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The National Academy of Music Gheorghe Dima
Centre for Research in Central and Eastern European Music
The Sigismund Toduță Doctoral School

INTERNATIONAL CONFERENCE

SOUNDSCAPES OF NATIONS: AFFECTIVE CODES IN MUSIC

19-21 NOVEMBER 2026

Programme and Abstracts

Venue:
The National Academy of Music Gheorghe Dima
5th Floor, Room 502
Address:
2 Bucium Street, Cluj-Napoca

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CRCEEmotions – Cercetare transculturală a emoțiilor în muzică
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THURSDAY, 19 NOVEMBER

9:50 **Lucian Ghişa** (Dean of the Faculty of Theory) and
Oana Andreica *Welcome Speech*

10:00-11:20 SESSION 1

Oana Andreica *Chair*

Nostalgia as a Figure of the Polish Musical Imagination:
Romantic Heritage in Polish Music from Chopin to the Twenty-First Century
Agnieszka Draus (The Krzysztof Penderecki Academy of Music Krakow)

"To face my trampled, broken, twilight nostalgia":
Aurelio de la Vega's Strategies for Remembering Cuba from Exile
Belén Vega-Pichaco (Universidad de La Rioja)

11:20-11:35 Coffee break

11:35-12:55 SESSION 2

Carlos Villar-Taboada *Chair*

György Kurtág and the Concept of Mother Tongue
Gergely Fazekas (Franz Liszt Academy of Music Budapest)

The Sound(e)scapes of Ana Voileanu-Nicoară
Sára Aksza Grosz (West University of Timişoara)

12:55-13:10 Coffee break

13:10-14:30 SESSION 3

Germán Gan-Quesada *Chair*

Levels of Interpretation in Bach's Weimar Organ Chorales
Christine Blanken (Bach-Archiv Leipzig)

Once Upon a Time… *Traditionalism as a Refuge in Shifting Political Times.*
A Brief Analysis of Marţian Negrea's Symphonic Music
Iulia Mogoşan (The National Academy of Music Gheorghe Dima)

14:30-15:30 Lunch break

15:30-16:30 KEYNOTE SPEECH

Robert S. Hatten *Chair*

The Sea, the Sea: Affect and Negentropy in Boulez's Pli selon pli
Michael Spitzer (University of Liverpool)

16:30-16:45 Coffee break

16:45-18:05 **SESSION 4**

Gergely Fazekas *Chair*

Transformations of Affective Stylistics in Lesia Ukrainka's The Forest Song *within Soviet Screen Adaptations, 1961–1981*
Olena Dyachkova (National Musical Academy of Kiev)

Mieczysław Karłowicz's The Sorrowful Tale *(1908): Memory, Pessimism, and Formal Experimentation*
Marcin Trzęsiok (Karol Szymanowski Academy of Music Katowice)

19:00 Piano Recital

Cornel Ţăranu Amphitheatre (1st floor/2nd floor)

Cadmiel Botac

Johann Sebastian Bach
Partita No. 2 in C minor, BWV 826
Franz Liszt
Etude d'exécution transcendante no. 12, *Chasse-neige*
Franz Schubert
Piano Sonata in A major, D. 959

FRIDAY, 20 NOVEMBER

9:30-10:50 **SESSION 5**

Marcin Trzęsiok *Chair*

Storms, Furies, and Divine Wrath in Early-Eighteenth-Century Vocal-Instrumental Music
Martin Čurda (University of Ostrava)

When Tchaikovsky Gets Too Emotional: The 1812 *Overture and Other People's Feelings*
Kirill Smolkin (State Institute for Music Research Berlin)

10:50-11:05 Coffee break

11:05-12:25 SESSION 6

Martin Čurda *Chair*

Reading Spanish Landscapes: Signs and Metaphors of a Musical Imaginary in Morales-Caso's Homenajes *(2004)*
Adrian Alvarez Gálvez (Universidad Complutense de Madrid)

"The birth of a strong friendship between our peoples" – Balakirev's "Islamey" as a document of cultural appropriation and its echoes in Russian musicology
Christoph Flamm (Heidelberg University)

12:25-12:40 Coffee break

12:40-13:40 KEYNOTE SPEECH

Oana Andreica *Chair*

Chopin's 'Language of Infinity'
John Rink (University of Cambridge)

13:40-14:40 Lunch break

14:40-16:00 SESSION 7

Belén Vega-Pichaco *Chair*

Feeling Spain, Imagining Castile: Affective Codes and National Identity in Joaquín Rodrigo's Sonatas de Castilla *(1951)*
Carlos Villar-Taboada (Universidad de Valladolid)

Towards Central and Eastern Europe: The Nationalist Potential of Folklore
Valentina Sandu-Dediu (National University of Music in Bucharest)

16:00-16:15 Coffee break

16:15-16:55 SESSION 7 (continuation)

Shaping Spanishness in Sound. Musical Composition, Cultural Politics, and "National Style" during early Francoism: the Spanish National Music Prizes during the 1940s
Germán Gan-Quesada (Universitat Autònoma de Barcelona)

16:55-17:10 Coffee break

17:10-18:10 KEYNOTE SPEECH

John Rink *Chair*

Brahms's Internalizing of the Monumental: Textural Strategies in The Capriccio, Op. 76, no. 1 (1878)
Robert S. Hatten (University of Texas at Austin)

SATURDAY, 21 NOVEMBER

09:30-10:30 KEYNOTE SPEECH

Michael Spitzer *Chair*

The Edge of the Unknown: Privacy in Biography, Music History and Archives
Lorraine Byrne Bodley (Maynooth University)

10:30-10:45 Coffee break

10:45-11:45 SESSION 8

Kirill Smolkin *Chair*

The Delightful Horror of Mountains and Caves in Marțian Negrea's Suites
Diana Cardoș (The National Academy of Music Gheorghe Dima)

Romanian Minimalism Between Universality and Cultural Identity: Rethinking National Expression in Contemporary Music
Bianca Șușman (The National Academy of Music Gheorghe Dima)

11:45-12:00 Coffee break

12:00-13:20 SESSION 9

Valentina Sandu-Dediu *Chair*

United Voices. Supranational Soundscape of Southeastern Europe
Tatjana Marković (Austrian Academy of Sciences Vienna)

Encoding Romeic emotions to sound:
The music of Manolis Kalomiris in the decade 1910-1920
Kostas Chardas (National and Kapodistrian University of Athens)

Concluding thoughts

ABSTRACTS AND BIOGRAPHIES
(in alphabetical order)

READING SPANISH LANDSCAPES: SIGNS AND METAPHORS OF A MUSICAL IMAGINARY IN MORALES-CASO'S *HOMENAJES* (2004)

Adrian Alvarez Gálvez
Universidad Complutense de Madrid

Over time, debates surrounding the formulation of "Spanish music" through different approaches to the historical past, folkloric tradition, and universalist trends proved productive in articulating affective codes associated with different representations of Spain. From this perspective, this study examines *Homenajes* (2004), a cycle of songs for mezzosoprano and guitar by the Cuban-Spanish composer Eduardo Morales-Caso (b. 1969). Following the long-standing tradition of musical homage, he undertakes here a journey through the styles of three canonical composers of Spanish music, in this order: Joaquín Rodrigo (1901–1999), Frederic Mompou (1893–1987) and Manuel de Falla (1876–1946). This paper analyses how Morales-Caso depicts different facets of Spanishness in music while transforming their established affective associations through a broader metaphorical process.

The methodology draws on Thorau's heuristic model of metaphoricity (2025 [2012]) and Grimalt's (2020) systematization of Topic Theory. The former provides a framework for analysing the relationships between the systems of implications of the poem and the song while the latter enables us to identify and characterise culturally conventionalised musical signs. Then, the analysis proceeds in two phases. First, it examines how the literary features of the poem are transformed by musical parameters, particularly pitch and duration, within the system of implications of the song. Second, it re-evaluates these relations in the light of the meanings carried by the music, identifying madrigalisms, rhetorical figures and *topoi*. Ultimately, their transformations within Morales-Caso's language are traced, showing how he connects the present with the past.

Adrian Alvarez Gálvez *(1997) is a Cuban musicologist based in Spain, currently pursuing a PhD in Musicology at the Complutense University of Madrid (UCM). He holds a Bachelor's degree in Social Communication (2021) and a Master's in Management of Historical and Documentary Heritage in Music (2023), both from the University of Havana (UH), as well as a Master's in Hispanic Music (2024) from the University of Valladolid (UVa). His academic training also includes several research stays at the* Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin *(Germany), funded by the German Academic Exchange Service (DAAD), as well as at the* Taideyliopiston Sibelius-Akatemia, *Helsinki (Finland).*

His research interests address history, reception and musical signification processes in Cuban and Spanish music from the twentieth century onwards, with particular emphasis on piano and vocal music. His research, grounded in musical semiotics, draws on topical, hermeneutical, and metaphorical approaches.

LEVELS OF INTERPRETATION IN BACH'S WEIMAR ORGAN CHORALES

Christine Blanken
Bach-Archiv Lepzig

National styles were a major topic in Saxony and Thuringia (so-called "Ernestine" and "Albertine Saxony") during the first half of the 18th century. In 1730, Johann Sebastian Bach wrote in his Draft for a well-organized church music that "it is expected of German musicians that they should be capable of performing all kinds of music—whether from France, England, or Poland—ex tempore (…)" Bach himself is known to have studied these national styles carefully, applying them especially in his early keyboard music in his own, very idiomatic manner. For example, he used typical German techniques of chorale arrangement for his main instrument, the organ.

The presentation examines the organ chorale with "coloured" cantus firmus as a typical Bachian genre. For this type of chorale Bach draws extensively on the standard repertoire of ornamentation used by Parisian harpsichordists —the "agréments"— with their connotations of pleasure, charm, delight, and grace…. It was precisely at the decisively Lutheran and decidedly Francophile Weimar court that Bach brought this perfect fusion in several of the 18 organ chorales (BWV 651–668), as well as in the "Orgel-Büchlein" (BWV 622, 641!).

In Germany and France, these works gained increasing recognition in the 19th century (Albert Schweitzer as an interpreter, Gabriel Fauré as an editor); they were first published by Felix Mendelssohn Bartholdy – in England. The extent to which the emotional content of the affects in the chorale texts plays a role here has hardly ever been thoroughly examined.

Christine Blanken *was awarded her doctorate from the University of Göttingen for a thesis on Schubert's* Lazarus *in 1999, when she became research assistant at the Johann-Sebastian-Bach-Institut Göttingen, working on the Göttinger Bach-Katalog. In 2005 she moved to the Bach-Archiv Leipzig, where she currently leads the second research team. Her activities include the Bach-Repertorium (editions of Bach family documents and music), NBA rev (J. S. Bach's organ chorales), Bach digital, and research into Bach family music reception. She has been active as a church organist since 1990.*

THE EDGE OF THE UNKNOWN: PRIVACY IN BIOGRAPHY, MUSIC HISTORY AND ARCHIVES

Lorraine Byrne Bodley
Maynooth University

This paper examines one primary question: what place should privacy have in music archives, biography, and music history? Drawing on archival scholarship and practice, musicology, theories of biography and life-writing, ethical and moral philosophy, legal perspectives and socio-cultural studies, this talk will present the core argument that privacy is not a legal issue but a fundamental human value and part of a multidisciplinary archival practice that shapes how we preserve and interpret human lives.

The paper will centre around two case studies. The primary case study of the Viennese composer, Franz Schubert (1797–1828) examines privacy in the composer's life and reception history and shows how the posthumous disclosure of friends' letters, diaries, and memoirs opened the door to the contentious Solomon-Steblin debate surrounding Schubert's sexuality. This part of the paper challenges the assumption that the dead become wholly available for public scrutiny post copyright and explores the challenge of balancing two competing public interests: the public's 'right to know' and the individual's 'right to privacy'.

The contemporary case study introduces Lorraine's stewardship of the archive of Irish composer, Seóirse Bodley (1933–2023) against a framework for accessioning, digitisation, and public access, emphasizing accountability and transparency in curatorial decision-making. This section of the talk touches on the role of affect in curating private collections and positions the Bodley archive as a catalyst for broader national conversations about preserving Ireland's art-music heritage.

Lorraine Byrne Bodley *is Professor of Musicology at Maynooth University and Member of the Royal Irish Academy. She is the first woman in Ireland to be conferred with a DMUS in Musicology, a higher doctorate on published work (NUI, 2012) and first woman elected President of the Society for Musicology in Ireland (2015–2021). She has held Visiting Professorships at the University of Leipzig (2010) and Schubert Archive at the University of Tübingen (2016). She is an Elected Board Member of the Schubert Research Centre at the Austrian Academy of Sciences (2021–2031), Invited Board Member of the Internationale Schubert-Gesellschaft (Vienna, 2016–2028), and General Editor with Harry White of the international book series* Irish Musical Studies *(Boydell and Brewer).*

Prof. Bodley is known internationally for her research on Schubert, on Goethe and Music, on which she has published prolifically and given over 150 guest lectures in German and English. She has published 16 books and over 50 peer-reviewed articles. Most recently, she is the author of a major biography on Schubert. A Musical Wayfarer *(Yale University Press, 2023), for which she was awarded the 2023 Jean-Pierre Barricelli prize for the best book in Romanticism (2023), which is currently being translated into German (Vienna: Hollitzer Verlag, 2027).*

One of the hallmarks of Bodley's research is that it is internationally recognized in two disciplines. In addition to the five essay collections on Schubert – which include (with Julian Horton) Rethinking Schubert *(Oxford University Press, 2016) and* Schubert's Late Music: History, Theory, Style *(Cambridge University Press, 2016), she has published widely in German Studies.* Goethe and Zelter: Musical Dialogues *(2009) has been widely acclaimed as an 'outstanding translation', and 'a major contribution to Goethe studies'.*
A large part of her research includes public outreach. She has published a number of critical editions for professional performance including Schubert's Claudine von Villa Bella *for the Regina Symphony Orchestra, 2004. Her critical edition of Eberwein and Goethe's melodrama,* Proserpina, *was premiered by the National Symphony Orchestra (2007), toured by the Thüringer Symphoniker (2010) and Munich Symphony Orchestra (2016). In the same year she guest-curated a lecture series on* Schubert Symphonies *performed by the Los Angeles Philharmonic conducted by Gustavo Dudamel (2016). More recent collaborations include the Dublin Song Series and* Strings in the Earth and Air *with the National String Quartet Foundation (2025).*
As curator of her husband's manuscripts, Lorraine is deeply committed to the promotion and preservation of Seóirse Bodley life's work and has recently qualified as a professional archivist (2026).

THE DELIGHTFUL HORROR OF MOUNTAINS AND CAVES IN MARȚIAN NEGREA'S SUITES

Diana Cardoș
The National Academy of Music Gheorghe Dima

Ever-linked to his native land, Transylvanian composer Marțian Negrea (1893-1973) considered traditional music a source of inspiration and folkloric sonorities are present all throughout his works, many of which evoke either landscapes, customs or memories. His fascination with nature, especially mountains, determined him to portray them in several pieces, such as the *Suite for Clarinet and Piano* (1960), a symphonic suite entitled *Through the Apuseni Mountains* (1952) and some other smaller ones. Each of these includes one or several parts named after famous caves and they always represent expressive culminations. The composer disclosed his admiration of these landmarks and his intentions for this music, that is to replicate the overwhelming emotions we feel when faced with such wonders. Mythology describes caves as sacred places, gateways to the underworld related to rites of initiation and theories of aesthetics referencing Kant tell us that the sublime arises euphoria, but also unease. It is not uncommon for us to be intrigued by phenomena beyond our comprehension, an aspect which the constant presence of dark topics, such as the *ombra* and the *uncanny*, confirms. However, these musical fragments also hold devotion towards tradition, not just to that of Romanian folklore, but also to 19th century repertoire. The aim of this paper is to identify the mechanisms through which Negrea conveys the fright and awe we feel when faced with nature's monuments and also the manner in which he employs traditional sonorities in order to convey a patriotic message.

Diana Cardoș *is a member of the Centre for Research in Central and East European Music and a doctoral student of the National Academy of Music Gheorghe Dima. She completed her bachelor's and master's degrees in musicology in the same institution, where she also works as an artistic secretary and recently began teaching. After participating in national symposia, masterclasses and competitions during her studies, she started attending international conferences in 2025, including the 16th edition of the International Congress on Music Signification in Helsinki, Finland, earlier this year. Her research currently focuses on adapting semiotical analytical strategies to Romanian music of the 20th century, especially that of the Cluj School of Composition.*

ENCODING ROMEIC EMOTIONS TO SOUND: THE MUSIC OF MANOLIS KALOMIRIS IN THE DECADE 1910-1920

Kostas Chardas
National and Kapodistrian University of Athens

During the decade 1910-1920 Manolis Kalomiris settled down in Athens, after his studies in Vienna and a period of working in Russia. It is the time in which he initiated a project of nationalizing Greek art music, according to various European models. With the music and the programme notes of the concert with his own works in 1908, he put himself at the centre of a discourse on what constitutes Greek nationalist music. A discourse that influenced in depth all the aspects of Greek musical life, education and composition for the next fifty years, because of his rigorous activities in all of these areas.

Kalomiris's activities reflect wider cultural and political aspirations of the period, such as the language question and the irredentist visions of Venizelos's reformative politics. The Romeic side of the Greek national identity was at the centre of this discourse. Romeic identity implied an emphasis on the 'recent' Byzantine period of the Greek history through epochs –this continuity dogma was a basic ingredient for the constitution of the 'imagined community' of Greeks from mid-nineteenth century. Romeic identity was understood under emotional terms, such as leventia (a Romeic version of manliness), kaimos (longing), karterikotita (patience) and charmolipi (bittersweetness).

Kalomiris's *Romeic Suite* (1907), his song *The Oblivion* (1912), his first opera the *Master Builder* (1916) and his *Leventia Symphony* (1920) are replete of musical depictions of the sentimental cosmos of Romeic identity. The present paper discusses this nationalist musical encoding of Romeic identity in the afore-mentioned works, with reference to melodic, harmonic, rhythmic and textural gestures.

Kostas Chardas *is an Associate Professor of Systematic Musicology at the Department of Music Studies of the National and Kapodistrian University of Athens. Research and educational areas: music theory and analysis, 19th- to 21st-century music, music and Greek antiquity, music hermeneutics, theoretical approaches to music performance. He is the author of articles on Greek music for Grove Music Online and has published for Benaki Museum, Cambridge Scholar Press, Bloomsbury Publishing, Oxford University Press, Routledge, etc. His book,* On Greek Music of the 20th century, *was published in 2025 (Kallipos Open Academic Editions).*

Kostas is also an active pianist, with concerts in Greece and abroad. Recordings: Y. A. Papaioannou: In the Depth of the Looking Glass *(Naxos, 2013),* The American Album *(Centaur Records, 2016) and* Yorgos Sicilianos - Anniversary Edition for Ten Years After His Passing *(Irida Classical, 2016). In 2025 he transcribed Theodorakis's* Axion Esti *for Piandaemonium Ensemble (6 pianos – 12 pianists).*

STORMS, FURIES, AND DIVINE WRATH IN EARLY-EIGHTEENTH-CENTURY VOCAL-INSTRUMENTAL MUSIC

Martin Čurda
University of Ostrava

The repertoire of early-eighteenth-century vocal-instrumental music abounds in expressions of fear and horror. Opera seria routinely features scenes depicting storms and earthquakes – literal or metaphorical – as well as scenes involving sorcery, ghosts, furies, and other creatures of the underworld. Church music evokes fearful affections in connections with texts referring to God's vengeance, the Last Judgement, and eternal damnation.

The musical language employed in these cases typically includes rapid scalar passages (*tirata*), emphatic rhythms (especially *dactylic*), rapid repetition of short notes (*stile concitato*), dissonant harmonies (particularly diminished seventh chords), dissonant leaps (*saltus duriusculus*), chromatic progressions (*passus duriusculus*), unisono textures, sudden dynamic outbursts (*fp*), and other features designed to evoke fear and horror in the face of raging, uncontrollable forces.

Other expressions of horror tend to represent a state of shock, when the subject 'freezes' and is barely able to move or speak. The corresponding music tends to feature static, suspended harmonies with marked dissonances. Suspended chords may be divided into a series of repeated notes (slurred and played staccato) in order to create the effect of shivering. The vocal line may be interrupted by short rests (*suspiratio*) or longer stretches of silence (*aposiopesis*).

This paper proposes to explore the different modalities of fear, using examples from specific musical pieces, while drawing on concepts and approaches related to topic theory (Clive McClelland) and musical-rhetorical figures (Dietrich Bartel).

Previously a graduate from Masaryk University (Brno, Czech Republic), ***Martin Čurda*** *completed his PhD studies at Cardiff University, School of Music in 2017. His research into the music of the Czech composer Pavel Haas resulted in the publication of a monograph (*The Music of Pavel Haas, *2020) and several journal articles. His current research focuses on broader questions of musical signification, including topic theory, and rhetorical aspect of music (*The Routledge Handbook of Music Signification, *2020;* Rhetoric beyond Figures, *2026). Since 2017, Martin Čurda has been employed as a lecturer in musicology at the Faculty of Fine Arts and Music of the University of Ostrava (Czech Republic), teaching music analysis, music history, and music & meaning.*

NOSTALGIA AS A FIGURE OF THE POLISH MUSICAL IMAGINATION: ROMANTIC HERITAGE IN POLISH MUSIC FROM CHOPIN TO THE TWENTY-FIRST CENTURY

Agnieszka Draus
The Krzysztof Penderecki Academy of Music in Krakow

The author proposes an alternative reading of Polish music from the nineteenth century to the present, interpreting its history as a series of transformations of Romantic nostalgia. Rather than tracing stylistic continuities or direct lines of influence, she explores the persistence of a particular cultural imagination in which music becomes a privileged medium of memory, loss, identity, and longing.

The methodological framework combines Maria Janion's concept of the enduring Polish Romantic imagination with Svetlana Boym's distinction between restorative and reflective nostalgia. These perspectives make it possible to approach nostalgia not merely as an emotion or stylistic feature, but as a cultural and interpretative category whose object changes across historical contexts.

Beginning with Frédéric Chopin, whose music establishes nostalgia for the lost homeland as a paradigmatic expression of Polish Romantic consciousness, the author traces its successive transformations in the works of Karol Szymanowski, Henryk Mikołaj Górecki, Krzysztof Penderecki, and Paweł Łukaszewski. Nostalgia gradually shifts from the national to the cultural, existential, historical, and finally metaphysical dimensions: from homeland to cultural identity, from human experience and mortality to collective remembrance and transcendence.

Despite profound aesthetic differences, these composers reveal a remarkable continuity in understanding music as a space in which absence can become presence through memory. Agnieszka Draus therefore argues that nostalgia constitutes one of the fundamental figures of the Polish musical imagination: not simply a return to the past, but a creative force through which memory is continually reinterpreted and opened towards the future.

Agnieszka Draus *– music theorist, professor in the Department of Music Theory and Interpretation AMKP. In her scientific activity she has focused on the issues of contemporary music, with particular emphasis on musical theatre (Krzysztof Penderecki's operas and Karlheinz Stockhausen's opera cycle Licht), the works of Polish composers: W. Lutoslawski, M. Stachowski, P. Mykietyn, J. Rychlik and young artists of Krakow. She also researches issues related to performance studies and popular culture, especially examples of progressive rock and heavy metal. In addition to more than 80 articles, she has published three books in Penderecki Academy Press.*

TRANSFORMATIONS OF AFFECTIVE STYLISTICS IN LESIA UKRAINKA'S *THE FOREST SONG* WITHIN SOVIET SCREEN ADAPTATIONS, 1961–1981

Olena Dyachkova
National Musical Academy of Ukraine

Lesia Ukrainka's drama extravaganza *Forest Song* (1911) is one of the famous works of Ukrainian modernism. Thanks to numerous media versions in various genres (theatre and drama productions, ballets, opera, films, radio plays), *Forest Song* eventually acquires symbolic meaning, and its main heroine – Mavka (Ukrainian forest maiden) begins to be associated with the figure of the poetess herself.

The popularity of the text of *Forest Song* and at the same time its semantic synonymy with related plots of world literature (*The Drowned Bell* by Gerhart Hauptmann; *The Little Mermaid* by Hans Christian Andersen; *The Snow Maiden* by Oleksandr Ostrovsky) – together outline a problematic situation despite the universality of its plot, the work has consistently been recognized as an emblematic text of Ukrainian culture. To examine this issue, Stanley Fish's concept of "affective stylistics" is proposed as a methodological framework. This approach allows us to see how a work comes into being through the act of reception, and how its semantics and emotional charge vary according to the social context.

The paper will focus in greater detail on screen adaptations of *The Forest Song* produced during different periods of Soviet history: Viktor Ivchenko's 1961 film, with music by Ihor Shamo; Alla Hrachova's 1976 animated film, with music by Borys Buievskyi; and Yurii Illienko's 1980–81 film, with music by Yevhen Stankovych. Each film has its own emotional mode, which correlates with the broader emotional emphases of its historical moment: the optimism and lyrical elation of the Khrushchev Thaw in the 1960s; the disillusionment of the 1970s; and the dramatic tension and sense of "desolation" characteristic of the so-called Brezhnev Stagnation of the 1980s.

The most revealing feature of these films, however, is the extent to which they incorporate the musical appendix prepared by Lesia Ukrainka for *The Forest Song*. This appendix contains folk songs and instrumental tunes which, according to the author's conception, could serve as leitmotifs for particular moods and emotional states of her characters. The ways in which Ukrainian composers engage with this material are crucial in shaping the conditions through which viewers perceive the semantic concepts of the respective adaptations.

In the 1961 film, the use of folk melodies, treated in a manner reminiscent of Romantic composers' engagement with folklore, creates the atmosphere of a fairy-tale narrative. In the 1976 animated film, which uses Mikhail Isakovsky's Russian translation of *The Forest Song*, the melodies from Lesia Ukrainka's collection are entirely absent. As a result, the film becomes a distinctive allegory of the "loss of the soul." In the 1980–81 film, the melodies from the collection resound within the diegetic space as an autonomous character—the "voice of the sopilka," the Ukrainian wooden flute—which awakens the characters from sleep and compels them to return to their vocation and destiny. The film thus acquires the features of a Passion mystery play.

The examples discussed above therefore represent several creative strategies employed by composers in their treatment of folklore:

1) the incorporation of folklore as illustrative quotation and/or as intonational material within academically conceived professional forms;

2) the rejection of folklore as a "minus-device"—a deliberate gesture of conceptual resistance;

3) the use of folklore as a collage-like element within a polystylistic work.

The affective mode of each strategy is determined not so much by the plot, which remains unchanged, as by the degree and manner in which the authentic musical layer is made present. In this sense, it is music rather than plot that "nationalises" the reception of the text at a particular historical moment.

Olena Dyachkova: *Candidate of Sciences in Musicology (PhD equivalent), 2000. Associate Professor (2003). Associate Professor at the National Musical Academy of Ukraine, Department of World Music History. Graduated from the Kyiv Conservatory (now the National Musical Academy of Ukraine) in 1993, Department of Music Theory and History. Member of the National Union of Composers of Ukraine since 2001. Member of the International Musicological Society (IMS) since 2019. Participant in international conferences and IMS congresses. Research interests: music history, music analysis, semiotics, musical interpretation, music and literature, film music, contemporary music, music criticism, and music journalism.*

GYÖRGY KURTÁG AND THE CONCEPT OF MOTHER TONGUE

Gergely Fazekas
Franz Liszt Academy of Music Budapest

Though György Kurtág was born in 1926 in the multilingual Romanian town of Lugoj into a Hungarian-Jewish family, the question of his mother tongue is not problematic. Even at the age of 100, he speaks and dreams in Hungarian. But the concept of mother tongue is, for him, broader than a purely linguistic issue. Concerning his musical roots, he once famously stated, "My mother tongue is Bartók, but Bartók's mother tongue is Beethoven." In another interview, he spoke about the expressive nature of his music, saying, "My mother tongue is stuttering." I will discuss in my paper the concept of "mother tongue" – both in terms of linguistic, music aesthetics and expression – and try to give an explanation of how Kurtág used the word in three different senses. Regarding his musical roots, I will show how Bartók and Beethoven are present in his musical thinking from the 1950s to the present day, and how the concept of a "musical mother tongue" already appears in Bartók's thinking. Concerning "stuttering," I will present examples of it in Kurtág's oeuvre and trace the concept of its use in music back to Beethoven.

Gergely Fazekas *(1977) is a Hungarian musicologist and associate professor at the Liszt Academy of Music. He graduated from the Academy's Department of Musicology in 2006 and has taught music history there since, earning his PhD in 2013. His doctoral dissertation, titled* Johann Sebastian Bach és a zenei forma két kultúrája *("J. S. Bach and the Two Cultures of Musical Form"), was published as a book in Hungarian in 2018. His academic studies on the music of Johann Sebastian Bach, Claude Debussy, and György Kurtág have appeared in English, French, Spanish and Hungarian musicology journals, and he regularly writes music journalism for the general public. In the 2017-2018 academic year, he taught at Bard College in the United States on a Fulbright scholarship. In fall 2025, he published a collection of essays and, with Rachel Beckles Willson, co-edited a collection of musicological studies titled* Perspectives on the Music of György Kurtág: Performance, Language, and Memory.

THE BIRTH OF A STRONG FRIENDSHIP BETWEEN OUR PEOPLES" – BALAKIREV'S "ISLAMEY" AS A DOCUMENT OF CULTURAL APPROPRIATION AND ITS ECHOES IN RUSSIAN MUSICOLOGY

Christoph Flamm

Heidelberg University

The phenomenon of Orientalism in 19th- and 20th-century Russian music has been well researched. In particular, the question of the authenticity of the folk material used in Russian art music has been critically examined in the light of ethnographic sources, whilst their fundamental function as a construct of otherness within the context of an imperial agenda has also been scrutinized (see Issiyeva 2021). Less attention has been paid to how these compositional efforts of Russian composers have been assessed in Russian music criticism and musicology—whether during their own time, during the decades of the Soviet Union, or in post-Soviet Russia up to the present day. The focus here is less on issues of authenticity and more on questions of cultural-political perspective. To what extent has the idea of a brotherhood of nations shaped the assessments of music historians, and to what extent did strategic or military foreign policy in the Caucasus influence Russian music history? My paper traces the treatment of Balakirev's "Caucasian"-inspired piano piece "Islamey" in Russian musicology up to our time. It highlights the shifts and constants in (neo-)imperial music historiography, which views the Other as part of the Self, but never as an equal.

Christoph Flamm *studied musicology, art history and German language and literature in Heidelberg. He worked on the editorial board of the encyclopedia MGG 1994–2001, then at the Istituto Storico Germanico in Rome 2001–2004. He habilitated at Saarland University. After professorships in Berlin, Klagenfurt and Lübeck, he has been Professor of Musicology at the University of Heidelberg since 2020. His areas of research include music in political contexts, music historiography, and besides Italian and French music mainly Eastern European, Russian, and Soviet music.*

SHAPING SPANISHNESS IN SOUND. MUSICAL COMPOSITION, CULTURAL POLITICS, AND "NATIONAL STYLE" DURING EARLY FRANCOISM: THE SPANISH NATIONAL MUSIC PRIZES DURING THE 1940's

Germán Gan-Quesada
Universitat Autònoma de Barcelona

Among the initiatives promoted by the Franco regime to achieve a reorientation of musical life towards its adjustment to the ideological conservative frame of the "new Spain" claimed after the Spanish Civil War, the yearly call of the National Music Prize (NMP) stands out, as it provided the chance to enhance composition trends more suitable to its main aesthetic features and to produce new repertoires for the chamber ensembles, orchestras, and soloists supported by the new cultural institutions.

In many of the calls from the first two decades of the NMP's existence, it was rather usual to propose historical or literary subjects taken from the "heroic" times of the Spanish Golden Age, the claim for the use of folklore sources, allegedly holders of a true, changeless national spirit, or even the suggestion of religious genres (oratorio). It clearly proves the strong ideological shift of the NMPs throughout Francoism, reinforced by the tight control of their juries and the favoring of some composers publicized as representatives of the "right" way to be followed by Spanish modern composition.

How did composers, audiences, and music criticism react to these determinants? Which definite "Spanish" elements did composers choose to ensure their works meet these determinants? Was it even feasible to encode a recognizable musical Spanishness as shared emotional content in them? This paper aims to provide some possible answers to these questions, through the examination of the NMP's announcements of the 1940s and the compositions related to them.

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Among his publications, contributions on the reception in Spain of the music of O. Messiaen, I. Stravinsky, P. Hindemith, A. Schönberg, and E. Krenek (Ashgate, Brepols, Journal of the Arnold Schönberg Center, *Routledge [forthcoming]) should be mentioned, as well as essays on Spanish 20th-Century Music (Presses Universitaires de France, Peter Lang) and Music and Politics during Francoism (Brepols, Hollitzer Verlag, Oxford University Press). He has also been responsible for the chapter on Post-war Avant-Garde Music in Spain in the* Historia de la música en España e Hispanoamérica *(Fondo de Cultura Económica), co-author of the chapter on Spanish Music after 1939 in* The Cambridge History of Music in Spain *(Cambridge University Press), and co-editor of the monographs* Music and Francoism and Music Criticism 1900-1950 *(Brepols).*

THE SOUND(E)SCAPES OF ANA VOILEANU-NICOARĂ

Sára Aksza Grosz
West University of Timișoara

This paper examines the soundscapes and the sound escapes of Ana Voileanu-Nicoară (18801976) during the Second World War. At the same time, it commemorates the fiftieth anniversary of her death. Amidst the hardships of war, the Romanian pianist and piano professor of the Cluj Conservatory of Music and Dramatic Art also suffered the loss of her husband. Although she was a dedicated promoter of Romanian music, she found solace in the sacred works of German composers. A versatile artist, she gave voice to her emotions through her choice of repertoire, performance concepts, music criticism, literary translations, and memories.

Sára Aksza Grosz *earned her doctoral degree in musicology in 2026 from the National Academy of Music Gheorghe Dima (Cluj-Napoca). She is interested of interdisciplinary connections as Shakespeare's plays and Romantic program music (competition papers), personality psychology and chamber music (BA thesis), character pieces and portraits (MA thesis) or children's games and piano repertoire (PhD thesis). Between 2021 and 2025, she worked at the Department of Hungarian Music History of the Institute for Musicology, HUN-REN RCH (Budapest). Currently, she is a postdoctoral researcher at the West University of Timișoara.*

BRAHMS'S INTERNALIZING OF THE MONUMENTAL: TEXTURAL STRATEGIES IN THE CAPRICCIO, OP. 76, NO. 1 (1878)

Robert S. Hatten
The University of Texas at Austin

Brahms was an avid reader of history, and he viewed history in terms of the actions of heroes. For recent German history, his hero was Bismarck, who defeated the French at Sedan in 1870, a victory which led to the establishment of Germany as a nation in 1871 (David Brodbeck 2025). Brahms celebrated both events with his *Triumphlied* (1870-72) for orchestra and double choir—a work that is clearly monumental in its massive orchestral forces. But how did this interest in monumentality affect his later works? Although his symphonies—at least the outer movements of the First through Third—have a monumental character, increasingly he moved toward a more chamber-like model, which led to contemporaneous critiques that his turn toward Romantic subjectivity neglected the symphonic ideal of monumental universality, replacing the symphonic voice (that of a public oracle) with a more personal expressivity (Reinhold Brinkmann 1995 [1990], Margaret Notley 2007).

While the heroic topic in Brahms is often cued by what Raymond Monelle (2006) has identified as the "noble horse" topic—involving dotted rhythms, compound meter, and an evocation of the knight as romanticized hero—the broader topic of monumentality is often relegated by scholars (e.g., Alexander Rehding 2009, drawing on a definition by Arnold Schering 1936) to works with obvious apotheoses (e.g., Liszt tone poems) or massive spaces (e.g., Bruckner symphonies).

In a solo piano works such as the Capriccio in F# Minor, Op. 76, no. 1 (1878), we find traces of monumentality, but with a tragic climax that collapses, instead of a positive apotheosis. The power of this Capriccio stems from the interiorization of Brahms's textural techniques, by means of which the threat of the objectively monumental (as fateful) is subverted by a more subjective expression, tinged with melancholy and longing, that finds resonance in saturated motivic fields and, while climaxing tragically, ultimately resolves via Picardy third to a liquidation with reverberating overtones.

Robert S. Hatten *is Professor Emeritus and Emeritus Holder of the Marlene and Morton Meyerson Professorship in Music at The University of Texas at Austin. He served as President of the Society for Music Theory in 2017–2019 and President of the Semiotic Society of America in 2008.* Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation *(1994) received a Wallace Berry Award from the Society for Music Theory.* Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert *(2004) helped launch the book series "Musical Meaning and Interpretation" (Indiana University Press), for which he served as general editor until 2020, shepherding the publication of over 35 books by theorists and musicologists.* A Theory of Virtual Agency for Western Art Music *appeared in the series in 2018. His lecture-recital draws on a book in progress on textural strategies in solo keyboard works from Bach to Brahms.*

UNITED VOICES. SUPRANATIONAL SOUNDSCAPE OF SOUTHEASTERN EUROPE

Tatjana Marković
Austrian Academy of Sciences Vienna

In southeastern Europe, awareness of national belonging characteristically preceded the construction of national territory. The voice, *glas*, thus emerged as the pre-eminent acoustic signifier of these imagined communities. Vocal sound, rooted in diverse traditions of *a cappella* religious chant, assumed a new function in the age of nationalism. Recast as the westernised polyphonic chorus, collective singing constituted the most accessible performative body, its communicative scope extending from cross-cultural networking to national promotion. Choral societies became the chief agents of this transformation, while in some cases military bands furnished an alternative, instrumental sound of the nation. The repertoire, comprising original works and choral arrangements of canonical Western pieces, encompassed Biedermeier lyrical songs of Schubertian or Mendelssohnian character set to vernacular texts, patriotic calls to liberation, and harmonised folk tunes for *ad libitum* performance, which circulated even among rural communities. Such arrangements attest to the appropriation of transferred models in response to local circumstances. Music historiography has largely confined the reception of Balkan music to traditional and popular repertoire for voice and brass band. Sacred and secular music for united voices thus formed the point of departure for subsequent articulations of the self in the 'first' national operas, modelled upon Italian, German, or Russian opera, or marked by the Byzantine and/or Ottoman imperial legacy.

Tatjana Marković *is a project chair at the Austrian Academy of Sciences, Vienna. She holds a PhD in musicology from the University of Arts in Belgrade and a habilitation from the University of Music and Performing Arts Vienna. She was professor of musicology at the University of Arts in Belgrade (1993–2015) and has taught in Vienna, Graz, and Ljubljana. She chairs the IMS Study Group Music and Cultural Studies, (co-)edits* TheMA, *and serves on the editorial boards of* Studia Musicologica, Glasbeno-pedagoški zbornik, Culture and Arts, *and* MGG *(southeast Europe). Her research encompasses southeast European opera, post/socialist culture, music historiography, disciplinary history, gender and memory studies, and imperial legacy. She is the author of four monographs and editor of fourteen volumes.*

ONCE UPON A TIME... TRADITIONALISM AS A REFUGE IN SHIFTING POLITICAL TIMES. A BRIEF ANALYSIS OF MARȚIAN NEGREA'S SYMPHONIC MUSIC

Iulia Mogoșan
The National Academy of Music Gheorghe Dima

Mărțian Negrea's career is a product of the Great Union that followed World War I. As a young eminent student in Vienna, and invited by Gheorghe Dima to Cluj to become a professor at the newly established Romanian Conservatory, Negrea trained the post-war generation of musicians and composers, largely contributed to the city's musical life, and many of his works were performed and held in high esteem. Like most Romanian composers of the interwar period, he had intimate knowledge of Romanian folklore and church music from the countryside; he wove these national symbols into his music as themes in rhapsodies, fantasies, and suites, that make up a significant part of Negrea's symphonic output (*Stories from Grui*, *Through the Apuseni Mountains*). The regime changes of 1948, when communists seized political power in Romania, did not lead to a change of course in his creative work; on the contrary, he remained consistent, though he expanded into larger-scale genres – ranging from symphonic suites to his first symphony, a *Concerto for Orchestra*, and a *Requiem* composed during the final years of his life. Although his standing with the communist regime – along with certain imputable actions of his – points to a temporary (and perhaps necessary?!) alignment with communist propaganda, his symphonic body of work serves as an example through which one can trace lines of development that began in the interwar period: the integration of Romanian spirit and folklore, the pursuit of modern European sonorities, and an emphasis on religious music. Drawing on contextual, biographical, and musical evidence, this study examines Negrea's creative output in light of political shifts and musical content.

Iulia Mogoșan *is currently a scientific researcher at the National Academy of Music Gheorghe Dima in Cluj-Napoca, where she completed her studies in musicology and obtained her PhD in music (*Romanian References in György Kurtág's Works, *2018). She also studied musicology in Germany at the Carl von Ossietzky University of Oldenburg, the University of Leipzig, and the Martin Luther University of Halle-Wittenberg. During her stay in Leipzig and Halle, as well as an employee of the Bach Archive in Leipzig, she studied historical musicology and music manuscript research. Her research interests focus on Romanian music, particularly that of Transylvanian music and culture.*

CHOPIN'S 'LANGUAGE OF INFINITY'

John Rink
University of Cambridge

In 1855, George Sand observed that the composer Fryderyk Chopin could make 'a single instrument speak a language of infinity. He could often sum up, in ten lines that a child could play, poems of a boundless exaltation, dramas of unequalled power'. Chopin himself once described music as 'the indefinite language', and he claimed that 'we use sounds to make music just as we use words to make a language.' His student Carl Mikuli wrote that 'under [Chopin's] fingers each musical phrase sounded like song, and with such clarity that each note took the meaning of a syllable, each bar that of a word, each phrase that of a thought'. Jan Kleczyński likewise remarked that 'All the theory of the style which Chopin taught to his pupils rested on this analogy between music and language'.

The paradox is that a composer whose voice was so distinctive and original managed to produce music capable of speaking to each and every person in their own voice. Few other composers have achieved this, which helps to explain the centrality of Chopin's music in the canon for over 200 years. We will explore these issues through the lens of select pieces by Chopin, which will be performed at the piano. Consideration will be given to Chopin's 'aesthetic of indication', his art of communication through 'a single instrument', and his enduring legacy. Comment will also be made on how musicians and listeners alike might individually respond to his music as if Chopin was speaking directly to them.

John Rink *is Emeritus Professor of Music at the University of Cambridge. He specialises in musical performance studies, nineteenth-century studies, music analysis, digital musicology, and genetic criticism. He has published six books with CUP, and was 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 OUP in 2024 with support from the American Musicological Society. John Rink directed the 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 director of Chopin Online. He was the Inaugural Director of Cambridge Digital Humanities from 2016 to 2019, and has been a member of the jury of the International Fryderyk Chopin Piano Competition since 2015. In 2019 he received the* Bene Merito *honorary distinction from the Polish Ministry of Foreign Affairs.*

TOWARDS CENTRAL AND EASTERN EUROPE: THE NATIONALIST POTENTIAL OF FOLKLORE

Valentina Sandu-Dediu

National University of Music Bucharest

Contemporary music historiography increasingly seeks to move beyond the traditional Western European canon, yet Central and Eastern European composers, particularly Romanian ones, remain underrepresented. This paper examines the relationship between musical modernity, folklore and nationalism through the contrasting experiences of George Enescu, Béla Bartók and Leoš Janáček. Although frequently classified as nationalist or folklorist composers, these figures did not simply incorporate traditional melodies into their works. Rather, they transformed the structural, modal and expressive characteristics of folk music into innovative compositional languages. Their achievements challenge conventional distinctions between centre and periphery, as well as the persistent opposition between national identity and universal artistic values.

Particular attention is devoted to Bartók's relationship with Romanian musical culture. His extensive ethnomusicological research in Transylvania and other Romanian regions, his collaboration and friendship with Constantin Brăiloiu, and his artistic encounters with George Enescu illustrate the productive potential of cross-cultural exchange. However, these relationships were repeatedly complicated by nationalist tensions, territorial disputes and ideological prejudices. Several episodes reveal the contradictions surrounding Bartók's reception in Romania: from the enthusiastic recognition of his scholarly contributions and his admission to the Society of Romanian Composers in 1924 to the hostility that ultimately prevented the official celebration of his fiftieth birthday.

The paper argues that folklore, far from necessarily reinforcing nationalist exclusivity, can become a powerful source of artistic innovation and intercultural understanding. Bartók's experience demonstrates how political nationalism can obstruct precisely the cultural exchanges that enrich modern musical creation.

Valentina Sandu-Dediu *graduated in musicology from the National University of Music in Bucharest in 1990. Since 1993, she has been teaching at the same institution (as a professor of musicology, stylistics and theories of performance). The author of over 30 studies, 300 articles and a series of programmes for Radio Romania, Sandu-Dediu has written and edited 14 books devoted to Alban Berg's* Wozzeck, *musical mannerism, style and rhetoric, Romanian music (see* Rumänische Musik nach 1944, *Saarbrücken, Pfau, 2006), as well as to music and ideology. Her latest publication:* Muzici în tonuri naționaliste, *Humanitas, 2026. Valentina Sandu-Dediu was a research fellow at the Wissenschaftskolleg zu Berlin; she is Rector of the New Europe College (Institute for Advanced Studies) and a corresponding member of the Romanian Academy. In 2008, she was awarded the Peregrinus Prize by the Berlin-Brandenburg Academy of Sciences.*

WHEN TCHAIKOVSKY GETS TOO EMOTIONAL: THE 1812 OVERTURE AND OTHER PEOPLE'S FEELINGS

Kirill Smolkin
State Institute for Music Research Berlin

Tchaikovsky has long been regarded as an emotional composer, at times excessively so. His music absorbs, with surprising ease, the feelings others project onto it. Some of his works (*Swan Lake*, the First Piano Concerto, the *Pathétique* Symphony) have found a life beyond the concert hall and acquired connotations he could hardly have foreseen.

A less obvious case of such emotional multivalence is the *1812 Overture* (1880). Tchaikovsky wrote it on commission and, as he admitted, without enthusiasm. Like most occasional pieces, it should have sunk into oblivion, but it has remained in the repertoire and entered popular culture as a symbol open to many readings. Its reception combines several archetypal associations firmly linked to his music: festive pomp, national and imperial grandeur, protest, horror, absurd comedy, and romance. In concert, its thunderous finale has glorified the Russian state under every regime, from the tsars to Putin, while in the United States it has been a fixture of Independence Day for half a century. On screen, it accompanies a revolt against totalitarian rule in *V for Vendetta* (2005), the bloody horror of *Ready or Not* (2019) and a love scene, both erotic and absurd, in *Bananas* (1971).

This raises the question of why such works take on a new emotional charge so easily. Could it be that what we are used to hearing in Tchaikovsky as an excess of feeling is really a openness to any feeling?

Kirill Smolkin *is a PhD candidate at Heidelberg University and a research assistant at the State Institute for Music Research (SIM) in Berlin. He graduated summa cum laude in musicology from the Moscow Tchaikovsky Conservatory in 2022 and has worked as an editor and co-author of an online Tchaikovsky encyclopaedia directed by the State Institute for Art Studies, Moscow. His PhD project, funded by the German Academic Exchange Service (DAAD) and supervised by Professor Christoph Flamm, examines the compositional reception of Tchaikovsky's work in classical music and mass culture. Recent publications on this topic include* 'Swan Lake Horror' *(*19th-Century Music, *2024) and* 'Tchaikovsky's Pop Scores' *(*Die Tonkunst, *2025). At SIM, his research project investigates cultural policies and institutional relations in art music between the GDR and the USSR in the late 1960s and early 1970s.*

THE SEA, THE SEA: AFFECT AND NEGENTROPY IN BOULEZ'S *PLI SELON PLI*

Michael Spitzer
University of Liverpool

This talk is, strictly speaking, not about emotion and landscape *per se* but affect and the sea. The relationship between music and water has been elusive. Admittedly, there are canonic musical representations of the ocean, many by French composers, such as Debussy's *La mer* and Ravel's *Une barque sur l'océan*. Nevertheless, I will approach the issue not via programmatic mimesis but from the perspective of affect theory: namely, affect as a flow of intensities. The affiliation of affective flow with chromatic harmony is well known since Wagner's metaphor of 'the sea as harmony'; and Lev Koblyakov's analytical study of *Le marteau sans maître* made the connection with Wagner and water explicit. Focusing on Boulez's *Pli selon pli*, arguably the masterwork of Boulez's first maturity, my talk will steer the conversation into a new discourse, bringing together Mallarmé's poetry (poems about the sea such as *Un coup de dés* and *A la nue accablante tu*); the biological principles of 'entropy' and 'negentropy' (after Erwin Schrödinger, Gilles Deleuze, and Bernard Stiegler); and the 'New Organicism' (after Holly Watkins).

The talk is in two parts. In Part I, I sketch a Vitalist philosophical background of thinking of musical resonance in terms of entropy, and of musical form as 'negative entropy' (or 'negentropy'. In Part II, I analyse the 'shipwreck' of form in *Pli selon pli* and a 'flow against the current'.

*Professor **Michael Spitzer** taught at Durham University for twenty years and accepted a Chair at the University of Liverpool in 2010. A former Chair of the journal,* Music Analysis, *and President of the Society of Music Analysis for many years, Spitzer is the author of* Metaphor and Musical Thought *(Chicago, 2004);* Music as Philosophy: Adorno and Beethoven's Late Style *(Indiana, 2006);* A History of Emotion in Western Music: A Thousand Years from Chant to Pop *(OUP, 2020); and* The Musical Human: A History of Life on Earth *(Bloomsbury, 2021). The latter has been translated into fifteen languages (including Chinese), has audiobooks in English and Spanish, and was a BBC Radio 4 'Book of the Week'. His acclaimed series of 'Big Think' YouTube videos on music and evolution has received more than 3 million views.*

ROMANIAN MINIMALISM BETWEEN UNIVERSALITY AND CULTURAL IDENTITY: RETHINKING NATIONAL EXPRESSION IN CONTEMPORARY MUSIC

Bianca Şuşman
The National Academy of Music Gheorghe Dima

Musical minimalism has developed across different cultural contexts, acquiring distinct aesthetic and expressive meanings. While American minimalism emerged within the experimental artistic environment of the 1960s, Romanian minimalist tendencies developed in dialogue with local musical traditions, folklore and archetypal thinking.

This research aims to offer a comparative perspective on American and Romanian minimalism, examining their shared compositional principles alongside the distinctive characteristics of the Romanian approach. Particular attention is given to the relationship between minimalist techniques, folk-derived structures, and cultural identity, exploring how seemingly universal musical procedures may acquire culturally specific meanings and affective associations.

Within this framework, the discussion considers how Romanian composers reinterpret traditional musical models through contemporary compositional techniques. Rather than identifying national expression exclusively through direct folk quotations, the paper explores how cultural memory, symbolic meanings, and affective codes may be conveyed through musical structures and processes.

Special attention is devoted to Corneliu Dan Georgescu's compositional style, particularly his engagement with archetypal structures and Romanian cultural traditions. His composition *Model mioritic* is introduced as a point of reference for exploring the relationship between musical minimalism, myth, and cultural identity, in a brief presentation of the work. Ultimately, the paper aims to consider Romanian minimalism as a field of interaction between universal compositional principles and cultural forms of musical expression.

Bianca Ștefana Șușman *is a PhD candidate at the Sigismund Toduță Doctoral School of the National Academy of Music Gheorghe Dima, where she is also involved in teaching as an associate member of the academic staff. She holds both Bachelor's (2023) and Master's (2025) degrees in Musicology from the same institution, following her earlier musical training in Violin performance at the Regina Maria High School of Arts in Alba Iulia.*

Since 2023, she has held the position of Musical Secretary at the Romanian National Opera in Cluj-Napoca, a role that provides her with direct insight into contemporary operatic practice and artistic production processes. Furthermore, her musicological research focuses on musical dramaturgy and the influence of folk traditions on art music. She has participated in national and international academic and artistic events and has received several distinctions in music theory and musicology.

MIECZYSŁAW KARŁOWICZ'S *THE SORROWFUL TALE* (1908): MEMORY, PESSIMISM, AND FORMAL EXPERIMENTATION

Marcin Trzęsiok
Karol Szymanowski Academy of Music in Katowice

Mieczysław Karłowicz (1876–1909), one of the most important Polish composers of symphonic music, remains relatively little known outside Poland. His short life (he died in an avalanche in the Tatra Mountains) did not allow him to produce a large body of work. The core of his output consists of five symphonic poems, which reflect a worldview characteristic both of Karłowicz himself and of his era: pessimism, resignation, subtle psychological introspection, and pantheistic tendencies, centred on the idea of the dissolution of individuality into the All-Being (Wszechbyt).

This paper focuses on Karłowicz's last completed and, at the same time, shortest symphonic poem, *The Sorrowful Tale (Preludes to Eternity)*. In terms of its programme, the work portrays the psychological states of a suicide who, on the verge of death, looks back over the course of his entire life. Stylistically, the poem presents an original musical language whose distinctive feature is the avoidance of clearly defined themes, which give way to small motifs developed through continuous evolution. From a formal perspective, *A Sorrowful Tale* is one of several examples of Karłowicz's engagement with sonata form. In this case, he chose a sonata without a development section—an archaic solution that is nevertheless entirely consistent with the work's programme. It reflects a mood of resignation and withdrawal from a world of conflicts and struggles, with which the development section is conventionally associated.

A particularly distinctive feature of the composition is the treatment of the recapitulation, which is expanded by the insertion of brighter passages, presumably representing memories that resurface in the protagonist's mind. Syntactically, these passages take the form of two extensive parentheses. Through these interpolations, in which Karłowicz subjects the principal ideas presented in the exposition to topical transformation, the recapitulation as it were replaces the absent development section. The work may also be understood as a kind of meta-retrospection, since, in programmatic terms, *A Sorrowful Tale* harks back to Karłowicz's first symphonic poem, *Returning Waves* (*Powracające fale*). This earlier work likewise explores the recollection of happy moments, summoned in a moment of resignation and hopelessness.

Marcin Trzęsiok *– professor of theory of music at Karol Szymanowski Academy of Music in Katowice, Poland. Graduation: theory of music (Karol Szymanowski Academy of Music, Katowice). PhD: philosophy (Iagellonian University in Cracow). Main interests: aesthetics of 19th and 20th century music, comparative studies combining music analysis, poetry and philosophy.*

Published books: Krzywe zwierciadło proroka. O Księżycowym Pierrocie Arnolda Schoenberga *[Prophet's Distorting Mirror. On Pierrot Lunaire by Arnold Schoenberg] (2002);* Pieśni drzemią w każdej rzeczy. Muzyka i estetyka wczesnego romantyzmu niemieckiego *[A Song Sleeps in All Things. Music and Aesthetics of the Early German Romanticism] (2009);* Dyptyk tragiczny. Muzyka i mit w Królu Edypie i Apollu Igora Strawińskiego *[The Tragic Dyptich. Music and Myth in Igor Stravinsky's Oedipus Rex and Apollo] (2015);* Muzyka doświadczenia. Eseje i studia *[The Music of Experience. Essays and studies] (2023).*

“TO FACE MY TRAMPLED, BROKEN, TWILIGHT NOSTALGIA”: AURELIO DE LA VEGA’S STRATEGIES FOR REMEMBERING CUBA FROM EXILE

Belén Vega-Pichaco
University of La Rioja

After composer Aurelio de la Vega (1925-2022) went into exile in the United States following the triumph of the Cuban Revolution (1959), his musical, essayistic, and poetic works became suffused with nostalgic references to memory and remembrance (“Cuba in the memory”, “The nostalgia of that sea”, *Memorial of the absence*, *Variation of the remembrance*, etc.) and clear political denunciations (*Inflorescence*, *Testimonial*, *Madrigales for another time*, etc.). This paper examines the strategies de la Vega used to foster remembrance, both personal and collective, in response to the institutionalized censorship of the Castro regime and the neglect of writers and artists in exile, as well as to the culture of the Cuban republican era, as de la Vega decried in his essay “The age they wanted to erase”. These strategies included evocations of landscapes, both environmental and emotional; intertextuality, through his and others’ musical and literary quotations and references; Cuban rhythms and instruments; and dance and electronic music. Ultimately, as exemplified in his final work, *Recordatio* (2011), remembering Cuba became inseparable from remembering himself and affirming his Cuban identity, which had been contested because of his avant-garde orientation even before his exile.

***Belén Vega-Pichaco**. Associate Professor in Musicology at the University of La Rioja (Spain), she holds a PhD in Musicology and an MA in Music (Violin). As a researcher, she has authored several publications on Ideology, Music Criticism, Dance, and Identity in Cuban and Spanish Art Music. After developing research projects in Havana (Casa de las Américas / UNEAC, 2010), New York (Foundation for Iberian Music / City University of New York, 2011, 2014), Basel (Paul Sacher Stiftung, 2014-2015; 2024), Paris (École des Hautes Études en Sciences Sociales, 2016), Boston, Mass. (Harvard University, 2017), Riverside, CA (Center for Iberian and Latin American Music - UCR, 2022) and Bloomington, IN (Latin American Music Center, 2025), is the principal investigator of the R+D project* Music, Agency, and Memory in Spain and Latin America from the Affective Turn (20th-21st centuries), *supported by the Spanish Ministry of Science, Innovation and Universities and the ERDF funds.*

FEELING SPAIN, IMAGINING CASTILE: AFFECTIVE CODES AND NATIONAL IDENTITY IN JOAQUIN RODRIGO'S *SONATAS DE CASTILLA* (1951)

Carlos Villar-Taboada
Universidad de Valladolid

Rodrigo's *Sonatas de Castilla (con Toccata a modo de pregón)*, premiered in 1951, conjure an affective landscape of Spain through the Castilian imaginary.

At the turn of the 20th century, a cultural transformation in Spain's intellectual climate endowed Castile with symbolic significance, associating it with historical memory, austerity, spirituality and the very essence of Spain. Assuming that this piano set reflects the consolidation of a shift from the picturesque, predominantly Andalusian-inspired nationalism inherited from the 19th century to a more essentialist conception of Spanish identity centered on Castile, this study aims to identify the expressive codes through which this paradigm acquires its distinctive affective significance.

Drawing on musical semiotics, topic theory and rhetoric, the analytical approach distinguishes musical *topoi* and rhetorical strategies from their affective connotations and broader symbolic associations. Through close musical analysis and historical contextualization, it examines how these levels of signification interact in constructing a musical representation of Spanish identity.

The presentation first outlines the cultural construction of Castile as a metonymic symbol of Spain and examines Rodrigo's own reflections. It then analyzes representative musical features and passages, including formal simplicity, textural clarity, repetition and stylistic allusions, to explore their expressive implications within the Castilian imaginary through the lens of *topoi* and semiotic devices. Finally, it considers how these findings illuminate Rodrigo's affective codes within Spanish musical nationalism.

This study argues that *Sonatas de Castilla* construct a culturally mediated image of Spain through expressive conventions and symbolic associations whose emotional legitimacy transcends explicit references to popular music.

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