

‘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

ONLINE, 16–17 September 2021, in English

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

The aim of the fourth conference devoted to Polish music abroad is to reflect on the role and significance of the ‘Warsaw Autumn International Festival of Contemporary Music’ to the music and musical life of countries of both sides of the Iron Curtain – also after its fall. ‘Warsaw Autumn’ is not the only festival of new music, but its position has been unique from the very beginning – the festival was launched in 1956 on the wave of a political thaw and for many years it was often the only source of information about new musical trends for the musical circles in the Soviet Union and Eastern Bloc countries. At the same time, by coming to Warsaw the West had an opportunity to get to know contemporary music created in Poland and in other countries on the eastern side of the Iron Curtain. ‘Warsaw Autumn’ as a place where the East and the West met has been discussed on numerous occasions. Nevertheless, after all these years it is worth looking back at this unique festival – its history as well as the political and culture-creating role it has played for composers and artists both from the East and from the West. Did ‘Warsaw Autumn’ and the music presented at the festival leave a permanent mark on the music and cultural life of the world divided as it was by the Iron Curtain? And since its fall – how has the role of ‘Warsaw Autumn’ changed? What was the significance of ‘Warsaw Autumn’ after 1989 and what role does the festival play today, in a completely different geopolitical reality? We encourage you to join the discussion about all these topics, taking into account various views and methodological perspectives.

The thematic scope of the conference will focus on the following issues in particular:

- ‘Warsaw Autumn’ as a place of encounters between musicians from the eastern and western parts of the musical world, divided by the Iron Curtain;
- Culture-creating role of ‘Warsaw Autumn’ – creating models of new music in composition (including the impact of the festival on the development of new music in Poland and the world), performance, participation in culture etc.;
- ‘Warsaw Autumn’ in the panorama of festivals of new music – what made/makes this festival stand out among all the others?
- ‘Warsaw Autumn’ as a point of reference for other festivals in Poland and the world.

We are planning to publish the conference proceedings.

Programme Committee

Dr hab. Beata Bolesławska-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

PRELIMINARY PROGRAMME

16 September 2021

10:30-11:00	WELCOME SPEECH
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11:00-12:30	SESSION 1
	Nana Sharikadze, V. Sarajishvili Tbilisi State Conservatoire, Georgia, <i>'Warsaw Autumn', as the Soft Power in the Bipolar World</i>
	Marianne Nowak, Germany, <i>'One of the Most Important Manifestations of Poland's Newly Gained Cultural Freedom' – The Early 'Warsaw Autumn' from the West-German perspective</i>
	Daniel Elphick, Royal Holloway, London, Great Britain, <i>Polish-Soviet Musical Exchange: Composers' Delegations in the 1960s</i>

12:30-13:30	Lunch Break
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13:30-15:00	SESSION 2
	Giada Viviani, University in Genoa, Italy, <i>Diario polacco '58. The Role of 'Warsaw Autumn' in Luigi Nono's Polish Reception (1958-1965)</i>
	Marika Nadareishvili, V. Sarajishvili Tbilisi State Conservatoire, Georgia, <i>'Warsaw Autumn' and New Compositional Models in Nathela Svanidze's Oeuvre</i>
	Rima Povilionienė, Lithuanian Academy of Music and Theatre, Vilnius, Lithuania, <i>Quarter-tone Experiments in Lithuanian Music from 1970s-1980s in the Light of 'Warsaw Autumn' Influences</i>

15:00-15:30	Coffee Break
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15:30-16:30	SESSION 3
	Michal Ščepán, Slovak Academy of Sciences, Bratislava, Slovakia, <i>The Significance of the 'Warsaw Autumn' for the Development of Slovak Music from the Times of the Iron Curtain until Today</i>
	Rūta Stanevičiūtė, Lithuanian Academy of Music and Theatre, Vilnius, Lithuania, <i>Lithuanian reception of the Warsaw Autumn Festival after 1990</i>
	Olena Berehova, Institute for Cultural Studies of the National Academy of Arts of Ukraine, <i>'Warsaw Autumn' as a Space of Cultural Dialogue Ukraine-Poland</i>

17 September 2021

11:00-12:30

SESSION 4

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

Monika Prusak, Palermo, Italy, *'Settimana Internazionale Nuova Musica' in Palermo: The Birth of a Long-time Polish-Italian Collaboration*

Marta Beszterda, McGill University, Montreal, Canada, *Negotiating Inclusion, Remembering the Past: 'Warsaw Autumn' As a Sociopolitical Space in Contemporary Poland*

12:30-13:30

Lunch Break

13:30-14:30

SESSION 5

Elżbieta Szczurko, Feliks Nowowiejski Music Academy, Bydgoszcz, Poland, *The works of Antoni Szalowski and Michał Spisak and the first editions of the 'Warsaw Autumn' Festival*

Blake Parham, The British School, Warsaw, *A Forgotten Past: The Role of the 'Warsaw Autumn' Festival in the Reintroduction of Polish Émigré Composers during the Cold War*

14:30-15:00

CLOSING DISCUSSION
