

COMMUNIST IDEOLOGY AND ACADEMIC EDUCATION. A CASE STUDY: WORLD MUSIC HISTORY AS A SUBJECT IN ROMANIAN UNIVERSITIES, 1948-2014

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ABSTRACT

This paper presents music history as a university discipline during Communism and after. Shaping the specific historical context, marked by censorship, the study focuses on the main course books on the subject, from Bucharest, Cluj, and Iași, beginning with some Soviet authors and ending with the mature generation of today. The main problems detected are ideological perversion, informational delay and isolation, as well as subjective individualism.

KEY WORDS: communist and post-communist Romania, music history, course books.

To the young musicologists – who should know it.

1. INTRODUCTION

This paper is an account and theorization of causes, processes, results – and not a judgement of any person.

There were three main music universities in Romania, which I call here by their present names: Universitatea Națională de Muzică (formerly Conservatorul “Ciprian

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Porumbescu”) Bucharest, Academia de Muzică “Gheorghe Dima” (formerly Conservatorul de Muzică) in Cluj, and Universitatea de Arte “George Enescu” (formerly Conservatorul de Muzică) in Iași.

The Romanian musicologist Valentina Sandu-Dediu recently stated that “Romanian musicology is lacking a thorough discussion about its course over the last sixty-five years, and the ways in which it was influenced by communist ideology and Western trends of thought” (Sandu-Dediu 2014: 181). The present investigation examines a selection from original works by authors from Romania. The timeline subdivisions are:

- 1948 to 1965 (*praeludium*),
- 1965 to 1990 (*interludium*), and
- 1990 to the present (*postludium*).

The first years were characterized by the reorganization of academic education, beginning with Decree 175 from 3 August 1948; the period 1965 to 1990 will be presented from the angle of the main books on the subject; finally my thoughts about the post-communist time will establish sequels to the earlier decades.

In terms of facts and features, the predominant characteristics of these periods are:

Praeludium: the study of world music history is limited to the common practice period, from Bach and Handel to post-romanticism and national schools; there are no publications, and there is little information surviving this period.

Interludium: the ban on modern music and its study is gradually lifted around 1970, but an ideologically distorted view of music history is maintained.

Postludium: the features of the preceding period are still noticeable.

The main phenomena that affected the musicological production of all these decades are:

- ideological perversion;
- lack of and delays in information and isolation;
- subjective causes: professional incompetence, careerist individualism.

The censor, institutionally called *Direcția Națională a Presei și Tipăriturilor* [National Direction for Press and Prints; founded in 1949], was responsible for authorizing any publication. This process occurred in three phases: authorizing an issue, authorizing its printing, and authorizing its distribution (Macrea-Toma: 206).

Analysis of Romanian publications on world music history issued between 1960 and 1990 indicates the following manipulative techniques: truncation, denaturation, distortion, superficial production. I would like to make a distinction between “denaturation” and “distortion”: I propose “denaturation” for mistakes in content which are unintentional and appear on account of inadequate research and/or bad comprehension, and “distortion” for the intentionally twisted interpretation of a subject.

The musicological output from 1990 onwards has to face the consequences of the previous period: principally, the lack of public interest in music history, related to the general lack of funding in the humanities; the persistence of incompetent

people, kept or promoted in leading positions; the persistence of some communist-period works in present-day bibliographies. In the years following 1990, musicological output reached its quantitative climax; this is due an increased access to PhD titles, but without sharing work, not even between universities. Communist content sequels and positive examples have been similarly available in recent years.

Other recent problems to be considered are overlaps between academic and public musicological discourses and the entrepreneurial rejection of the distribution of musicological books, because the cost of marketing is as large as the cost of printing.

Music history and stylistics are closely related. Stylistics can be seen as a more analytical history of music. Therefore, recent Romanian books on musical styles will be also considered.

2. HISTORIC CONTEXT AND EVENTS

The post-war period is characterized by the newly-imposed communist ideology, which forced intellectuals to exile or to adapt. A synopsis of these events would be useful.

TABLE 1. *Communism Phases in Romania and Music Life Events*

3. COMMUNIST AND POSTCOMMUNIST ROMANIAN MUSIC HISTORY OUTPUT

The principal fact is that Romanian musicologists did not have at their disposal translations of the musicological literature of their time (a fact also stated by Sandu-Dediu 2014: 181); furthermore they had very limited access to books from abroad. The situation is still almost the same: access to books is already open, but minimally underwritten institutionally. Thus, what remains is open access using one's own money or, recently, to books posted on the internet. Access to sources remains, therefore, a priority if we want to bring Romanian musicology up to international standards.

In our post-communist world, the social-artistic reality can be seen as “deeply traumatized” (Rațiu: 300). “The absence of common conventions may explain the tension in the Romanian art world, while the fragmentation of art in our contemporary world can be explained by the inability or unwillingness of collaborative networks to coordinate their activities” (ibid, 303).

3.1. *Music History as a University Discipline, 1948 to the 1970s*

No curricula of the discipline survive from these years in Bucharest (Cosma 2010: 163–164), or in Cluj, according to recent archival research. The Arts University in Iași was closed from 1950 to 1960 (Cozmei 2010b: 172–175).

It is commonly known that the principles of Socialist Realism dominated the arts and their pedagogy. It is commonly known that the principles of Socialist Realism dominated the arts and their pedagogy. In the foreword to her books, Ioana Ștefănescu, in the foreword to her books, Ioana Ștefănescu, a former university professor of music history in Bucharest, also reports that it was customary to place a student in front of the classroom door, to watch for unwanted visitors, when she dared listen to Bach's St Matthew Passion together with her class (Ștefănescu 1994: 6).

The first academic music history books in post-war Romania were strongly infected with ideological propaganda. The attempt at ideological adjustment denied the sincerity of all sacred expression and opposed it to the "progressive" folk music, which could have influenced art music. The most representative books of this period were, respectively, a translation and an original work from Cluj.

The author of the first book was Roman Ilici [Ilich] Gruber (1895–1962), professor of music history at the Tchaikovsky Conservatory in Moscow (from 1943). He graduated with a PhD in 1947; his dissertation was on renaissance music in Western European culture. He is the author of books on Wagner (1934) and Handel (1935). His works on music history were published between 1941 and 1959 in Moscow. Three volumes were translated into Romanian, and published posthumously, in 1961 and 1963, in Bucharest. It could be surmised that the series was interrupted either by the death of the author or by the relative freedom from Soviet influence in our politics.

The music history work by Gruber, from Antiquity to (in the Romanian version) the 17th century, is very well researched and systematized, but its propagandistic and manipulative formulas make it nowadays intolerable.

The next extensive music history work published in Romania is a treatise by Gheorghe Merișescu, covering music history until around 1900. Merișescu was a university professor of music history in Cluj (and also the secretary of the Romanian Communist Party his institution). He was also the author of several monographs on Romanian composers of the 19th century. His music history book probably gained national recognition because it was published by the Didactical and Pedagogical Publishing House in Bucharest (1964, 1968), but it was recommended only on reading lists for students from Cluj.

TABLE 2. *Chronology of the Main Music History Books Published in Romania in the 1960s and 1970s*

The ideological problems raised by early music and its religious content were solved by denaturation and distortion of its content. This could have been intentional or unintentional. Some patterns are:

- context and political events are presented according to Marxist doctrine;
- the theories of Marx, Engels and Lenin "explain" and can be also adapted for every individual spiritual aspiration as "humanist" and "progressivist" thought;
- the history of music is presented as an evolving process, with some decadent phases.

The music treatise of Gruber, translated into Romanian, does not reach as far as the late Baroque. But it is the monograph on Bach by another Soviet author, Georgij

Hubov, which was the main book in Romania for decades. Hubov (1902–1981) taught at the Moscow Conservatory from 1934 to 1939, and he continued his career as a member of the Soviet *nomenklatura*. His other works are on Borodin, Mussorgsky and Serov. The Bach monograph has two Russian editions (1938 and 1963; the Romanian translation, from 1952, was therefore made from the earlier one). The *proletkult* patterns of the Hubov monograph (which are similar to Gruber's) were examined by Valentina Sandu-Dediu (2014).

From the 1950s to the 1970s, Romanian musicologists were commissioned to write monographs, published by the Music Publisher of the Composer's Union, which served also as teaching material for the music universities. A list of them shows which composers were considered worth teaching about and also a continuous effort, planned during the course of several years.² Some monographs by foreign authors were also translated – such as d'Indy, Monteverdi, R. Strauss, Verdi, Wagner and, of course, the works of many Russian scholars (Alshvang, Asafiev, Dayanov, Danilevich, Druskin, Gordeeva, Khubov, Konen, Kovnatskaya, Mihailov, Popova, Weinberg), not only about Russian composers.

The treatise of the university professor from Cluj, Gheorghe Merișescu, perpetuates the same patterns and introduces every cultural period by commented quotations from the writings of Marx and Engels. The introduction to Bach has also a paragraph with the title “Bach's work in the light of realistic aesthetics” (Merișescu 1964: 127–129). Although published in Bucharest, the book was not very much used in the capital – demonstrated by the fact that it is not mentioned in the bibliography of later Romanian music history books.

The course book (copied for internal use) in Hungarian, by András Benkő (1973) has no ideological “adaptation” of the early music contents, although its references include the works of Marx, Engels, and Lenin. It seems that bibliographical listing was an intelligent method to accomplish official requirements without actually perverting content.

Music history as a subject was taught for many years at Bucharest Conservatory – an institution that changed its status to that of a music university in 1948 (Cosma 2010: 80) – by the composer Zeno Vancea (1900–1990), already at the beginning, as head of the department (*ibid*, 85). Zeno Vancea also studied in Vienna (1921–1926, 1930–1931) and published a music history book in 1938. In the 1970s, he published his course as a series of 20 vinyl records, with the state-owned Electrecord company:

2 Vasile Cristian, *Wolfgang Amadeus Mozart* (1958), Mircea Nicolescu, *Berlioz* (1958), Eugen Pricope, *Ludwig van Beethoven* (1958), Romeo Alexandrescu, *Debussy* (1962), Mircea Nicolescu, *Haendel* (1963), Romeo Alexandrescu, *Maurice Ravel* (1964), George Bălan, *Gustav Mahler* (1964), Elisabeta Dolinescu, *Edvard Grieg* (1964), Ion Ianegic, *Paganini* (1964), George Sbârcea, *Rossini* (1964), Ion Ianegic, *Antonio Vivaldi* (1965), George Sbârcea, *Jean Sibelius* (1965), Ladislau Füređi, *Hugo Wolf* (1966), George Sbârcea, *Giacomo Puccini* (1966), Emanoil Ciomac, *Richard Wagner* (1967), Roman Vlad, *Stravinski* (1967), Romeo Alexandrescu, *Gabriel Fauré* (1968), Doru Popovici, *Gesualdo da Venosa* (1969), Radu Gheciu, *Mozart* (1970), Ladislau Füređi, *Telemann* (1971), Romeo Alexandrescu, *Paul Dukas* (1971), Mihai Moroianu, *Anton Bruckner* (1972), Marta Paladi, *Brahms* (1972), Marta Paladi, *Orlando di Lasso* (1974), George Bălan, *Cazul Schoenberg* (1974), Constantin Stih-Boos, *Henry Purcell* (1977).

Istoria muzicii universale in exemple [History of World Music in Examples], which begins with ancient music and ends with French music in the late 19th century.

Each music university from Romania had also course books for internal use. They were quite superficial and usually lacked bibliographical references.

Thus was also the time when Romanian academics released music history books that were more widely disseminated. The most appreciated were the cultural essays of George Bălan (b. 1929),³ at that time a professor of aesthetics at the National University of Music Bucharest. They were preceded by public events held at the same place, called “experimental conferences.” A lecture was entitled “Principles of Socialist Realism” (1961), when he introduced the work of Shostakovich with the controversial assessment “the man awakened by the revolution asks questions” – as the ensuing official reports document the event (Cosma 2010: 314–316).

The younger musicologist Grigore Constantinescu (b. 1938), at present a retired professor of the National University of Music Bucharest, has also a considerable output from the 1970s to the present (almost 40 titles). His books address all categories of readers. On account of their wider readership, these two authors are not investigated in the present research.

3.2. *Music History Books Published in the 1980s*

The “Communist nationalism phase” of the 1970s is reflected in publications on music history from the 1980s. One of the characteristic aspects of this phase is reference to Thracian antiquity, to which it was considered that Romanians belonged.⁴ A huge monograph, *Musica daco-romana* (Tomescu 1978) on autochthonous music (based on a reinterpretation of traditional folk music) was followed by a series written by the former professor of music history in Bucharest, entitled “The Thracian Orpheus and the Destiny of Music.” It is interesting to see how in the bibliography, the alphabetical order is inverted (perhaps intentionally?) to place Engels before Mircea Eliade, the great philosopher whose treatise on the history of religions had recently been published in Romanian translation (Varga 1980: 324). Varga uses the pretext of Orpheus to make a case in favour of the Thracian spirit dominating the whole history of music, structured *pars*

3 During his time as a student, George Bălan was the author of an anonymous article (in the cultural magazine *Contemporanul*, 25 Januar 1952, in which he criticized activity in the discipline of music history (titular teacher Zeno Vancea) and the lack of seminars (not) held by the assistant Viorel Cosma (Cosma 2010: 120–121). Zeno Vancea had demanded the de-matriculation of Bălan and the opening of a legal case (ibid, 133), but the conflict had a favourable outcome with the appointment of George Bălan (1957) to the chair of aesthetics (ibid, 234). In summer 1978, Bălan chose exile in Germany (Cosma 2014: 124–126).

4 This Thracian movement is due to Iosif Constantin Drăgan, a jurist, businessman and writer settled in Rome, who became collaborator of the Ceaușescu regime. Drăgan launched a periodical named *Noi, tracii* [We, Thracians] in 1974 and published the monograph *Noi, tracii. Istoria multimilenară a neamului românesc* [... The Multi-Millenary History of the Romanian Seed], in Milan and Bucharest (1976).

pro toto with the presentation of works based on this mythological figure. The *proletkult* language formulas are enhanced – for example, “the dogmatic tyranny of the Christian religion” (ibid, 83). The second volume of the series contains parallel biographies in essay format, entitled “Enescu and Other Six Greats of the 20th Century” – Janáček, Sibelius, de Falla, Szymanowski, Stravinsky, and Bartók. It was the first book published in Romania on these composers (1981). The Viennese School is treated in the third volume of the same series, with the title “The Three Viennese and the Nostalgia of Orpheus” (1983). The fourth volume, “Bach, a Mundane Orpheus” (1985) is a very cryptic essay, appearing to be following the trend of the 1950s, when Bach was “reconsidered” according to Marxist ideology. It is noticeable that Ovidiu Varga is very careful with regard to censorship, or possibly impregnated by *proletkult* language – mixing his savant discourse sprinkled with Greek and Latin phrases with expressions such as “bourgeois-ecclesiastical obscurantism” (Varga 1985: 124). The last two volumes of his series are essays on Mozart, also marked by Thracian pride. It can be concluded, despite these ideological features, that Ovidiu Varga was the first Romanian musicologist to reinstate fully two formerly prohibited areas of study: early and modern music.

In Cluj, Romeo Ghircoiașiu, the Music History Department chair, asked his students to prepare their exams from the books of Ovidiu Varga, while the younger musicologist and later Rector of the Music Conservatory, Rodica Oană-Pop, wrote her own music history textbook. Only the first volume was issued – the one on early music, which is the first work in Romania based on the great music encyclopaedias, including *MGG* and *The New Grove*. It is interesting to note the references in this book, which juxtapose all the lexicons with almost no other works except for the treatise by Gruber (see Table 6).

In Iași, George Pascu presented public conferences on music history in many places, including the County Library, from 1947 (Cozmei 2010b: 307–308), before large audiences. His lectures were published after the anti-Communist Revolution, and posthumously, co-written with Melania Boțocan (2003). I shall not discuss these books here, since they were initially intended for a wide public.

Worth noting is the extensive essay by Antoine Goléa (1906–1980; a critic and musicologist of Romanian Jewish origin, living in Paris): *La Musique, de la nuit des temps aux aurores nouvelles* (1977; 2 volumes), published in a Romanian translation ten years later. The Romanian edition contains no bibliographical references, or *proletkult* views.

But it was precisely in the period of consequences of the new law on education (1978), when places for study at music universities were reduced by a ratio of about 10:1;⁵ many college graduates had to change from music to other professions. In this time of crisis, people were also involved in the communist propagandistic National Festival “*Cîntarea României*” (“Song to Romania”), which was started in 1977 to bring out the values of amateurs, at the expense of professionals.

5 Law 28, of 21 of December 1978; online: <http://legislatie.just.ro/Public/DetaliuDocument/466>. The discussions and proposals of the university teachers from Bucharest on the proposal of this law were in vain (Cosma 2004: 159–162). For Bucharest, some statistics are given by Cosma (ibid, 184; 315; 345–348); for Iași, the situation is presented by Cozmei 2010b: 251–223.

TABLE 3. *Chronology of the Main Music History Books Published in Romania in the 1980s*3.3. *Post-Communist Music History Books in Romania*

Post-communist enthusiasm generated a huge publication output, often with perfunctory results. For retired professors from Bucharest, it was the time to express on paper their whole life experience. Their output is shown in the next table.

TABLE 4. *Chronology of the Main Music History Books Published in Romania from 1990 to 2005*

The main problem with these very solid books is the list of sources, which remain some decades behind. They run from about 1920 to 1970, with some of them dating from almost two centuries before (see Tables 6 and 7), and some books still provide *proletkult* information.

A new generation of authors (represented by Sandu-Dediu in Bucharest, Chelaru in Iași and Șorban in Cluj) will bring matters up to date. It seems to be a significant coincidence that such works began to be published after Romania joined the EU.

TABLE 5. *Chronology of the Main Music History Books Published in Romania, from 2005 to 2014*

The use of old sources has different consequences, depending on the historical periods, especially concerning early and modern music. For early music, one notices that Romanian music history books from the 1990s perpetuate information already out of date decades before. Plainchant is represented with no exception by the booklet by Amédée Gastoué (published 1907 in Paris, and translated into Romanian 1967), which is representative of the first Solesmes theories about the origins of chant and about *accentus* and rhythm. Pope Gregory and Guido d'Arezzo are rendered absolute and Charlemagne is neglected. None of our authors seems to have heard about Gregorian semiology or the most recent issues. Medieval polyphony is also based on old bibliography, the newest reference being the New Oxford History of Music, whose volumes were issued between 1957 and 1974. The best-represented mediaeval area of our music history books is Byzantine chant, which is well known and competently explained.

TABLE 6. *Romanian Music History Books about Early and Classical Music and Their References*

For modern music, the references to books from 1920 to 1950 are beneficial, because they represent an appeal to primary sources, in personal, but correct interpretations. Information about these “decadent” techniques (as they were called in opposition to the socialist realism of the time) was tasted eagerly, like a “forbidden fruit” – it was thus termed by O. L. Cosma, who accentuates the push towards Western music, stimulated by a visit by Alois Haba to the Conservatory in Bucharest (1957; Cosma 2010: 227–229).

A strange aspect here is the omission of Shostakovich in almost all our books. Could it be a (perhaps unconscious) reaction against the former abuse to overemphasize Soviet music in our programmes?⁶ In cases when Shostakovich is briefly considered, the work of reference is a Soviet monograph published in Romanian, in 1960 (Chelaru 2007: vol. 3, 202). Apart from that, Shostakovich is mentioned only in my own music history treatise (Șorban, 2014b), regarding the newest information on his artistic resistance to tyranny.

TABLE 7. *Romanian Music History Books about the 20th Century and Their References*

CONCLUSIONS

Who?

Professors of Romanian music universities published their treatises of music history and stylistics:

- in their full maturity (Ocneanu, Iliuț *History...*, Oană-Pop, Chelaru, Șorban);
- during their retirement (Goléa, Varga, Ștefănescu, Ocneanu, Iliuț *Stylistics...*, Timaru; all previous examples are listed in chronological order);
- or, exceptionally, in young maturity (Sandu-Dediu).

Characteristic is the rarity of teamwork⁷ (mentioned with regard to the whole of Romanian musicology by Sandu-Dediu 2014: 188–189), authors working usually on their own.

What?

Frequently, authors are concerned with early and modern music. Those who started with early music did not always have the strength to continue (Benkő; Oană-Pop; Ocneanu). Others have opted to deal only with modern music, but without touching on contemporary composers (Iliuț). The authors who tried to take a complete and mostly stylistic view of music history were Varga, Iliuț, Sandu-Dediu, Chelaru, Șorban, and Timaru.

In most of the books listed in the present investigation, there are omissions with respect to content (more specifically shown in the Table 8):

- the social and political problems of the modern period as a context for music history are ignored or superficially contoured; especially discussion of the circumstances of musical life under totalitarianism (both Fascist and Communist);
- Shostakovich is usually disregarded;
- the music of the 18th century is treated only as baroque and classical, not at all considering the *galant* and the *Empfindsamer* styles;

6 In a private discussion, briefly after the release of his treatise, I asked the composer Valentin Tinaru why he had omitted Shostakovich. His answer was that he considers Shostakovich as “a Mahler epigone”.

7 Some course books with more authors appeared in Bucharest: Iliuț, Varga and Ștefănescu, *Istoria muzicii universale. Secolele XIX-XX, 1960 to 1972*, and history of music by Brumariu and Sachelarie, up to the romantic period, 3 vols., 1969, 1971, and 1974.

- information transmitted about mediaeval church music remains at the level of before 1950;
- non-European (American and Asian) music is almost never considered, not even in the contemporary period;
- Romanian music is not integrated into European music history (Iliuț), either because it is not considered or it is treated separately (Chelaru; Timaru);
- the history of popular music is usually not mentioned (it is included only by Chelaru and Șorban).

TABLE 8. *Remarks Regarding the Content of Music History Books on the 20th Century Published in Post-Communist Romania*

The omissions in these books are due to the lack of sources, and also the inability to read foreign languages, and the absence of self-imposed standards in that respect. Encyclopaedias, catalogues and complete editions are barely used as reference works. The reference works on early music, especially plainchant, are out-dated. *Proletkult* sources are maintained in books written before, but published only in the 1990s.

How?

Music history authors of earlier Romanian decades were hard working: they had to manage documentation for books that were hard to obtain, frequently purchased by their own organizational and financial efforts, in circumstances of very reduced possibilities of mobility and communication. To write was also difficult; this is obvious if one think only about typewriting. Such books as those by Pascu, Benkő, Varga, Pop, Ocneanu, Ștefănescu and Iliuț (in chronological order) deserve our appreciation.

The main problem of Romanian music historical writing is still that of access to sources. The causes are linguistic barriers, carelessness, lack of institutional support, and official and personal financial difficulties.

Distortion still exists, in attenuated forms, due to the effects of former manipulative processes and out-dated sources. As a result, usually:

- early music issues are still incomplete and presented in a distorted fashion,
- analytical structuralism is replaced by stylistics.

Present-Day Usage

Music history books remain desired items in online antiquarian bookshops.

At the Music Academy "Gheorghe Dima" in Cluj, as a teacher of music history, I had to fight for several years to remove Gruber and Merișescu from the list of required reading for exams. Nevertheless, I discovered, during the examination session of September 2015, looking by chance at the online catalogue of the music library, that from 100 exemplars of Merișescu's treatise, some 80 copies of its second volume were borrowed by students. This must be seen in the context of the library still not having financial means to acquire other books. It has a maximum of five exemplars of the Iliuț volumes and three exemplars of the most recent volumes by Șorban and by Timaru, all of which were donated by their authors. Books by Romanian authors do

not enjoy country-wide popularity, and their circulation depends on donations by the authors themselves, who for the most part paid for the publication of their own books.

Future tasks

Ludus – play. It is time to finish playing at making musicology. It is time to educate real specialists and research teams. After twenty-seven years of post-Communism, it is time to be institutionally organized and to receive real institutional support.

TABLES

TABLE 1: *Communism Phases in Romania and Music Life Events*
(Phase designation for 1948-1989 – after Negrici 2002.)

1945-1948	POLITICAL INCERTITUDE PHASE
1946	exile of Enescu to Paris
1947	30 of December, abdication of the king of Romania
1948-1953	"INTEGRAL STALINISM PHASE"
1948	Decree 175 for education reform
1948-1949	the nationalization of editorial production; official censorship is established
1949	the Education Law of People's Republic Romania (as a consequence, professors of "unhealthy social origin" were removed from the chairs)
1953	death of Stalin
1953-1964	"FORMAL DE-STALINIZATION PHASE"
1955	death of Enescu in Paris
1955	initiation of the Warsaw Pact
1956	Hungarian anti-communist revolution
1964-1971	"RELATIVE LIBERALIZATION PHASE"
1965	Ceaușescu becomes the head of the Romanian Communist Party
1968	anti-communist Revolution in Prague
1971-1989	"COMMUNIST NATIONALISM PHASE"
1976	the Byzantinologist Titus Moisescu, director of the Music Publishing House, initiated the series „Sources of Romanian Music. Documenta et transcripta”
1977	beginning of the propagandistic National Festival „Cântarea României” [Song to Romania]
1978	the new Law for Education, which ignores music
1990-2015	COMMUNIST LEGACY PHASE (a designation inspired by the actual conference)
1989	December 21, fall of communism in Romania
1999-2006	implementation of Bologna process in Romanian universities
2007	Romania's entrance in the EU.

TABLE 2

Chronology of the Main Music History Books Published in Romania in the 1960s and 1970s

Author	Year	Content, from to:	Remarks
Gruber I.	1961	Antiquity	16 th c.	Translated from Russian
Gruber II.1.	1963	15 th c.	16 th c.	Translated from Russian
Gruber III.2.	1963	16 th c.	17 th c.	Translated from Russian
Merișescu I	1964	Antiquity	Classicism	First Romanian original published university course
Chailley	1966	Primitive music	20 th century	Transl. from French; public destination
Pascu	1968	Primitive music	about 1900	Original (multiplied for internal use)
Merișescu II	1968	1789	about 1900	Original; in Romanian
Benkő	1973	Primitive music	1600	Original; in Hungarian (multiplied for internal use)

TABLE 3

Chronology of the Main Music History Books Published in Romania in the 1980s

TIMELINE	UNM București	AMGD Cluj	UAGE Iași
1980-1990	<p>ȘTEFĂNESCU, Ioana (1919-2012) No books published during these years.</p> <p>ILIUȚ, Vasile (1933-2004) 1986, 1987, 1988, 1989 – multiplied course books for internal use, of his series published later, in the 1990s (see table 4)</p> <p>VARGA, Ovidiu (1913-1993; already retired) 1980 BUC-VarH: Tracul Orfeu și destinul muzicii 1981 BUC-VarXX: Orfeul moldav și alți șase mari ai secolului XX 1983 BUC-VarVie: Cei trei vienezi și nostalgia lui Orfeu 1985 Bach, un Orfeu pământean 1988 Wolfgang Amadeus Mozart</p>	<p>OANĂ-POP, Rodica (b. 1931) 1984 Prelegeri de Istoria muzicii universale, I (for internal use)</p>	<p>OCNEANU, Gabriela (b. 1940) 1982 Istoria muzicii universale, I (for internal use)</p>

TABLE 4
*Chronology of the Main Music History Books Published in Romania from 1990 to 2005*⁸

TIMELINE	UNM București			UAȚE Iași
	ȘTEFĂNESCU, Ioana (1919-2012)	ILIUȚ, Vasile (1933-2004)	Other former and today's teachers	
1991-1995	O istorie a muzicii universale-series 1994 BUC-Ște1: De la Orfeu la Bach	De la Wagner la contemporani-series: 1992 BUC-IIIH1: Muzica germană și austriacă în a doua jumătate a secolului al XIX-lea 1995 BUC-IIIH2: Culturi muzicale naționale în a doua jumătate a secolului al XIX-lea	1991 VARGA, În căutarea lui Mozart	OCNEANU 1993 IAS-0cn1 Istoria muzicii I
1995-2000	1996 BUC-Ște2: De la Bach la Beethoven 1998 BUC-Ște3: De la Schubert la Brahms	1996 BUC-IIIH1 [From the Antiquity to Beethoven] 1997 BUC-IIIH3 [Impressionism; Verism; atonalism – Expressionism – dodecaphonism] 1998 BUC-IIIH4: Culturi muzicale naționale omogene în muzica secolului XX	SANDU-DEDIU, Valentina (b. 1966) 1997 BUC-Ded Ipostaze stilistice și simbolice ale manierismului în muzică	OCNEANU 2000 IAS-0cn-B Barocul în muzică
2001-2005	2002 BUC-Ște4: Opera romantică – de la Rossini la Wagner	2001 BUC-IIIH5: Culturi muzicale naționale eterogene în muzica secolului XX	Not considered here.	Not considered here.

⁸ No book on world music history was published by authors of Cluj in these years.

TABLE 5
Chronology of the Main Music History Books Published in Romania, from 2005 to 2014

TIMELINE	UNM București	AMGD Cluj	UAGE Iași
2005-2010	---	---	CHELARU, Carmen (b. 1955) 2007 IAS-Che Cui i-e frică de istoria muzicii?, 3 vols.
2011-2014	ILIUȚ, Vasile (1933-2004) 2011 BUC-IliS1B [new ed. of the second part of vol. I, From the Baroque to Beethoven] (posthumous) 2011 BUC-IliS2 [From the Romanticism to Webern] (posthumous)	ȘORBAN, Elena Maria (b. 1960) 2014 CLU-Șor, Music History, 4 vols. TIMARU, Valentin (b. 1940) 2014 CLU-Tim Stilistică muzicală, 3 vols.	---

TABLE 6
Romanian Music History Books about Early and Classical Music and Their References

Book, year Oldest/newest reference (– years)	Bibliography	Lexicons, catalogues, scores	Proletcult references	Included Romanian SUBJECTS & main references
1984 CLU-Pop – 70 – 7	1914 Lavignac 1977 Bordas	1914 Lavignac MGG; NG; OxHM 1958 Fasquelle 1964 Ricordi 1967 Storia 1977 Bordas	1961-63 Gruber	BYZANTINE M. 1966 Eisikovits 1971 Comes 1974 Ciobanu
1993 IAS-Ocnl – 88 – 15	1905 Schweitzer 1907 Gastoué 1978 Toduță	1907 Combarieiu MGG; NG; OxHM 1967 The Oxford Concise History of Music	---	BYZANTINE M. 1971 Panțiru 1974 Ciobanu 1969-78 Toduță

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2000 IAS-OcnB – 198 – 4	1802 Forkel 1905 Schweitzer 1907 Combarieu 1907 Pirro 1996 Iliuț	1913 Lavignac MGG; NG 1958 Fasquelle 1960 Pléiade 1964 Ricordi 1966 Petit Larousse Alte Bach Edition	---	--- 1982 Herman 1996 Iliuț 1994 Ștefănescu 1969-78 Toduță 1985 Varga
1994 BUC-Ște1 –151 – 7 1998 BUC-Ște2 –151 – 11	1843-47 Win- terfeld 1875 Gevaert 1903 Brendel 1907 Combarieu 1907 Gastoué; Pirro 1911 Schering 1913-1919 Wolf, Notationskunde 1919 Kretzschmar 1987 Goléa	1913-31 Lavignac 1954 NG 1958 Fasquelle 1959 Riemann 1960 Pléiade 1964 Ricordi 1978 Honegger – Massenkeil	1961-63 Gruber	ALL STYLES Breazul Brumaru – Sachelarie O. L. Cosma Ghircoiașiu Pascu-Boțocan Tomescu Vancea Varga
1996 BUC-Iliș1 – 101 – 14	1895 Gévaert 1907 Gastoué 1982 Vignal	Köchel 1959 Fasquelle OxHM	---	W. G. Berger Toduță Sandu-Dediu
1997 BUC-Ded – 99 – 4	1898 Wölfflin 1993 Schleuning	1959 Fasquelle 1981 Herder 1991 Penguin	---	Bergel; Stroe; Toduță; Varga
2007 IAS-Che1 – 100 0	1907 Gastoué 2000 Dénizeau Webography	[1988] The Grove Concise Dictionary of Music wikipedia.org	---	ALL STYLES Barbu-Bucur; Ciobanu; Iliuț; O. L. Cosma; Ocneanu; Ștefănescu
2014 CLU-ȘorV – 65 0	1949, MGG	MGG 1994-8 MGG Sachteil 2001 NG Neues Handbuch wikipedia.org	---	ALL STYLES Ideologically and scientifically screened sources
2014 CLU-Tim – 56 0	1958 Pricope 1962 P. Wagner	1964 Ricordi 1967 Riemann	---	Byzantine music. 1969-78 Toduță 2014 Șorban

TABLE 7
Romanian Music History Books about the 20th Century and Their References

Book, year, Oldest/newest reference (– years)	Reference Highlights	Lexicons, catalogues, sources	Proletkult References	Included Romanian SUBJECTS & main references
1981 BUC-VarXX –53 0	1927 Haba 1949 Adorno 1981 studies on Enescu	1927 Hindemith 1931 Bartók	---	ENESCU Brăiloiu; Buciu; Vieru; Firca; Niculescu
1983 BUC-VarVie –59 – 9	1924 Eimert 1974 Stucken- schmidt	Writings of Adorno, Schoenberg, Berg, Webern, Boulez	---	Some references
1992 BUC-IIiH1 – 89 – 10	1903 Chamberlain 1950 Schönberg 1982 Ștefănescu Brahms	Liszt, Ges, Schr. Wagner Schriften Wolf letters R. Strauss- Dokumente Reger catalogues	Druskin, Wagner Druskin, Brahms Sollertinski	Many references
1995 BUC-IIiH2 –92 –7	1903 about operetta	1988 Oxford Music Enc. in French transl.	1948 Asafiev, Grieg 1957 Gordeeva 1961 Alșvang	Many references
1997 BUC-IIiH3 Impressionism, verism, expressionism – 88 – 6	1915 about Debussy 1991 Sandu-Dediu	---	---	Many references
1998 BUC-IIiH4 "Homogenous national music cultures" – 78 – 6	1920, La Revue Musicale 1992 Toppolet	1992 ed. of Stravinsky-Anser- met Letters	On Russian composers: only Soviet and Roma- nian references.	ENESCU Many references

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2001 BUC-IIiH5 Fr., Germ., It., En., Amer. composers –69 –13	1932, Templier, Satie 1988, Kurtz, Stockhausen	1963–1984, Stockhausen, Texte zur Musik	1974 Kovnațkaia, Britten, Moscow	Many references
1996 BUC-IIiS –98 –14	1898 Wölfflin 1918 Saint-Fox 1982 Newman	1722 Rameau OxHM	---	Some references
2011 BUC-IIiS –98 –14	1913, Prud'homme 1990, Giuleanu 1997, Iliuț	1881 Wagner 1878 Berlioz 1888 Schumann, 1910 Liszt Ges. Schriften 1958 Schönberg, Briefe	1935 Alșvang 1957 Gordeeva 1960 Popova 1960 Solovțova 1961 Konen 1963 Sollertinski	Some references
1997 BUC-Ded –38 – 5	[1949] Adorno, Philosophie. . . 1991 Zender 1992 Floros, Berg	1959 Fasquelle 1981 Herder Neues Handbuch 7 1991 Penguin	---	ENESCU Bentoiu; Goléa; C. D. Georgescu; Niculescu; Varga; Vieru; R. Vlad
2007 IAS-Che3 –63 – 5	1944 Cortot (RO 1966) 2002 Toma-Zoițaș Xenakis – webography	[1988] The Grove Concise Dictionary of Music en.wikipedia ro.wikipedia	1966 Bajanov, Rahmaninov (RO) 1960 Danilevici, Șostakovici (RO) 1970 Mihailov, Skriabin (RO)	FROM PREHISTORY TO NOWADAYS Many references
2014 CLU-ȘorN – 65 0	1949 MGG 1994–98 MGG 2001 NG 2014 worldwide ref.	An almost com- plete catalogue and Urtext eds. listing	---	ANTECESSORS; ENESCU; CONTEMP. Some references
2014 CLU-Tim – 55 (of 65)	1964 Ricordi 1967 Riemann	Schoenberg's writings Berg's letters	---	ENESCU; CONTEMPORARIES Sbârcea; Toduță; Goléa; 2014 Șorban

TABLE 8. X for YES; --- for NO
 Content Remarks Regarding the Music History Books on the 20th Century,
 Published in Post-Communist Romania

BOOK	Historical contexts	Asian music	American Music	Romanian Music	Shostakovich	Other special subjects	Popular music
1992-2001 BUC-IliH	---	---	X	---	X	---	---
1996-2011 BUC-IliS	---	---	---	---	---	---	---
2007 IAS-Che	X	---	X	X	X	Jewish themes in art music	X
2014 CLU-Şor	X	X	X	X	X	- Gipsy music - Jewish music - Women musicians	X
2014 CLU-Tim	---	---	---	X	---	---	---

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ABBREVIATIONS OF THE REFERENCES,
IN THEIR ALPHABETICAL ORDER

- BUC-Ded* – see Sandu-Dediu 1997
- BUC-IliS* – see Iliuț 1996-2011
- BUC-IliH* – see Iliuț 1992-2001
- BUC-Ște* – see Ștefănescu 1994-2002
- BUC-Var* – see Varga 1980; 1981; 1983; 1985; 1988; 1991
- CLU-Ben* – see Benkő 1973
- CLU-Mer* – see Merișescu 1964; 1968
- CLU-Pop* – see Oană-Pop 1984
- CLU-ȘorN; CLU-ȘorV* – see Șorban 2014b and 2014c
- CLU-Tim* – see Timaru 2014
- IAS-Che* – see Chelaru 2007
- IAS-OcnI, IAS-OcnB* – see Ocneanu 1993, 2000
- MGG* – Friedrich Blume (Hg.): *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*. 17 Bände, Kassel/ Basel/ London/ New York/ Prag/ Stuttgart/ Weimar: Bärenreiter/ Metzler, 1949–1986
- Neues Handbuch* – *Neues Handbuch für Musikwissenschaft*, Hgs. Carl Dahlhaus; Hermann Danuser, Laaber: Laaber Verlag, 1980-1995
- NG* – Eric Blom, ed.: 1954 *The New Grove Dictionary of Music and Musicians*, London: Macmillan; Stanley Saddy; John Tyrrell, eds.: 2001
- OxHM* – Jack Westrup, ed.: 1957-1974, *The New Oxford History of Music*, Oxford: Oxford University Press

ЕЛЕНА МАРИЈА ШОРБАН

КОМУНИСТИЧКА ИДЕОЛОГИЈА И АКАДЕМСКО ОБРАЗОВАЊЕ.
СТУДИЈА СЛУЧАЈА: ОПШТА ИСТОРИЈА МУЗИКЕ КАО ПРЕДМЕТ НА РУМУНСКИМ
УНИВЕРЗИТЕТИМА, 1948-2014

(САЖЕТАК)

У овом тексту разматрам општу историју музике као академску дисциплину током комунистичког раздобља у Румунији, али и након пада комунизма. Разматрајући обликовање специфичног историјског контекста који је настајао под будним оком цензора, у овој студији фокусирам се на главне уџбенике из овог предмета, из Букурешта, Клужа и Јасија, почев од превода уџбеника совјетских аутора, па све до зрелих радова аутора који делују у данашње време. Главни проблеми које учавам јесу идеолошко искривљавање, кашњење са информацијама и изолованост, као и субјективни индивидуализам. Најпроблематичније стране историје музике биле су оне у вези са раном музиком, услед њеног "религиозног" садржаја, као и савремена музика, због "формализма", према социјалистичким принципима. У овој студији истражујем како су ови периоди били презентовани у уџбеницима историје музике. Ово истраживање је показало да су, у највећем броју случајева, проблеми ране музике још увек некомплетни или искривљено презентовани, а аналитички структурализам је замењен стилистиком. Главни проблеми румунске историје музике посткомунистичког периода јесу, најпре, то што су друштвени и политички проблеми модерног периода, у смислу контекста за историју музике, потпуно игнорисани или површно скицирани; нарочито недостају расправе о околностима музичког живота под тоталитарним режимом (како фашизмом, тако и комунизмом); Дмитриј Шостакович је углавном игнорисан; музика XVIII века је третирана само у контексту барока и класицизма, без разматрања *Empfindsamer* и галантног стила; информације о средњовековној црквеној музици су на истом нивоу као пре 1950; неевропска (америчка и азијска) музика се једва и спомиње, чак и кад се ради о актуелном стваралаштву; румунска музика није интегрисана у европску историју музике, већ се третира засебно; историја популарне музике се ни не спомиње.

Кључне речи: комунистичка и посткомунистичка Румунија, историја музике, уџбеници.