, considering factors such as modernization, revitalization, socio-political and cultural policies. My comparative study sheds light on how these factors have manifested differently in time and place in Soviet Azerbaijan and Iranian Azerbaijan, despite their shared cultural heritage.

Grounded in ‘revival theory’ the research examines the ‘transition’ process in the context of changing cultural dynamics. By examining historical sources, recordings, and oral histories, I trace the revitalization of traditional Ashiq art repertoire and performance practices, as well as the emergence of new forms and genres within Ashiq music. This presentation contributes to a deeper understanding of micro-regional musical culture as an identity signifier and cross-cultural transfer within the meso-regional context of Azerbaijan, offering insights into the complex processes of cultural continuity and transformation.

Aria Torkanbouri studied composition and music theory, orchestra conducting, and piano in Graz, Berlin, Baku, Istanbul, and Tehran, between all under the tutelage of esteemed professors across various institutions. In 2023, he graduated in the Master of Ethnomusicology at University of Music and Performing Arts Vienna (MDW). His master’s thesis focuses on unraveling the complex interplay of sociopolitical and music theoretical reasons behind the decline of Azerbaijan-Turkish Ashiq art activity over the past century. Presently, he is a Ph.D. candidate at MDW, studying the Emotional Dimensions of Azerbaijani Music during the Spanish Flu Pandemic.

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‘Never Again the A-Bomb’: The Cold War Voyages of an Antinuclear Anthem

Cold War-fueled political disunity haunted Japan in the immediate aftermath of World War II. A twelve-bar mass song *Never Again the A-Bomb*, however, transcended the seemingly irreconcilable political division. Initially penned by Koji Kinoshita for the communist-aligned Singing Voice of Japan, the song embarked on an uncanny Cold War journey and was embraced by communists, conservatives, and ultranationalists alike. It even resonated within the British Campaign for Nuclear Disarmament through Alan Bush’s sophisticated arrangement titled *Song of Hiroshima*. Despite its outsized influence, Kinoshita’s song has received little scholarly attention in Western academia.

Why is this song still used by disparate factions across the Japanese political spectrum to this day, despite its communist origins in the early Cold War? How can its transcontinental performance history speak to how global communism had a significant influence on the performative propaganda of the antinuclear movement? I attend to these questions by investigating the evolving political connotations of Kinoshita’s song from the 1950s to the present, utilizing

archival materials from London, Tokyo, and beyond, alongside a detailed analysis of its various arrangements and performances through the decades.

I propose that *Never Against the A-Bomb* was, in Smolko's words, a perfect 'Cold War song'. It symbolized a movement whose international reach and humanitarian concerns breached the Iron Curtain and bridged political divides. I further argue that the enduring political potency of the song is illustrated by a process of depoliticization and re-politicization: with each new use through the decades, its communist past was slowly eradicated, and reappropriations emerged, both in Japan and beyond. Ultimately, this paper engages with global music history in the (post-)Cold War by unpacking the multifaceted relationship between global communism and the antinuclear movement and analyzing the performative and ideological functions of music within the movements.

Zhengyi Zhu is currently a Ph.D. student in musicology at the University of Western Ontario, Canada. His current interest lies in the complex entanglement between music and crisis. He is also interested in the intersection between music and ideology, focusing on a trans-Pacific perspective on music during the (new) Cold War. Beyond academia, He served as Assistant Conductor of the Sun Yat-sen University Symphony Orchestra from 2016 to 2020 and has composed and orchestrated for a variety of ensembles.

NOTES

Music History Beyond State Borders: Micro-, Meso-, and Macro-Regionality of Musical Culture. Editor Rima Povilionienė. – Vilnius: Lithuanian Academy of Music and Theatre, 2024. – 52 pages.

The Book of Abstracts publishes the texts for the Biennial Baltic Musicological Conference "Music History Beyond State Borders: Micro-, Meso-, and Macro-Regionality of Musical Culture", held on 29–31 October, 2024, in Vilnius, Lithuania. The conference aims to share the area studies focused on specific geographic territories or specific cultures. This interdisciplinary research includes geography, history, sociology, political science, literature, linguistics, and gradually entering musicology. The still dominant concept of music history is based on nationalism, that is, today's state borders and moreover, the ethnic majority. The aim of this conference is to broaden the mentioned concept by stepping beyond the state borders, focusing on geographically and culturally determined micro-, meso-, and macroregions through history. Furthermore, the inclusion of different kinds of minorities, as well as imperial (Byzantine, Ottoman, Russian, British, French and others) and political legacies (communist, socialist) would be of significance. In order to overcome the traditional (Western) centre versus periphery division, and the strictly determined historical regions, the temporarily centres would be placed anywhere where the area studies are focused.

A mesoregion is defined as 'connected by time that crosses the boundaries of a state, society, nation, and civilization' (Troebst). The term 'mesoregion' designates a group of several states forming a region – for instance, the Baltic region, the Balkans, or the Middle East – in historical terms and in political terminology. A mesoregion is different from a microregion (a subnational unit), and also from a macroregion (a continent: Africa, Asia, Latin America). Mesoregion as a relative category in the framework of conceptual history and 'as the premises of its social production, its ideological underpinnings, as well as the various forms of interpretation and representation that it embodies' (Mishkova and Trencsényi). Additionally, the micro- and mesoregional perspective can be different from outside and within the areas through the reception of a given musical culture and its self-representation. This approach would provide a profound insight into sub- and supraregional facets of cultural and musical life and the network of overlapping regional cultural and musical traditions.