

Paris<sup>and
Its</sup>
Influence
on
the Musical
Culture
of Twentieth-Century
Central and Eastern Europe

The 6th International Conference
of the 'Polish Music Abroad' Conference Series

16–18 September 2026, Warsaw
Institute of Art, Polish Academy of Sciences

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"Polish and Lithuanian Music in Global Perspective:
Migration, Diasporic Identities and Homeland"
funded by the National Science Centre*

Conference Overview

The role of Paris as one of the centres of global migration in the world of culture and music has been discussed many times, as has the activity of musicians from Central and Eastern Europe in the French capital. With regard to Polish music, researchers have been particularly interested in the neoclassical movement, including the role of Nadia Boulanger as a teacher of several generations of Polish composers and a promoter of Igor Stravinsky's artistic concepts.

However, the subject of Paris and its role in the culture of Central and Eastern European countries still seems far from exhausted and its study may yield new perspectives and discoveries. In this conference, we aim to examine the role of Paris as a key hub of cultural transfer and exchange between the French capital and Central and Eastern European countries, including both the states and diasporic communities.

Who was responsible for promoting musical ideas from Paris in Poland, Lithuania and other countries? What did newcomers bring to Paris and how did their presence transform its musical life? What networks did they create? What role did the great masters, individual artists and organisers of musical life play in building networks of influence and relations between Paris and their homelands, between artists and their native cultures? What role did Paris play in the lives and work of emigrants who found their place there, both in the interwar period and during the Cold War?

At the conference, we will discuss the above issues, following thematic areas centred on various cultural networks with Paris as a focal point.

Programme

15 September

Sobieski Hall

Special Event

Exhibition Opening | 17:30

Musicians in the Circle of Parisian "Kultura"

16 September

Conference Hall

Conference Opening | 9:45

Keynote Lecture | 10:00–11:00

Chair: Jolanta Guzy-Pasiak

Annegret Fauser

(University of North Carolina at Chapel Hill, USA)

Forging Identities: Life as a Foreign Musician in Modernist Paris

Session I | 11:00–12:30

Chair: Jolanta Guzy-Pasiak

Beata Bolesławska-Lewandowska

(Institute of Art, Polish Academy of Sciences, Warsaw, Poland)

Polish Composers as Members of a Diaspora of Émigré Intellectuals Centred Around Parisian "Kultura" Journal

Michał Ceglarek

(Fryderyk Chopin Museum—The Fryderyk Chopin Institute, Warsaw, Poland)

Polish Musicians in the Circle of Parisian "Kultura". A Study of Selected Cases (Witold Małcużyński, Jan Holcman)

Olena Berehova *online presentation*

(Institute for Cultural Research, National Academy of Arts of Ukraine, Kyiv, Ukraine)

Ukrainian Figures in Artistic Paris: the Second Wave of Ukrainian Emigration and Its Role in 20th-Century European Culture

Lunch Break | 12:30

Session II | 13:30–15:00

Chair: Barbara Mielcarek-Krzyżanowska

Violetta Kostka

(Stanisław Moniuszko Academy of Music, Gdańsk, Poland)

The Conceptual Frame of "Musical Interwar Paris" and Its Practical Application in the Case of Tadeusz Z. Kassern

Renata Suchowiejko

(Jagiellonian University, Kraków, Poland)

The Association of Young Polish Musicians in Paris. Happy 100th! (1926–2026)

Jolanta Guzy-Pasiak

(Institute of Art, Polish Academy of Sciences, Warsaw, Poland)

Jerzy Fitelberg in Paris: Exile, Artistic Networks, and Creative Maturity

Coffee Break | 15:00

Session III | 15:30–17:00

Chair: Kamilė Rupeikaitė

Maciej Kierzkowski

(The Open University, UK)

Ewa Osińska in Paris: Pianist Mobility and Cultural Transfer between France and Poland after 1968

Cristina Eleonora Pascu

(National Academy of Music Gheorghe Dima, Cluj-Napoca, Romania)

Peregrinatio Academica and Cultural Transfer: Romanian Pianists at the École Normale de Musique de Paris

Sławomir Dobrzański *online presentation*

(Kansas State University, Manhattan, USA)

Piano Music by Feliks Roderyk Łabuński (1892–1979).

Paris as Turning Point in the Musical Evolution of the Composer

17 September

Conference Hall

Keynote Lecture | 10:00–11:00

Chair: Beata Bolesławska-Lewandowska

Jeanice Brooks

(University of Southampton, UK)

Listening to Eastern Europe in Nadia Boulanger's Paris

Session IV | 11:00–12:30

Chair: Beata Bolesławska-Lewandowska

Iwona Lindstedt

(University of Warsaw, Poland)

Mirages of Paris: Karol Rathaus and Fedor Ozep's Parisian Collaborations (1932–1934)

Rūta Stanevičiūtė

(Lithuanian Academy of Music and Theatre, Vilnius, Lithuania)

Between the Imaginary and the Real: Parisian Influences and Impressions in Vytautas Bacevičius's Music and Literary Legacy

Valentina Sandu-Dediu

(National University of Music in Bucharest, Romania)

French Musical Ideologies Reflected in Romanian Musicology of the Interwar Period

Lunch Break | 12:30

Session V | 13:30–15:30

Chair: Rūta Stanevičiūtė

Mackenzie Pierce

(University of Michigan, USA)

Whose Chopin? Franco-Polish Music Diplomacy against the Backdrop of the Cold War

James William Sobaskie

(Mississippi State University, USA)

From Chopin to Fauré to Modernism

Jörg Holzmann

(Paris Lodron University Salzburg & Martin Luther University Halle-Wittenberg, Austria/Germany)

Louta Nounenberg and the Reinvention of Piano Pedagogy between Poland and Interwar Paris

Ricardo Reyes Paz

(University of California, Riverside, USA)

Orientalism, Exoticism, Cosmopolitanism, and Musical Transculturation in Manuel M. Ponce's Eight Cycles for Voice and Piano

Coffee Break | 15:30

Session VI | 16:00–17:00

Chair: Katarzyna Naliwajek

Łukasz Kaczmarowski

(“Anthropos” Doctoral School of the Polish Academy of Sciences, Warsaw, Poland)

Old and New Identity. Issues of Nationality, Emigration, and Cultural Transfer as Exemplified by Alexandre Tansman and Other Composers of the École de Paris Group

Anna Rusin

(Doctoral School of the Krzysztof Penderecki Academy of Music, Kraków, Poland)

Opéra Bouffe in the Interpretations by Alexandre Tansman and Szymon Laks

Special Event

69th Warsaw Autumn Festival – Giedroyc Archipelago | 19:30

18 September

Conference Hall

Session VII | 10:00–11:30

Chair: Mackenzie Pierce

Barbara Mielcarek-Krzyżanowska

(Felix Nowowiejski Academy of Music, Bydgoszcz, Poland)

Paul Dukas's Composition Lessons—according to Zygmunt Mycielski's Letters to His Mother

Damien Top

(Centre International Albert Roussel, Bavinchove, France)

Albert Roussel and His Czech Disciples

Coffee Break | 11:30

Session VIII | 12:00–13:30

Chair: Valentina Sandu-Dediu

Kamilė Rupeikaitė

(Lithuanian Academy of Music and Theatre, Vilnius, Lithuania)

“I am an American at heart...”. The Influences of Paris on the Artistic Identity of Leopold Godowsky

Jūratė Katinaitytė

(Lithuanian Academy of Music and Theatre, Vilnius, Lithuania)

The Unofficial Influence of the Paris School of Composition on Lithuanian Students During the Soviet Era. The Case of Antanas Račiūnas

Nana Sharikadze *online presentation*

(Caucasus University, Tbilisi, Georgia)

*Negotiating Paris: Jabadari and Matchavariani—Across Émigré
and Soviet Networks*

Lunch Break | 13:30

Session IX | 14:30–16:00

Chair: Iwona Lindstedt

Ana Diaconu *online presentation*

(National University of Music in Bucharest, Romania)

*Spectral Thinking as a Compositional Paradigm: Horațiu Rădulescu
Before and After Paris*

Katarzyna Figat

(Feliks Nowowiejski Academy of Music, Bydgoszcz, Poland)

*From Musique Concrète to the “Visual Music”: the Work of Piotr
Kamler at the Service de la Recherche de la RTF*

Katarzyna Naliwajek

(University of Warsaw, Poland)

*Between East and West—between Warsaw and Paris: the Variable
Geometries by Elżbieta Sikora*

Coffee Break | 16:00

Panel Discussion with Guest Composers | 16:30–17:30

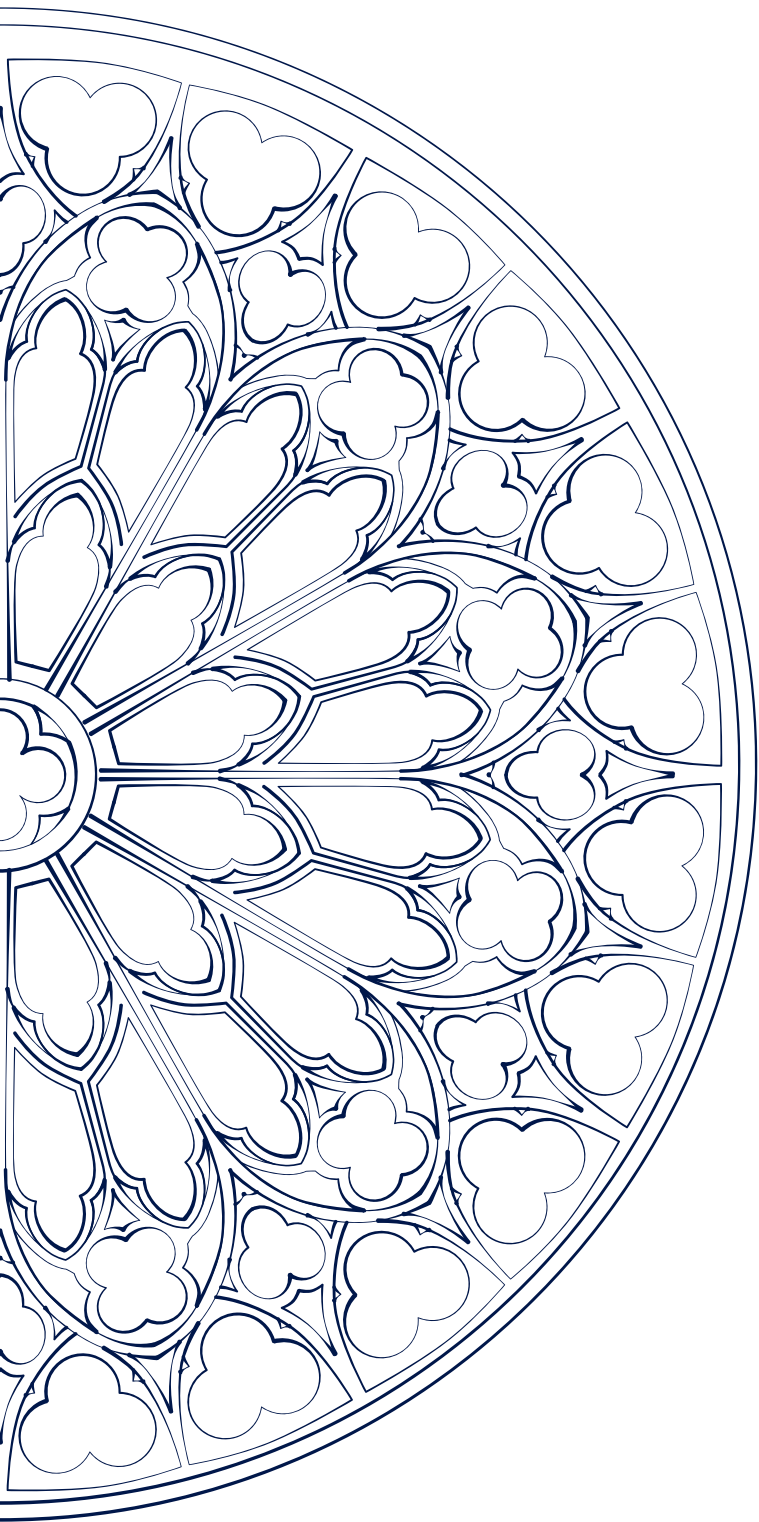
Chair: Beata Bolesławska-Lewandowska

Guests: Elżbieta Sikora, Zygmunt Krauze, Jerzy Kornowicz

Special Event

69th Warsaw Autumn Festival – opening concert | 19:30





Annegret Fauser

University of North Carolina at Chapel Hill, USA

***Forging Identities: Life as a Foreign Musician
in Modernist Paris***

It is a truth universally acknowledged, that a city in possession of sophisticated culture must be in want of distinguished foreigners to augment its cosmopolitan reputation across the globe (*pace* Jane Austen). How else could a local space become a globally revered place as arbiter of taste? This grand framework of constructing cultural superiority opened a fascinating space for foreign musicians in Paris to forge a career either by building out from Paris – for example, as did Serge Koussevitzky – or centering their musical life in the French capital – for example, Wanda Landowska. It is a process of identity formation that merges the imaginary (*imaginaire*) with the practical, the political with the economic, notions of alterity with those of differently configured selves. Although I am focusing this contribution on musicians who came to Paris from Eastern Europe and Russia in the early twentieth century such as Koussevitzky, Landowska, and Igor Stravinsky, I am framing this discussion more broadly by evoking composers from other areas of the globe, including Aaron Copland, Frederick Delius, Cole Porter, and Heitor Villa-Lobos. While the core of my contribution explores the lived experience of foreign musicians in Paris – drawing on recent work on life writing – I will also include some of their musical evocations of the city, not least Delius's *Paris: Song of a Great City* (1899) and Porter's *You Don't Know Paree* (1929).

Annegret Fauser – Cary C. Boshamer Distinguished Professor Emerita of Music, cultural musicologist whose work emphasizes how music intersects with its social, political, and artistic contexts. Her research focuses on music of the nineteenth and twentieth centuries, particularly that of France and the United States. She has published on French song and opera, women composers, exoticism, nationalism, reception history, and cultural transfer. Her recent books include *The Politics of Musical Identity: Selected Writings* (2015), and *Aaron Copland's Appalachian Spring* (2017). Former Editor-in-Chief of the *Journal of the American Musicological Society*, recipient of major awards, including the 2011 Edward J. Dent Medal.

Listening to Eastern Europe in Nadia Boulanger's Paris

In 1933, Zygmunt Mycielski summed up Nadia Boulanger's approach to music in a report for the readers of *Conferencia*, the journal of the Université des Annales. "What good is it," he reported, "to know dates, names, and facts in history, if one cannot recognise the style, its characteristics completely founded in a certain way of being that only the auditory intelligence can discern?" This paper asks what it meant to listen for the East, exploring what musicians and audiences could hear in the major performing venues and educational institutions of interwar Paris. What repertoire and performance styles were presented or understood as representative of an Eastern European past? And how were performers and composers arriving from Eastern Europe presented as conforming (or not) to a "certain way of being" characteristic of their origins? Eastern Europe, as historian Larry Wolff has argued, was part of an Enlightenment project of world mapping essential to creating the notion of Western civilisation. More recently, Kevin Karnes has explored how listening contributed to this picture. Here, I ask how modernist music culture in Paris built on existing understandings of the East not only to understand its musical past, but also to construct its future in the Western imaginary.

Jeanice Brooks is a Professor of Music Emerita at the University of Southampton (UK). She is the author of *Courtly Song in Late Sixteenth-Century France* (Chicago, 2000) and *The Musical Work of Nadia Boulanger* (Cambridge, 2013). Her edited and co-edited essay collections include *Nadia Boulanger and Her World* (Chicago, 2020), *Sound Heritage: Making Music Matter in Historic Houses* (Routledge, 2021) and most recently, the Renaissance volume of the *Cultural History of Western Music* (Bloomsbury, 2023). Her articles on Nadia Boulanger's work as a performer and conductor have appeared in the *Journal of the American Musicological Society*, *Journal of Musicology*, and other journals. With Kimberly Francis, she has co-edited and translated a selection of Nadia Boulanger's writings, published as *Nadia Boulanger: Thoughts on Music* (Rochester, 2020).

Polish Composers as Members of a Diaspora of Émigré Intellectuals Centred Around Parisian "Kultura" Journal

Topics relating to music remain on the periphery of research into the body of writings and significance of "Kultura", the most important Polish periodical published in exile during the Cold War. While music, compared to politics or literature, did indeed play a much smaller role in the activity of Jerzy Giedroyc, the magazine's editor-in-chief, this does not mean that he had no contact with musicians. In particular, this applies to Polish composers who either emigrated from communist Poland – such as Andrzej Panufnik (1914–1991), Roman Palester (1907–1989) and Konstanty Regamey (1907–1981) – or remained in the country, facing repression from the authorities – such as Stefan Kisielewski (1911–1991) and Zygmunt Mycielski (1907–1987). They all joined a specific diaspora of intellectuals centred around Giedroyc and his magazine "Kultura". Their aim was to sustain free and independent thought on Polish culture, cultivating it in defiance of the communist ideology imposed on the homeland and the pressures of censorship in Poland. Composers who remained in contact with "Kultura" joined the circle of editor Giedroyc's network of contributors and valuable contacts, thereby confirming their presence within the circle of Polish political émigrés during the Cold War.

In my presentation, I shall explore the relationships between the aforementioned Polish composers and editor Jerzy Giedroyc, highlighting their significance in the context of building an émigré diaspora of intellectuals centred around "Kultura", committed to the struggle for the independence of Polish cultural and political thought during the Cold War.

Beata Bolesławska-Lewandowska – Professor at the Institute of Art of the Polish Academy of Sciences. Author of multiple books (the recent one – *Zygmunt Mycielski. Między muzyką a polityką*). Editor of the correspondence between Mycielski and Panufnik; Jerzy Giedroyc and Mycielski, Palester, Panufnik, Regamey (with Michał Ceglarek); as well as volumes of writings by Mycielski and Hertz. Co-initiator and co-editor-in-chief of the series *Muzyka polska za granicą* [Polish Music

Abroad]. Author of numerous texts related to Polish contemporary music. From 2015 to 2025, she was chair of the Musicological Section and a member of the Main Board of the Polish Composers' Union. Since 2025 the President of the Polish Composers' Union.

Michał Ceglarek

Fryderyk Chopin Museum – The Fryderyk Chopin Institute,
Warsaw, Poland

***Polish Musicians in the Circle of Parisian “Kultura”.
A Study of Selected Cases (Witold Małcużyński,
Jan Holcman)***

This conference paper examines a relatively understudied musical dimension of the intellectual and institutional network built around Jerzy Giedroyc and the Paris-based monthly “Kultura” through two contrasting case studies: the pianists Witold Małcużyński and Jan Holcman. Both were Polish musicians living abroad and both became part of the extensive transnational network surrounding the Literary Institute. Their respective positions within that network, however, were fundamentally different. Małcużyński, an internationally renowned concert pianist, was not a regular contributor to “Kultura”. Instead, he used his prestige, mobility, financial resources, and international contacts to support the Literary Institute, assist other Polish émigré artists, and act as an intermediary in projects initiated by Giedroyc. Holcman, by contrast, functioned primarily as a pianist, music critic, record collector, essayist, and correspondent. His articles introduced questions of performance, recording technology, and pianistic tradition into “Kultura”, while his correspondence connected Maisons-Laffitte with American musical life.

The comparison suggests that the “circle of Kultura” should be understood not as a homogeneous intellectual group or aesthetic movement, but as a transnational network based on the exchange of information, prestige, social capital, cultural expertise, and practical assistance. From this perspective, music emerges as a less visible but significant element of Giedroyc’s wider project of maintaining an independent Polish culture after 1945.

Michał Ceglarek – PhD, historian, literary scholar, archivist, and cultural researcher specialising in twentieth-century Polish culture, cultural heritage, and Polish émigré communities. He is Curator of the Scholarly Archives at the Fryderyk Chopin Museum in Warsaw and a certified curator. His research focuses on cultural and literary history, biography, scholarly editing, auxiliary sciences of history, and

museum studies. He is the author of a biography of Witold Małcużyński and editor of his correspondence with Jerzy Giedroyc. He has participated in NCN and NPRH research projects and received the Minister of Culture and National Heritage scholarship in 2022 in Poland.

Olena Berehova

Institute for Cultural Research, National Academy of Arts
of Ukraine, Kyiv, Ukraine

***Ukrainian Figures in Artistic Paris: the Second Wave
of Ukrainian Emigration and Its Role in 20th-Century
European Culture***

The second wave of Ukrainian emigration spanned the period between World War I and World War II and was caused by a combination of socio-economic and political factors. The main reason for emigration was the defeat in the national liberation struggle of 1917–1920. The mass departure of Ukrainians abroad (mainly to European countries) was most often associated with rejection of Bolshevik policies and communist ideology. During this period, many political leaders, scientists, and cultural and artistic figures left Ukraine. Musicians often chose Paris as their new place of residence in Europe – the center of world music culture, where world exhibitions were held and artistic groups that determined the development of contemporary music (the “French Six,” “Young France,” etc.) were active. State and private conservatories, numerous music societies and associations, and music theaters such as the Grand Opera and the Opéra-Comique played a significant role in the musical life of Paris.

The artistic seasons of Paris in the first third of the 20th century were graced by the performances of the ballet troupe of the famous impresario Sergei Diaghilev, who attracted composers Igor Stravinsky and Sergei Prokofiev, dancers and choreographers Wacław and Bronisława Niżyński, and other talented and successful musicians, singers, artists, and ballet dancers. Between 1921 and 1928, symphony concerts organized by conductor Sergei Koussevitzky enjoyed considerable interest among Parisian audiences. However, it is mainly the work of Russian musicians that is known in Europe, while the activities of Ukrainian artists who lived and worked in Paris at the same time remain unknown. The presentation will highlight the activities of prominent Ukrainian artists – representatives of the second wave of emigration – who made a significant contribution to the development of French and European musical

art while preserving their Ukrainian identity, taking pride in it, and embodying it in their creative work.

Olena Berehova – Professor, Corresponding Member of the National Academy of Arts of Ukraine. Member of the National Union of Composers of Ukraine and the National All-Ukrainian Music Union. Deputy Director for Research at the Institute for Cultural Research of the National Academy of Arts of Ukraine. The author of 7 single scientific monographs, 2 textbooks, 20 collective monographs published in European countries, more than 100 musicological articles. The latest published monograph, *Ukrainian Art in European Cultural Dialogue* (Kyiv, 2025), explores Ukrainian-European cultural ties and demonstrates the European level of Ukrainian compositional and performance practices.

Session II

Violetta Kostka

Stanisław Moniuszko Academy of Music, Gdańsk, Poland

The Conceptual Frame of “Musical Interwar Paris” and Its Practical Application in the Case of Tadeusz Z. Kassern

The term “conceptual frame” (or conceptual framework) originates in cognitive science and denotes a structured network of concepts together with the relations between them. Within the hierarchical system of cognitive mechanisms and structures proposed by Lakoff and Narayanan, the conceptual frame occupies one of the foundational, bottom-level positions: it follows immediately after image schemas, yet precedes conceptual metaphors and conceptual integrations. As an illustration of a simple conceptual frame, the authors discuss the café frame, which is not merely a physical container (a bounded spatial setting), but a structured scenario involving the serving of coffee, the presence of a barista and customers, and a set of patterned relations that unfold between the waiter and the customers as well as among the customers themselves. Such defined frames possess internal architectures and are continually mobilized in human communication. They have also become the focus of intensive scholarly investigation in recent years.

In cognitive musicology this area has not yet been systematically explored, which makes it a particularly worthwhile subject of inquiry. The analysis will focus on the conceptual frame of “Musical Interwar

Paris,” a construct that our discipline has employed for at least several decades. Drawing on existing scholarship, an appropriate frame will be reconstructed, encompassing such concepts – and the relations among them – as: the world’s musical centre, the Diaghilev ballets, Nadia Boulanger, well-trained musicians, a rich and modern repertoire, and emerging compositional tendencies. Subsequently, also on the basis of extant literature, a second conceptual frame will be developed, representing Tadeusz Kassern’s knowledge and understanding of this cultural phenomenon. Kassern constitutes an especially apt case: as a music critic he sought access to the most up-to-date information, and as a composer he familiarised himself with the newest works through concerts and scores, striving to compose in the manner recommended to young creators by Karol Szymanowski. The final step will consist in comparing the two frames. This comparison will, I believe, reveal certain discrepancies, demonstrating that cultural participants do not always speak or write about the same thing – even when they appear to invoke the same frame.

Violetta Kostka – Professor of Humanities in the discipline of Art Studies, working at the Academy of Music in Gdańsk. She won research grants from the University of Cambridge, the Polish Library in Paris and two Polish institutions. For scientific and didactic activity, she was awarded the medals “Gloria Artis” and “Distinguished for Polish Culture”. Her research achievements include books on Tadeusz Kassern’s and Paweł Szymański’s music, about 120 articles published among others by Cambridge University Press, Routledge and Brepols, and co-edition of the book *Intertextuality in Music: Dialogic Composition* (Routledge). In addition to attending conferences in the USA, Turkey, and many European countries, she has given 20 guest lectures and keynotes in Poland and abroad. She currently serves as the Chair of the Polish Society for Music Analysis (PTAM) and as the Polish representative to the EuroMAC 11 Conference. Her current research interests oscillate around music cognition, music creativity, and intertextuality.

***The Association of Young Polish Musicians in Paris.
Happy 100th! (1926–2026)***

Stowarzyszenie Młodych Muzyków Polaków w Paryżu (SMMP) was founded on 22 December 1926 as an initiative of a group of young Polish composers and performers pursuing artistic education and professional activity in France. Active until the outbreak of the Second World War, SMMP constituted an important node within the Polish musical diaspora in interwar Paris and played a mediating role between the cultural life of the French capital and the musical milieu of the newly re-established Polish state.

The paper addresses three interconnected aspects of the Association's activity, with particular emphasis on SMMP as a social organisation facilitating cultural transfer. First, SMMP is examined as a well-structured community-based institution, operating on democratic principles and guided by clearly formulated statutory goals. Attention is given to its internal organisation, forms of governance, and mechanisms of social and material self-help, as well as to the variety of artistic activities it developed, including different types of concerts, auditions, and educational initiatives. In this perspective, SMMP emerges as a distinctive example of émigré self-organisation, providing young musicians with a stable institutional framework and enabling the circulation of people, repertoires, and practices between Paris and Poland.

The second part focuses on the modes of SMMP's presence within Parisian musical life, understood primarily through networks of personal and institutional relations rather than sustained public visibility. The Association's activities are discussed in relation to local musical institutions, concert venues, and press circulation, with particular attention to niche environments such as the École Normale de Musique, Polish émigré circles, and Slavic cultural organisations. Individual professional trajectories of SMMP members are considered as important vectors of cultural exchange.

The third aspect situates SMMP within the context of grassroots support for the cultural diplomacy of the newly re-established Polish state. The statutory objective of promoting Polish music abroad, the symbolic representation of Poland through repertoire choices and concert titles, and the role of patrons and prestigious figures connected with the Association are analysed as mechanisms contributing to cultural mediation and symbolic capital in international relations.

Within this framework, SMMP is examined as a formative social environment that functioned as an intermediary space between Paris and the homeland, supporting young musicians in artistic migration and processes of professional, social, and national identity formation.

Renata Suchowiejko – Professor of Musicology at the Jagiellonian University in Kraków. Her scholarly work focuses on Polish musical emigration in Europe, the circulation of repertoires, musicians' mobility, and forms of transcultural exchange. Her current research examines musical relations between Poland and France and between Poland and Russia in the nineteenth century and the early decades of the twentieth century. Her publications include *Muzyczny Paryż à la polonaise w okresie międzywojennym. Artyści, wydarzenia, konteksty* (Kraków, 2020) and its French-language version, *Paris, capitale musicale polonaise dans l'entre-deux-guerres. Artistes, événements, contextes* (Bologna, 2023), as well as *Polsko-rosyjskie spotkania w przestrzeni kultury muzycznej. XIX wiek i początek XX stulecia* (Kraków, 2022).

Jolanta Guzy-Pasiak

Institute of Art, Polish Academy of Sciences, Warsaw, Poland

***Jerzy Fitelberg's Parisian Years: Exile, Artistic Networks,
and Creative Maturity***

Jerzy Fitelberg (1903–1951), son of the distinguished conductor Grzegorz Fitelberg, is regarded as one of the most talented Polish composers of his generation, whose promising career was profoundly shaped by forced migration. After studying at the Berlin Musikhochschule under Franz Schreker, he was compelled to leave Germany in 1933 because of the rising anti-Semitism and Nazism, settling in Paris. This paper argues that Fitelberg's Parisian years (1933–1940) marked a defining stage of his artistic career. Beyond offering refuge, Paris provided the institutional, artistic, and professional environment in which he consolidated his mature neoclassical style, established important artistic networks, and achieved his greatest pre-war successes.

The paper examines Fitelberg's activity within the Association of Young Polish Musicians in Paris [*Stowarzyszenie Młodych Muzyków Polaków w Paryżu*], where he emerged as one of its leading composers. His reputation within the Association had already been established in 1928, when he won first prize in its composition competition for String Quartet No. 2, awarded by a jury including

Maurice Ravel, Florent Schmitt, Albert Roussel, and Arthur Honegger. During his Paris years, he composed some of his finest chamber works, notably String Quartet No. 4 (1936), which received the Library of Congress's Elizabeth Sprague Coolidge Award.

The paper also discusses Fitelberg's concert activity, including his 1934 recital at Maison Gaveau, and his collaborations with distinguished performers such as Roman Totenberg and Aline van Barentzen. It analyses the aesthetic similarities between his music and the works of Igor Stravinsky, as well as the influence of jazz and folk traditions on his Parisian compositions. By reconstructing Fitelberg's network of artistic contacts and his achievements in Paris, this article demonstrates that this period represented a milestone in the development of his international career and the culmination of his prewar artistic development. His Parisian work illustrates how artistic creation in exile could simultaneously be part of the international cultural scene and enrich the legacy of 20th-century Polish music.

Jolanta Guzy-Pasiak is an Associate Professor at the Institute of Art of the Polish Academy of Sciences. A musicologist and graduate of the University of Warsaw, she received her PhD and Habilitation in Arts Studies at the Institute of Art, PAS. She is a member of editorial team of the journal *Muzyka*, as well as a member of the editorial boards of *Arti musices* (Croatian Musicological Society, Zagreb) and *Lithuanian Musicology* (Lithuanian Academy of Music and Theatre, Vilnius). Co-initiator and co-editor-in-chief of the series *Muzyka polska za granicą* [Polish Music Abroad] together with Beata Boleślawska-Lewandowska. She supervises postgraduate studies in History of Music and Contemporary Musical Culture at the Institute of Art, PAS. Her research focuses on twentieth-century music, particularly Polish émigré composers.

Session III

Maciej Kierzkowski

The Open University, UK

Ewa Osińska in Paris: Pianist Mobility and Cultural Transfer between France and Poland after 1968

This paper examines the Paris-based life and work of the Polish pianist Ewa Osińska as a performer-centred case study of Paris as a twentieth-century hub of cultural transfer between France and Central and Eastern Europe. Moving beyond composer-led narratives of "Parisian influence", it asks how Parisian institutions, pedagogical

lineages and professional music promoters shaped Osińska's transnational career, and how she, in turn, mediated aesthetic values and professional norms between Paris and Polish musical culture from the late 1960s onwards.

I approach Osińska as a cultural broker: a migrant performer who connected Parisian pedagogical and concert networks with Polish musical institutions and audiences, facilitating two-way flows of repertoire, professional norms and prestige. The paper draws on materials from Osińska's private archive in Paris and Warsaw (concert programmes, correspondence, contracts, press dossiers, photographs and annotated scores), complemented by Polish- and French-language press reception, discographic evidence and oral-history interviews with the pianist and selected interlocutors.

Analytically, I reconstruct the infrastructures that enabled her professional agency: training and mentorship across Warsaw and Paris; entry points into the Paris concert world (agents, venues, festivals and record companies); and the role of émigré, diplomatic and cultural organisations in sustaining Polish–French musical relations across late-socialist and post-1989 contexts. Repertoire is treated as evidence of transfer and self-positioning, tracing how Osińska curated programmes and recordings to mobilise "Paris" as a form of cultural capital while sustaining ties to Polish canons and institutions.

Maciej A. Kierzkowski is an ethnomusicologist (PhD, The Open University, 2024). His research focuses on performance cultures, musical mobility and transnational networks in Central and Eastern Europe, with interests in instrumental music traditions, wind bands, cultural institutions and Chopin studies. He has published in the Polish and international music press and has presented at numerous international conferences. He is currently preparing a biographical study of the Polish pianist Ewa Osińska, based on archival research and interviews. He is currently based in Wrocław, Poland.

Cristina Eleonora Pascu

National Academy of Music Gheorghe Dima,
Cluj-Napoca, Romania

Peregrinatio Academica and Cultural Transfer: Romanian Pianists at the École Normale de Musique de Paris

The École Normale de Musique de Paris is one of the most prestigious music education institutions in Europe. Founded in 1919, in the aftermath of the First World War, amid complex and convoluted historical developments, the school was established by the pianist Alfred Cortot and the journalist Auguste Mangeot. From its very inception, the institution aimed at more than the professional training of musicians: it functioned as a strategic instrument of French cultural propaganda and as a means of asserting French artistic values in the cultural competition with German musical traditions.

At the same time, Romania emerged from the war as a modern state, actively investing in the construction of new cultural and educational institutions. State policies encouraged academic mobility, supporting young musicians to pursue studies abroad. Within this context, Paris became a major destination for Romanian musicians seeking an advanced musical education.

Starting from these two historical premises, this paper examines the trajectories of Romanian pianists who studied at the École Normale de Musique under Alfred Cortot and later returned to Romania. They played a decisive role in transferring and implementing French pianistic and pedagogical principles. Curriculum structure, examination systems, pedagogical methods, and pianistic aesthetics reveal a clear French influence that remains remarkably persistent in Romanian musical education to this day.

Drawing on primary archival sources from Paris and Romania, the study adopts a prosopographical approach, aiming to reconstruct networks, mechanisms of transmission, and the long-term impact of Parisian musical education on Romanian pianism.

Ultimately, the paper will investigate this process of influence through the lens of *peregrinatio academica*, cultural transfer and appropriation, focusing on Romanian pianists as active agents of French musical culture.

Cristina Eleonora Pascu – PhD, academic researcher and spokesperson at the National Academy of Music Gheorghe Dima. She holds degrees in psychology, musicology, and piano, she received a doctorate in music in 2020. She is the author of the volume *Artists from Cluj at the École Normale de Musique and Ninuca Oșanu Pop. Life, a multisonorous mosaic. Memories in dialogue* (Media Musica, 2024) and the author of numerous articles in prestigious magazines in the country and abroad. Cristina Pascu has participated in international conferences held in Cambridge, Helsinki, Lisbon, Gdańsk, Vilnius etc. Her research focuses on performance studies, *peregrinatio academica*, and the Romanian musical diaspora. She is particularly interested in the interpretative traditions of Romanian musicians abroad and in recovering their legacies through archival research. These topics lie at the core of her academic work and support ongoing collaborative projects at both national and international levels.

Śławomir Dobrzański

Kansas State University, Manhattan, USA

Piano Music by Feliks Roderyk Łabuński (1892–1979). Paris as Turning Point in the Musical Evolution of the Composer

Feliks Roderyk Łabuński was one of the founders of the Association of Young Polish Musicians in Paris, which was established in December of 1926. Initially, he served as secretary, vice-president, and, finally, in the years 1930–1934, as president of this organization. As a young musician, he spent an entire decade of his life in Paris. He left for Paris in 1924, returned to Poland in 1934, only to leave Poland again in 1936 to settle permanently in the USA. In the years 1922–1924 he studied composition in Poland, first privately with Lucjan Marczewski (a student of Gabriel Fauré), and then at Warsaw Conservatory with Witold Maliszewski (a student of Rimsky-Korsakov). In France, Łabuński studied initially with Paul Dukas, and later, for many years, he was in the elite group of students of Nadia Boulanger.

Piano was not in the center of his creative interests. However, Łabuński's piano music serves as an excellent document of his stylistic evolution. Paris was where the artist composed his first mature works. Among the most important achievements of the Paris period is *Danse fantasque*, most likely from 1930, Łabuński's first virtuoso work. The influence of Maurice Ravel can be heard in *Homage à Paderewski*, written in the summer of 1941 after Ignacy Jan Paderewski's death in New York. Paderewski played a significant role

in the artist's life. For a period, he covered the costs of Łabuński's studies in Paris.

After World War II, the artist discovered his deeply individual musical style. Pedagogical *Miniatures*, published by PWM in 1947, exemplify Łabuński's mastery of the musical miniature form. *Dwa Kujawiaki* (1959) are harmonically experimental and technically demanding. They demonstrate the composer's continuing spiritual connection with Polish music, despite a complete lack of contact with Poland. *Seven Pieces*, still in manuscript, exemplify Łabuński's openness to American neoclassicism and minimalism, and his gradual departure from French influences.

The culmination of Łabuński's compositional achievements in the field of piano music is his three-movement, monumental Sonata No. 2, a culmination of his formal, stylistic, harmonic, and technical experiments.

Sławomir Dobrzański is a Professor of Piano at Kansas State University (USA). He is the author of the first English-language biography of Maria Szymanowska and several research articles about Wiktor Łabuński, Maurycy Rosenthal, Mieczysław Horszowski, and Antoni Kątski. As a pianist, Dr. Dobrzański released several premiere recordings of piano works by Antoni Kątski, Wiktor Łabuński, Feliks Roderyk Łabuński, and Károly Aggházy, as well as the complete piano works of Maria Szymanowska, published by the Acte Préalable label. Dr. Dobrzański is a graduate of the Fryderyk Chopin Academy of Music in Warsaw and the University of Connecticut. In 2017, Dr. Dobrzański received the honorary badge "Meritorious for Polish Culture."

Session IV

Iwona Lindstedt

University of Warsaw, Poland

Mirages of Paris: Karol Rathaus and Fedor Ozep's Parisian Collaborations (1932–1934)

Karol Rathaus's work for the cinema has been treated largely as a biographical episode: lucrative, artistically compromising, and undertaken with reluctance. Less often noted is that in the same period he produced a substantial theory of film music. *Die Musik im Tonfilm*, whose preface is dated "Paris, 11 September 1933" and which remained unpublished, precedes the earliest monographs on

the subject by Sabaneev (1935), London (1936), and Lissa (1937). Its central proposition is that music does not illustrate a filmic world but constitutes it, since what is perceived as acoustic reality on the screen—speech, song, noise, silence—is itself a construction.

That proposition rested on unusual working conditions. In his partnership with Fedor Ozep the customary order of production was reversed: the score could be composed before the cutting, and the editing adjusted to it, while on *Amok* the opening was conceived from the outset to make room for an extended musical exposition. Few composers of the early sound period were granted such priority, and Rathaus's theoretical claims are inseparable from it.

The treatise has not, however, been read against the films from which it emerged. This paper undertakes such a reading, examining the two Parisian collaborations—*Mirages de Paris* (1932) and *Amok* (1934)—as experiments in music-led construction, in which the score is the principal agent of a world that its makers themselves described as an illusion. The argument draws on the treatise, on interviews given by Rathaus and Ozep to the French press, on contemporary reviews, which consistently valued the music above the films, and on analysis of the surviving soundtracks. What emerges is an early and unusually explicit attempt at a sound cinema conceived, in Rathaus's phrase, "from the spirit of music".

Iwona Lindstedt is a musicologist and Professor at the Institute of Musicology, University of Warsaw, where she has served as Director since 2020. She is a member of the Council for Scientific Excellence, Editor-in-Chief of the *Polish Musicological Yearbook*, and a member of the Advisory Board of Routledge's *Musical Cultures of the Twentieth Century* series.

She is the author of *Dodecaphony and Serialism in the Works of Twentieth-Century Polish Composers* (2001), *Sonoristics in the Works of Twentieth-Century Polish Composers* (2010), and "I Only Write Music": *Kazimierz Serocki* (2022), as well as a critical edition of Serocki's writings and numerous scholarly articles. She is also active in promoting wider knowledge of contemporary Polish music and received the Honorary Award of the Polish Composers' Union in 2014.

***Between the Imaginary and the Real: Parisian Influences
and Impressions in Vytautas Bacevičius's Music and
Literary Legacy***

Since the mid-1920s, the younger generation of Lithuanian composers was lured by Paris, Berlin, and Prague, overshadowing the earlier centers of attraction for Lithuanian musicians, such as Leipzig, Warsaw, Riga, Moscow, and St. Petersburg. Vytautas Bacevičius (1905–1970) was the first member of his generation to break the conventional choices of the composer community: his decision as an alumnus of the Helena Kijeńska Music Lyceum in Łódź to go to Paris may have also been influenced by the Polish cultural environment, nurturing francophone sympathies since the nineteenth century.

After staying in Lithuania just for a short time, Bacevičius left for Paris. There he continued his studies over the period of 1927 through 1930, wrote music extensively, and gave concerts. The capital city of France, which became a world metropolis of art in the interwar period, attracted Bacevičius for several reasons: he sought to improve himself, to obtain the higher education needed to further his career, and to become established in the music scene of Paris as a pianist and composer. Artistic experiences in Paris had a significant influence on Bacevičius's work, and the impressions of musical life in the metropolis are recorded in his critical articles and correspondence with his family. Whatever discrepancy could have existed between Bacevičius's ambitious imagination and his actual achievements during his studies in Paris, that period and the musical experience he gained there marked the beginning of his impressive international career as a composer and pianist.

Bacevičius longed to be independent and at the same time recognized as a world artist, a creator of modern, absolute music unrestricted by national borders, which was why all his life he identified himself "body and spirit" with Paris as the "world capital of art." The presentation will examine which phenomena of the Paris music scene encouraged him to identify with it as the world capital of art. To what extent did he continue this identification in exile in the US (from 1940) and how did this influence his integration into the New York art scene?

Rūta Stanevičiūtė – PhD in musicology, Head of the Science Centre and full-time professor at the Department of Musicology of the

Lithuanian Academy of Music and Theatre. Specialized in cultural studies of nineteenth- to twenty-first-century music, philosophy and semiotics of music, music reception, music and politics, she has written 8 authored and co-authored books, edited and co-edited 16 volumes. She is a Steering Committee member of the European Network for the Philosophy of Music, a member of the Music and Cultural Studies group at the International Musicological Society. Since 2020, she has been editor-in-chief of the scholarly journal *Lithuanian Musicology*. In 2020, she was awarded the Lithuanian National Prize.

Valentina Sandu-Dediu

National University of Music in Bucharest, Romania

***French Musical Ideologies Reflected in Romanian
Musicology of the Interwar Period***

Although there are numerous examples of Romanian musicians who studied in Paris in the first half of the 20th century and settled there (from George Enescu to Marcel Mihalovici to Stan Golestan and Filip Lazăr), there is less research on those who returned to Bucharest after their studies in Paris or commuted between the two European centres.

In my paper, I would like to examine two cases of Romanian musicologists: Constantin Brăiloiu enjoyed great recognition in Paris, as evidenced by his articles published in the *Revue de musicologie*, while Romeo Alexandrescu, an enthusiastic supporter of Vincent d'Indy's ideas, including anti-Dreyfusard ones, returned to Bucharest, where he put them to use in a series of anti-Semitic articles. On the one hand, Brăiloiu benefited from the expertise of his French colleagues (e.g. André Schaeffner) to consolidate an ethnomusicological method that established a school in Romania (see, for example, his study *Esquisse d'une méthode de folklore musical*). On the other hand, the music critic and composer Romeo Alexandrescu, who had studied at the École Normale in Paris (with Nadia Boulanger and Paul Dukas), became the mouthpiece of the extreme right-wing regime in Romania in strongly ideological articles from 1940.

The only thing these two contrasting cases have in common is their affinity for the French language and culture (and they are not isolated cases in Bucharest, which was known as "little Paris" in the interwar period and where French was the most widely spoken language after Romanian). Research could be expanded to include the reception of the two musicians after the Second World War, when Brăiloiu emigrated permanently to Switzerland and Alexandrescu

was protected from his past missteps by his colleagues in the Union of Composers and Musicologists of Socialist Romania, meaning that his extremist articles have only recently been discovered.

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 (professor of musicology, stylistics, theories of performance). Author of more than 30 studies, 300 articles and a series of broadcasts for Radio Romania, Sandu-Dediu has written and edited 14 books on Alban Berg's *Wozzeck*, musical mannerism, style and rhetoric, Romanian music (see *Rumänische Musik nach 1944*, Saarbrücken, Pfau, 2006), music and ideology. Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is rector of New Europe College in Bucharest and in 2008 received the Peregrinus Prize of the Berlin-Brandenburg Academy of Sciences.

Session V

Mackenzie Pierce

University of Michigan, USA

Whose Chopin? Franco-Polish Music Diplomacy against the Backdrop of the Cold War

While the cultural Cold War is often seen as a time of restricted contact between Eastern and Western Europe (accompanied by integration of the Soviet empire), the reception of Chopin's music remained a key exception to this rule. Indeed, during the late 1940s and 1950s, Polish composers, critics, diplomats, and state officials courted Parisian attention and connection through Chopin's music. These efforts bore substantial fruit in the form of concerts, commemorative events, and publications arranged in Paris. In this presentation, I draw on extensive archival materials (including from the Polish Ministry of Art and Culture and Polish Ministry of Foreign Affairs), as well as extensive collections of press materials, to reconstruct how Chopin reception contradicted the predominate logic of the early Cold War.

I suggest that Chopin was a fruitful figure for cultural negotiation because he pointed to enduring modes of Franco-Polish connection, even as various musicians and officials worked at cross-purposes. Chopin's French father, his decades spent in Paris, and his influence on later French composers such as Debussy and Ravel underwrote the predominant French perspective that Chopin was "one of their

own," even if (like many famous musicians) he was born elsewhere. From the Polish perspective, meanwhile, Chopin offered a lodestar for composers who wished to reorient away from German influences and towards a sense of expanded, interwar modernism that was synonymous with Paris. These different claims around Chopin could, however, reinforce one another in unexpected ways, I show, leading to a period of extended contact and negotiation around his music. I thus consider the affordances of nineteenth-century musical immigration on the construction of musical politics of twentieth-century Eastern Europe and examine the lasting impacts of Parisian connections during a period when these were believed to have atrophied.

Mackenzie Pierce – scholar of twentieth-century musical culture in Eastern Europe and author of *Sounds of Survival: Polish Music and the Holocaust* (University of California Press, 2025). Active in both the US and Europe, his research has been supported through fellowships from the American Council of Learned Societies, the United States Holocaust Memorial Museum, the Polin Museum of the History of Polish Jews in Warsaw, and the Beinecke Foundation. He serves as assistant professor of musicology at the University of Michigan, Ann Arbor and past editor of the journal *Music & Politics*.

James William Sobaskie

Mississippi State University, USA

From Chopin to Fauré to Modernism

Within presentations given in Warsaw in 2010 and 2023, whose content appears in *Chopin 1810–2010: Ideas – Interpretations – Influence* (Warsaw: Fryderyk Chopin Institute, 2017) and *Gabriel Fauré: Influences and Influence* (Woodbridge: Boydell, 2026), I illuminated the influence of Fryderyk Chopin on Gabriel Fauré's mature music. My presentation to the 'Polish Music Abroad' conference will trace the emergence of this influence in early piano works, including Fauré's student-era mazurka (1865) and a later one (1883), plus his first Barcarolle (1881), second Impromptu (1883), and first Nocturne (1881), which prompted the composer's more sophisticated middle-period style. Fauré's pupil and advocate, Nadia Boulanger, would share his approach to artistic assimilation with generations of students.

Chopin transformed Paris via his distinctive and beloved piano repertoire, which prompted the rise of its publishing and piano manufacturing industries and created its keyboard culture. Fauré,

introduced to Chopin's music by Saint-Saëns, knew he had to renew the Chopinian genres he adopted, so he retained certain recognizable features associated with each genre, rejected others, added new, personalized emphases, and pursued continual evolution guided by the principles and values of Symbolist poetry. It appears that Fauré's mazurkas represented initial application of this strategy, not to be continued, but these early efforts led to the thirteen Barcarolles, five Impromptus, and thirteen Nocturnes that would follow.

Among Fauré's innovations within his barcarolles, including the first, was the reification of a dramatic persona – a lonely gondolier – whose interiority became perceptible through subtle musical allusions. Within his impromptus, including the second, hints of the past, present and future – unfolding within a seemingly spontaneous effusion – create impressions of multitemporality. And within his nocturnes, including the first, multitemporality is augmented by suggestions of other locations – multilocationality. Merging Chopin's influence with that of the Symbolist aesthetic, Fauré became an early Modernist.

James William Sobaskie, Professor of music at Mississippi State University, serves on the editorial board of *Nineteenth-Century Music Review* and guest-edited three of its themed issues. An original member of the comité scientifique of *Œuvres Complètes de Gabriel Fauré*, he prepared the monument's inaugural volume bearing Fauré's last two works (2010). Co-editor of *Drama in the Music of Franz Schubert*, published by Boydell and Brewer in 2019, his latest Boydell editing project is *Gabriel Fauré: Influences and Influence* (2026), which includes four of his essays. Currently, he is completing a monograph on allusion in the composer's music.

Jörg Holzmann

Paris Lodron University Salzburg & Martin Luther University
Halle-Wittenberg, Austria/Germany

Louta Nounenberg and the Reinvention of Piano Pedagogy between Poland and Interwar Paris

This paper examines interwar Paris as a laboratory of cultural transfer through the largely forgotten case of Louta Nounenberg, a Polish-Jewish pianist and pedagogue who developed an innovative, film-based method of piano technique in the French capital during the 1920s. Her work offers a revealing perspective on Paris not merely as a destination for musicians from Central and Eastern

Europe, but as an active hub in which artistic, technological, and pedagogical ideas were transformed and redistributed across borders.

Born in Będzin and trained in Vienna with Theodor Leschetizky, Nounenberg arrived in Paris in 1923 and soon moved beyond established pedagogical traditions. Inspired by scientific and sporting slow-motion films, she began to analyse pianistic movement cinematographically, filming leading virtuosi active in Paris (including Polish pianist Artur Rubinstein and French pianist Alfred Cortot) to derive “natural laws” of technique based on economy of motion and physical logic. These films, produced with cutting-edge technology, established an example-based pedagogy in which bodily gesture became the visible foundation of musical expression.

To mediate her approach, Nounenberg devised an extensive system of signs to translate performers' bodily movements into the musical score. These were employed in annotated scores produced alongside the films, which included vertically readable “strips” of still images allowing movements to be followed frame by frame. She also published two methodological treatises with a strongly physiologically oriented focus, largely dispensing with conventional musical examples in favour of visual material such as close-up photographs of pianists' hands.

Situating Nounenberg within Parisian musical networks, the paper explores her collaborations with French piano manufacturers, her engagement with elite artistic circles, and her partnership with fellow migrant Michel Hirvy (born in Warsaw as Mischa Hirschowitz), who later continued this filmic tradition in Canadian exile. It traces the international circulation of her ideas from Paris to Moscow, where her films informed Soviet research on the biodynamics of piano touch, and to Salzburg, where she was eventually banned from teaching by the National Socialist authorities. Her later life and death remain unknown, underscoring the ruptures of forced migration and the fragmentary archival survival of interwar musical modernism.

Jörg Holzmann studied classical guitar in Stuttgart, worked as a musician, composed works, participated in international guitar competitions, winning prizes. This was followed by studies in musicology in Leipzig and literature and art history in Halle (Saale). He was a research assistant at the Musical Instrument Museum of the Leipzig University and at the Bern University of the Arts. His doctoral thesis on intradiegetic musical performance in early sound films is based at the inter-university institution Wissenschaft und Kunst in Salzburg. Active in a Polish German horn-guitar duo, which explores the shared cultural space of Central Europe and reflects on cultural memory and European neighbourhood in past and present.

Ricardo Reyes Paz

University of California, Riverside, USA

Orientalism, Exoticism, Cosmopolitanism, and Musical Transculturation in Manuel M. Ponce's Eight Cycles for Voice and Piano

Manuel M. Ponce (1882–1948), a key Mexican composer of the 20th century, viewed Mexican song as a melodic expression of the nation's soul. He saw popular music not as a mix of cultures but as European music transcultured in Mexico.

In 1925, Ponce went to Paris to modernize his style and explore European trends. Studying with Paul Dukas at the École Normale de Musique significantly shaped his musical aesthetics. During this period, Ponce created unique solo-vocal works, including his eight *Ciclos*, closely linked to Latin American *Modernismo*, a late 19th-early 20th-century literary movement with orientalist and exotic traits. I argue that these neglected songs mark a significant advance in his style.

After arriving in Paris, Ponce completed the second cycle for voice and piano, *Tres poemas*, on verses by Mikhail Lermontov. Although Ponce's six cycles are based on poets influenced by *Modernismo*, their music aligns with this trend. In 1931, he wrote *Granada* from a poem by Mariano Brull. He also started *five Poésies chinoises* and *Poemas Melancólicos*. He concluded this series in Mexico, where he wrote *Cuatro poemas* by Icaza in 1936; *Seis poemas arcaicos* in 1938; and *Tres poemas* by González Martínez, two of them in 1939 and the last in 1940.

In my work, I will examine and contextualize these pieces, considering historical and interdisciplinary aesthetic tendencies through the lenses of Latin American *Modernismo*, French art song, Neoclassicism, Cosmo-politanism, Transculturation, Hybridity, and Paul Dukas' musical style. This highly diverse collection reveals an eclectic composer who diverged from an evolutionary and teleological creative process. I claim that by studying Ponce's transcultural influences, we can observe broader trends of orientalism and exoticism in 20th-century Mexican music, which remain understudied in musicology.

Ricardo Reyes Paz – PhD candidate in musicology at the University of California, Riverside. His research focuses on exoticism, Orientalism, modernism, and transculturation in Mexico, particularly in the music

of Manuel M. Ponce. His work has been presented at conferences, such as the Ninth Biennial Symposium on the History of Flamenco at the University of New Mexico and the Pacific Southwest Chapter of the American Musicological Society at the University of San Diego.

Session VI

Łukasz Kaczmarowski

**"Anthropos" Doctoral School of the Polish Academy of Sciences,
Warsaw, Poland**

Old and New Identity. Issues of Nationality, Emigration, and Cultural Transfer as Exemplified by Alexandre Tansman and Other Composers of the École de Paris Group

The term *École de Paris*, which first appeared in the early 1920s in reference to visual artists, is a concept well established in scholarly literature within the disciplines of art history and museum studies. Like many other designations, particularly those relating to artistic movements and trends of the first half of the twentieth century, it was relatively quickly transferred to the field of music. In this context, it refers to composers of non-French origin active in Paris, largely originating from Central and Eastern Europe, often, though not always, of Jewish descent. Among them are Marcel Mihalovici, Tibor Harsányi, Bohuslav Martinů, Conrad Beck, Alexandre Tcherepnine, and Alexandre Tansman.

Unlike the famous *Les Six*, however, this group was characterised by an even less formal structure and rather loose ties between its members. What united them above all was the shared experience of life abroad. Owing to their status as émigrés, they were – at least in most cases – perceived neither as representatives of French musical culture nor fully as composers of their countries of origin, thus falling into a kind of “nationality gap” in the history of music. In my paper, using the example of Alexandre Tansman and the other members of the group, I aim to present similarities and differences in how they were perceived by critics and audiences in France, in their countries of origin, and internationally, within a national framework. I will also focus on their personal perceptions and experiences, as well as on their musical output, which may, but does not necessarily, testify to their origin or attachment to a specific national culture.

Łukasz Kaczmarowski – a graduate of musicology at Jagiellonian University and a doctoral candidate at the Institute of Art of the Polish Academy of Sciences, working on dissertation *Diversity in*

Unity: The Ballet Works of Alexandre Tansman. From 2015 to 2024, he was affiliated with the Fryderyk Chopin Institute, where he served as a curator, exhibition coordinator and editor of museum publications. Since 2024, he has been the head of the Publishing Department at the Warsaw Philharmonic. Recipient of a fellowship “Białe plamy”, team member in the DAINA project “Polish and Lithuanian Music in a Global Perspective: Migration, Diasporic Identities, and the Homeland”. His research interests include the works of Fryderyk Chopin as well as French and Polish music of the first half of the 20th century.

Anna Rusin

Doctoral School of the Krzysztof Penderecki Academy of Music,
Kraków, Poland

Opéra-Bouffe in the Interpretations by Alexandre Tansman and Szymon Laks

The relationship between two Polish composers of Jewish descent – Szymon Laks (1901–1983) and Alexandre Tansman (1897–1986) – has not yet been thoroughly explored. Although Irena Poniatowska, tracing the artistic collaboration between Laks and Halina Szymulska, provides an enigmatic account of the seven-year “discord” between the composers on the pages of *Ruch Muzyczny*, their undoubted attachment is evidenced by several surviving letters, shared photographs from social gatherings and the childish *Berceuse* for piano written by Tansman for Laks’s son – André. Tansman was not indifferent to his younger colleague’s work – in his paper “Les juifs et la musique française” from 1962 he discussed the qualities of Laks’s musical style, and after his death, he wrote an epitaph in 1984 in tribute to the deceased. The composers’ histories took different turns, with Laks’s experience in the death camp being a fundamental difference. However, before World War II they both settled permanently in Paris, where they met in 1926. Interestingly, they were the only Polish composers who employed the genre of *opéra-bouffe* between 1925 and 1965. Tansman composed *La Toison d’or* just before the war, while Laks wrote his *L’Hirondelle inattendue* at the turn of 1965 and 1966. This raises the question of what motivated the composers’ choice: was it a result of their individual temperaments, did it express a connection with the spirit of the Jewish carnival, or perhaps it was a gesture of “assimilation” of the genre regarded as French par excellence? That’s why, the paper attempts to examine two operas in the context of the composers’ biographies, personalities and creative approaches, taking into account their Jewish affiliations. Moreover, the analysis of the above-

mentioned archive materials makes it possible to capture the specific nature of the bond between the two composers.

Anna Rusin – doctoral student at the Krzysztof Penderecki Academy of Music in Kraków, where she graduated with distinction in music theory (2019). She completed part of her studies at the CNSMD in Lyon in 2015/2016 and at the University of Split in Croatia in 2018 as an Erasmus student. She received scholarships from the French Government (CNSMD in Paris in 2024) and the Polish Ministry of Culture and National Heritage (2025). She holds a bachelor’s degree in Romance Languages (2017). Her scope of interests includes 20th-century French music, stage forms and the connections between music and carnival.

Session VII

Barbara Mielcarek-Krzyżanowska

Feliks Nowowiejski Academy of Music, Bydgoszcz, Poland

Paul Dukas’s Composition Lessons—According to Zygmunt Mycielski’s Letters to His Mother

This paper examines the character of Paul Dukas’s composition lessons as experienced and described by Zygmunt Mycielski during his studies at the École Normale de Musique in Paris (1928–1936). Drawing on Mycielski’s letters to his mother – an important source documenting his early artistic formation – the study reconstructs the atmosphere of Dukas’s studio, the expectations placed on young composers, and the aesthetic principles emphasized by the French master.

Although Mycielski studied formally in Dukas’s composition class, he quickly came under the powerful intellectual influence of Nadia Boulanger, who shaped his artistic worldview. Mycielski’s accounts juxtapose Dukas’s disciplined, craft-centered approach with Boulanger’s expansive humanistic pedagogy, offering a rare dual perspective on two of the most influential teachers in interwar Paris.

Barbara Mielcarek-Krzyżanowska is the Head of the Department of Music Theory at the Feliks Nowowiejski Academy of Music in Bydgoszcz. An active organizer and participant in national and international conferences, she is the author of the monograph *Musical Folklore in the Works of Polish Composers of the Twentieth Century* (Bydgoszcz, 2021), which received the Musical Eagle statuette at the 2nd International “Musical Eagles” Competition

(2022). She has produced several e-books funded by the National Institute of Music and Dance (NIMiT), curated and authored content for the Composer section of the monographic portal mycielski.polic.pl and published scholarly articles in Poland and abroad.

Damien Top

Centre International Albert Roussel, Bavincove, France

Albert Roussel and His Czech Disciples

After abandoning his career as a naval officer, Albert Roussel (1869–1937) devoted himself to music and established himself as one of the major composers of the first half of the 20th century. The importance that teaching and the transmission of knowledge played throughout his life remains one of the little-known aspects of his musical activity. He taught counterpoint from 1902 to 1914 at the Schola Cantorum, then privately mentored many students after WWI.

My presentation will focus on the Czech musicians who studied with Roussel between the wars: Julia Reisserová, Jaroslav Křička, Hans Krása, Josef Páleníček and Bohuslav Martinů, about whom he declared in 1929: “My glory, it will be Martinů.” What influence could Roussel have had on their production, either technically (confrontation of scores, corrections of sketches), or by orienting more generally their aesthetics and their conception of the profession of composer?

The sources I will mainly use are: the documentary collection gathered at the Centre International Albert-Roussel (manuscripts, letters, files, scores...) as well as the composer’s notebooks (1905 to 1937) kept at the BnF Music Department.

After studying Literature and Philosophy in Lille and graduating in Germanic Studies at the University of Paris, **Damien Top** studied Singing and Dramatic Art at the Conservatoire in Lille and later, at the Conservatoire National Supérieur de Musique de Paris. As a renowned interpreter of French song, Damien Top frequently gives recitals abroad and has been invited to give masterclasses at universities in the USA and in the Pacific Basin. Involved in many organizations, he is one of the directors of the Lotte Lehmann Foundation (USA), is at the head of the “Centre International Albert-Roussel” which he founded in 1992 and the director of the “Albert-Roussel International Festival.” He is also a conductor (trained by Michel Quéval and Sergiu Celibidache) and a musicologist (École

pratique des hautes études with Catherine Massip and Cécile Reynaud). He has written praised biographies of Roussel, Castéra, Goué and Rachmaninov. Damien Top was awarded with the “Prix Charles Oulmont – Fondation de France” and with the “médaille d’Or Arts-Sciences-Lettres.”

Session VIII

Kamilė Rupeikaitė

Lithuanian Academy of Music and Theatre, Vilnius, Lithuania

“I am an American at heart...”

The Influences of Paris on the Artistic Identity of Leopold Godowsky

The artistic biography of the virtuoso pianist and composer Leopold Godowsky (1870–1938), like that of many of his contemporaries – Jewish artists from Eastern Europe – was shaped by frequent migration in pursuit of greater professional opportunities. Born in the small town of Žasliai, Lithuania (then Zhosle, Vilnius Governorate, Russian Empire), Godowsky spent his early childhood in Vilnius until the age of thirteen, subsequently studying shortly in Berlin, touring the United States and residing in Paris before emigrating to the United States, where he was eventually naturalized as an American citizen. Although he spent most of his later life in Europe, particularly Berlin and Vienna, Godowsky retained U.S. citizenship until his death in New York.

Paris, where Godowsky lived between the ages of sixteen and twenty-one, became a formative, though complex and ambivalent, environment in his early artistic development. Drawing on Godowsky’s memoirs, correspondence and press accounts, this paper examines the impact of the Parisian artistic milieu on his creative development and traces its repercussions across the various stages of Godowsky’s transnational career.

Kamilė Rupeikaitė – senior researcher at the Lithuanian Culture Research Institute and associate professor of music history at the Lithuanian Academy of Music and Theatre in Vilnius. In 2023–2025, she was also the editorial secretary of the periodical journal *Menotyra* (Studies in Art) published by the Lithuanian Academy of Sciences. She has participated in international conferences in Lithuania, Latvia, Estonia, Finland, Germany, Slovenia, Israel and elsewhere, has published over 20 articles in peer-reviewed

Lithuanian and foreign publications, and is author of the monograph on renowned Lithuanian contemporary composer Anatolijus Šenderovas (2020, in Lithuanian). Her research interests include multicultural contexts of music, musical culture of Lithuanian Jews, migration and identity.

Jūratė Katinaityė

Lithuanian Academy of Music and Theatre, Vilnius, Lithuania

The Unofficial Influence of the Paris School of Composition on Lithuanian Students During the Soviet Era. The Case of Antanas Račiūnas

The First Republic of Lithuania (1918–1940) faced a shortage of young specialists and experts with higher education. This was particularly acute during the first decade of independence, before the establishment of Kaunas University (1930) and Kaunas Conservatory (1933).

During the first decade, the Ministry of Education of the Republic of Lithuania awarded scholarships to talented young Lithuanians to study abroad. From 1936 to 1939, composer Antanas Račiūnas (1905–1984) studied at the École Normale de Musique de Paris. In 1933, he had already graduated from Juozas Gruodis' composition class at the Kaunas Conservatory and even received the unique opportunity to compose an opera for the State Theater (*The Three Talismans*, 1936). Račiūnas was greatly influenced not only by the official lectures of Nadia Boulanger, Charles Koechlin, and Alexander Tcherepnin, but also by Parisian cultural life and the artistic environment of the École.

Unfortunately, when the composer returned to Lithuania and the Soviet occupation began shortly thereafter, he had to abandon the knowledge he had acquired in Paris as incompatible with the Soviet doctrine of socialist realism. Due to family circumstances (his sisters fled to the West, his brother was exiled to Siberia), Račiūnas became one of the most obedient representatives of the Soviet style, writing propaganda pieces to avoid repression. However, he passed on his personal taste, understanding, and even his best creative ideas to his students. After Lithuania regained its independence in 1990, Račiūnas's oeuvre fell outside the scope of researchers' attention, but this report rehabilitates Račiūnas in a way, from the perspective of his artistic and cultural influence on his students. The symbolic capital Račiūnas acquired during the Soviet era enabled him to unofficially

disseminate his cultural capital and help students resist Soviet censorship.

Jūratė Katinaityė graduated from the Lithuanian Academy of Music and Theatre (LAMT) in 1998 (Master of Arts). In 2025, she obtained a PhD in art history, supervised by prof. Rūta Stanevičiūtė. 1994–2020 she was working as a radio producer and presenter at the LRT. She regularly writes reviews and essays on music for the national culture media. Katinaityė is a member of the Council of the Lithuanian Composers' Union. 2010–2017 she had been the Chair of the Musicological Section of the Lithuanian Composers' Union. Since 2022, she has been teaching music history courses at LAMT. As a researcher she is focused on opera and Soviet art history.

Nana Sharikadze

Caucasus University, Tbilisi, Georgia

Negotiating Paris: Jabadari and Matchavariani—Across Émigré and Soviet Networks

This paper examines how Georgian composers leveraged Parisian reception to articulate competing visions of musical modernity across the interwar and Cold War divide. Drawing on contact zone theory (Pratt), scholarship on émigré culture in interwar Paris, and analysis of Soviet cultural diplomacy during the Khrushchev Thaw (Barghoorn), it compares émigré composer Heraclius Jabadari (1891–1937) and Soviet Georgian composer Alexi Matchavariani (1913–1995) to explore how Georgian musical identity was constructed through distinct networks of opportunity and constraint.

Jabadari's Paris career (1923–1937) reveals a composer fluent in multiple European styles – from late-Romantic idioms to modernist experimentation – while selectively integrating Georgian materials, as in his *Georgian Rhapsody*. Using concert programs, émigré press, and archival correspondence, the paper shows how he navigated émigré salons, diaspora circles, and French impresarios to secure performances. Georgian identity operated as strategic cultural capital: enabling visibility and differentiation while exposing him to orientalist readings.

By contrast, Matchavariani's engagement with Paris in the 1960s was mediated through Soviet cultural diplomacy. Works such as his ballet *Othello* were positioned as evidence of Soviet multinational modernity, highlighting Georgian music within a state-controlled framework.

Juxtaposing these distinct contact zones demonstrates how Paris functioned as a critical transnational node, revealing asymmetries of access: émigré precarity versus state sponsorship, personal networking versus institutional channels. The comparison illuminates how smaller national communities navigated the symbolic and material infrastructures of Paris, demonstrating the complex interplay between exile, exhibition, musical exchange and musical modernity in the twentieth century.

Nana Sharikadze – Associate Professor at Caucasus University and former Rector of the Tbilisi State Conservatoire (2019–2023). She teaches 20th- and 21st-century music history and researches music, politics, and Cold War experimentalism, focusing on Soviet music from periphery perspectives. She is the author of *An Introduction to Georgian Art Music* (2023) and was jointly nominated for the AMS H. Colin Slim Award (2025). She has held a Fulbright Scholarship (2024) and received the Polish Gloria Artis Silver Medal (2022) for contributions to culture.

Session IX

Ana Diaconu

National University of Music in Bucharest, Romania

Spectral Thinking as a Compositional Paradigm: Horațiu Rădulescu Before and After Paris

In the context of the avant-garde generation of composers to which he belongs, I studied Horațiu Rădulescu (1942–2008) through the lens of his complicated biography, marked by the reprisals of the communist regime and his expulsion, for a period of several years, from the Bucharest Conservatory. Despite these “administrative” obstacles, Rădulescu developed an innovative compositional vision while still a student in Bucharest, which he exhibited shortly after emigrating to France, in the publication *Sound Plasma – Music of the Future Sign*.

In trying to decipher his creative principles and philosophies, I focused on a seemingly traditional musical genre – the string quartet – which Rădulescu cultivated through six opuses, composed over a time span of almost three decades. Particular attention is given to the early string quartets written before his emigration, works that still employ largely traditional notation, yet already reveal a strong inclination toward experimentation, timbral exploration, and the fusion of different compositional idioms. These works offer valuable insight into the formative stage of his musical thinking and

into his relationship with Romanian musical institutions prior to his departure.

In parallel with the French spectralism movement and with certain German experiments along similar lines, Horațiu Rădulescu articulated his own spectral vision, grounded in the use of natural harmonics, and inspirations drawn from Byzantine music and other non-Western traditions. Starting from this point, during the 1970s, while he was already active in Paris, Rădulescu formulated the ideas of his new concept of “sound plasma,” which does not abandon the sound spectrum, but only gives it a particular connotation. This perspective highlights the continuity between his pre- and post-Paris compositional thought, with the string quartet functioning as a privileged site for the articulation of his evolving musical philosophy.

Ana Diaconu has graduated in both Law and Musicology, the latter under prof. Valentina Sandu-Dediu’s tutelage at the National University of Music Bucharest. Her research interests include Romanian and French composers of the 20th century, music and politics, as well as archival sources, and in 2024 she published her first book, *The Emigration Journey. The Story of the Romanian Composers’ Diaspora in France, Reconstructed from Communist Archives*. Ana Diaconu is a music history lecturer at the National University of Music Bucharest, and, as of 2017, she is the editorial coordinator of the George Enescu International Competition and Festival.

Katarzyna Figat

Feliks Nowowiejski Academy of Music, Bydgoszcz, Poland

From Musique Concrète to the “Visual Music”: the Work of Piotr Kamler at the Service de la Recherche de la RTF

Service de la Recherche de la RTF is an entity established in 1959, dedicated, among other things, to the research in the field of the relationships between art and developing technologies, as well as searching for new means of art / media expression. One of the figures who collaborated with the Paris studio was Polish animator – Piotr Kamler, whose area of interest was the mutual relationship between animated film images and music, resulting from close collaboration between filmmaker – animator and composer.

Kamler's collaboration with composers associated with GRM, such as François Bayle, Luc Ferrari and Iannis Xenakis, has resulted in a series of films situated on the borderline between animation and

experimental film. They are characterised by a far-reaching integration of the sound and visual layers, with musique concrète electro-acoustic music not playing an illustrative role, but becoming a factor. Both films with more distinct narrative features, such as *L'Araignéléphant* (1968) and extremely abstract forms, described by the creator himself as “visual music”, as *Lignes et Points* (1966), are evidence of an innovative creative process.

The aim of this presentation is to analyse Piotr Kamler’s work at the Service de Recherche de la RTF, with particular emphasis on the dynamics of the relationship between the filmmaker – animator and electroacoustic music composers. Where did Kamler’s interest in electroacoustic music as a musical medium for film come from? Why was Kamler’s approach so interesting to artists associated with GRM? What was the process of collaboration on animated films like? Did working in this area influence the composers’ activities in other creative fields? Did the experimental nature of collaboration inspire other communities or groups?

Katarzyna Figat – film sound director, academic lecturer, and in her spare time a passionate film expert. She lectures on film subjects at the Faculty of Music Theory and Sound Directing at the Feliks Nowowiejski Academy of Music Bydgoszcz, and also collaborates with National Film School in Łódź. She is involved in academic work, participating in conferences and research projects, as well as publishing. Her main area of academic interest is the analysis and aesthetics of sound and film music.

Katarzyna Naliwajek

University of Warsaw, Poland

***Between East and West—between Warsaw and Paris:
the Variable Geometries by Elżbieta Sikora***

Elżbieta Sikora (born in 1943 in Lviv) studied composition first in Warsaw, with Tadeusz Baird and Zbigniew Rudziński, then in Paris with Betsy Jolas (born in Paris in 1926) and electro-acoustic music composition with Pierre Schaeffer (1910–1995) and François Bayle (born in 1931 in Tamatave, Madagascar) in Paris. In my paper I would like to explore to what extent the Parisian composers inspired Sikora’s works, especially those electro-acoustic and those created for tape first at the Polish Radio Experimental Studio, as *Rapsodie pour la mort d’une république* (*Rhapsody for the death of Republic*,

1979) and then at the INA/GRM in Paris, such as *Janek Wiśniewski December Poland* (1981–1983).

I want to address the central question of how the emigration choice or necessity causes a certain “dislocation” of composers’ output, which becomes not easily identifiable in terms of nationality. The double or more complex transnational identities formed at the crossroads of existential, political, cultural and economical factors offers particular artistic horizons and freedoms but also challenges the composer’s classification. A “Parisian” composer becomes both “privileged” by the possibilities offered by the mythical cosmopolitan “capitale du monde”, but may also be disadvantaged due to political or other factors. Their recognition in their homeland and in their chosen country can become problematic.

I propose to explore the dichotomies of presence / absence typical of an émigré composer from the standpoint of *Géométries variables* for tape composed by Elżbieta Sikora in 1991 (INA/GRM), the expression used in political and economic sciences to denote flexible integration model.

15 September | 17:30

Sobieski Hall

Exhibition Opening

Musicians in the Circle of Parisian "Kultura"

17 September | 19:30

Royal Castle in Warsaw
Kubicki Arcades

69th Warsaw Autumn Festival – Giedroyc Archipelago

Collective composition

Jerzy Kornowicz musical concept

The Giedroyc Archipelago (2026)** Audiovisual show

Beata Bolesławska-Lewandowska text selection, script

Olga Jaros consultation, iconography

Waldemar Raźniak direction and playwriting support

Jerzy Kornowicz musical direction

Masza Wągrocka The Archivist

Maja Kalbarczyk The Eavesdropped Woman

Tomasz Obiński The Eavesdropped Man

Marta Bogusławska voice

Joanna Halszka Sokołowska voice

Wojciech Błazejczyk bass guitar, objectophones

Rafał Zalech viola, electronics

Miłosz Pękala percussion

Paweł Hendrich computer, electric guitar
and

MUD CAVALIERS:

Ryszard Latecki trumpet and small instruments

Jerzy Kornowicz upright piano, keyboard

Tadeusz Sudnik electronic media

Tadeusz Wielecki double bass

Tadeusz Sudnik audio recordings

Adam Kruk films

Piotr Cieślik sound technician

Szymon Nalepa sound engineering

Event partner: The Literary Institute Association.

Co-financed by the Polish History Museum in Warsaw under the
"Patriotism of Tomorrow. Great Anniversaries" programme.

18 September | 19:30

Warsaw Philharmonic Concert Hall

69th Warsaw Autumn Festival – opening concert

Krzysztof Knittel *forMIA* (2026)** for improvised violin, percussion,
electronics and chamber orchestra (Warsaw Autumn commission)

Mateusz Śmigasiewicz *zone of decay* (2026)** for orchestra and
electronics (Warsaw Autumn commission)

intermission

Adam Porębski *Post-music* (2026) for chamber orchestra and
electronics

Annesley Black *A sound, a narrow, a channel, an inlet, the straits, the
barrens, the stretch of a neck* (2023)* for large spatialised orchestra

Mia Zabelka violin, electronics

Hubert Zemler percussion

Krzysztof Knittel conducted improvisation, electronics

POLISH NATIONAL RADIO SYMPHONY ORCHESTRA IN KATOWICE

Marzena Diakun conductor

Piotr Bywalec assistant conductor for Annesley Black's piece

Mateusz Śmigasiewicz electronics

Adam Porębski electronics

Piotr Papier, Michał Bereza sound projection

Grzegorz Mart video realization

Concert organized with the support of the Austrian Cultural Forum.
The *work zone of decay* by Mateusz Śmigasiewicz has been
co-financed by the Ministry of Culture and National Heritage's
Culture Promotion Fund – a special fund of the Polish state, within
the Composing Commissions programme, implemented by the
National Institute of Music and Dance.
forMIA by Krzysztof Knittel is published by PWM Edition.

** first performance

* first Polish performance

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