



“SIGISMUND TODUȚĂ” DOCTORAL SCHOOL

“Sigismund Toduță” 3 RE: Restorations, Rehabilitations, Reeditings

THE “SIGISMUND TODUȚĂ” INTERNATIONAL SYMPOSIUM
OF MUSICOLOGY, 5th edition

Originality, Paraphrase, Pastiche

20-21 May 2022, The “Gheorghe Dima” National Music Academy,
Cluj-Napoca, Romania
Online Symposium

<https://us02web.zoom.us/j/82504926079?pwd=S29sUWQwVTRSNDRjUE5kRk5QL3RNdz09>

Organisers:

Ecaterina Banciu – president of the “Sigismund Toduță” Foundation

Oana Andreica – project director

Cristina Șuteu – scientific director

Mihai Ghircoiaș – scientific secretary

Linda Ianchiș – project secretary

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financing Internationalization*

20 MAY 2022, FRIDAY

Opening Speech

10:00

ECATERINA BANCIU

President of the “Sigismund Toduță” Foundation

CRISTIAN BENCE-MUK

Dean of the Theoretical Faculty, the “Gheorghe Dima”
National Music Academy

Moderator ECATERINA BANCIU

VALENTINA SANDU DEDIU – Keynote Speaker

10:20 *Postmodern Paraphrases and Parodies: From Beethoven Filtered
through a Sieve to the Music of the Levant*

ECATERINA BANCIU

11:00 *An Evil Letter and the Destinies of the Forgotten Passacaglia.
The Twilight of the Symphony No. 3 “Ovid” by Sigismund Toduță*

PIERRE-ALAIN CLERC

11:30 *Je Languis Nuit & Jour: Grammaire, Rhétorique, Prosodie:
L’Inventio Chez Lully*

URSULA PHILIPPI

12:00 *Manuscript of Josephus Fazakas Krizbacensis (1738).
Aspects of the Originality of a Music Collection*

ERICH TÜRK

12:30 *Philipp Caudella's Variations on a Theme Showing the
Perception of Copyright in the Early 19th Century*

KATALIN KIM

13:00 *How Long Does Authorship Last? The Crowded
Composition Workshop of Ferenc Erkel's Operas*

Lunch break

13:30-14:30

Moderator CRISTINA ŞUTEU

NICOLETA DEMIAN

14:30 *The Moor's Pavane – Peripheral Story Of Othello*

LINDA IANCHIŞ

15:00 *Reworking Musical Ideas. Richard Strauss's Self-borrowing
in his Left-Hand Piano Music*

CHRISTOPHE ALVAREZ

15:30 *A Glance at Szymanowski's Piano Triptych Masques Op. 34:
Influence of the Greek Theatre in the Composer's Imagination.*

**ARIS BAZMADELIS & ARSINOI IOANNIDOU
& MARIA ASLANIDI**

16:00 *The Pilot Project of the Greek RISM Office: The Cataloging of
Greek Music Research Institutions in Muscat and the
updating of RISM C Series.*

SÁRA GROSZ

16:30 *The Schumann Legacy in Boston: Amy Beach's Carnivals*

ELENA BOANCĂ

17:00 *On Originality and the Temptation of Synthesys
in Romanian Music*

MAARIT JAAKKOLA & CRISTINA ŞUTEU

17:30 *Assessment of Originality in Academic Research*

PAUL POPOVICI

18:00 *Music Plagiarism in Romanian Courts.
A Theoretical and Practical Analysis*

21 MAY 2022, SATURDAY

Moderator OANA ANDREICA

EERO TARASTI – Keynote Speaker

10:00 *The Canons of European Art Music – A Semiotic Overview*

JOAN GRIMALT – Keynote Speaker

10:40 *An Ironic Mendelssohn in Five Steps*

EWA SCHREIBER

11:20 *Through the Looking Glass?*
Paweł Szymański's Compositional Idiom

EVELIINA SUMELIUS-LINDBLÖM

11:50 *Adorno's Confrontation Between Schoenberg and*
Stravinsky Meets the pianist's Methodological Thinking

Lunch break

12:20-13:30

DARIO MARTINELLI – Keynote Speaker

13:30 *Symptomatology of the Suffixes “-esque” and “-y” – on the Rhetoric of Pastiche, Imitation and Paraphrase in Popular Music*

DÁNIEL NAGY

14:10 *In-Betweenness as Originality, Synthesis as a Mission: Bartók’s Reception in Hungarian Musicology in the Context of National Identity*

MILOŠ BRALOVIĆ

14:40 *Contemplating Mahler: Serbian Composer Stanojlo Rajičić and His Cycles for Voice and Orchestra “Na liparu” (On Lipar, 1950) and “Lisje Žuti” (The Leaves Are Turning Yellow, 1953)*

ELI KALMAN

15:10 *Should we publish? Sonatas for Violin and Piano Dated 1897. Respighi’s Sonata in D minor (1897)*

**Participants of the “Sigismund Toduță”
International Symposium of Musicology**

Keynote speakers

EERO TARASTI

University of Helsinki, Finland

VALENTINA SANDU-DEDIU

National University of Music, Bucharest, Romania

DARIO MARTINELLI

ISI, Kaunas Technical University, Kaunas, Lithuania

JOAN GRIMALT

Escola Superior de Música de Catalunya, Barcelona, Spain

Guest speakers

ECATERINA BANCIU

“Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania

CRISTIAN BENCE-MUK

“Gheorghe Dima” National Music Academy, Clu-Napoca, Romania

Participants

PIERRE-ALAIN CLERC – Laussane University of Music, Laussane, Switzerland.

URSULA PHILIPPI – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

ERICH TÜRK – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

KATALIN KIM – Intitute for Musicology, Budapest, Hungary.

NICOLETA DEMIAN – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

LINDA IANCHIȘ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

CHRISTOPHE ALVAREZ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

ARIS BAZMADELIS – Aristotle University, Thessaloniki, Greece.

ARSINOI IOANNIDOU – Greek RISM Office, Athens, Greece.

MARIA ASLANIDI – Ionio University, Corfu, Greece.

SÁRA GROSZ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

ELENA BOANCĂ – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

MAARIT JAAKKOLA – Noridcom, University of Gothenburg, Sweden.

CRISTINA ŞUTEU – “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania.

POPOVICI PAUL – “Dimitrie Cantemir” Christian University, Cluj-Napoca, Romania.

EWA SCHREIBER – “Adam Mickiewicz” University in Poznań, Poland.

EVELIINA SUMELIUS-LINDBLOM – “Sibelius” Academy of the University of the Arts, Helsinki, Finland.

DÁNIEL NAGY – Eötvös Loránd University, Budapest, Hungary.

MILOŠ BRALOVIĆ – Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia.

ELI KALMAN – University of Wisconsin Oshkosh, United States of America.

Contemplating Mahler: Serbian Composer Stanojlo Rajičić and His Cycles for Voice and Orchestra *Na liparu* (On Lipar, 1950) and *Lisje Žuti* (The Leaves Are Turning Yellow, 1953)

Serbian composer Stanojlo Rajičić (1910–2000) has changed various compositional styles throughout his life. Starting as an expressionist composer before the World War II, turning towards neoclassicism during the occupation of Yugoslavia, socialist-realist phase in the post-war years, embodied in neo-romantic tendencies, and finally, with loosening of the socialist realist doctrine throughout the 1950s, re-claiming the expressionist tendencies on a more mature level.

In his song cycles composed in the early 1950s, *Na liparu* (On Lipar, 1950), lyrics by Đura Jakšić, and *Lisje Žuti* (The Leaves Are Turning Yellow, 1953), lyrics by Branko Radičević, Rajičić slowly separated himself from the socialist realist doctrine. One should bear in mind that *Na liparu* is the first cycle of songs for voice and orchestra in the history of Serbian music. Not having any predecessors in the genre, in Serbian music, Rajičić turned towards the oeuvre of Gustav Mahler (1860–1911), whose works he appreciated since his studies in Prague, during the early 1930s.

In the two song cycles, Mahler's influence is not that obvious. Mahler's influence consists of the conception of the cycle or certain orchestral and harmonic elements. The reason for this relationship is the fact that Rajičić wanted to establish a “new“ genre in Serbian music. Therefore, we shall examine the elements of Mahler's music present in the two song cycles concerning the context in which they were created.

MILOŠ BRALOVIĆ (1991) is a research assistant in the Institute of Musicology, Serbian Academy of Sciences and Arts in Belgrade. He is also enrolled in the PhD program in musicology at the Faculty of Music in Belgrade.

His field of interest includes the history of 20th-century Serbian music and his PhD dissertation is about the influence of European composers on Serbian symphonic composers in the 1950s. He is a member of the Serbian Composers' Association, Serbian Musicological Society and one of the founders and a member of the Association for Preservation, Research and Promotion of Music "Serbian Composers".

Should we publish? Sonatas for Violin and Piano Dated 1897 Respighi's Sonata in D minor (1897)

There are many reasons for which a work stays unpublished during a composer's life. Most often, youth works are neglected because the composer's younger voice is in search of maturity, or they are overlooked because greater of their creative projects started, and the author becomes overwhelmed or changing directions.

Youth compositions are telling the story about their journey by revealing in detail stylistic influences and showing the genesis of future greatness. Often the earlier attempt is the opposite of later experiments. Such is the case of tens of works deemed nowadays worthy of publication although it is challenging to speculate what each composer's reaction would be to their publicity. Respighi's earlier *Sonata for violin and piano* stayed unpublished until 2011 with several commercial recordings featuring it performed from manuscript already from 1993.

The present research has launched from the author's fascination with Respighi's musical voice and inspired by an Italian recording of this unpublished work randomly procured in a second-hand store in the US. The exploration of this work has been later made possible by the generous and dedicated assistance of Swiss composer and conductor