

programme

**'Warsaw Autumn' Festival – Its Role and Significance  
for the Musical Life of the Countries on Both Sides  
of the Iron Curtain (and after its Fall)**

4th Conference in the 'Polish Music Abroad' (Muzyka polska za granicą) series

16–17 September 2021 / ONLINE / in English / [www.ispan.pl](http://www.ispan.pl)

Conference organised by the Department of Musicology, Institute of Art,  
Polish Academy of Sciences, Warsaw, in collaboration with the Polish Composers' Union.

 INSTITUTE OF ART  
POLISH ACADEMY OF SCIENCES

  
Polish Composers' Union

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Ministry  
of Education  
and Science

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## **Programme Committee**

### **Dr hab. Beata Bolestawska-Lewandowska**

Institute of Art, Polish Academy of Sciences, Polish Composers' Union

### **Dr hab. Jolanta Guzy-Pasiak**

Institute of Art, Polish Academy of Sciences

### **Dr hab. Iwona Lindstedt**

Institute of Musicology, University of Warsaw, Polish Composers' Union

### **Dr Mieczysław Kominek**

President of the Polish Composers' Union

### **Jerzy Kornowicz**

Director of the 'Warsaw Autumn' Festival

# Programme

Thursday / **16 September 2021**

**/ 10:30–11:00 / WELCOME SPEECH**

**Prof. Paweł Gancarczyk** Chief of the Department of Musicology, Institute of Art,  
Polish Academy of Sciences

**Dr Mieczysław Kominek** President of the Polish Composers' Union

**Jerzy Kornowicz** Director of the 'Warsaw Autumn' Festival

**/ 11:00–12:30 / SESSION 1**

Chairs: **Mieczysław Kominek, Beata Boleślawska-Lewandowska**

**Nana Sharikadze** V. Sarajshvili Tbilisi State Conservatoire, Tbilisi, Georgia

'Warsaw Autumn' as the Soft Power in the Bipolar World

**Marianne Nowak** Ulm University, Germany

'One of the Most Important Manifestations of Poland's Newly Gained Cultural  
Freedom' – The Early 'Warsaw Autumn' from the West-German Perspective

**Daniel Elphick** Royal Holloway, London, United Kingdom

Polish-Soviet Musical Exchange: Composers' Delegations in the 1960s

**/ 12:30–13:30 / LUNCH BREAK**

**13:30–15:00 / SESSION 2**

Chair: **Beata Boleślawska-Lewandowska**

**Giada Viviani** University of Genoa, Genoa, Italy

Diario polacco '58. The Role of 'Warsaw Autumn' in Luigi Nono's Polish  
Reception (1958–1965)

**Marika Nadareishvili** V. Sarajshvili Tbilisi State Conservatoire, Tbilisi, Georgia

'Warsaw Autumn' and New Compositional Models in Nathela Svanidze's  
Oeuvre

**Rima Povilionienė** Lithuanian Academy of Music and Theatre, Vilnius, Lithuania

Quarter-Tone Experiments in Lithuanian Music from 1970s–1980s in the Light  
of 'Warsaw Autumn' Influences

**/ 15:00–15:30 / COFFEE BREAK**

**/ 15:30–17:00 / SESSION 3**

Chair: **Jolanta Guzy-Pasiak**

**Michal Ščepán** Slovak Academy of Sciences, Bratislava, Slovakia

The Significance of the 'Warsaw Autumn' for the Development of Slovak Music from the Times of the Iron Curtain until Today

**Olena Berehova** National Academy of Arts of Ukraine, Kyiv, Ukraine

'Warsaw Autumn' as a Space of Cultural Dialogue Ukraine-Poland

**Monika Prusak** Palermo, Italy

'Settimana Internazionale Nuova Musica' in Palermo: The Birth of a Long-time Polish-Italian Collaboration

Friday / **17 September 2021**

**/ 11:00–12:30 / SESSION 4**

Chairs: **Jerzy Kornowicz, Jolanta Guzy-Pasiak**

**Harry White** University College, Dublin, Ireland

The Dublin Festival of Twentieth-Century Music and its Polish Inherences

**Rūta Stanevičiūtė** Lithuanian Academy of Music and Theatre, Vilnius, Lithuania

Lithuanian Reception of the 'Warsaw Autumn' Festival after 1990

**Marta Beszterda** McGill University, Montreal, Canada

Negotiating Inclusion, Remembering the Past: 'Warsaw Autumn' as a Socio-political Space in Contemporary Poland

**/ 12:30–13:30 / LUNCH BREAK**

**/ 13:30–14:30 / SESSION 5**

Chair: **Beata Bolestawska-Lewandowska**

**Blake Parham** Warsaw, Poland

A Forgotten Past: The Role of the 'Warsaw Autumn' Festival in the Reintroduction of Polish Émigré Composers during the Cold War

**Andrea F. Bohlman** University of North Carolina, Chapel Hill, USA

**Mackenzie Pierce** University of Michigan, Ann Arbor, USA

Nadia Boulanger, Zygmunt Mycielski, and the Politics of Transnational Friendship at the 'Warsaw Autumn' Festival

**/ 14:30 / CLOSING DISCUSSION**

Chairs: **Beata Bolestawska-Lewandowska, Jolanta Guzy-Pasiak**

# 64. International Festival of Contemporary Music 'Warsaw Autumn'

**/ 18:00**

Warsaw Philharmonic Chamber Hall

5 visions of the 'Warsaw Autumn'

Festival Directors: **Olgierd Pisarenko, Krzysztof Knittel, Tadeusz Wielecki,  
Jerzy Kornowicz in conversation with Mieczysław Kominek**

**/ 19:30 /** live streaming

Warsaw Philharmonic Concert Hall

**POLISH NATIONAL RADIO SYMPHONY ORCHESTRA IN KATOWICE**

**Vincent Kozlovsky** conductor

**Piotr Papier, Barbara Okoń-Makowska** sound projection

**Ash Fure** Bound to the Bow \* for orchestra and electronics

**Agata Zubel** Triptyque \* for instrumental ensemble

**Mark Applebaum** Skumfiduser! \* for orchestra and tape

**Elżbieta Sikora** Liquid Air \*\* for orchestra ('Warsaw Autumn' commission)

\*\* first performance

\* first Polish performance

**Olena Berehova** Institute for Cultural Research of the National Academy of Arts of Ukraine, Ukraine  
'Warsaw Autumn' as a Space of Cultural Dialogue Ukraine—Poland

The purpose of the presentation is to study the 'Warsaw Autumn' International Festival of Contemporary Music based on an analysis of festival programmes and scholarly sources to identify a variety of forms and ways of presenting Ukrainian musical culture and clarify the current state and prospects of Ukrainian-Polish cooperation in music. 'Warsaw Autumn' will be considered as a dynamic procedural artistic phenomenon and a unique festival platform, first in Eastern Europe, for the presentation of national musical cultures of Europe and the world, in particular contemporary Ukrainian composers' creativity and musical performance.

The report will for the first time analyse the 'Warsaw Autumn' Festival with regard to Ukrainian-Polish cultural ties, as well as highlight the creative achievements of Ukrainian composers and performers through the variety of personalities, art forms and musical genres presented at the festival. The presentation will focus on a prominent Ukrainian composer, teacher, music and public figure, Borys Lyatoshynsky, who was a representative of Ukrainian musical culture at the 'Warsaw Autumn' in the first decade of the festival. During the 65-year history of the 'Warsaw Autumn', Ukraine's presence at the festival has taken various forms and evolved from performances of individual works by Ukrainian composers during chamber, choral and symphonic concerts, or performances by individual Ukrainian musicians, to large thematic concert programmes commissioned by the organising committee of the festival. The brightest and most representative events of the 2000s are given as examples, revealing in the most complete form the current state of Ukrainian music and performance and testifying to the existence of broad prospects for Ukrainian-Polish cultural cooperation.

### **Olena Berehova**

is a Ukrainian musicologist, publicist, doctor of art criticism, professor. Member of the National Union of Composers of Ukraine. Leading research fellow of the Institute for Cultural Research, National Academy of Arts of Ukraine. Author of the monographs *Postmodernism in Ukrainian Chamber Music of the 1980s and 1990s* (1999), *Communication in the Social and Cultural Space of Ukraine: Technology or Creativity?* (2006), *Culture and Communication: Discourses of Cultural Development in Ukraine in the Twenty First Century* (2009), *Music of the Twentieth-Twenty First Centuries. Eastern Europe and Ukrainian Diaspora* (2012), *Integrative Processes in the Musical Culture of Ukraine of the 20th-21st Centuries* (2013), *Dialogue of Cultures: the Image of the Other in the Musical Universe* (2020), textbooks for the students of music academies, more than 70 scholarly papers on topical issues of musicology and cultural studies in Ukrainian

and European peer-reviewed journals. Participant of scholarly conferences in Ukraine and abroad (Poland, Austria, Germany, Switzerland, Canada, USA, China, etc.).

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**Marta Beszterda** McGill University in Montreal, Canada  
Negotiating Inclusion, Remembering the Past: 'Warsaw Autumn' as a Socio-political Space in Contemporary Poland

Since 2016, the Polish contemporary art music scene has become a site of activism around issues of democracy, social justice and gender equity. For example, music critics, curators and members of general public have expressed concerns about the insufficient presence of women and minorities in the programme of the 'Warsaw Autumn' International Festival of Contemporary Music. At the same time, this increased social awareness has also generated a backlash for creating what is often perceived as an "over-politicisation" of music.

In this paper, I demonstrate how these new and emerging fields of discourse around 'Warsaw Autumn' reveal competing visions for the festival's role in contemporary Poland. I argue that the current discussion around the political dimension of Warsaw Autumn indicates that—three decades after the fall of communism—the meaning of the festival's historical legacy in Poland remains highly-debated. In my presentation, I trace the ways in which the festival facilitated the expression of the avant-garde's political potential under the communist regime, and consider whether and how these histories could amplify the role that 'Warsaw Autumn' as a socio-political space today.

**Marta Beszterda**

is a PhD student in Musicology and Feminist Studies at McGill University in Montreal. Her research focuses on the issues of gender and identity in Eastern European classical and experimental music after 1945. She is particularly interested in examining how the legacy of the communist period continues to shape discourses around gender, music and nation in former Eastern Bloc countries. Currently, she is working on a PhD dissertation focusing on the issues of gender and labour in the shaping of contemporary music culture in Poland between 1944-1969. Her doctoral research is funded by Fonds de Recherche du Québec (FRQSC).

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**Andrea F. Bohlman** University of North Carolina at Chapel Hill, USA  
**Mackenzie Pierce** University of Michigan, Ann Arbor, USA  
Nadia Boulanger, Zygmunt Mycielski and the Politics of  
Transnational Friendship at the 'Warsaw Autumn' Festival

This presentation frames Nadia Boulanger as a vital force for musicians associated with the 'Warsaw Autumn' and Polish musical institutions more broadly. Boulanger taught many generations of Polish students, from the interwar period until her death. Our talk explores how her personal and professional networks in Poland evolved as a result of the devastation of World War II, with a particular focus on the composer and critic Zygmunt Mycielski. The presentation draws on archival materials that illuminate the economics and bureaucracy behind her visits, as well as personal correspondence that illuminates social history. A special relationship to Boulanger was key to the nation building and early Cold War diplomacy of the People's Republic of Poland: she was treated to official fanfare by the Polish Composers' Union, and was a guest of honour at the 'Warsaw Autumn' Festival. Her relationship to Poland and with Polish musicians raises larger questions concerning the role of pedagogy as a source of prestige and power, while the relationship of teacher and student we explore situates the politics of friendship at the foundation of internationalist exchange.

### **Andrea F. Bohlman**

studies the political stakes of music making and sound in the twentieth and twenty-first centuries, weaving together archival and ethnographic methodologies. She is associate professor of Music at the University of North Carolina at Chapel Hill, USA. Much of her writing thinks through questions of political agency and strategies of shaping social movements through sound and music in Central and Eastern Europe, as in her 2020 book *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland*. Bohlman's articles and presentations on the history of sound recording—on mixtapes, soundwalks, and flash mobs—focus on the everyday, with particular enthusiasm for creative work with tape and tape recording. She is also the executive editor of the online publication of the American Musicological Society, *Musicology Now*.

### **Mackenzie Pierce**

is assistant professor of musicology at the University of Michigan, Ann Arbor. His research explores the cultural aftermath of WWII among Poland's composers, musicologists, and performers. His articles appear in *19th-Century Music*, *The Journal of Musicology* and *The Journal of the American Musicological Association*. His research has been supported through fellowships from the United States Holocaust Memorial Museum, the Polin Museum of the History of Polish Jews, and the Kościuszko Foundation.

**Daniel Elphick** Royal Holloway, London, Great Britain  
Polish-Soviet Musical Exchange: Composers' Delegations  
in the 1960s

Polish music in the Cold War was torn between two identities: the imposing force of the Soviet Union, and the cultural hegemony of the USA. Events such as the 'Warsaw Autumn' Festival may have proven excellent training grounds for the next generation of Polish composers, but they also operated as arenas for Eastern Block cultural grandstanding, a kind of "soft politics". While tensions between East and West in the 1960s have been widely explored, cultural incongruities were felt strongly behind the Iron Curtain.

This paper focuses on cultural exchange in the 1960s between Poland and the Soviet Union. In particular, I examine how various delegations to the 'Warsaw Autumn' Festival returned feeling increasingly frustrated year after year, as Polish audiences were increasingly interested in a Soviet avant-garde that Moscow authorities sought to quash. For Warsaw audiences all official music from the Soviet Union was tainted with cultural and political associations (as well as disinterest in the closely-controlled aesthetic imposed on composers). Weinberg provides a short case study: Polish friends ignored him and others viewed him as a primarily Soviet composer. The parallel movement, of Polish delegations to Moscow, drew equally frustrating results, as the Polish visitors were highly dismissive of many of the products of 1960s Soviet composition—and Soviet authorities attempted to lecture Polish guests. The role of musicians reveals a troubled alliance between the two countries, reflecting the uneasy truce that existed under Soviet domination of Poland in the middle of the Cold War.

**Dr Daniel Elphick**

is a musicologist and researcher at Royal Holloway, University of London. His teaching and research focus on musicology and music analysis of Russian and East-European music, as well as broader issues around historiography, critical theory, and music and its contexts. His current work includes projects on socialist realism in music and an analytical study of the music of Grażyna Bacewicz. Daniel is a Research Fellow at the Centre for Russian Music, Goldsmiths, University of London, a member of the Centre for Russian, East-Central European and Post-Soviet Music Studies, and a member of the editorial board for *DSCH*, the Shostakovich Journal. His first book, *Music Behind the Iron Curtain: Weinberg and his Polish Contemporaries* (2019) is available from Cambridge University Press.

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**Marika Nadareishvili** V. Sarajishvili Tbilisi State Conservatoire, Georgia  
'Warsaw Autumn' and New Compositional Models in Nathela Svanidze Oeuvre

The report focuses on the oeuvre of Nathela Svanidze (1926–2017)—the only Georgian female composer whose creative and personal life, directly and indirectly, was defined by the 'Warsaw Autumn' Festival. The composer's journey to Europe in the 1960s became a turning point, which radically changed her creative and artistic orientations. She renounced the neo-romantic style, which coincided with the traditions of Georgian professional music of that period. Svanidze's style from that time is based on the new types of the twentieth-century compositional technique (dodecaphony, aleatory, polystylism, sonorism), and themes and musical language of "anti-Soviet orientation". This was a rather complex and unfavourable choice for an artist from Soviet Georgia, a choice the fruits of which she reaped to the end of her life.

As is well-known, the 'Warsaw Autumn' Festival became one of the main centres of contemporary art, from which the newest musical trends found their way into Soviet Republics and not only there. The main objective of the presentation is to consider the oeuvre of N. Svanidze in the context of Soviet music, within the aesthetic-stylistic phenomenon of the Soviet avant-garde, and more precisely—Georgian Soviet modernism. The report discusses the innovations that Svanidze introduced into new Georgian music as a reflection of the 'Warsaw Autumn' Festival, and how these trends evolved and developed in contemporary Georgian music.

**Marika Nadareishvili**

Musicologist, PhD in Art, associate professor at the Music Theory Department, V. Sarajishvili Tbilisi State Conservatoire. She conducts musical-theoretical study courses on BA, MA and PhD levels. Her scholarly interest is focused on the study of contemporary music theory, musical techniques and notation problems as well as polyphonic music. She is the author of about 40 studies and a course of lectures, including *History of Polyphony* (2007), *Musical Form Analysis* (2012, co-author D. Arutiunov-Jincharadze), *Anthology of History of Harmony* (2018, co-authors I. Zhgenti, T. Chkheidze). She regularly participates in national and international conferences; and received DAAD (2012) and President of Georgia's (1997–2000) scholarships. She is deputy editor-in-chief of the Conservatoire's online journal *Musicology and Cultural Science*, head of the Research Department (since 2013) and head of Music Theory Department (since 2021) at the Tbilisi State Conservatoire.

**Marianne Nowak** Ulm University, Germany

“One of the most important manifestations of Poland’s newly gained cultural freedom” —the Early ‘Warsaw Autumn’ from the West-German Perspective

The first editions of the ‘Warsaw Autumn’ were not only a unique window onto the Western cultural world for artists and audiences from the Eastern Bloc. It also provided guests from the West with an insight into the musical life in the Soviet sphere of influence and especially into the lively scene of contemporary music in Poland. Starting from 1957, Polish composers were frequent guests during the late 1950s at the West German Darmstadt International Summer Courses for New Music and contacts was very fruitful. Wolfgang Steinecke, the director of the Summer Courses, made great efforts to enable as many Polish composers as possible to participate in the Courses. His special interest in the Polish contemporary music scene brought him also to the ‘Warsaw Autumn’. In 1959 he attended the Polish festival and shared his experiences and impressions afterwards in articles, radio broadcasts and talks with the West German audience. This presentation will focus on how Wolfgang Steinecke perceived the programme and the atmosphere of the ‘Warsaw Autumn’ and what image of new music in Poland can be found in his various reports. This picture will be complemented by other articles on the early ‘Warsaw Autumn’ festivals that were published in West German music journals.

**Marianne Nowak**

studied mathematics at the University of Mannheim and music at the Mannheim University of Music and Performing Arts, both in the education programme (2006–2011); she was also student assistant at the research unit for teachers’ occupational aptitude at the Karlsruhe Institute of Technology (2011–2014).

Bachelor of music (Violin, instrumental pedagogics) at the Mannheim University of Music and Performing Arts (2012–2014); 2018 second state examination with honours for teaching at secondary schools; 2018 PhD in musicology at the Mannheim University of Music and Performing Arts, with a scholarship from the Hanns Seidel Foundation (2014–2016). In her doctoral thesis she discussed the participation of Polish composers at the International Summer Courses Darmstadt around 1960 as well as these Polish composers’ reception of Western contemporary compositional techniques.

Since 2019, research fellow in a HERA-funded research project at the University of Ulm. Lecturer at the Institute of Musicology Detmold/Paderborn (2019) and at the Mannheim University of Music and Performing Arts (since 2019).

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## Blake Parham

A Forgotten Past: The Role of the 'Warsaw Autumn' Festival in the Reintroduction of Polish Émigré Composers during the Cold War

The events of 1956, the cultural thaw in Poland, and the inaugural 'Warszawska Jesień' ['Warsaw Autumn' Festival] dramatically effected Polish musical life. Indeed, the Warsaw Festival facilitated and showcased the most experimental music from the Eastern Bloc. The festival's connection with the emergence of the "Polish School" or "Polish Sonorists" is well documented; however, how these events effected the careers and music of Polish émigré composers has received less attention.

This paper will examine how the 'Warsaw Autumn' Festival influenced the perception of émigré composers both within Poland and abroad. The primary aim of this exploration is to assess how successful the festival was in reintroducing the works of Polish émigré composers to the public during the Cold War. In order to provide a context to this discussion the reception and involvement of various Polish émigré composers will be compared with that of other prominent Polish composers who remained in their homeland.

In assessing the influence of the festival on émigré composers various other factors will also be discussed, including, if the treatment of each émigré artist was equal, and how an émigré's political stance may have affected his or her involvement in the festival. Finally, the developing involvement of émigré composers in the festival will also be a key topic of discussion. Often this occurred in line with key political events, for example, the June 1976 protests set off a chain of events which saw the music of several émigré composers return to Poland from 1977 onwards.

## Blake Parham

completed a PhD entitled, *The Invisible Man: Roman Palester*, at the Sydney Conservatorium of Music on a full Australian Postgraduate Award. Previously he completed a master of philosophy degree researching Polish émigré composer Andrzej Panufnik at the University of Adelaide and also holds a bachelor of music degree (voice) with honours from the same institution. He has held teaching/academic positions at Avondale University, the Wollongong Conservatorium of Music, Cranbrook School and the Kings School.

He has presented papers at conferences all over the world, including, at the University of Glasgow, the University of South Australia, the Lithuanian Composers Union, the Fryderyk Chopin University of Music (UMFC), the Kraków Academy of Music, the Paderewski Academy of Music in Poznań, the Polish Institute of National Remembrance, the Melbourne Conservatorium, the Perth Cathedral (Scotland), and Griffith University. He has published articles with the Lithuanian Composers' Union, the Cambridge Scholars, and has pending publications with the Fryderyk Chopin University of Music and *Polski Rocznik Muzykologiczny*.

He has also worked on the revitalization of the Panufnik family Archives in London, and has presented educational arts and music workshops in China. He has received awards and grants from the South Australian State Government (Arts Department), the Herbert Johnson Travel Grant, the Grant in Aid Scheme, ARS Music Australis, the Dundee City Council, the Sydney Savage Club, the Sydney University Postgraduate Research Support Scheme, the Walter and Dorothy Duncan trust, and was a recipient of the prestigious George Boland Post-graduate Scholarship at the University of Adelaide. He has served on the board of the Musicology Society of Australia (South Australian Branch), the Elder Conservatorium of Music Postgraduate Board, and was one of the founders and the first Vice President of the Adelaide University Sound Exchange Club.

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### **Rima Povilionienė**

Quarter-Tone Experiments in Lithuanian Music from 1970s–1980s in the Light of ‘Warsaw Autumn’ Influences

Despite being in the European periphery of new music, as early as in the interwar decades, Lithuania experienced a very direct influence in the sphere of microtonality. Mainly thanks to certain composers who went to study abroad, it was a chance to join the European musical modernism of the 1920s and 1930s. A pupil of Hába, Jeronimas Kačinskas, whom Hába recalled as one of the best students in his composition, after studying at Prague conservatoire, started to actively promote microtonal music upon his return to Lithuania and faithfully continued his teacher’s experiments with quarter tones and athenatic music in his own compositions. However, the outbreak of the Second World War forced Kačinskas to emigrate, and his career in microtonal music was interrupted for a long period, mainly because of the absence of direct followers and/or adherents of quarter-tone music. In the last decade of the twentieth century a renewed interest in the microtone approach manifested itself alongside similar processes worldwide. But having in mind compositional intensions in the pre-independence period, until the 1990s Lithuanian composers primarily used abstract features like glissando sound masses or employed undetermined pitches that could be performed freely.

In this context the ‘Warsaw Autumn’ and other music events in neighbour Poland made a great impact on the formation of Lithuanian composers’ concepts. These events served as a platform for the exchange of news and as a bridge connecting those up to and beyond the Iron Curtain. As the composer Vytautas Barkauskas recalled, he was criticised by some because he was promoting the avant-garde compositions by Penderecki. Also it was Barkauskas who in 1963 visited Tallinn and brought home a copy of Křenek’s twelve-tone study, given to him by Arvo Pärt.

Thus the quarter-tone experiments in Lithuanian music in the post-war period until the 1990s may be viewed in the light of cultural influences. The gust of avant-garde in the 1970s left various imprints in the music scores by Lithuanian composers; however, the use of quarter tones remained uncharacteristic. The presentation will discuss such examples as Vytautas Barkauskas's *Monologue* for oboe, Op. 24, composed in 1970, a composition surrounded by memorable incidents. While attending the 'Warsaw Autumn' festival Barkauskas passed the score to the oboist Lothar Faber, who performed the piece at the Rouen Festival, France. As a result, Barkauskas was forbidden to go abroad for five years and the Soviets banned the performance of his *Intimate Composition* at the 'Warsaw Autumn'.

The other examples include Jurgis Juozapaitis's *Rex Symphony* (1973) presenting an inflection of ordinary (12-TET) pitch, for example, a result of a detuned unison "wrapping" of a single tone with neighbouring quarter tones, while in the *Second String Quartet* (1984) the composer includes a generous dose of quarter-tone sharps and flats, seeking primarily to create smooth transitions and tiny trills. Alongside the paper the author will present some pieces by the composers Antanas Rekašius, Feliksas Bajoras, Šarūnas Nakas etc.

### **Rima Povilionienė**

is a full professor at the Lithuanian Academy of Music and Theatre. Her interests include Lithuanian cultural / musical life, Lithuanian national identity and modernisation processes in the twentieth century, musical avant-garde and modernism (microtonal / spectral music research; implications of modern mathematical theories, i.e. stochastic, algorithmic processes, fractal geometry, chaos, combinatorics theory in music).

She is assistant editor-in-chief of the scholarly yearly *Lithuanian Musicology* and an editor at the Lithuanian National Philharmonic. She is the author of the monograph *Musica Mathematica. Traditions and Innovations in Contemporary Music* (Peter Lang, 2016) and co-editor (with Nick Zangwill and Rūta Stanevičiūtė) of *Essence and Context: Between Music and Philosophy* collection (Springer, 2019).

She held a researcher position at the International Semiotics Institute (ISI) at the Kaunas University of Technology and at the Centre for Science at the Lithuanian Academy of Music and Theatre. Rima held internships at the Institute of Musicology, Leipzig University (2004) and IRCAM (2012), and attended the Eastman School summer courses in Paris, IRCAM (2019).

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## Monika Prusak

'Settimana Internazionale Nuova Musica' in Palermo: the Birth of a Long-Time Polish-Italian Collaboration

After the foundation of the Nuova Consonanza Association in 1960 in Rome, the Italian composer Franco Evangelisti started collaboration with GUNM—Gruppo Universitario Nuova Musica [University Group for the New Music] of the University of Palermo. Evangelisti, together with Karlheinz Stockhausen and Luigi Nono, was already collaborating with the Polish Radio Experimental Studio in Warsaw. In 1960 the first 'Settimana Internazionale Nuova Musica' [International Week for New Music] took place in Palermo, with Andrzej Markowski and Daniele Paris as its main directors. The founder of GUNM, Antonino Titone, said that the festival was "the first relevant result of a great expansion of radical thought". During eight editions of the festival several Polish contemporary works were performed, such as *Concentrazioni espressive* by Zbigniew Wiszniewski or *Strofy* by Krzysztof Penderecki. The Polish-Italian collaboration continued after the 1960s thanks to the efforts of two musicologists, Paolo Emilio Carapezza and Michał Bristiger, who created a permanent link based on meetings, publications and other bilateral experiences, obtaining international recognitions: a medal for the promotion of Polish music at the Polish Composers' Union awarded to Carapezza; a doctoral degree from the University of Palermo awarded to Bristiger. The Settimana Internazionale Nuova Musica was revived by Paolo Emilio Carapezza in 2014.

The aim of the study is to analyse the link between Warsaw and Palermo in the 1960s on the basis of original documents preserved at the Musicology Department of the University of Palermo and in the personal archive of Paolo Emilio Carapezza.

### Monika Prusak, PhD

Polish and Italian musicologist, musician and teacher. After graduating in flute from the Paderewski Music High School in Białystok, she obtained an MA in choral conducting and music pedagogy from the Fryderyk Chopin University of Music, Warsaw, a BA in singing from the Bellini Music Conservatoire in Palermo, and an MA in musicology from the University of Palermo with a dissertation about *Paradise Lost* by Krzysztof Penderecki. She was awarded a PhD in music and performing arts, specialising in history and analysis of musical cultures, by the Sapienza University of Rome with a doctoral thesis entitled *The Musical Sense of Nonsense: Petrassi and Ligeti. Two Examples of "Neomadrigalism" in the Second Half of the Twentieth Century*. Since 2011 she has been a music critic for *Il Corriere Musicale* in Milan. She attended conferences in musicology (Sibelius Academy in Helsinki, Società Italiana di Musicologia, Associazione Amici di Santa Cecilia di Roma, Bologna Festival, Istituto Polacco di Roma, Conservatorio di Musica "V. Bellini" di Palermo) and published for Polish and Italian musical journals and institutions (*Drammaturgia Musicale*, *Il Giornale*



*della Musica, Res Facta Nova, De Musica – Krytyka Muzyczna, Ruch Muzyczny, Opera Wroclawska, Accademia Nazionale di Santa Cecilia di Roma, Teatro Massimo di Palermo*). Since 2012 she has been collaborating with the Polish Institute in Rome and the Embassy of Poland in Rome, promoting of Polish culture and music in Italy. As part of this collaboration, she organised conferences dedicated to Fryderyk Chopin, Ignacy Jan Paderewski and Karol Szymanowski at the Santa Cecilia Academy in Rome, Bologna Festival, the Universities of Palermo and Catania, and the Sapienza University in Rome. Her interests include twentieth-century music with focus on the changes in compositional styles after 1950.

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### **Michal Štěpán**

The Significance of the ‘Warsaw Autumn’ for the Development of Slovak Music from the Times of the Iron Curtain until Today

Slovak composers and their activities were significantly influenced by the political situation of the era in which they lived. Budding composers faced an extremely complex situation after 1948 when Slovakia came under the grip of the Soviet Union and became isolated from progressive trends from the western side of the Iron Curtain. There was a lack of information about compositional techniques such as serialism or aleatoric method and, especially in the academic milieu, it was not recommended to use them because the government viewed them as unsuitable for the application of the methods of socialist realism. For this reason the ‘Warsaw Autumn’ with its dramaturgical openness was assigned a “non grata” status. However, for several young composers it was vitally important to be personally present at the festival and, almost immediately, it prompted them to switch from subservient commitment to socialist realism to the application of modern compositional techniques not only in their works but also in the pedagogical process. Today these composers are referred to as the Slovak musical avant-garde, and the ‘Warsaw Autumn’ had a major influence on their formation. Naturally, presence at the festival had an impact also on younger generations of composers as well as on musicologists, etc.

This paper focuses on the press coverage of the ‘Warsaw Autumn’ in the incriminated period of building socialism, on inspirations by the performed works transformed into compositions and theoretical reflection, and on some other aspects of the role the festival played in the development of Slovak musical culture.

### **Michal Štěpán**

studied at the Department of Musicology, Comenius University in Bratislava, in 2008–2013. He has been working at the Institute of Musicology of the Slovak Academy of Sciences since 2013. After obtaining his PhD for his dissertation focusing on the prominent Slovak composer Tadeáš Salva (2018), he began

studying the life and work of other Slovak composers, especially members of the generation of the Slovak musical avant-garde, as well as the development of musical culture and musical institutions in the twentieth century in Slovakia.

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**Nana Sharikadze** V. Sarajishvili Tbilisi State Conservatoire, Georgia  
'Warsaw Autumn' as the Soft Power in a Bipolar World

There is no other international music festival in the world that would have acted as a soft power and carried out such a complexity of contexts through the musical developments as the 'Warsaw Autumn' Festival organised in Poland. No less important was the approach to expose the musical developments—including the unofficial art music—banned by the Soviet ideology. Although the festival accommodated all musical tastes, from the Soviet perspective it was advocated formalism, officially gathering information already accumulated in the West and contributing to its dissemination. The festival served as a channel of information financed by the system and as such it turned out to be the only place for soviet Georgian composers with the access to the information. That is why it is essential to examine the impact of the festival within a country where attacking freedom was the main approach for in life and culture.

The present article examines the shifting process from the invented Soviet “globe” towards the real global musical world and aims to analyse to what extent and how the open cultural space created by the 'Warsaw Autumn' shook the politically driven culture in Soviet Georgia. In that regard the author will highlight the so-called repressed music with its two representatives, Nathela Svanidze and Mikheil Shugliashvili: a) N. Svanidze, a woman composer who was allowed to catch some fresh air by attending the WAF; b) M. Shugliashvili who represents a unique example of the “impact” without having access to the “contact zone”.

**Nana Sharikadze, PhD**

Associate Professor and Rector of the V. Sarajishvili Tbilisi State Conservatoire. Her research and teaching are focused on twentieth-century music, totalitarian regimes, contemporary musical theatre, national identity. She participates in various national/international conferences, and her research has been supported by the DAAD (at the UDK 2012, Berlin), Georgian President Scholarship, Polish Institute of Culture (at the Institute of Art, Warsaw, 2019). She speaks frequently about the problems of higher art education through AEC, Diku. She is a member of the National Union of Georgian Composers and Musicologists, and was a member of the authorisation council for higher education institutions of Georgia (2017–2018).

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**Rūta Stanevičiūtė** Lithuanian Academy of Music and Theatre, Vilnius,  
Lithuania  
Lithuanian Reception of the 'Warsaw Autumn' Festival after 1990

The reception of the 'Warsaw Autumn' in Lithuania was one of the most important topics of the Lithuanian discourse on music modernisation in the years of the Cold War and the early post-Soviet period. This paper aims to give a broader understanding of Lithuanian reception of the 'Warsaw Autumn' festival after 1990, based on the concepts of transfer and translation, making it possible to consider how the norms and representations of one culture participated in the field of another culture.

Even though after 1990 a boom in contemporary music festivals started in Lithuania, Poland's main festival scene continued to attract by virtue of a very wide variety of global phenomena represented there as well as intriguing selections. In the 1990s the experience and the scale of the 'Warsaw Autumn' became a model of a festival, a benchmark for all new regional initiatives in Lithuania. Simultaneously, one of the most important motifs in the reception of the Warsaw festival in Lithuania was the issue of international contextualisation of Lithuanian contemporary music. When it came to attempts to understand what linked Lithuanian music with and what separated it from the wider world after five decades of political and cultural isolation, the panoramic nature of the 'Warsaw Autumn' programmes was particularly helpful. Through a dialogue and sometimes a sharp debate over the reception of Lithuanian music in Poland, new definitions and characteristics of Lithuanian music emerged, no longer tied to cultural locality. The author discusses the cultural and political factors which affected the role of the 'Warsaw Autumn' festival, and its impact on the modernisation processes in Lithuanian music.

### **Rūta Stanevičiūtė**

is a full professor at the Lithuanian Academy of Music and Theatre. Her field of interest are modernism and nationalism in twentieth- and twenty-first-century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, and studies of music reception. She has conducted research at the University of Warsaw, Cambridge University, King's College London, Berlin University of Arts, CUNY, Paul Sacher Stiftung and others. She is the author of a book on the ISCM and Lithuanian music (2015), co-author of books on music and the Cold War (2018) and microtonal music in Central and Eastern Europe (2020); she has also edited and co-edited 12 collections of articles on twentieth- and twenty-first-century musical culture, and music philosophy. In 2005–10, she served as a chair of the Musicological Section at the Lithuanian Composers' Union. Since 2020 she has been editor-in-chief of the international scholarly journal *Lithuanian Musicology*. In 2020 she was awarded the National Prize of Lithuania.

**Giada Viviani** University of Genoa, Italy  
Diario polacco '58. The Role of 'Warsaw Autumn' in Luigi Nono's Polish Reception (1958–1965)

In October 1958 the Venetian composer Luigi Nono was in Poland for the first time in order to attend the 2nd edition of the 'Warsaw Autumn'. On that occasion he travelled throughout Poland, drawing inspiration for his *Diario polacco '58*; a revised version of this work was going to have its premiere at the 9th festival ('Warsaw Autumn' 1965). During his first stay in Poland Nono also had a chance to meet not only various Polish avant-garde composers but also visual artists, intellectuals, musicologists, and music critics. As a result, Nono's music, aesthetics and political views became a significant issue in Polish cultural debate during the early 1960s, consolidating his fame as one of the leading composers of his generation.

This paper aims at illustrating the role of the Warsaw Autumn in Polish reception of Nono's oeuvre and thought. Between 1958 and 1965 the composer or his works appeared many times at the festival. Thus the Polish music press and radio dealt extensively with Nono's output. Reviews and articles analysed his works, explained his compositional techniques, illustrated his aesthetics and discussed his political views. Furthermore, during his stays in Warsaw Nono gave lengthy interviews and some of his theoretical writings were translated or even commissioned by specialist magazines. Such sources, which have not been extensively investigated by Nono specialists, make it possible to reconstruct how the composer's reception developed in Poland from 1958 to 1965 thanks to the cultural and artistic milieu connected to the 'Warsaw Autumn'.

### **Giada Viviani**

after graduating with a degree in musicology from Ca' Foscari University in Venice, Italy, received her PhD in musicology from the Fribourg University in Switzerland and a second PhD in art history from Ca' Foscari University. From 2012 to 2018 Viviani was employed as a research fellow by the Cini Foundation (Venice), University of Pavia and Roma Tre University. She is currently a tenure-track assistant professor at the University of Genoa (Italy).

The focus of Viviani's research is seventeenth- and eighteenth-century Italian opera, music philology, film music and twentieth-century classical Italian music. Her research has been supported by scholarships from the Swiss National Science Foundation, the Paul Sacher Foundation and the Richard Wagner Scholarship Foundation. She has also received the Excellence Scholarship from the Swiss Government and the Edith and Richard French Fellowship from the Beinecke Library (Yale University). In 2015 she was awarded the Premio alla Ricerca from Ca' Foscari University. As the scholarly coordinator, she supervises the research team "La drammaturgia musicale a Venezia (1678–1792)" (Levi Foundation, Venice). Viviani's academic writings have been published in six different languages to date. Her leading publications are a new translation of Arnold Schoenberg's

*Theory of Harmony* (Il Saggiatore 2014) and a book about the compositional process in Nino Rota's *La Dolce vita* (Brepols 2018). She is currently working on critical editions of Antonio Vivaldi's *Atenaide* (Ricordi) and Niccolò Jommelli's *Achille in Sciro* (Edizioni ETS).

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**Harry White** University College Dublin, Ireland  
The Dublin Festival of Twentieth-Century Music and its Polish Inherences

The Dublin Festival of Twentieth-Century Music, which ran from 1969 until 1986, was in its heyday one of the most notable of such festivals throughout Europe. Founded by the Musical Association of Ireland, the Festival encouraged an emphatically international complexion from the outset, just as it provided a platform for the work of young Irish composers alongside that of their more established peers in Europe and North America. One especially significant aspect of the Festival's programming in the 1970s and early 1980s was the presence of Polish composers, including Lutosławski, Penderecki and Panufnik, whose participation deepened the cultural authenticity and currency of the Festival itself. Lutosławski, for example, conducted an entire programme of his music with the RTE National Symphony Orchestra in 1978, and the Festival also featured the Irish premiere of Penderecki's *Threnody for the Victims of Hiroshima*. Drawing on the Archives of the Music Association of Ireland (which are now kept in Ireland's National Library), this paper examines the formative influence of Polish music in the Dublin Festival, and assesses the extent to which 'Warsaw Autumn' may have been not only a "point of reference" (to cite the call for papers) for the Dublin event, but also an instructive and enlightening precedent. Given the financial crisis surrounding the last Dublin Festival in 1986 (after which it lapsed into silence), questions must be asked in relation to the well-being of contemporary music in Ireland after its demise, not least in the thriving context of 'Warsaw Autumn' to the present day.

### **Harry White**

is professor of historical musicology at University College Dublin and a Fellow of the Royal Irish Academy of Music. He was elected to the Royal Irish Academy in 2006 and became a Corresponding Fellow of the Croatian Academy of Sciences and Arts in 2018. His many publications include *Music and the Irish Literary Imagination* (2008), *The Encyclopaedia of Music in Ireland* (edited with Barra Boydell in 2013) and *The Musical Discourse of Servitude* (2020). He edited *Music, Migration and European Culture. Essays in Honour of Vjera Katalinic* with Ivano Cavallini and Jolanta Guzy-Pasiak in 2020.

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