



“SIGISMUND TODUȚĂ” DOCTORAL SCHOOL

“Sigismund Toduță” 3 RE: Restorations, Rehabilitations, Reeditings

THE “SIGISMUND TODUȚĂ” INTERNATIONAL SYMPOSIUM
OF MUSICOLOGY, 5th edition

Originality, Paraphrase, Pastiche

20-21 May 2022, The “Gheorghe Dima” National Music Academy,
Cluj-Napoca, Romania
Online Symposium

<https://us02web.zoom.us/j/82504926079?pwd=S29sUWQwVTRSNDRjUE5kRk5QL3RNdz09>

Organisers:

Ecaterina Banciu – president of the “Sigismund Toduță” Foundation

Oana Andreica – project director

Cristina Șuteu – scientific director

Mihai Ghircoiaș – scientific secretary

Linda Ianchiș – project secretary

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20 MAY 2022, FRIDAY

Opening Speech

10:00

ECATERINA BANCIU

President of the “Sigismund Toduță” Foundation

CRISTIAN BENCE-MUK

Dean of the Theoretical Faculty, the “Gheorghe Dima”
National Music Academy

Moderator ECATERINA BANCIU

VALENTINA SANDU DEDIU – Keynote Speaker

10:20 *Postmodern Paraphrases and Parodies: From Beethoven Filtered
through a Sieve to the Music of the Levant*

ECATERINA BANCIU

11:00 *An Evil Letter and the Destinies of the Forgotten Passacaglia.
The Twilight of the Symphony No. 3 “Ovid” by Sigismund Toduță*

PIERRE-ALAIN CLERC

11:30 *Je Languis Nuit & Jour: Grammaire, Rhétorique, Prosodie:
L’Inventio Chez Lully*

URSULA PHILIPPI

12:00 *Manuscript of Josephus Fazakas Krizbacensis (1738).
Aspects of the Originality of a Music Collection*

ERICH TÜRK

12:30 *Philipp Caudella's Variations on a Theme Showing the
Perception of Copyright in the Early 19th Century*

KATALIN KIM

13:00 *How Long Does Authorship Last? The Crowded
Composition Workshop of Ferenc Erkel's Operas*

Lunch break

13:30-14:30

Moderator CRISTINA ŞUTEU

NICOLETA DEMIAN

14:30 *The Moor's Pavane – Peripheral Story Of Othello*

LINDA IANCHIŞ

15:00 *Reworking Musical Ideas. Richard Strauss's Self-borrowing
in his Left-Hand Piano Music*

CHRISTOPHE ALVAREZ

15:30 *A Glance at Szymanowski's Piano Triptych Masques Op. 34: Influence of the Greek Theatre in the Composer's Imagination.*

**ARIS BAZMADELIS & ARSINOI IOANNIDOU
& MARIA ASLANIDI**

16:00 *The Pilot Project of the Greek RISM Office: The Cataloging of Greek Music Research Institutions in Muscat and the updating of RISM C Series.*

SÁRA GROSZ

16:30 *The Schumann Legacy in Boston: Amy Beach's Carnivals*

ELENA BOANCĂ

17:00 *On Originality and the Temptation of Synthesys in Romanian Music*

MAARIT JAAKKOLA & CRISTINA ŞUTEU

17:30 *Assessment of Originality in Academic Research*

PAUL POPOVICI

18:00 *Music Plagiarism in Romanian Courts. A Theoretical and Practical Analysis*

21 MAY 2022, SATURDAY

Moderator OANA ANDREICA

EERO TARASTI – Keynote Speaker

10:00 *The Canons of European Art Music – A Semiotic Overview*

JOAN GRIMALT – Keynote Speaker

10:40 *An Ironic Mendelssohn in Five Steps*

EWA SCHREIBER

11:20 *Through the Looking Glass?*
Paweł Szymański's Compositional Idiom

EVELIINA SUMELIUS-LINDBLÖM

11:50 *Adorno's Confrontation Between Schoenberg and*
Stravinsky Meets the pianist's Methodological Thinking

Lunch break

12:20-13:30

DARIO MARTINELLI – Keynote Speaker

13:30 *Symptomatology of the Suffixes “-esque” and “-y” – on the Rhetoric of Pastiche, Imitation and Paraphrase in Popular Music*

DÁNIEL NAGY

14:10 *In-Betweenness as Originality, Synthesis as a Mission: Bartók’s Reception in Hungarian Musicology in the Context of National Identity*

MILOŠ BRALOVIĆ

14:40 *Contemplating Mahler: Serbian Composer Stanojlo Rajičić and His Cycles for Voice and Orchestra “Na liparu” (On Lipar, 1950) and “Lisje Žuti” (The Leaves Are Turning Yellow, 1953)*

ELI KALMAN

15:10 *Should we publish? Sonatas for Violin and Piano Dated 1897. Respighi’s Sonata in D minor (1897)*

**Participants of the “Sigismund Toduță”
International Symposium of Musicology**

Keynote speakers

EERO TARASTI
University of Helsinki, Finland

VALENTINA SANDU-DEDIU
National University of Music, Bucharest, Romania

DARIO MARTINELLI
ISI, Kaunas Technical University, Kaunas, Lithuania

JOAN GRIMALT
Escola Superior de Música de Catalunya, Barcelona, Spain

Guest speakers

ECATERINA BANCIU
“Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania

CRISTIAN BENCE-MUK
“Gheorghe Dima” National Music Academy, Clu-Napoca, Romania

Participants

PIERRE-ALAIN CLERC – Laussane University of Music, Laussane, Switzerland.

URSULA PHILIPPI – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

ERICH TÜRK – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

KATALIN KIM – Intitute for Musicology, Budapest, Hungary.

NICOLETA DEMIAN – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

LINDA IANCHIȘ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

CHRISTOPHE ALVAREZ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

ARIS BAZMADELIS – Aristotle University, Thessaloniki, Greece.

ARSINOI IOANNIDOU – Greek RISM Office, Athens, Greece.

MARIA ASLANIDI – Ionio University, Corfu, Greece.

SÁRA GROSZ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

ELENA BOANCĂ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

MAARIT JAAKKOLA – Noridcom, University of Gothenburg, Sweden.

CRISTINA ŞUTEU – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

POPOVICI PAUL – “Dimitrie Cantemir” Christian University, Cluj-Napoca, Romania.

EWA SCHREIBER – “Adam Mickiewicz” University in Poznań, Poland.

EVELIINA SUMELIUS-LINDBLOM – “Sibelius” Academy of the University of the Arts, Helsinki, Finland.

DÁNIEL NAGY – Eötvös Loránd University, Budapest, Hungary.

MILOŠ BRALOVIĆ – Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia.

ELI KALMAN – University of Wisconsin Oshkosh, United States of America.

Abstracts & Biographies

The Canons of European Art Music – A Semiotic Overview

It is fashionable to speak about “decanonizing” or “decolonizing” the European musical heritage: however, truth is that very often people do not know the canon itself, or the origin of musical style period. Thus we may ask whether there would exist any method or approach whereby our musical culture would be considered as an entirety, and stemming from its philosophical foundations and epistemic entities, in the sense of Michel Foucault. I have given this spring semester a lecture series at Helsinki University where I have pondered these issues.

I have tentatively scrutinized the following style periods: baroque, classicism, romanticism, Wagner, French music and Brazil; so there were five cases of European music and one from a non-European field. In each period I have distinguished its main style features and forms as well as musical practices on one hand, and their equivalent semantic deep level categories. Thus roughly summarizing, the map of the European music has appeared as it follows:

Baroque: suite, dances, fugue, opera, bel canto, ornamentations, salons/ Descartes: *passions*, affects, classicism / figurativity, fest (Gino Stefani) spectacle, *preciosité*;

Classicism: absolute music (which is not so absolute after all!), sonata, symphony, topics, topicality, Mozart: horisontal appearance, Beethoven / Hegel, Goethe: *Urpflanz – Ursatz*, organic unity, neohumanism in Germany;

Romanticism: symphonic poem, new forms, piano, dissolution of classical ideals, Chopin, Liszt, Schumann, music and literature (E.T.A. Hoffman: *Kater Murr* – romantic irony), Berlioz, narrativity / organic aesthetics, nationalisms, Schlegel: Fragments, programs, women (George Sand);

Wagner: musical prose, *Leitmotifs* as signs, sound (Klang), topics continued, restoration style versus “progressive” chromaticism, floating tonality, *unendliche Melodie*, theater or symphony? Orchestration / myth, narrativity, Gesamtkunstwerk.

France: *prelude non-mesuré, l'esthétique de l'imprevu* (Berlioz), salons, impact of Wagner, impressionism: superiority of the detail / music and literature: Marcel Proust and Reynaldo Hahn, *Portraits des peintres*, what is French: galant, clarity, language primary, sensuality, hedonism, lyricism, capriciousness, irregularity, mediterraneity *versus* Nordic, curiosity: exoticism, orientalism, *jeu* or play, “good bad taste”.

Brazil: impact of aboriginals, *creolidade*, improvisation, mesomusic (Carlos Vega) original musical forms (like *choros*), modernism and primitivism combined / colonized imagination, new aesthetic categories.

When dealing with such a huge repertoire of musical styles one needs some unifying aspect or theory. One background reflection comes from the existential semiotics, and its latest elaboration, the so-called “zemic” model. It consists of four entities which are in logical interrelations of contrariety, contradictoriness, and implication (as in the semiotic square of Greimas) ... and later as movement of the semiosis between the poles *intelligible* and *sensible* (Lévi-Strauss), i.e. sublimation and embodiment; hence we get categories of **body**, **actor**, **praxis** and **values** or in more technical terms: *Moi1*, *Moi2*, *Soi2* and *Soi1*. This model I have already used in my studies of single composers like Mozart, Beethoven, Wagner, Chopin, Sibelius, Bergman and Villa-Lobos. Yet, it may also serve as a conceptual framework for such broad phenomena as canons of the European art music.

Eero Tarasti:

2012 *Semiotics of Classical Music*, Berlin: Mouton

2015 *Sein und Schein*, Berlin: Mouton

2023 ed. forthcoming *Transcending signs*, Berlin: Mouton

1994 *Heitor Villa-Lobos, Life and Work* (in Portuguese 2022), North Carolina: McFarland

EERO TARASTI (b. 1948), professor of musicology at the University of Helsinki (chair) in 1984-2016. He was President of the IASS/AIS (International Association for Semiotic Studies), 2004-2014 and is now its Honorary President. In 2016 he has founded the Academy of Cultural Heritages. He studied music in Sibelius Academy, Helsinki, and then in Vienna, Paris, Rio de Janeiro and Bloomington. He got his PhD from Helsinki University (1978) after studies in Paris with Claude Lévi-Strauss and A. J. Greimas.

He is one of the founders and the director of the international research group Musical Signification since 1984. Tarasti has become Honorary Doctor at Estonian Music Academy, New Bulgarian University (Sofia), Indiana University (Bloomington), University of Aix-Marseille and “Gheorghe Dima” Music Academy in Cluj-Napoca, Romania.

He has published about 400 articles, edited 50 anthologies, and written 30 monographs; among them one finds: *Myth and Music* (1979), *A Theory of Musical Semiotics* (1994), *Heitor Villa-Lobos* (1996, in Portuguese in 2022), *Existential Semiotics* (2000), *Signs of Music* (2003), *Fondements de la sémiotique existentielle* (2009), *Fondamenti di semiotica esistenziale* (2010), *Semiotics of Classical Music* (2012, in French 2016), and *Sein und Schein, Explorations in Existential Semiotics* (2015); two novels: *Le secret du professeur Amfortas* (2002) and *Retour à la Villa Nevski* (2014, in Italian *L’eredità di Villa Nevski*, 2014 in Finnish *Eurooppa / Ehkä* 2017). He has supervised 150 PhD theses in Finland and abroad.

Postmodern Paraphrases and Parodies: From Beethoven Filtered through a Sieve to the Music of the Levant

This conference will proceed in three directions, starting from the pivotal moment of 1968 in European political and artistic events. I will refer to some musical examples in which paraphrase and quotation can be seen as particular cases of historicity or parody. On the one hand, the mentality of modernity is overcome, in which reference to tradition had become taboo; on the other hand, the “great music” (tradition) is viewed with a less reverent eye in Mauricio Kagel’s *Ludwig van* (1970) or in Anatol Vieru’s *Eratosthenes’ Sieve* (1969). To maintain the link to Beethoven, I then take a look at Romanian music over two decades to see how musical quotation can signify a revival of the classical past in Tiberiu Olah’s *Third Symphony* (1989).

For the second path, I go back to about 1970 to recall some principles of postmodern music, ranging from the “rebirth” of tonality towards a new diatonicism and consonance, to the recovery of the musical past through quotation (the example of Luciano Berio in *Sinfonia*, 1969).

Finally, an unusual case study looks for musical threads in the literary postmodern masterpiece of the Romanian writer Mircea Cărtărescu, *Levantul*. There is one last musical example inspired by this epic: the cycle of piano pieces *Levantiques* by Dan Dediu (1997).

DR. VALENTINA SANDU-DEDIU graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of Musicology and Stylistics). She wrote and edited 12 books, over 40 studies and 300 articles, see *Ipostaze stilistice și simbolice ale manierismului în muzică* [Stylistic and Symbolic Hypostases of Mannerism in Music, Bucharest 1995], *Rumänische Musik nach 1944* (Saarbrücken, 2006); *Despre stil și*

retorică în muzică [About Style and Rhetoric in Music, Bucharest 2010); editor of *Noi istorii ale muzicilor românești* [New Histories of Romanian Musics, Bucharest, 2020]. Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is rector of New Europe College, Bucharest (since 2014), and received the Peregrinus-Stiftung Prize of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

Symptomatology of the suffixes "-esque" and "-y" - on the rhetoric of pastiche, imitation and paraphrase in popular music.

“A jazzy flavor”, “an artsy approach”, “a Beatlesesque arrangement”... expressions like these (or others implying other suffixes as well: -ic, -ian...) have populated the popular music discourse for at least as long as the first song that “reminded” of another song was spotted by anybody anywhere. Similarities across songs, single elements within them, or entire styles and repertoires have appeared throughout music history as intentional (often in form of homages, parodies or else), unintentional (often explained as “influences”), admitted, denied, identifiable, vague, tolerated / welcome as reiteration of a solid *topos* (e.g., the thousands of 12-bar-blues songs whose reciprocal likeness nobody seems to have a problem with), or scorned – and not rarely sued – as plagiarisms. At least three problems emerge from these interactions that are central to the present lecture:

- The existence of two relevant forms of codification: the model’s and the dupe’s (borrowing from the jargon of biological mimicry). The model’s codification has to be solid enough in order for the similarity to be recognized, and the dupe’s codification has to be identifiable enough to be relatable to the model;

- By consequence, the identification of “pertinence” of given

stylistical features in these processes. Some features typify the model (and therefore appear in the dupe) much more than others. Other features, while still typical and pertinent, are less recognizable by the audience. Other features still, while recurrent in the model, do not “define” it, and by contrast, others that appear once or twice only, become unmistakably associated with the model;

- The role of rhetoric: there are forms of musical mimicry that work as paraphrases, others as synecdoches, others as metaphors etc.

Prof. Dr. DARIO MARTINELLI (1974) is Full Professor of History and Theory of Arts at Kaunas University of Technology, and Adjunct Professor at the University of Helsinki and the University of Lapland.

He is also Editor-in-chief of the series *Numanities – Arts and Humanities in Progress*, published by Springer. As of 2022, he has published 14 monographs and over 150 among edited collections, studies and scientific articles.

His three most recent monographs include: *The Intertextual Knot – An Analysis of Alfred Hitchcock’s Rope* (Springer, 2021), *What You See Is What You Hear – Creativity and Communication in Audiovisual Texts* (Springer, 2020), *Give Peace a Chant – Popular Music, Politics and Social Protest* (Springer, 2017). Besides his affiliations, he has been visiting professor in four academic institutions, and has been giving lecture courses in fourteen different academic institutions in Europe.

An Ironic Mendelssohn in Five Steps

This paper follows the track of originality in its etymological sense, to share a hermeneutic analysis in five steps of Mendelssohn's *Rondo Capriccioso* op. 14.

Analytical results suggest the work might represent an alternative version, maybe even a subversive one, of the salon piece that was predominant in bourgeois wealthy homes of the 19th century. This ironical reversal of meaning takes place through the combination of the brilliant style with the symbolically powerful semantic field of the Uncanny.

An intertextual parallelism with some of Fryderyk Chopin's works, especially the *Preludes op. 28* (1835-39) and the *Ballades* (1831-42), illuminates further the Mendelssohn case. Moreover, regarding another of the symposium's keywords, paraphrase, a "spontaneous style", as opposite to a predetermined one, is presented.

The hermeneutic analysis follows a strategic model in five steps that has been proved, in analysis and in the classroom, to complement the more systematic approach that my *Mapping Musical Signification* (2020) represents.

JOAN GRIMALT is orchestra conductor (Vienna University), philologist (Barcelona University), PhD in musicology (UAB) with a thesis on Gustav Mahler, supervised by the late Raymond Monelle, inspired by Constantin Floros's research.

After a decade devoted exclusively to interpretation, conducting above all opera in Central Europe, he combines since his going back to Catalonia practical musicianship with teaching and research at the Escola Superior de Música de Catalunya.

Joan's main field of research is Musical Signification, especially those regions on the edge to literature and language: hermeneutic,

rhetoric, poetic metres. As a conductor, his former involvement with the Vienna Volksoper (1995-1997) stands out.

Grimalt is a member of the international research group on Musical Signification. He has presented and published most of his research at the periodical international conferences of this group. In his last book, *Mapping Musical Signification* (Springer, 2020), Joan gathers his colleagues' and his own research on musical meaning in a systematic textbook.

An Evil Letter and the Destinies of the Forgotten Passacaglia. The Twilight of the Symphony No. 3 "Ovid" by Sigismund Toduță

The author does not intend to write a booklet about the Symphony No. 3 "Ovid" (1957) by Sigismund Toduță, but rather to complete the missing pieces of its history. Still in 2004, the manuscript of the symphony's finale was still missing. With its discovery in 2013, research confirmed its uniqueness and originality.

Now, in 2022, at the 30th anniversary of the establishment of the Toduță Foundation, we reveal those derogatory remarks that led to the "amputated" publication of the Passacaglia followed by the symphony's fade into oblivion.

All began with a young university assistant from Bucharest who addressed a letter to the only Romanian citizen with a PhD in music (Rome, 1933), the nationally and internationally recognized composer, awarded by George Enescu himself. How did this 28 years old juvenile dare to write to the 51 years old master in such a defamatory tone? If it was part of a political task, whom it served? Who had anything to gain by removing from the Romanian musical heritage this remarkable work, composed on the two-millennium anniversary of Ovid's birth – the adored but banished poet? Would it be fair to respect the composer's

wish and forget this troublesome Passacaglia? Would not it be a mistake against the creation itself, which once born, deserves publicity? By these questions this paper reconstructs the events, still leaving in the twilight the truth behind the faces of Ovid.

ECATERINA BANCIU, Ph.D. habil. Professor, teaches Music History and Musical Literature of the 20th Century at the “Gheorghe Dima” National Music Academy in Cluj-Napoca. Being herself an alumna of the aboved mentioned institution, she is constantly involved in musicological research.

She has published numerous articles, studies and five volumes: *Arhetipuri estetice ale relației ethos-affectus în istoria muzicii* [Aesthetic Archetypes of the Relationship between Ethos and Affectus in Music History] (2006), *Itinerarii muzicologie: Mozart, Puccini, Toduță, Terényi* [Musicological Itineraries: Mozart, Puccini, Toduță, Terényi] (2009) *Istoria muzicii* [The History of Music, Module of study for the Distance Learning Department of the “Gh. Dima” Music Academy), *Musical Literature of the 20th Century – Course Support, Year I, Master Level* (2016), and *Music Rhetoric. Support material* Co-author, Gabriel Banciu. Her research spans over a variety of subjects: Mozart themes, Romantic and post-Romantic themes (Schumann, Tchaikovsky, Richard Strauss, Mahler) and also themes from Romanian contemporary music, and musical archetypes (Toduță, Jarda, Herman, Țăranu, Terényi, Adrian Pop). Some of these works were published in Romanian, English, Hungarian, and some were presented in French at the Jean-Philippe Rameau Conservatory, Dijon, within an Erasmus project (2011). From 2012, she is the president of the „Sigismund Toduță” Foundation and director of the “Sigismund Toduță” International Festival.

Je Languis Nuit & Jour: Grammaire, Rhétorique, Prosodie: L'Inventio Chez Lully

Il est difficile pour un musicien de saisir la richesse grammaticale de la ponctuation: comme un texte, pourtant, la musique affirme, suggère, insinue, questionne, s'exclame: rien dans la notation musicale ancienne ne nous le montre, sinon la nature même du contrepoint et des cadences. Il est difficile aussi de discerner aisément dans une partition la nature et la forme d'un texte poétique. Nous sommes formés à lire et non pas à comprendre, à orner, improviser, composer, autant des poèmes que de la musique, comme le pratiquaient les artistes du XVII^{ème} siècle. Dans le *Bourgeois Gentilhomme*, comédie-ballet de Molière et Lully, une musicienne chante un air à M. Jourdain. Nous essayerons de l'analyser sous l'angle de la forme, poétique et musicale, et d'en saisir la ponctuation musicale.

Mais au lever de rideau de cette pièce, on voit un spectacle très amusant: l'élève du Maître de Musique est en train, justement, de composer cet air. Il invente, réfléchit, essaie, improvise, recommence, corrige. Tout ceci dans un humour de technicien qui s'adresse à un public très cultivé. Après le spectacle de l'*Inventio* (le travail du compositeur, prosodiste et grammairien) on admire l'*Actio* de la musicienne, qui exécute cet air avec une expression languissante. *Inventio* et *Actio* sont l'alpha et l'oméga de la rhétorique.

PIERRE-ALAIN CLERC (né en 1955), été pendant presque quarante ans organiste à Lausanne. Longtemps professeur d'orgue à Lausanne, il a enseigné principalement aux Hautes Écoles de Musique de Genève et Lausanne, au CNSMD de Lyon et régulièrement invité au CRR de Paris et de Besançon.

Il a fait construire ou relever plusieurs orgues en Suisse romande. A côté de son activité de concertiste, à l'orgue, à l'harmonium ou à la basse continue, il travaille régulièrement comme comédien. Cette double

activité musicale et théâtrale l'a tout naturellement amené à s'intéresser à ce qu'on appelle la rhétorique musicale, puis à la déclamation classique française.

Il a écrit plusieurs articles dans diverses revues, tant sur la musique que sur la déclamation. Il a été l'instigateur durant cinq ans d'un travail de recherche appliquée pour *L'École des Femmes* de Molière à la lumière des sources historiques du XVII^{ème} siècle, travail mené avec un groupe d'universitaires français et suisses. Il a joué à cette occasion le grand rôle d'Arnolphe.

Dans cette optique d'une pratique artistique historiquement informée, il préside *L'Association suisse pour un Théâtre à la Source*. Il participe souvent à des concerts en tant que lecteur ou comédien, dans des répertoires divers entre le XVII^{ème} et le XX^{ème} siècle. Il a joué plusieurs fois le rôle du Diable dans *L'Histoire du Soldat* de Stravinsky et Ramuz (ce qui est, pour un organiste, une consécration), ou la lecture de tous les rôles.

Manuscript of Josephus Fazakas Krizbacensis (1738). Aspects of the Originality of a Music Collection

In the presentation of the topic, reference will be made repeatedly to three other manuscripts from the 17th century, preserved in Transylvanian archives: Codex Caioni / Codicele Căianu (1634-1671), Tabulature of Daniel Croner (1681-1685) as well as Cantionale from Jelna (1649-1677). The starting point of the communication is that the old musical manuscripts from Transylvania, whether they contain vocal or instrumental works, secular or religious, usually present works copied from different composers from other parts of Europe. Not infrequently these authors have not been mentioned, so the research of musical sources, nowadays, resembles a forensic approach.

The originality consists on the one hand in the whole manuscript as a result of the interests of the author of the book, on the other hand there are musical works and variants of some pieces that have been preserved only in this manuscript, not to be found in European libraries and archives. Last but not least, we point out the presence of an original method of learning the “profession” of musician, by studying with the help of *partimenti*.

In the manuscript there are adaptations for harpsichord / organ of some arias by Antonio Lotti, these being true paraphrases possibly composed even by the author of the book.

The 44 period dances from the beginning of the manuscript, present only as melodic lines, lacking the basso continuo, make up a pasticcio of entertainment music characteristic of the time, most likely by different authors, none of which has yet been identified. There are stylistic differences between the different dances. The manuscript of Josephus Fazakas Krizbacensis is a valuable example of the fact that modern music of the time, through copying, has reached the lands of Transylvania astonishingly fast.

URSULA PHILIPPI graduated from the “Ciprian Porumbescu” Conservatory, Bucharest and she is Ph.D. Professor at “Gheorghe Dima” Music Academy, Cluj-Napoca teaching “Performing stylistics for organ”, “Chamber music” and “Figured bass / Accompaniment”. In 2006 Ursula Philippi had the Public Defence of Doctoral Thesis entitled *Rolul orgii în liturghia Bisericii Evanghelice din Transilvania* [The role of the organ in the liturgy of the Evangelical Church in Transylvania]. Winner of national and international contests organist performs extensively both in national and international competitions, accomplishing during the past years numerous musical tours in Europe, Kazakhstan, Kyrgyzstan and Japan. The repertoire of the artist cover organ music from Renaissance to avant-garde music and Ursula Philippi has premiered numerous new works.

The double CD “Transylvanian historical organs” recorded during the interpretation on the twelve of the most prestigious organs in the country, with the collaboration of the renewed company “Dabringhaus und Grimm” from Detmold, Germany, received in 1992 the German Critics Award Disc.

The most special interest of the artist is the preoccupation of saving some of the old organs from Transylvania. The artist is co-author of a database about 220 historical organs from Transylvania: <http://orgeldatei.evang.ro>. Ursula Philippi was a member jury in the International Organ Competition “Gottfried Silbermann” from Freiburg (Germany), as well as Mezzana (Italy). The record with the oratorio *Patimile după Matei* [Matthäus-Passion] by Hans Peter Türk in collaboration with the “Meißner Kantorei” ensemble under the baton of Christfried Brödel, still made at “Dabringhaus und Grimm” was granted with “Supersonic Award” of the Pizzicato journal from Luxembourg.

Philipp Caudella’s variations on a theme showing the perception of copyright in the early 19th century

Philipp Caudella (1771-1826) was a contemporary of Beethoven who spent most of his life and career in Transylvania. Trained in Vienna, he moved to Cluj to be music teacher of Baron Farkas Wesselény’s family, later he became regens chori of the Roman-Catholic Church in Sibiu. He composed church music, but also piano pieces, and he authored the first Transylvanian piano method. His variations on “Wenn mir dein Auge strahlt”, a theme taken from Peter Winter’s opera “The Interrupted Sacrifice” (premiered 1796 in Vienna) shows a lot of striking similarities to another piece composed by Josef Gelinek (1758-1825), called also Abbé Gelinek. In fact, the first few variations are only

different embellishments of the same musical material. Towards the end, there are more differences, though.

Anyway, it is an example of how musical ideas circulated in the past, without having the pretention of being legally defended. A classical example in this regard is also Mozart's "Kyrie eleison" – fugue in the Requiem, which is strongly inspired by a fugue from Händel's Messiah. An important aspect in understanding this phenomenon is also the art of embellishment, a personalisation of each interpretation, which actually meant that a musician (and in those times all musicians were also improvisers and composers) takes a piece of another musician and embellishes, transforms it according to his own ideas, his own taste, to something new and unique.

ERICH TÜRK (*1972) studied organ in Cluj with Ursula Philippi and in Vienna with Michael Rădulescu. He also studied the harpsichord with Ilton Wjuniski and Gordon Murray. He participated at several master-classes for organ, harpsichord and basso continuo in Portugal, France, Germany, Switzerland and Moscow. Between 1995 and 1999 he was organist and choir conductor of the Evangelical Church in Mediaş. Since 1995 he is teaching organ, harpsichord, organology and chamber music at the "Gheorghe Dima" Music Academy of Cluj-Napoca. As soloist and as a member of the Baroque Ensemble "Transylvania" and other chamber music ensembles he performed in most of the European countries. He made radio, TV and CD recordings. Erich Türk is involved in early music, he founded the TransylvANTIQs- label dedicated to local music culture. At the international "J.S. Bach" Organ Contest in Bruges 2000 he has been awarded the 2nd prize and the public's prize.

How Long Does Authorship Last? The Crowded Composition Workshop of Ferenc Erkel's Operas

Erkel's original opera scores served multiple functions. They were used for working out the orchestration and, later on, as guidebooks for the actual performances. Erkel exclusively conducted his operas until 1874, and more or less later on as well. He insisted on using his own scores as guidebooks, despite the fact that more legible copies of his operas were available by then. Unfortunately, as he was conducting from his own original score, he would never again get down to elaborating on the sketchy notation that he had left quite uncouth in the rush of creativity.

He was not only liberal with performance instructions – which might have been easily overlooked anyway – but also with composition and borrowing musical movements (such as dances). This was the case from the very beginning of Erkel's career. His contemporaries knew, but seldom talked about it. Despite rumours about an Erkel workshop with joint composition efforts spreading after the death of the composer, not least fuelled by disciples of Erkel's sons, and despite the autograph scores – in various handwritings, bearing the notes and remarks of different collaborators in their very basic layers – which became available for research in the collection of the National Museum in 1913, the authorship of Erkel's oeuvre came under systematic scrutiny only in 1961 by László Somfai, a young expert in modern musical philology, who explored the hidden layers of the autographs.

Reassessing recently uncovered sources and original autographs, we must revise (at least partly) our preconceptions about when and to what extent collaboration started in Erkel's work. The presentation, on the one hand, will provide an insight into the way the Erkel workshop operated, showing the extent to which the composer, as the conductor of the National Theater and the conductor of his own operas, allowed in assistants in his composer's workshop. The very nature of this workshop

activity will also be discussed, i.e. how far helpers could go and where was the level where Erkel already felt the intervention of foreign hands violated the authorship and originality of the work. On the other hand, this short lecture will also review the reception of this workshop throughout its research history, focusing on the process of how the musically interested Hungarian public opinion accepted (or has still not fully accepted) this partial foul play, the presence of outside forces in the opera scores by Ferenc Erkel, a composer put on the pedestal as the creator of the Hungarian national opera.

Dr. KATALIN KIM is a senior research fellow and Head of Department for Hungarian Music History and Deputy Director of the Institute for Musicology, Research Centre for the Humanities, Eötvös Loránd Research Network.

Her research focuses on the vocal-instrumental (figural) music repertoire of eighteenth-century Hungary, and includes the study of the surviving music archives, contemporary musical texts as well as inventories of music and musical instruments.

Another research project of hers focuses on the study of Ferenc Erkel's composition method and the activity of Erkel's workshop. Results acquired during the first half of this ongoing project were most completely formulated in her PhD thesis, finished in 2012, *Az Erkel-műhely: Közös munka Erkel Ferenc színpadi műveiben (1840–1857)* [Erkel Workshop: Collaboration in the Stage Plays of Ferenc Erkel (1840–1857)]. She published the critical edition of two of Erkel's operas: *Bátori Mária* (2002, together with Miklós Dolinszky), and *Hunyadi László* (2006). Currently she works on the critical edition of *Erzsébet* and *Dózsa György*.

Since 2012 she has undertaken the supervision of BA-, MA-, and PhD theses, prepared by musicology students of the Liszt Academy of Music, concerning eighteenth- and nineteenth-century Hungarian music history. It was also by then, that she expanded her own area of research

in the direction of the institutions of Hungarian musical theatre, its repertoire, and creators. Involving a number of young researchers, they perform a large-scale digitization of the primary sources of early Hungarian musical theatre as well as the National Theatre, the Royal Hungarian Opera House, and other theatrical companies based both in Budapest and in the provinces.

The Moor's Pavane – Peripheral Story of Othello

José Limón's choreographic performance *The Moor's Pavane* had the ambition to transform the narrativity of a ballet piece in what the theatre was in ancient world – a sort of consciousness of humanity. The choreographer stated that his intension was to tell the tragic story of Othello through gesture. Transforming the William Shakespeare's five acts theatrical piece into an elliptical dance quartet will trigger the emotional power of dance over its aesthetic and decorative values. More than that, the danced story of Othello becomes the expression of fundamental human emotions like aggression, tenderness, intimacy, suspicion – illustrated by the physical relationships and interactions between the four characters.

In *The Moor's Pavane* Limón borrowed some formal and conceptual functions from cinema and drama staging regarding direction and interpretation. Dancers faced to each other rather dancing towards the audience and the entire performance was conceived to be filmed. New movements, new relations between dance and the other components of a spectacle, new relations between dancers appear, as well. The conventional stage of a ballet performance structured the scenic image as a painting. On the contrary, transformed into a film, dance becomes alternatively the expression and instrument of reassessing aesthetics and scenic meaning. Attached filmmaking

techniques constituted image as *space* through transfiguration, metaphor and symbol, drew on expressionist themes.

The narrativity of Limón's dance composition allowed the artists to give up inertia, generating intuitive perceiving and significant relationships between characters, at the same time. Clearly narrative gestures are fluidly interspersed with duets and quartets that bring Renaissance court dance (*Pavane*) to mind in their tight group coordination and graceful, statue-like poses. [*Modern Dance in America*, 2012]

Taking into account the technical progress and, following the modern explorations in the art of dance in the 20th century, Limón exploited the relationship between dance and music on the one hand, and between dance and image, on the other hand. Colour and rhythm of movements was stressed during all dance sequences. Musical compositions were chosen according to the fundamental idea of choreography, from Henry Purcell's *Abdelazer*, *The Gordian Knot Untied*, and the pavane from *Pavane and Chaconne for Strings* (arranged by Simon Sadoff).

A synthesis of imagination and corporealization of emotions, *The Moor's Pavane* was conceived as a polyphonic and counterpointed dialogue. Although the "voices" of music and dance are individuated and superposed concurrently, the choreographer succeeded to create a harmonious but also novel and inciting scenic imagery by coordinating them.

NICOLETA CRISTINA DEMIAN, PhD, is associate professor at National Academy of Music "Gheorghe Dima" Cluj-Napoca, Romania, Musical Performing Arts Department – Choreography. She published various studies, scientific papers and several chapters in books about dance style and choreographic techniques, about dance pedagogy, being the author of the first Romanian classical ballet treatise. She organized and hold dance workshops and masterclasses in Romania and

abroad. Being a choreographer, she also signed artistic direction of several ballets, contemporary dance and musical theatre performances and she collaborated on many international artistic projects.

Reworking musical ideas. Richard Strauss's self-borrowing in his left-hand piano music

Shortly after his successful debut as a pianist in 1913, Paul Wittgenstein (1887-1961), older brother of philosopher Ludwig Wittgenstein, lost his right arm in the First World War. Determined not to give up on his dream, Wittgenstein improved his left-hand technique to advance his career and decided to commission a large number of one-handed works, for his exclusive use, from some of the most prolific composers including Richard Strauss, Ravel, Prokofiev, Hindemith, and Britten.

When asked to compose a left-hand piano concerto, Strauss turned his attention to *Symphonia Domestica*, Op. 53, a tone poem that he had composed twenty years earlier. As the title suggests, *Parergon zur Symphonia Domestica*, Op. 73 (1925) is a multi-sectioned, one movement concert piece, “an original composition unto itself and a kind of commentary on another of the composer’s works”, as professor Blair Johnston once stated.

This paper provides a *closer look* at Strauss’s left-hand piano music and examines how the borrowed material was incorporated, and then altered in the *Parergon*, aiming to understand the relationship between the new work and its model.

LINDA IANCHIȘ graduated with a Bachelor's degree in Musicology (2018) and earned a Master’s degree (2020) at “Gheorghe Dima” National Academy of Music. She is currently a second year PhD student working under the supervision of PhD Professor Ecaterina

Banciu. Her doctoral research explores the 20th century original piano music for left hand, with a special focus on piano concerts commissioned and performed by Paul Wittgenstein and Otakar Hollmann, the two pianists who had lost their right arm during the World War I and eventually became one-armed soloists.

A glance at Szymanowski's piano triptych *Masques Op. 34*: influence of the Greek theatre on the composer imagination

The purpose of this communication is to examine the work *Masques Op. 34*, in consideration of the influence of Hellenic culture on Karol Szymanowski's original imagination. Through a harmonic analysis, then through the interpretative description of representative musical moments, the aim is to highlight the similarities that are established between the antique theatre and the musical poetics of this pianistic work, interpreted through the relationship of the two universal archetypes forming the essence of Greek tragedy: Apollo and Dionysus.

This perspective on ancient drama is linked to Nietzsche's philosophical exegesis in "The Birth of Tragedy" which was particularly important to Szymanowski. Following a description of the principles governing the harmonic structure of *Masques*, the narrative aspect of the work is examined through the prism of a unifying element that resides at the very foundation of ancient theatre: dance.

I refer to dance as a means of expressing the multiple emotional attitudes of the triptych, which are identified and categorized through a selection of characteristic moments within the work. This is a personal proposal based on both my pianistic experience and on the research carried out during my studies which, through concrete examples consisting of a constant back and forth between analytical evidence and musical expressivity, between the achievements of ancient tragedy and the reality of discourse, aims to show how Szymanowski's piano writing

relates to an ancient Greek dramaturgy and how an exploration of its theatrical elements can inform an interpretation of the work and, at a broader level, give it a narrative meaning.

CHRISTOPHE ALVAREZ is a fully trained musician. An accomplished pianist, he is a graduate of prestigious schools: Ecole Normale de Musique “Alfred Cortot” in Paris, McGill University in Montreal, Université Paris IV Sorbonne, Conservatoire de Nice, Université de Nice Sophia Antipolis.

Over the years he has studied with world-renowned pianists: Andras Schiff, Cristofer Elton, Christian Zacharias, Kyoko Hashimoto, Philippe Bianconi, Rena Shereshevskaya, Sergio Perticaroli.

Winner of the First Prize at numerous international competitions, Christophe has performed as a pianist on prestigious stages in Europe and North America, and has been invited to perform at renowned festivals in France, Italy, Poland and Romania. Christophe Alvarez recorded live the two piano concertos by Frederic Chopin under the baton of Marcin Sompolinski. His recording dedicated to the rediscovery of the work of composer Alfons Szczerbinski was also produced by the Polskie Radio label.

Passionate about composition, conducting and musicology, Christophe Alvarez has organized numerous musical projects, founded the early music ensemble “Musica Tempora” in France and composed film music for films presented at major European film festivals. He has recently carried out intensive research work which has enabled him to reconstruct the complete French ballet “Ballet du Temps” (1654).

Christophe Alvarez also has an academic career. He gives master classes and is invited as a jury member at international competitions. A former assistant professor at McGill University in Montreal and at the University of Nice, he is now tenure teacher in piano at the “Gheorghe Dima” Academy of Music in Cluj-Napoca.

The Pilot Project of the Greek RISM Office: The Cataloging of Greek Music Research Institutions in Muscat and the updating of RISM C Series.

The paper presents a pilot project to update the RISM Series C directory of music holding institutions, in collaboration with the RISM Zentralredaktion in Frankfurt. The project was based on a broader need for Muscat, the cataloging program used by RISM, to optimize and synchronize its functions and interoperability through further customization. The authors worked on a trial / test level to optimize data display of authority records for almost 200 Greek institutions with music collections (in libraries and archives). The specific goals were the customization of MUSCAT, so that the objectives could be achieved. A complete list of the new MARC 21 fields for institutional authority records were gathered and provided for implementation in Muscat. The project will be completed by the end of June 2022.

ARIS BAZMADELIS is the music librarian and Senior Research, Teaching Fellow, School of Music Studies Library, Aristotle University of Thessaloniki, Greece, since 1993. In 2017 the *Directory of Music Libraries and Collections in Greece* was published as a project that Aris Bazmadelis and Neil Ratliff worked together for several years. He is involved in historic music collections projects since 1991 and in the research, preservation and e-dissemination projects of Greek folk music. He is a member of Greek RISM and RILM Office since 1993, President of the IAML Greek Branch, Secretary in Libraries in Music Teaching Institutions Section of IAML and member of the project group on RISM Series C, of IAML.

ARSINOI IOANNIDOU is a Doctor in musicology and a professional music librarian. She holds a Ph.D degree in the field of Historical Musicology from City University of New York and a Master's degree in Library and Information Science from St. John's University in New York City. Her dissertation focuses on Byzantine music. She was employed for seventeen consecutive years as music librarian at Scherman Library of Mannes College of Music and later as Assistant Director of Technical Services at The New School University in NYC. An active member of the RISM Office and the Greek Branch of IAML, she advocates for the recognition of the interdisciplinary nature of the profession of music librarians as specialty and their contribution in the educational process.

MARIA ASLANIDI is Music Librarian, Special Research and Teaching Personnel, Department of Audio & Visual Arts, Faculty of Music and Audiovisual Arts – Ionian University. Her professional teaching and research experience focuses on information technologies and related issues with emphasis on the fields of music and audiovisual arts amongst others. Since 2009, she works to promote the field of Music Librarianship both in and out of Greece. She is a Member of the RDA Translations Working Group. She is Representative to the Permanent UNIMARC Committee-PUC in IFLA, member of the Greek RISM Office, member of the Greek RILM Office, member of the GR-IAML. She writes scholarly monographs on the field of Library and Information Science, amongst others.

The Schumann Legacy in Boston: Amy Beach's Carnivals

The spirit of Romanticism arrived in Boston through several disciples of Schumann and Liszt, such as Otto Dresel and Carl Baermann. While the former recognized the musical prodigy, the latter became her piano teacher.

Amy Beach (born Cheney, 1867-1944) as a concert and chamber pianist regularly performed 19th century German music, among them Schumann's *Piano Quintet Op. 44*. Moreover, her piano compositions, especially the *Children's Carnival Op. 25* (1894) and *Les Rêves de Colombine Op. 65* (1906) reflect the impact and influence of Robert Schumann's *Carnaval Op. 9* (1834-1835) and *Faschingsschwank aus Wien Op. 26* (1839). Even their educational writings show similarities: the *Musikalische Haus und Lebensregeln* (1850) of the music critic and editor of the *Neue Zeitschrift für Musik* resembles in *Music's Ten Commandments* (1915) by 'Boston's Clara Schumann'.

SÁRA AKSZA GROSZ is the winner of the "Francisc László" Prize of the Romanian Mozart Society. Sára Aksza Grosz is interested mainly in interdisciplinary approaches such as the dramas of Shakespeare and Romantic program music (papers held at competitions), the reflection of personality psychology in chamber music (BA thesis) or the interference of the character pieces and portraits (MA thesis).

On Originality and the Temptation of Synthesys in Romanian Music

In the history of thinking on art there are some perennial themes, recurring and asking for reevaluation, such as the concept of “originality”, generally seen as a desirable condition of any artistic expression, and for which we always try to offer new perspectives. In my approach, I start with an assertion of Tudor Vianu (Romanian philosopher, critic and aesthete) about the relationship between originality and communicability (or conveyance) in defining a work of art. I suggest “the recognisable”, a concept found in the writings of Pierre Boulez, as an important linking element.

In this perspective, my reflections are converging to the idea of “synthesys”, which seem to attract many of the Twentieth Century composers. Using examples from the musical conception of a few Romanian musicians, especially Sigismund Toduță and some of his disciples, I try to understand if the synthesys as a compositional option offers a chance for originality. In an attempt of establishing the possible characteristics, the concept is presented in the context of modern and postmodern attitudes. This way, we can notice whether the synthesys is associated or not with the ideas of collage, quotation, paraphrase, or with the aesthetic concept of amalgamation.

The discussion brings to attention some questions: in the perspective of a search for originality, must the synthesys always go to the direction of the experimental or can it be a committed choice and a recovery on which “the new” grows? Is there a possibility for the synthesys to stay at the intersection of the originality and the communicability through the involvement of the recognisable? Is the attraction and interest for the synthesys a sign for a lack of original artistic thinking? What is the situation with the synthesyses found in the music of Sigismund Toduță?

ELENA BOANCĂ, musicologist, PhD, associated teacher at the “Gheorghe Dima” National Academy of Music, Cluj-Napoca. Disciplines: Music Aesthetics, Music History. Published articles and studies in different journals and collections. Participations at national and international musicology symposiums and congresses. Special interests in aesthetics, stylistics, history and analysis of Romanian Music.

Assessment of Originality in Academic Research

Nowadays research and publishing has become a prerequisite for justifying the existence of a scholar in academia. “To be or not to be” indexed in scientific databases, and published in highly ranking journals became a classification criteria for the assessment of a researcher’s activity. To some journals, “originality” is a prerequisite acceptance for being published. But the concept and as well the condition of being “original” in research is quite controversial in some cases. And for an early career researcher (and not only) it needs some terminological clarifications and contextualization from daily practice.

In this respect, the present paper has a bivalent approach: a theoretical one accompanied by a practical one. On the theoretical part we will draw our attention to possible answers for questions like: (1) what is considered to be research? (2) what is originality in research and why is it important? (3) how can it be assessed? In the practical part, the invited speaker Maarit Jaakkola, will put some central ideas on implicit expectations, norms and practices of originality into words, based on her expertise and experience as a Co-director of Nordicom Research Center, as an author, editor-in-chief and peer-reviewer of numerous publications.

MAARIT JAAKKOLA, PhD, Associate Professor, is co-director of Nordicom, a research centre for Nordic media research at the University of Gothenburg. She has previously authored the book *Reviewing Culture Online: Post-institutional Cultural Critique across Platforms* (Palgrave Macmillan, 2022) that discusses reviewing in the vernacular context of social media, and she is currently writing a book on the pedagogical potential of reviewing and the review genre. The book at hand would thus extend Jaakkola's studies on criticism and reviewing to the area of academic research, making use of the theoretical approaches developed in her previous studies and the field of review studies, in which she is one of the leading figures. Jaakkola's research interests are interdisciplinary and connected to the questions of (digital) media and journalism, cultural practices, and learning. Jaakkola has been working 20 years in academia, both as a teacher, journalism educator, researcher and a research communicator. As part of her current work, Jaakkola is leading international research collaborations and conducting community development work, among other things, as the editor-in-chief of the digital researcher platform NordMedia Network.

CRISTINA ŞUTEU, PhD, is Assistant Lecturer in Musicology at the "Gheorghe Dima" National Music Academy, Cluj-Napoca. She authored the book *Periegeză, exegeză și hermeneutică în critica muzicală* [Periegesis, Exegesis and Hermeneutics of Musical Criticism] (Risoprint, 2016). She deepened research by publishing *Revista Muzica 1908-1925: Monografie și Index bibliografic* [Muzica Journal: monograph and bibliographic index] (MediaMusica, 2021). In the latest volume she combined diachronic and synchronic approach: critical evaluation of the periodical within an (inter)national historical context of musical periodicals at the conjunction with 3 indexes she made of the journal: index for authors, titles and keywords. Research interests: musical life reflected in Romanian musical periodicals in XX-XXI centuries, reception of music through musical criticism, music at the crossroads with culture, media and society, assessment of academic research.

Music Plagiarism in Romanian Courts. A Theoretical and Practical Analysis

Plagiarism is not only found in the scientific literature, as it would seem by reading daily press hungry for sensational news. He is also found in other creative fields, such as music. The law article that incriminates this crime is only stipulating that “the act of a person who unjustifiably appropriates, in whole or in part, the work of another author and presents it as his own intellectual creation” is punished.

In the absence of clear criteria established by the legislator, it is up to the doctrine and practice of the courts of law to determine on a case-by-case basis whether or not there is plagiarism in a specific situation. The author, analyzing a dozen of court rulings on music plagiarism, not only makes an inventory of the cases reported to the courts of law, but also systematizes them, trying to provide a practical analyses guide for such situations.

PAUL POPOVICI, PhD, Associate Professor and Vice Dean of Cluj-Napoca Faculty of Law of “Dimitrie Cantemir” Christian University, teaches Intellectual Property Law both in higher education and at the Cluj Territorial Center of the Romanian Institute for Lawyers’ Training.

He also is board member at “Revista română de dreptul proprietății intelectuale”, lawyer (member of The National Association of Romanian Bars), industrial property attorney (member of Romanian Chamber of Patent Attorneys), mediator and arbitrator for Copyright Disputes in Romania at World Intellectual Property Organization and Romanian Copyright Office Arbitration and Mediation Center, mentor of “Victor Ursa” Circle of Intellectual Property Law and founder of conferences in field of intellectual property law “Mozart for Jurists”, “The Right to the Image”, “War \$ Peace. Certainty and Uncertainty in the Protection of Industrial Property” and “Music Law”.

He has published various articles in the field of intellectual property law, such as *Satire from the Point of View of the Copyright*, *Some Considerations in Terms of Copyright Parody*, *Arbitration created by the Romanian Copyright Office in Romania*, *Considerations on Legal Deposit*, *The Withdrawal Right of Intellectual Works*, *Particulars of the Right of Withdrawal of a Work*, *Details of Commercial Indications and Limitation of the Right to Use a Geographical Indications*, *Constitutionalisation of the Intellectual Property*, *Transformations of the Last Century in the Field of Patenting Legislation for Inventions in Romania*, *Private Copying in the Digital Age*, “*Black Sun*”: *Art and Right Related to Brâncuși*.

Through the Looking Glass? Paweł Szymański’s Compositional Idiom

Paweł Szymański (b. 1954) is one of the leading Polish composers of the turn of the centuries and his idea of “surconventionalism” analogous to surrealism in art even found its way into *Grove*. This idea encompasses not just a certain attitude towards the past and the references to the conventions of early music, but also ways of affecting listener’s associations and a multi-layered structuring of works, including pre-composition, which remains hidden from the receiver. Szymański’s music is also characterized by intense sonorities and preferences for specific instruments. His works, apparently abstract, can also be read as a critique of the contemporary culture of listening.

I will discuss this problem from the perspective of the latest interpretations of Szymański’s compositional output, taking into account, inter alia, the algorithmic basis of his work, as well as its implied meanings and the moments of the composer’s social involvement.

EWA SCHREIBER, PhD, Assistant Professor on the Department of Musicology of “Adam Mickiewicz” University in Poznań (Poland). She graduated in musicology and philosophy at “Adam Mickiewicz” University and defended her PhD in musicology.

Her main research interests are the aesthetics of music (the theory of tropes, such as irony and metaphor, applied to music and musicological discourse), sociology of music and the musical thought of contemporary composers (György Ligeti, Witold Lutosławski, Helmut Lachenmann and Jonathan Harvey among others).

In 2012 she published her monograph *Muzyka i metafora. Koncepcje kompozytorskie Pierre'a Schaeffera, Raymonda Murraya Schafera i Gérarda Griseya* [Music and metaphor: the compositional thought of Pierre Schaeffer, Raymond Murray Schafer and Gérard Grisey] (National Centre for Culture, Warsaw). Since 2020 she has been editor-in-chief of the journal *Res Facta Nova. Studies in contemporary music*.

Adorno's confrontation between Schoenberg and Stravinsky meets the pianist's methodological thinking

In *Philosophie der neuen Musik* (1949 [2006]) Theodor W. Adorno places Schoenberg's and Stravinsky's music to the opposite poles of the 20th century Modernism. In this configuration Schoenberg's so-called free-atonal period represents “progress” and Stravinsky's neoclassicism “restauration”. Adorno explains this confrontation through the concept of the material of music which is thoroughly historical and sociological: there is nothing given by nature. According to Adorno, the music of the Schoenberg school, inherently contains the tendency of material which “has no strict application in Stravinsky”. By manifesting

that Stravinsky lost contact to his own material, Adorno wants not only to show that “Stravinsky’s music is constantly focused on something else, which it “distorts’ the overexposure of its rigid and mechanical traits”. The aim of the argument is also to show the fundamental differences between Stravinsky’s and Schoenberg’s aesthetics.

Despite Adorno’s pejorative language and his bitter confrontation between Schoenberg and Stravinsky it is worth of paying attention to what kind of valuable information Adorno’s aesthetic ideas feature from the viewpoints of the music performer, Adorno’s own cultural background and the early 20th century schools of Paris and Vienna. In this presentation, Adorno’s commentaries and my own observations emerging from the pianist’s playing experience are discussed and treated side by side. I will discuss on my method of *embodied intertextuality* and *showing* which are based on analyzing the phenomenological properties of playing experience. My methodological thinking is rooted in Maurice Merleau-Ponty’s phenomenological theory in *Phénoménologie de la perception* (1949) considering the inseparability of body and mind. From a conceptual viewpoint, showing is connected to Ludwig Wittgenstein’s work *Tractatus logico-philosophicus* (1921/1922) in which Wittgenstein discusses the relationship between language and reality as well as the limits of science.

A Licentiate of Music, **EVELIINA SUMELIUS-LINDBLOM**’s profile is that of an interdisciplinary and creative pianist-researcher. As a part of her artistic doctoral degree, Sumelius-Lindblom has specialized in the early 20th century French neoclassical repertoire including the music of the group of *Les Six*, Satie and Stravinsky. As a researcher Sumelius-Lindblom is especially interested in conceptual analysis, philosophical premises of music including the intertextual and aesthetic peculiarities of neoclassicism as well as the embodied and intellectual interfaces of the performer’s working and research methods. During recent years, Sumelius-Lindblom has actively published articles, given

papers and lecture-recitals in numerous international conferences of musicology and artistic research, premiered Finnish contemporary piano music, made radio recordings, and streamed lecture-recitals based on her research-based and artistic interests. In 2021, Pro Musica Foundation awarded Sumelius-Lindblom's long term artistic work with a significant grant, and her last doctoral concert (Messiaen-Murail-Melartin) will be shortly published as a CD-release by SibaRecords/Naxos.

In-betweenness as Originality, Synthesis as a Mission Bartók's reception in Hungarian Musicology in the Context of National Identity

“Kodály and I wanted to realise a synthesis of East and West”¹ – Bartók said in an interview with French musicologist Serge Moreux in 1939. This topos of *synthesis* already had deep seated roots in Hungarian culture and national identity by the first half of the 20th century, and arguably has also fundamentally shaped Bartók's reception in his home country until recent times.

The trope of Hungary being a “ferry-country” (*komp-ország*) has become one of the key elements of narratives of national identity, defining the country's position in the world. Although the original concept created by Hungarian poet Endre Ady was meant to condemn the country's underdevelopment relative to the West and the survival of feudalistic social structures at the beginning of the 20th century, the ferry-metaphor later started to refer to a kind of mediation between East and West, a *synthesis* as a special mission of the Hungarian people.

Actually, in the second half of the 20th century, many Hungarian musicologists (including internationally renowned Bartók scholars like

¹ See Moreux, Serge: *Béla Bartók: Sa vie – ses oeuvres – son langage*. Paris: Richard Masse, 1949. 10.

Ernő Lendvai, or János Kárpáti) attempted to refute Bartók's categorization as merely a "national folklorist", arguing that "[...] beyond incorporating the music of his own people in his works, he also integrated within them the music of other peoples on such a high artistic plane that he became one of the most outstanding composers of this century."²

These argumentations are basically built upon the assumption that Bartók's use of folkloristic material (not only Hungarian, but also Romanian, Slovak and others), and their integration with the traditional and modern forms and genres of Western music is to be considered an achievement of outstanding originality.

This aesthetic evaluation, however, is clearly based on the above-mentioned identity narrative connected to the trope of Hungary as a "ferry-country". My paper attempts to reveal how this identity narrative appears in musicological texts and shapes aesthetic judgement.

DÁNIEL NAGY studied Musicology at the Liszt Ferenc Music Academy, and Semiotics at the Eötvös Loránd University in Budapest. He holds a PhD in Comparative Literature, with his doctoral thesis written about the topos of the "Wagnerian novel" in 20th century literature.

Besides focussing on narration and narrativity in music and literature he also has a research specialization on how extra-musical ideas such as political tropes, narratives of national identity etc. appear in the discourse about music in and outside of academia. He is currently an adjunct lecturer in Semiotics at the Eötvös Loránd University in Budapest, and a freelance editor and book reviewer.

² Kárpáti, János: „Béla Bartók and the East. (Contribution to the History of the Influence of Eastern Elements on European Music).” *Studia Musicologica Academiae Scientiarum Hungariae* 6 (3/4), 1964. 179.

Contemplating Mahler: Serbian Composer Stanojlo Rajičić and His Cycles for Voice and Orchestra *Na liparu* (On Lipar, 1950) and *Lisje Žuti* (The Leaves Are Turning Yellow, 1953)

Serbian composer Stanojlo Rajičić (1910–2000) has changed various compositional styles throughout his life. Starting as an expressionist composer before the World War II, turning towards neoclassicism during the occupation of Yugoslavia, socialist-realist phase in the post-war years, embodied in neo-romantic tendencies, and finally, with loosening of the socialist realist doctrine throughout the 1950s, re-claiming the expressionist tendencies on a more mature level.

In his song cycles composed in the early 1950s, *Na liparu* (On Lipar, 1950), lyrics by Đura Jakšić, and *Lisje Žuti* (The Leaves Are Turning Yellow, 1953), lyrics by Branko Radičević, Rajičić slowly separated himself from the socialist realist doctrine. One should bear in mind that *Na liparu* is the first cycle of songs for voice and orchestra in the history of Serbian music. Not having any predecessors in the genre, in Serbian music, Rajičić turned towards the oeuvre of Gustav Mahler (1860–1911), whose works he appreciated since his studies in Prague, during the early 1930s.

In the two song cycles, Mahler's influence is not that obvious. Mahler's influence consists of the conception of the cycle or certain orchestral and harmonic elements. The reason for this relationship is the fact that Rajičić wanted to establish a “new“ genre in Serbian music. Therefore, we shall examine the elements of Mahler's music present in the two song cycles concerning the context in which they were created.

MILOŠ BRALOVIĆ (1991) is a research assistant in the Institute of Musicology, Serbian Academy of Sciences and Arts in Belgrade. He is also enrolled in the PhD program in musicology at the Faculty of Music in Belgrade.

His field of interest includes the history of 20th-century Serbian music and his PhD dissertation is about the influence of European composers on Serbian symphonic composers in the 1950s. He is a member of the Serbian Composers' Association, Serbian Musicological Society and one of the founders and a member of the Association for Preservation, Research and Promotion of Music "Serbian Composers".

Should we publish? Sonatas for Violin and Piano Dated 1897 Respighi's Sonata in D minor (1897)

There are many reasons for which a work stays unpublished during a composer's life. Most often, youth works are neglected because the composer's younger voice is in search of maturity, or they are overlooked because greater of their creative projects started, and the author becomes overwhelmed or changing directions.

Youth compositions are telling the story about their journey by revealing in detail stylistic influences and showing the genesis of future greatness. Often the earlier attempt is the opposite of later experiments. Such is the case of tens of works deemed nowadays worthy of publication although it is challenging to speculate what each composer's reaction would be to their publicity. Respighi's earlier *Sonata for violin and piano* stayed unpublished until 2011 with several commercial recordings featuring it performed from manuscript already from 1993.

The present research has launched from the author's fascination with Respighi's musical voice and inspired by an Italian recording of this unpublished work randomly procured in a second-hand store in the US. The exploration of this work has been later made possible by the generous and dedicated assistance of Swiss composer and conductor

Adriano³, known as the major contributor recognized by the Respighi Foundation, and my main source of knowledge of this work.

Pianist **ELI KALMAN**⁴ has performed extensively in Romania, Israel, Germany, Hungary, Italy, Japan, United States and Canada. Hailing from Romania and Israel, he was the recipient of the Paul Collins Wisconsin Distinguished Graduate Fellowship for Excellence at UW-Madison. Prior to his teaching appointment at UW-Oshkosh in 2006, he has held educator positions on the piano faculty at the Center of Arts, Mizra in Israel and previously at the Lyceum of Arts, Baia Mare in Romania.

As a performer, he has been featured at the Carnegie Hall in New York, the Kennedy Center for Performing Arts in Washington D.C., on “San Francisco Performances” and “Tuesday Evening Concert Series” in Virginia, on the Emmanuel Music-Schumann Chamber Series in Boston, the Connoisseur Series at Wichita State University, the Myra Hess Series in Chicago, in addition to other venues. Recently he performed in Bologna, Italy at the invitation of the International Museum and Library of Music of Bologna honoring his contribution to the research, recording and performance of Respighi’s chamber music. He was an enthusiastic artist-in-residence at the Chamber Music Festival at Banff, Canada, and a guest artist for five years at the Token Creek Festival directed by celebrated American composer John Harbison.

Solo and chamber appearances have included the Weill Hall at Carnegie Hall with tubist Marty Erickson, the Krieger String Series at the Kennedy Center for Performing Arts with cellist Amit Peled, soloist with the Water City Chamber Orchestra, the Sylvia Adalman Artist Recital Series at the Peabody Institute in Baltimore, “Sunday Afternoon

³ <http://www.musicweb-international.com/respighi/index.htm#re>

⁴ www.elikalman.com <http://www.musicweb-international.com/respighi/index.htm#re>

Live from the Chazen” live on NPR, WFMT in Chicago, Farley’s House of Pianos Series in Madison, and Bach Dancing & Dynamite Society.

Since 2003, he joins frequently his inspiring partner, cellist Parry Karp from the Pro Arte Quartet in concert series within the University of Wisconsin and other national venues.

As a recording artist, he offers the works for solo piano and cello and piano by Erwin Junger (2001) and Robert Schumann’s Sonatas for Violin and Piano with violinist Rose Mary Harbison (2006) and *The Jewish Soul* CD with cellist Amit Peled from the Peabody Institute on Centaur Records (2009). His solo recording entitled *Homo Ludens* highlights solo piano music of Russian American pianist-composer Lera Auerbach, released on Centaur in 2015. A recording released in 2018 entitled *Nebbie* celebrates the music for violin and piano by Respighi in collaboration with violinist Jameson Cooper.

His 2020 project focused on new music for horn, violin and piano in a new CD entitled *Advenio* released on Centaur Records in collaboration with hornist Bruce Atwell and violinist Yuliya Smead as their resident ensemble at UW Oshkosh, The Advenio Trio. Other recordings of his recitals have been broadcasted on Jerusalem Radio and for the most part on Wisconsin Public Radio and WFMT in Chicago. As a scholar, Dr. Kalman’s research interests focus on neglected repertoire for strings and piano, the compositions of Romanian pianist Dinu Lipatti and Israeli composer Erwin Junger, as well as on unpublished chamber works by Ottorino Respighi. His research in the field has led to the world premier publication of Respighi’s first Sonata for violin and piano (1897) published on A-R Editions / Special Publications, 2011.
