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MODERN EASTERN
AND CENTRAL EUROPEAN
Symphonies

INTERNATIONAL CONFERENCE

NOVEMBER 19, 2024
VILLA HILD, BUDAPEST

FOREWORD

The Hungarian Academy of Arts Research Institute of Art Theory and Methodology is delighted to have organized the Modern Eastern and Central European Symphony Symposium to initiate a long-term intellectual collaboration and scientific discourse. The primary aim of this meeting is to explore the rich, yet often overlooked, symphonic legacy of Eastern Europe, particularly focusing on works that rarely appear in international orchestral programmes.

The symphony genre's fate in post-Mahlerian Europe presents a fascinating paradox regarding by Leonard Bernstein. While the early 20th century saw fewer globally recognized symphonies, composers across Eastern, Southern, and Northern Europe continued to engage with this monumental form throughout the modern and postmodern periods. This persistence raises crucial questions about the hundreds of symphonies currently stored in music libraries. Can they be brought back to life? If so, at what cost? If not, what should be done with these musical-historical rarities?

The complexity of this narrative is exemplified by the composers' ambivalent relationships with the genre. Zoltán Kodály, who long cited Debussy's dismissal of symphonic form, eventually composed his *Symphony in C major*. Witold Lutoslawski declared the genre exhausted after his *Second Symphony*, only to write two more. Even Shostakovich, despite his fifteen contributions to the genre, frequently expressed doubts about symphonic composition.

While some works, like those by George Enescu, Giya Kancheli, or Henryk Górecki, have achieved international recognition and continue to enjoy success on global stages, many remarkable symphonies received only a handful of performances before fading into obscurity. This raises crucial questions about their place in both national and universal music historiography.

Our research project invites scholars to explore several key aspects: the influence of prominent composers on their students' engagement with the symphony, the role of supportive conductors, audience reception, post-premiere histories, and the works' position in national and European canons. Of particular interest are the changing interpretational narratives, especially in post-communist contexts, and the current state of archival preservation.

This inaugural workshop, organized in collaboration with the Hungarian Academy of Sciences on The Day of Science, brings together researchers, aestheticians, and critics at Villa Hild on November 19, 2024, to begin this vital dialogue about the symphony's place in modern musical culture. Orchestras and audiences in different musical cultures provide varying answers to these challenges, but the recurring success of certain Eastern European symphonies keeps alive the hope for rediscovering other worthy works from this rich heritage.

PROGRAMME

9.00 a.m.

OPENING REMARKS

9.10 a.m. – 9.50 a.m.

KEYNOTE SPEECH

- **Maia Sigua** | Three Dimensions of Life in Sulkhan Nasidze's "Symphonic Triad"

10.00 a.m. – 11.00 a.m.

SESSION 1 | NATIONAL TRADITIONS | Chair: **Ákos Windhager**

- **Miloš Bralović** | A Curious (and Sad) Case of Six Symphonies by Stanojlo Rajičić
- **Ketevan Chitadze** | Tradition and Novelty in the Symphonies of Kancheli
- **Magdalini Kalopana** | The Greek Symphonists and the Pivotal Case of Dimitris Dragatakis

11.20 a.m. – 11.40 a.m.

Coffee break

11.40 a.m. – 1.00 p.m.

SESSION 2 | HUNGARIAN PERSPECTIVES | Chair: **Alpaslan Ertüngenalp**

- **Bálint Horváth** | The Transylvanian Tradition in György Orbán's Orchestral Pieces
- **Ákos Windhager** | A Quest for the Symphony: Ede Terényi's Orchestral Models
- **Eszter Veronika Kiss** | Rediscovering the "Beautiful 20th Century":
New Perspectives in Contemporary Orchestral Programming
- **Máté Hátori** | The Contemporary Concert Repertoire from the Aspect of a Conductor

1.20 p.m. – 2.20 p.m.

Lunch break

2.20 p.m. – 3.20 p.m.

SESSION 3 | ONLINE PRESENTATIONS | Chair: **Ákos Windhager**

- **Constantin Houy** | Róbert Wittinger's Symphonic Oeuvre: Tradition and Innovation in Contemporary Symphony Writing
- **Iulia Moğoșan** | The Mid-Modern Romanian Symphonies (Toduță, Herman, Țăranu)
- **Viktorija Kolarovska-Gmirja** | The Symphony in Macedonian Music: Issues of Creation, Performance, Reception

3.20 p.m. – 3.40 p.m.

Coffee break

3.40 p.m. – 5.20 p.m.

SESSION 4 | COMPARATIVE PERSPECTIVES | Chair: **Anna Mária Bólyai**

- **László Gombos** | Hubay's "Modernism" in his Late Romantic Symphony
- **Domagoj Marić** | Five Main Characters of Dora Pejačević's *Symphony Op. 41*
- **Ivana Medić** | The First Generation of Homegrown Symphonists in Serbia:
From Great Expectations to Oblivion

5.20 p.m. – 6.00 p.m.

KEYNOTE SPEECH

- **László Dubrovay** | A Contemporary Symphonic Career (with simultaneous interpretation)

6.00 p.m.

CLOSING REMARKS

BIOGRAPHIES AND ABSTRACTS



BRALOVIĆ, MILOŠ

Musicologist, Institute of Musicology (SASA, Serbia)

Miloš Bralović completed his bachelor, master, and doctoral studies in musicology at the Faculty of Music, University of Arts in Belgrade. He is a research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. He is mainly interested in modernist and avant-garde tendencies in Serbian music from 1918 onwards, including the work of Serbian and Yugoslav composers such as Josip Slavenski, Ljubica Marić, Milan Ristić, Stanojlo Rajičić, and others.

A Curious (and Sad) Case of Six Symphonies by Stanojlo Rajičić

Stanojlo Rajičić (1910–2000), composer and professor at the Belgrade Music Academy, wrote six symphonies between 1935 and 1967, yet none became repertoire staples of Serbian orchestras. His *First Symphony*, completed under Jozef Suk at the Prague Conservatory, briefly remained in Radio Belgrade's repertoire from its 1938 premiere until 1941, but vanished after the Second World War. The *Second* and *Third Symphonies* were never performed, while the *Fourth Symphony* received only one controversial performance, drawing criticism from the Serbian Composers' Association.

After focusing on other genres, Rajičić composed his *Fifth Symphony* (renamed "*Symphony in G*") for Radio Sarajevo, where the Belgrade Philharmonic premiered it in 1960. Similarly, his final *Sixth Symphony* ("*Symphony in E*") premiered on radio in 1968, with its concert debut in 1971.

The symphonies' absence from repertoire stems mainly from score unavailability – Rajičić withdrew his first four symphonies – and changing musical tastes, as younger composers with newer approaches emerged in the 1960s and 1970s. Only the scores of the last two symphonies were published.



CHITADZE, KETEVAN

Musicologist, Tbilisi State Conservatoire

Musicologist, PhD in Art studies. Graduated from the Theory Department of V. Sarajshvili Tbilisi State Conservatoire; here she defended her dissertation *Transformation of the Genre Model of the Symphony in the Twentieth Century Music* (2012). Her scientific interests focus on the 20th-century music: traditional instrumental music genres and the emergence of new genres, notation issues, musical tuning. In 2015 she received scholarship from DAAD, she used it to conduct research about microtonal notation. Research was made in Hochschule für Musik und Theater Hamburg.

Ketevan Chitadze is the co-author of the book *Analysis of the Twentieth Century Music* (together with Ketevan Bolashvili). She started and delivers the course *Basics of Music Theory* at Tbilisi Creative Education Studio (CES), also *Great Music* in Ilia State University. Since 2016 she teaches *Basics of Music Theory* and *Solfeggio* at Tbilisi State Conservatoire. Since 2008 Ketevan Chitadze has acted in the Georgian State Hand Shadow Theatre “Budrugana-Gagra”.

Tradition and Novelty in the Symphonies of Kancheli

Gia Kancheli played an important role in the development of Georgian symphonic music. Together with Sulkhan Nasidze, he established a type of symphony that served as a model for the next generation of Georgian composers. Symphonies by Kancheli can be heard in concert halls all over the world, delighting their listeners. In my opinion, the reason for this is an organic and unique, Kanchel-esque synthesis of individual, national and modern European musical characteristics.

“Every creator has the right to break through the canonical terms in his own prism or even reject them. For example, sonata-allegro form, cyclicality or the traditional methods of treatment, and I also tried to write ‘my own’ symphonies. At the same time, I didn’t care much about the purity of the genre. I believe that in symphony, a composer always strives for self-expression in the context of the time in which the work is created.” (Gia Kancheli)

The aim of my paper is the analysis of the “sustainable” tradition and “own” innovation.



DUBROVAY LÁSZLÓ

Composer, Artist of the Nation, member of the Hungarian Academy of Arts

László Dubrovay is a professor emeritus at the Liszt Ferenc Academy of Music. Following in the footsteps of Liszt, Bartók, and Kodály, he creates a unique musical language by combining Hungarian musical traditions with contemporary compositional techniques and innovative instrumental possibilities. His works are extensively recorded, having appeared on 12 composer albums and 38 various CDs released by Hungaroton and international labels. Beginning his piano studies at the age of five, he graduated with distinction in 1966. After teaching at the Academy of Theatre and Film Arts (1966–1971) under Kálmán Nádasdy and working as a répétiteur at Hamburg Staatsoper (1971–1972), he studied composition with Karlheinz Stockhausen and Hans-Ulrich Humpert in Cologne (1972–1974) on a DAAD scholarship.

His extensive repertoire includes seven symphonies, ballet suites (*Faust*, *Aphrodité*), an opera (*The Ransom*), multiple concertos (piano, violin, cimbalom, flute, trumpet), chamber works, and electronic compositions. His achievements are recognized through numerous awards, including the Kossuth Prize (2013) and Artist of the Nation title (2014). As a member and board member of the Hungarian Academy of Arts since 1994, he continues to influence Hungary's musical landscape.



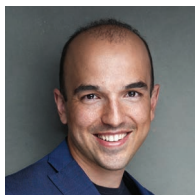
GOMBOS LÁSZLÓ

Musicologist, HUN-REN Research Institute for Musicology

László Gombos graduated from the Liszt Ferenc Academy of Music in Budapest with degrees in choral conducting (1990) and musicology (1995), followed by PhD studies there between 1995 and 1998. He taught music history at the University of Debrecen (1998–2002) and the Béla Bartók Conservatory in Budapest (1995–2020). Since 1994, he has been a researcher at the Institute for Musicology, working in various departments including the Ernő Dohnányi Archives and the Museum of Music History. Specializing in 19th- and 20th-century Hungarian music, he has authored books and numerous articles, curated over 30 exhibitions across Europe (including Ferrara, Lausanne, Geneva, Brussels, Rome, and Moscow), and organized hundreds of concerts. He served as jury president for the Liszt Ferenc International Grand Prix du Disque (2020, 2022) and presides over both the Jenő Hubay Foundation and the Budapest branch of the Hungarian Liszt Society. In 2018, he received the Bence Szabolcsi Prize.

Hubay's "Modernism" in his Late Romantic Symphony

Jenő Hubay (1858–1937) was a leading Hungarian musician of the late 19th and early 20th centuries. His illustrious career as a violinist included collaborations with Liszt and Brahms, while his enduring legacy rests on founding the renowned Hungarian School of Violin. His compositions evolved from Romantic violin pieces to more ambitious operatic and orchestral works. His *Symphony in C minor*, known as the *War Symphony*, gained prominence in 1915 amid the political climate of the First World War. While Hubay emphasized that the work's program was secondary to his goal of creating a "modern symphony", his conception of modernity remained rooted in the musical language of Liszt, Wagner, Massenet, and to a lesser extent, Debussy and Strauss – innovations that had represented genuine advancement during his formative years. His gradual adoption of these earlier stylistic elements, combined with his conservative artistic orientation (shared by his contemporaries), led him to maintain his self-perceived role as a guardian of "modern music" into the 1930s.



HÁMORI MÁTÉ

Conductor, Danubia Orchestra Óbuda

Máté Hámori is a Liszt Ferenc Prize-winning Hungarian conductor who has emerged as a significant figure in Hungary's musical life. Since 2013, he has served as both the Artistic Director of the Danubia Orchestra Óbuda and permanent conductor at the Hungarian State Opera.

Under his leadership the Danubia Orchestra has undergone a complete artistic transformation, becoming one of Hungary's most distinctive ensembles. His innovative programming consistently attracts full houses and increasingly younger audiences. His groundbreaking initiatives include the *Path to Music* platform (developed during the COVID-19 pandemic) – the “Netflix for classical music” – and the experience-based *Song Path* music education platform.

Hámori's commitment to social integration is exemplified through projects like the *Beethoven Project* for the deaf and hearing-impaired, and the *Common Voice Program* working with underprivileged Roma youth. His interactive youth concerts, blending poetry, stand-up comedy, and theatre with high-level musicianship, have reached tens of thousands of children across hundred settlements.

For his artistic achievements and innovations in music education, he has been awarded the Hungarian Gold Cross of Merit (2017), the Liszt Ferenc Prize (2019), and the Óbuda Culture Award (2019). In 2019, he was named among Hungary's 50 most influential cultural figures.



HORVÁTH BÁLINT

Musicologist, Weiner Leó Catholic Music School and Conservatory

Bálint Horváth is a distinguished composer, educator, and editor who currently serves as a fellow of the Hungarian Academy of Arts and holds the position of composition professor at the Weiner Leó Conservatory of Music in Budapest. Additionally, he maintains a role as an external editor for Editio Musica Budapest. He completed his compositional studies under the tutelage of István Fekete Győr at the Bartók Béla Conservatory in Budapest and subsequently under György Orbán at the Liszt Ferenc Academy of Music. His academic career extended to doctoral studies, during which he served as a doctoral teaching assistant (2010–2013). From 2016 to 2022, he held the position of assistant professor at the Partium Christian University in Oradea. His extensive compositional oeuvre encompasses dozens of art songs with piano accompaniment, numerous solo works, chamber music compositions, orchestral pieces, and an opera.

The Transylvanian Tradition in György Orbán's Orchestral Pieces

György Orbán, a prominent Hungarian composer from Transylvania, has created a significant four-part series for string orchestra (2011–2014) that demonstrates his unique approach to traditional musical materials. This study examines how Orbán incorporates melodies from the *Kájoni Codex*, a 17th-century Transylvanian manuscript, alongside folk music elements from Romanian, Saxon, and Hungarian traditions. The works – *Udvari Tánczok*, *Ludus Tabulaturæ*, *Sopra canti diversi*, and *Sopra il canto fermo* – represent a distinctive synthesis of historical and contemporary compositional techniques. Orbán's approach combines *cantus firmus* technique, rondo principles, and variation forms, while engaging with both Western European art music traditions and Eastern European folk elements. This analysis reveals how his compositions serve as a bridge between Transylvania's rich musical heritage and contemporary classical music, reflecting the region's multicultural character while continuing the preservationist work of János Kájoni, the 17th-century Franciscan monk and scholar.



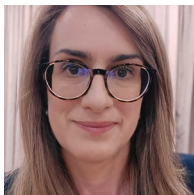
HOUY, CONSTANTIN

Musicologist, Universität des Saarlandes

Constantin Houy studied Information Systems and Musicology in Saarbrücken, Germany. In 2018 he completed his PhD in Information Systems, and he worked as a researcher in the European Dream Cultures research group at Saarland University from 2021 to 2024. He is currently finishing his second dissertation project focusing on dream representations in Róbert Wittinger's *Maldoror Op. 47*.

Róbert Wittinger's Symphonic Oeuvre: Tradition and Innovation in Contemporary Symphony Writing

This presentation examines Róbert Wittinger's symphonies, exploring how a contemporary composer navigates the historical weight of the symphonic tradition while creating innovative orchestral works. Despite studying and exchanging thoughts with masters who avoided the symphony (Zsolt Durkó, Rudolf Maros, György Ligeti), Wittinger chose to work extensively in this genre, developing a distinctive approach to large-scale orchestral composition while still relating to certain traditions. Special attention will be given to Wittinger's dramaturgical concepts and his orchestration. The discussion addresses crucial questions about contemporary symphony writing: the influence of the Austro-German symphonic tradition and Hungarian music as well as the challenges of establishing new symphonic works in the modern concert repertoire.



KALOPANA, MAGDALINI

Musicologist, National and Kapodistrian University of Athens

Magdalini Kalopana works as part of the Laboratory Teaching Staff at the Department of Music Studies of the National and Kapodistrian University of Athens. She holds a PhD in Musicology and an integrated master's degree in Musical Studies from the same institution, as well as a master's degree in Education (2021).

Her professional collaborations include the Music Library of Greece "Lillian Voudouri", Hellenic Broadcasting Corporation, and various cultural institutions. She serves on the editorial boards of *Polyphonia* and *Corinthian Scientific Review*, and reviews for the *International Journal of Research and Innovation in Social Science*. As the curator of the D. Dragatakis Archive and Friends Society, she's a member of both international and Greek musicological societies.

In 2022, she received the Gina Bachauer-Nikolaou Douba Award for her monograph on Dimitris Dragatakis's works catalog. Her research focuses on Greek art music and music education, with extensive publications in these fields.

The Greek Symphonists and the Pivotal Case of Dimitris Dragatakis

Dimitris Dragatakis (1914–2001) holds a crucial position among Greek post-war symphonists. As a student of Manolis Kalomiris (1883–1962), he worked alongside modernists like Jiani Christou (1926–1970), Yorgos Sicilianos (1920–2005), Y. A. Papaioannou (1910–1989), and Mikis Theodorakis (1925–2021). Dragatakis composed six symphonies (1959–1989), leaving his seventh unfinished (1992–2001), effectively balancing tradition and innovation during a transitional period between Romanticism and Modernism.

His symphonies maintain classical characteristics (multi-movement structure, sonata form, extended development, symphonic texture) while incorporating modern techniques (pitch class sets, penta-/tetrachords, chromaticism, experimental orchestration, improvisation) and Greek traditional elements. This balanced synthesis established his works as paradigmatic examples of the genre in Greek art music of the later 20th century, as evidenced by press reviews, recordings, and concert programs.

Dragatakis thus bridges the symphonic tradition from Kalomiris (and earlier Mantzaros) to contemporary Greek composers, raising questions about the symphony's continuity in 21st-century Greek art music.



KISS ESZTER VERONIKA

Musicologist, Vujicsis Tihamér Music School, Szentendre

Eszter Veronika Kiss graduated in musicology at the Liszt Ferenc Academy of Music in 2002. She has written articles and has given scientific lectures about contemporary music, early music and folk music. Her violin master was Csaba Ökrös and András Jánosi in Hungarian folk music, but she also studied with many traditionalists, such as Viktor Tímár and Mihály Halmágyi (Gyimes). Currently, she is studying early music violin technique from Szabolcs Illés, thus she has also been involved in comparing the playing technique of early music and folk music.

Rediscovering the “Beautiful 20th Century”: New Perspectives in Contemporary Orchestral Programming

This presentation examines crucial strategies for revitalizing orchestral programming through the integration of accessible 20th-century works and contemporary symphonic compositions. Drawing on recent Hungarian examples, particularly the successful premieres of Levente Gyöngyösi’s *Symphonies* (No. 1–4), we explore how modern composers can effectively engage audiences while maintaining artistic integrity.

The discussion addresses three key areas. First, the concept of the “beautiful 20th century” – works that were historically marginalized due to their audience-friendly approach, and their potential for contemporary programming. Second, the role of new symphonic compositions that bridge traditional and modern elements, exemplified by Gyöngyösi’s symphonies incorporating choir, soloists, and poetry. Third, practical strategies for orchestras to build sustainable contemporary repertoire that resonates with audiences while advancing musical innovation.

Special attention will be given to Central–Eastern Europe’s potential leadership role in rehabilitating audience-accessible contemporary classical music, and the importance of breaking down artificial barriers between “progressive” and “accessible” contemporary compositions. The presentation includes practical recommendations for programming directors and cultural institutions.



KOLAROVSKA-GMIRJA, VIKTORIJA

Musicologist, Ss. Cyril and Methodius University, Skopje

Viktorija Kolarovska-Gmirja graduated on the Musicology department at St. Petersburg Conservatory “N. A. Rimsky-Korsakov” (class of Prof. dr. E. Ruchyevskaya). Since 1989, she has lived and worked in Macedonia as a professor at Ss. Cyril and Methodius University Faculty of Music Art in Skopje. At the same faculty she graduated at the Piano Department, and earned her MA and PhD degree. She writes papers about contemporary Macedonian music and music education, and takes part in many international conferences and seminars. She is a member of the editorial board of the journal *Muzika* published by the Association of the Composers of Macedonia. She also performs as a piano accompanist and member of chamber ensembles at musical festivals in Macedonia and abroad.

The Symphony in Macedonian Music: Issues of Creation, Performance, Reception

The symphony in Macedonian music is fundamentally tied to the development of the national compositional school in the 20th century. Macedonian composers born from the 1920s to the 1980s have contributed diverse symphonic works, ranging from classical forms to innovative programs incorporating vocal elements and electronic instruments. These works reflect both European traditions and distinct national characteristics, showcasing varied approaches to symphonism and orchestration. Some follow traditional sonata-allegro structures, while others experiment with chamber formats or include folk elements and modern technology. However, these symphonies face performance challenges. The Composers Association of Macedonia (SOKOM) publishes scores but rarely features symphonies. Most works receive single performances at the Days of Macedonian Music festival, with limited inclusion in the Macedonian Philharmonic’s regular programs. Recent re-performances suggest growing recognition of these works as national classics. With proper institutional support and digital preservation efforts, this repertoire could secure its place in Macedonia’s musical heritage.



MARIĆ, DOMAGOJ

Diplomat, musicologist, University of Music and Performing Arts, Vienna

Domagoj Marić graduated in musicology at the Academy of Music and in German and French languages at the Faculty of Humanities and Social Sciences, both at the University of Zagreb. He is currently enrolled in a PhD in musicology at the University of Music and Performing Arts Vienna (thesis: *Life and Work of Croatian Composer and Musicologist Božidar Širola*). Domagoj Marić served as a cultural attaché in the Croatian Embassies in Vienna (2015–2019) and Berlin (2021–2023), he is an external associate of the Croatian Radio–television and author of several scholarly papers, as well as around hundred articles and reports in various journals. Currently, he is finishing work on the monograph on the greatest Croatian female composer, Dora Pejačević, as a result of musicological and archival research in several European countries.

Five Main Characters of Dora Pejačević's *Symphony Op. 41*

Dora Pejačević's *Symphony Op. 41*, her only symphony, has become her most celebrated work, particularly during the 2023 centenary of her death. The composer herself considered it her most significant composition, a judgment that stands for her entire oeuvre given her death shortly after its completion.

This presentation examines the symphony through five key figures who shaped its creation and early performance history. First, her mother, Lilla Pejačević (née Vay de Vaya), the dedicatee, who was herself a composer, but never ventured into symphonic writing. Second, Hungarian pianist Alice Ripper, who premiered two movements at Vienna's Musikverein in 1918. Finally, three conductors: Oskar Nedbal, who partially programmed it at the Musikverein; Edwin Lindner, who conducted its complete premiere with the Dresden Philharmonic in 1920; and Arthur Nikisch, whose planned performance was prevented by his sudden death.



MEDIĆ, IVANA

Principal research fellow, Institute of Musicology (SASA, Serbia), president of the Serbian Musicological Society

Ivana Medić is a principal research fellow and member of the Governing Board of the Institute of Musicology at the Serbian Academy of Sciences and Arts. She is also a full professor at the Department of Multimedia Design of the School of Computing in Belgrade, and president of the Serbian Musicological Society. She has served as a convener of the BASEES-SEEM Study Group for Slavonic and East European Music since 2012. Medić has written five monographs and over 90 articles and edited 10 books. Her research focuses on music since 1950.

The First Generation of Homegrown Symphonists in Serbia: From Great Expectations to Oblivion

The Belgrade Music Academy, founded in 1937, just before the Second World War in the Kingdom of Yugoslavia, faced significant disruption during the war years when many professors and students were killed, imprisoned, or joined the partisans. While previous generations of Serbian composers studied in major European cities, the post-war period saw the first generation of locally educated composers graduating.

These young composers faced multiple challenges: establishing a Serbian symphonic tradition, creating professional contemporary music without dilettantism, and making their work accessible to wider audiences beyond the cultural elites. Symphonies were particularly valued as proof of compositional mastery and for their aesthetic and moral significance.

Two leading figures emerged among Serbia's first generation of homegrown symphonists: Vasilije Mokranjac (1923–1984) and Rudolf Bručić (1917–2002), encouraged by their professors Stanojlo Rajčić and Petar Bingulac respectively. Despite initial premieres and critical attention, their symphonies fell into neglect. They neither entered the European art music canon nor established themselves firmly in Serbia's concert repertoire due to infrequent performances.



MOGOȘAN, IULIA

Musicologist, Gheorghe Dima National Music Academy

Iulia Mogoșan is currently a scientific researcher at the Gheorghe Dima National Music Academy in Cluj-Napoca, where she completed her studies in musicology and obtained her PhD in music (*Romanian Landmarks in György Kurtág's Work*, 2018). She also studied musicology in Germany, at the Carl von Ossietzky University in Oldenburg, at the University of Leipzig and at the Martin Luther University in Halle-Wittenberg. During her stay in Leipzig and Halle, and as an employee of the Bach Archive in Leipzig, she extended her knowledge on historical musicology and research of musical manuscripts. Her main research focuses in particular on Romanian music and culture, in particular Transylvanian music, through participation in conferences and various publications in journals and volumes.

The Mid-Modern Romanian Symphonies (Toduță, Herman, Țăranu)

Most of the studies written about the symphonies of the composers from Cluj (Sigismund Toduță, Vasile Herman, and Cornel Țăranu) concentrate on the analytical method. Unlike any previous research, this study aims to present the historical, social, and political context of the second half of the 20th century, which illustrates also the stylistic orientation of each of the three composers, as it manifests in their symphonies. The study shows first of all the stylistic orientations, that the composers from Cluj followed: while Sigismund Toduță's four symphonies are characterized by the perennial classical forms, his younger disciples, Vasile Herman and Cornel Țăranu, develop their own musical language according to their personal preoccupations and the orientations of contemporary music, with original contributions in adapting their own ideas to the symphony genre. The study also shows the way in which the works were integrated into the musical life of Cluj and Romania, capturing the reception of the first performances and the means by which they were integrated (or not) into the concert repertoire; in this context the presentation will also refer to the interpretative context, no less relevant for bringing forward the Cluj symphonies. At the same time, current efforts to promote this type of repertoire, which is far from having entered the standard concert circuit, will be discussed.



SIGUA, MAIA

Head of Research Coordination Department, Tbilisi State Conservatoire

Maia Sigua is an associate professor at the Music History Department and the head of the Research Coordination Department at the Tbilisi State Conservatoire.

Her recent research interests include 20th-century musical theatre, ancient Greek tragedy and contemporary opera, opera and politics, repertoire politics, and issues of reception in totalitarian regimes. In addition to teaching and research, she gives public lectures in Georgia and abroad, contributes to blogs, magazines and other media, and writes program notes for the Tbilisi State Opera. In 2018 and 2022, she was awarded a DAAD-Rustaveli scholarship to carry out her post-doctoral researches at the Goethe University Frankfurt and the Humboldt University of Berlin.

Three Dimensions of Life in Sulkhani Nasidze's "Symphonic Triad"

What is the life of an artist in society? What is the nature of life itself? What happens after life ends? These questions, which might initially appear to be mere platitudes or clichés, nevertheless remain a fundamental and universal concern throughout history. These "unanswered questions" prompt a multitude of responses contingent upon the individual's perspective, as well as temporal, circumstantial, and ideological factors. Moreover, it is crucial to consider how such responses are perceived and interpreted by the audience in different eras, particularly when conveyed through the medium of music.

When Sulkhani Nasidze (1927–1996) attempted to address these issues through his symphonies, Georgian art music had already undergone a phase of romantic nationalism, which gave rise to the first operas, and a period of Soviet social realism, which coincided with the emergence of the first Georgian symphonies. The relative openness of the "thaw period", the "permissibility" of individualism and novelty, and the transformation of the foundations laid at the beginning of the century, served to reduce the aesthetical restrictions of previous decades in the music Nasidze and his fellow composers from the "generation of the Sixties". However, their formative years were spent in the shadow of the Great Purge and the Second World War, which is why the aforementioned existential questions resonated with a heightened sense of urgency in their work, revealing and reflecting, among others, the traumas of the past. For Nasidze, the symphony genre proved to be an excellent field for explorations, beginning with *Symphony No. 3 "Chamber"* and continuing with *Symphonies No. 5, No. 6, and No. 7*, which are often referred to as the "*Symphonic Triad*". It is noteworthy that, like Giya Kancheli, he found that the formal stereotypes of the genre, which composers of previous decades were obliged to adhere to, did not offer much assistance.

In view of the foregoing, the paper examines historical, philosophical, content-related, formal and intonational aspects of the "*Symphonic Triad*", determining its significant role in the context of Georgian music and original contribution to the global symphonic literature of the 20th century.



WINDHAGER ÁKOS

Intellectual historian, Hungarian Academy of Arts Research Institute of Art Theory and Methodology

Musicologist and cultural historian specializing in historical memory research, serving as an assistant professor at Pázmány Péter Catholic University and a senior research fellow at the Hungarian Academy of Arts Research Institute of Art Theory and Methodology. His research focuses on Central European historical memory in classical music and intellectual history.

Between 2023 and 2025, he leads three initiatives. As a research coordinator, he studies significant Hungarian cultural figures like Miklós Kocsár. He also initiated international research groups examining Hungarian string quartet traditions, Eastern and Central European modern symphonies, and creating a Hungarian church music atlas, collaborating across Hungary, Romania, Slovakia, and Serbia.

His project *Structural Changes in Hungarian Culture* investigates historical development through Romantic, Modern and contemporary poets, writers and composers. His publications include studies on the 1956 Revolution, the 1848/49 Revolution, and the Treaty of Trianon, combining musicological, literary, and historical approaches.

A Quest for the Symphony: Ede Terényi's Orchestral Models

Ede Terényi (1935–2020), a Hungarian composer from Romania, initially followed the late modernist path, writing a symphony for his diploma before shifting to minimalist chamber works. While avoiding symphonies early on, he honed his orchestral skills through state-supported folk arrangements in Romania.

Exposure to French postmodernism and Lutosławski's works in Warsaw awakened his symphonic aspirations, influenced by his admiration for Enescu, Mahler, and Dvořák. However, of his symphonic works, only *Legends of Transylvanian Castles* gained modest recognition. His lasting impact emerged primarily through chamber works, especially mono-operas for voice and piano.

This disparity raises intriguing questions: How did a composer with excellent technique, productivity, and orchestration expertise achieve limited success in symphonic works? Was this due to his artistic choices or audience reception? The controversy surrounding his orchestral compositions temporarily strained professional relationships, making his symphonic legacy a complex study in contemporary musical value.



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