



**"Cluj Modern" Festival  
"Gheorghe Dima" National Music Academy Cluj-Napoca  
"Sigismund Toduță" Doctoral School Cluj-Napoca  
The Society of the Romanian Composers and Musicologists**

**International Musicology Symposium**

**Perpetual encounter:  
globalization, cosmopolitanism, and acculturation in music**



**April 7, 2022 – Cluj-Napoca (online)  
(10 a.m. – 7 p.m. EET/Bucharest time)**

# Program



## Session 1:

### **Spinning the globe: Asia, Europe - Planting Peace Flags**

Chair: Björn Heile

10.00 **Daniel K.L. Chua** (The University of Hong Kong; President, International Musicological Society)

**! EET/ Bucharest time**

Keynote lecture 1

*Global Musicology Has No Key Note*

11.15 **David R.M. Irving** (ICREA & Institució Milà i Fontanals de Recerca en Humanitats–CSIC, Barcelona)

*The Early Music Movement and Peace Activism:*

*Historical Performance Across Cultures in the Twentieth and Twenty-First Centuries*

11.45 **Adam Kielman** (The Chinese University of Hong Kong)

*Producing Worlds: Popular Music and New Mobilities in Southern China*



## Session 2:

### **Spinning the globe: Europe - East to West, Lifting the Iron Curtain**

Chair: Adam Kielman

12.15 **Nicolae Gheorghiuță** (Universitatea Națională de Muzică București)

*Acculturation in musical practices in the Romanian Principalities  
of Wallachia and Moldavia in the first half of the 19th century*

12.45 **Bianca Țiplea Temeș** ("Gh. Dima" National Music Academy Cluj-Napoca)

*„Of Foreign Lands and Peoples”: exploring Ligeti’s Kylwyria*

13.15 **Oleg Garaz** ("Gh. Dima" National Music Academy Cluj-Napoca)

*The Cargo cult concept and the meaning of György Ligeti’s oeuvre*

13.45 **Björn Heile** (University of Glasgow)

*Decentring National History: The Role of Migration and Mobility  
in a Global History of Musical Modernism*





### **Session 3:**

## **Spinning the globe: Europe - West to East, Shifting Perspectives**

Chair: Alexander Rehding

15.15 **Nicholas Cook** (University of Cambridge)

Keynote lecture 2

*Taking your roots with you: On musical cosmopolitanism*

16.30 **Ioan Haplea** ("Gh. Dima" National Music Academy Cluj-Napoca)

**Ioan Ștefan Haplea** ("Iuliu Hațieganu" University of Medicine and Pharmacy Cluj-Napoca)

*When musical folklore becomes a civil religion.*

*The process of acculturation from the positioning of Bartók to the theories of today*

17.00 **Pavel Pușcaș** ("Gh. Dima" National Music Academy Cluj-Napoca)

*Where is the originality in an age of globalization?*



### **Session 4:**

## **Spinning the globe: Towards New Worlds, Center – Periphery**

Chair: Bianca Țiplea Temeș

17.30 **Ramón Sobrino; María Encina Cortizo** (Universidad de Oviedo)

*The Musical «Alhambriismo»: a transformative Encounter between*

*Spanish Western and Arab Traditions*

18.00 **Alexander Rehding** (Harvard University)

*Ellis's Instruments between Empiricism and Empire*

18.30 **Egberto Bermúdez** (Universidad Nacional de Colombia, Bogotá)

*Jewish emigrés and music in Colombia, 1925-50. A preliminary report*



## **Session 1: Spinning the globe: Asia, Europe - Planting Peace Flags**

Chair: Björn Heile

### Keynote lecture 1

**Daniel K.L. Chua** (The University of Hong Kong; President, International Musicological Society)

#### ***Global Musicology Has No Key Note***

##### **Abstract**

What is global musicology? This talk attempts to define 'global musicology' and explores its ramifications for the future of how we think and what we do in our discipline.

**Keywords:** Global musicology



**Daniel K.L. Chua** is the Mr. and Mrs. Hung Hing-Ying Professor in the Arts and Chair Professor of music at the University of Hong Kong. He received his BA and PhD in musicology from Cambridge University. Before joining Hong Kong University to head the School of Humanities, he was a Fellow and the Director of Studies at St John's College, Cambridge, and later Professor of Music Theory and Analysis at King's College London. He was a Visiting Senior Research Fellow at Yale (2014-15), a Henry Fellow at Harvard (1992-3), and a Junior Research Fellow at Cambridge (1993-7). He

is the recipient of the 2004 Royal Musical Association's Dent Medal, and a Corresponding Member of the American Musicological Society. He is currently the President of the International Musicological Society (2017-2022).

He has written widely on music, from Monteverdi to Stravinsky, but is particularly known for his work on Beethoven, the history of absolute music, and the intersection between music, philosophy and theology. His publications include *The 'Galitzin' Quartets of Beethoven* (Princeton, 1994), *Absolute Music and the Construction of Meaning* (Cambridge, 1999), *Beethoven and Freedom*, (Oxford, 2017), *Alien Listening* (Zone Books, 2021), 'Rioting With Stravinsky: A Particular Analysis of the Rite of Spring' (2007), and 'Listening to the Self: *The Shawshank Redemption* and the Technology of Music' (2011).

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**David R.M. Irving** (ICREA & Institució Milà i Fontanals de Recerca en Humanitats-CSIC)

#### ***The Early Music Movement and Peace Activism:***

#### ***Historical Performance Across Cultures in the Twentieth and Twenty-First Centuries***

##### **Abstract**

The early music movement has long been associated with resistance to norms and the search for alternative ways of being, as scholars including Kailan Rubinoff, John Butt, and Thomas Forrest Kelly have pointed out. Despite some co-options of early music by nationalists in the early twentieth century, it has often represented protest against prevailing social institutions, using materials, tools, and techniques of earlier ages to rail against western industrial modernity and its cultural and institutional structures. As part of the rejection of hegemonies and the inequalities that arise from them, specialists in 'early music' deriving from western Europe have, since the 1960s, sought to create musical spaces for empathetic intercultural exchange by collaborating with traditional musicians from diverse parts of the world. Some of the resulting performance projects reach back to imagine or represent historical times of peace and intercultural *convivencia*, or recount tragic historical events in order to commemorate and mourn, and promote reconciliation. (However, some other kinds of 'crossover' performances have been trenchantly critiqued by scholars including Geoffrey Baker, Olivia Bloechl, and Dylan Robinson for the ways that they engage with the histories of race or curate the representation of other cultures and/or participation of invited musicians.) Underpinning many collaborative projects is arguably a desire for the

promotion of peace, an aspiration that was clearly recognised by the United Nations Educational, Scientific and Cultural Organization in their naming of Jordi Savall and the late Montserrat Figueras as UNESCO Artists for Peace in 2008. The connection between early music and peace movements stretches back earlier than the 1960s, to the 1930s–1950s, when early music practitioners were also involved in anti-war movements and international campaigns for peace. This presentation moves away from European musicians to consider the work of two people of the Global Majority who were active in peace movements and early music in the 1950s. Bayard Rustin (1912-1987) was a prominent African American activist for civil rights and (later) gay rights, who was well-known for his singing and also played lute and harpsichord. Devar Surya Sena (1899-1981) was a Sri Lankan musician who researched and performed the music of his country and was also a performer of early music from western Europe. He was active in the Moral Re-Armament movement, and performed in their meetings. In this paper I want to enquire how the ethos of historical performance, specifically in cross-cultural contexts, has intersected with peace movements.

**Keywords:** Early music movement; historical performance practice; musical interculturalism; peace activism; musical diplomacy



**David R. M. Irving** is an ICREA Research Professor in Musicology at the Institució Milà i Fontanals de Recerca en Humanitats-CSIC, Barcelona, a Corresponding Fellow of the Australian Academy of the Humanities, and an Honorary Senior Fellow at the Melbourne Conservatorium of Music, the University of Melbourne. He undertook his doctoral studies at the University of Cambridge and has taught at the University of Nottingham, the Australian National University, and the University of Melbourne. He is the author of *Colonial Counterpoint: Music in Early Modern Manila* (Oxford University Press, 2010), co-editor of the journal *Eighteenth-Century Music*, and co-general editor of the forthcoming *Cultural History of Western Music* series from Bloomsbury (2023). His awards include the Jerome Roche Prize from the Royal Musical Association and the McCredie Musicological Award from the Australian Academy of the Humanities. David is active as a violinist in the field of historical performance and has played with numerous ensembles in Australia, Europe, and the Americas.

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**Adam Kielman** (The Chinese University of Hong Kong)

*Producing Worlds: Popular Music and New Mobilities in Southern China*

### **Abstract**

This paper explores new forms of connectedness and ways of imagining space in contemporary China through an ethnographic focus on a cohort of musicians who have moved from smaller cities and rural areas to China's third-largest city, Guangzhou. These musicians selectively draw from transnational genres of popular music and Chinese folk musics, and sing in local dialects about themes related to urban/rural difference, migration, their hometowns, and broader changes in Chinese society. Increasingly successful commercially, these bands have become central to a new business model adopted by one of China's largest record companies, which seeks to integrate traditional industry approaches with new strategies and new media that cater to an increasingly mobile citizenry. Inspired by a "new mobilities paradigm" in the social sciences (Urry 2007), anthropology's increasing attention to movements and migrations (Clifford 1997), and scholarship on mobilities and translocality in contemporary China (Oakes and Schein 2006), I propose two kinds of mobilities—actual and vicarious—which I argue are connected and mutually constituted, in part, through emergent forms of musical creativity and modes of circulation. Drawing on multiple and sometimes contradictory understandings of musical cosmopolitanism as a process of knowledge making (Feld 2012, Regev 2011, Skinner 2015, Turino 2000), I discuss the ways that global popular musics serve as palettes that musicians selectively draw on as they create music reflective of their own lives and own mobilities, and grapple with shifting ways of understanding space, place, where they are from, where they are going, China's place in the world, and the world's place in China.

**Keywords:** Mobilities, cosmopolitanism, translocality, popular music, southern China



**Adam Kielman** is Assistant Professor of Music in the field of ethnomusicology at The Chinese University of Hong Kong, and is the author of *Sonic Mobilities: Producing Worlds in Southern China* (University of Chicago Press, 2022). He holds a PhD (2016) and MA (2011) in ethnomusicology from Columbia University, where he also received a BA (2004) in East Asian Studies. His research examines evolving forms of musical creativity and modes of circulation in southern China as they relate to shifts in conceptualizations about self, publics, state, and space. He has published articles in the journals *Sound Studies*, *Popular Music and Society*, and *International Communication of Chinese Culture*. His broader research interests include popular musics of East Asia, music and mobility, music and language, music and technology, jazz and improvised music, and sound studies.

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## **Session 2: Spinning the globe: Europe - East to West, Lifting the Iron Curtain**

Chair Adam Kielman

**Nicolae Gheorghiuță** (National University of Music Bucharest)

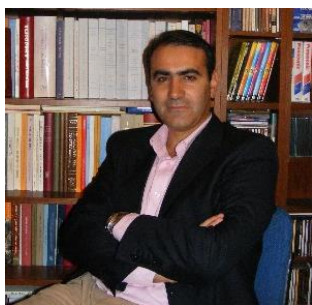
*Acculturation in musical practices in the Romanian Principalities of Wallachia and Moldavia in the first half of the 19th century*

### **Abstract**

The Romanian 19th century is probably the peak of the acculturation process that the Romanian society has ever experienced. From the end of the 18th century onwards, and especially in the first decades of the following century, Romanian culture was the one that adopted on a massive scale (sometimes directly and sometimes indirectly), irrevocably and at all levels (political, cultural, social, artistic, etc.) elements of the various civilisations with which it entered or with which it was already in direct contact, especially those brought by the Ottoman, Austrian, and Russian empires.

The present paper analyses the major change that the phenomenon of acculturation produced in the musics and musical life of Romanian society in the Principalities of Wallachia and Moldavia in the first half of the 19th century. The two categories of music - sacred and Western established repertoire - are investigated, sometimes seen as an identity and social divider between the different communities of the two Principalities, in the context of the impetuous attempt to build a Romanian national identity.

**Keywords:** Romanian music, Romanian society, elite, musical life, Byzantine music, education



**Nicolae Gheorghiuță** studied at the National University of Music in Bucharest (Byzantine music and musicology), specialized in Athens and Thessaloniki, and held research fellowships in Cambridge (UK), St. Petersburg, and Venice. He also completed two post-doctoral programs at the New Europe College and the Musical Institute for Doctoral Studies in Bucharest (UNMB). Nicolae Gheorghiuță chairs the musicological committee of the Romanian Union of Composers and Musicologists and has been awarded the institution's prize for the volumes *Byzantine Music between Constantinople and the Danubian Principalities: Studies in Byzantine Musicology* (2010), and *Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient* (2015), as well as the Romanian Academy Award for the latter work. He currently teaches Byzantine music paleography, musical stylistics, and theories of Byzantine chant performance at UNMB (where he is vice-rector), and also serves as conductor and performer of the Byzantine music choir *Psalmodia*.

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**Bianca Țiplea Temeș** ("Gh. Dima" National Music Academy Cluj-Napoca)  
*"Of Foreign Lands and Peoples": exploring Ligeti's Kylwyrria*

**Abstract**

Kylwyrria, Ligeti's imaginary country, was depicted in detail on a map he drew as a child. Comprised of an intricate cartography of rivers, mountains, plains, and cities with invented and strange-sounding names, it was for him a space without demarcations, and with no boundaries other than natural ones.

But did this Utopian space remain just a figment of Ligeti's childish imagination, or did it turn up in his music, making him a special kind of cosmopolitan composer?

Ligeti was, at first, deeply rooted in both the Romanian and the Hungarian musical cultures of his native Transylvania, but from the 1970s onwards he considerably widened the geographical range of his inspiration. He embraced with great artistic sophistication disparate layers of source material, recalling folk music of his native land, but also invoking elements from the musics of Africa, Polynesia, and the Caribbean, all jostling together with references to the established repertoire. The resulting rich cultural counterpoint of interlocking dialects became in his scores a palimpsest of memory, time and space, providing Kylwyrria with its own official universal language and its own musical reality, advocating it as a *topos* heavily invested with the politics of cosmopolitanism.

**Keywords:** Ligeti, musical dialects, palimpsest, cosmopolitanism



**Bianca Țiplea Temeș** is a musicologist and Associate Professor at "Gh. Dima" National Music Academy. She has earned two doctorates from both the University of Music in Bucharest (2002, supervisor Dan Voiculescu) and the Universidad de Oviedo, Spain (2015, supervisor Ramón Sobrino). She also holds a degree in business management (M.B.A. granted by Babeș-Bolyai University), combining her academic career with her post at the Transylvania Philharmonic, where she was head of the Artistic Department.

Her books have been published in Romania, the most recent being *Seeing Sound, Hearing Images*, edited together with Nicholas Cook, (2017), *Folk Music as a Fermenting Agent for Composition, Past and Present* (2019), edited with William Kinderman, *A Tribute to György Ligeti in His Native Transylvania (Nos.1-2, 2020)*, edited with Kofi Agawu, and *Reconfiguring Musical Cultures in Central and Southeastern Europe* (2021) edited with Jim Samson.

Her articles have appeared in leading journals in Switzerland, Spain, Germany, Lithuania, the Czech Republic, Belgium, Romania, the U.S., and the U.K. (at Routledge). She has participated in many conferences organised by prestigious institutions such as the University of Cambridge, Universität der Künste Berlin, Université Paris-Sorbonne, IRCAM Paris, Conservatorio di Musica Santa Cecilia Rome, University of Chicago, City University of New York, among others. Since 2010 she has been visiting professor at various institutions: Universidad de Oviedo, Istituto Mascagni in Livorno, Paderewski Music Academy in Poznań, University College Dublin, Universidad Complutense in Madrid, University of Montevallo - Alabama (U.S.A.), and University of Heidelberg.

She has been awarded several Erasmus grants to study at the University of Cambridge/U.K. (where she was also Visiting Scholar in March, 2017), obtained three DAAD Scholarships in Berlin, Hamburg, and Heidelberg and received a research grant from the Paul Sacher Foundation, where she explored the Ligeti collection. In 2016 she became the founder and the director of the Festival "A Tribute to György Ligeti in his Native Transylvania".

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**Oleg Garaz** ("Gh. Dima" National Music Academy Cluj-Napoca)

***The Cargo cult concept and the meaning of György Ligeti's oeuvre***

**Abstract**

The context of globalization and implicitly of the active processes of acculturation determines an obvious *hybridization* especially in terms of the value determinants. This causes a gradual dissolution of references. In terms of cultural existence, we are dealing with a phenomenon that by analogy with the syntagm *the fog of war* should be identified as *the fog of culture*. The mind blowing speed at which a crushing multitude and typological diversity of cultural artefacts is currently generated raises a logical question about the ability to formulate and identify the axiological contents and also to imagine something on the teleological plane. The only plausible reference point is the sacrosanct *European compositional tradition*, which in the context of the current "confusion" of values has already long been transformed into a phenomenon for which the only appropriate phrase is *cargo cult*. A century ago, a large part of the avant-garde musicians made a considerable effort to abolish this "cargo cult" of the "golden age", of tonal functionality, of "sentimentalism", of "musical beauty", reformulating the classical values in terms of their own and collective existential honesty. Beyond the avant-gardist experimentalist "mysticism" of Schoenberg, Webern, Babbitt, Boulez, Cage or Stockhausen, the first thing that draws my attention is the oeuvre of György Ligeti, whose artistic evolution can serve as a model for the deconstruction of this "cult" of an imaginary past.

**Keywords:** Cargo cult, fog of culture, avant-gardism, European composition tradition



**Oleg Garaz** is Associate Professor at the "Gh. Dima" Music Academy in Cluj Napoca. Born in Soroca, Republic of Moldova, he received his artistic education at the Music College *Ștefan Neaga* in Chișinău, at the *Gavriil Musicescu* Conservatoire in Chișinău, continuing his formation at the *Gheorghe Dima* Music Academy in Cluj-Napoca, completing his doctorate in 2013 at the National University of Music Bucharest, with a thesis entitled *The European Musical Canon in Postmodernity*. He has published numerous books: *Contraideologii muzicale* [Musical Counter-Ideologies] (2003), *Poetica muzicală în convorbiri* [Musical Poetics in Conversations] (2003), *Muziconautice* [Musiconauticals] (2007), *Territoria* (2007), *Muzica și sensul sincretic al nostalgiei* [Music and the Syncretic Sense of Nostalgia] (2011), *Exerciții de muzicologie* [Musicological Exercises] (2014), *Canonul muzicii europene: Idei, Ipoteze, Imagini* [The Canon of European Music: Ideas, Hypotheses, Images] (2015), *Genurile muzicii: ideea unei antropologii arhetipale* [The Genres of Music: the Idea of an Archetypal Anthropology] (2016), *Ființă și tempo: despre muzică și alți demoni* [The Being and Tempo: About music and other demons] (2019), *De la Tannhäuser la Aida* [From Tannhäuser to Aida] (2021). His analytical studies have appeared in various journals such as *Muzica* (Bucharest), *Studia U.B.B. Musica*, *Musicology Papers* (Cluj-Napoca) on topics that circumscribe musical ontology, the semantics of the musical image, problems of postmodernist music, as well as topics related to music history, musical stylistics and musical forms. In his conferences he approached topics related to musical aesthetics, the history and aesthetics of jazz and musical genres. He has published numerous articles (criticism, essays, interviews) in *Tribuna*, *Kronika*, *Steaua*, *Balkon*, *Echinox*, *Caietele Echinox*, *Transylvanian Review* (Cluj), *Aurora* (Oradea), *Astra* (Brașov), *Literatorul* (Bucharest), *Vatra* (Târgu-Mureș), *Literatura și Arta*, *Basarabia*, *Contrafort* (Chisinau). His collaboration with Mass-media (radio & TV) is reflected in music shows, thematic cycles, and interviews on local and national radio & TV stations. For his activity he has been awarded the Debut prize of the Romanian Writers' Union (Cluj, 2003), the *Pavel Dan* Award (Romanian Writers' Union – Cluj, 2007), and the *Muzica Journal Prize* (2016). Since 1998 he has been a Member of the Society of Composers and Musicologists of Romania.

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**Björn Heile** (University of Glasgow)

***Decentring National History: The Role of Migration and Mobility  
in a Global History of Musical Modernism***

**Abstract**

The historiography of modernist music has traditionally been dominated by two interlinked paradigms: 1) the notion of centres and peripheries, with the former located in ‘the west’ and the latter in Latin America, Asia and Africa, and 2) the concept of national traditions. Despite important work by Brinkmann and Wolff (1999), Levy and Scheduling (2010), Levitz (2012), Cohen (2012, 2014) and Moreda Rodríguez (2019), among others, migration still tends to be treated as an exception to the rule of nationhood with its comforting myths of belonging and tradition. Although many leading modernist composers were exiles, musicology has largely failed to develop an equivalent to the concept of “exile literature” in literary studies, where migration is often seen as constitutive of the experience of modernity and hence of modernism as an artistic response.

One of the reasons for the persistence of the nation- and Western-centred model may be methodological, namely the reliance on case studies by most of the above-mentioned authors. Although individual composer biographies can challenge the dominant paradigm, they can too easily be seen as exceptions that prove the rule, particularly in the case of the Holocaust and the Second World War, which are extraordinary historical events.

In my talk, I therefore want to complement case studies of “important composers” with an account of the “normality of migration”. The corpus for this study is based on the composers performed at the Annual Festivals of the International Society of Contemporary Music – ironically, an organisation that was and is constituted along strictly national lines. A large proportion of these composers experienced migration, including before and after WWII, and this also significantly included migration between the global North and South. What I will demonstrate is that, although migration may not be the norm, neither is it an exception.

**Keywords:** Musical modernism, migration, mobility



**Björn Heile** is Professor of Music (post-1900) at the University of Glasgow. He is the author of *The Music of Mauricio Kagel* (2006), the editor of *The Modernist Legacy: Essays on New Music* (2009), co-editor (with Peter Elsdon and Jenny Doctor) of *Watching Jazz: Encountering Jazz Performance on Screen* (2016), co-editor (with Eva Moreda Rodríguez and Jane Stanley) of *Higher Education in Music in the Twenty-first Century* and co-editor (with Charles Wilson) of *The Routledge Research Companion to Modernism in Music*. He specializes in new music, experimental music theatre and jazz, with particular interests in embodied cognition, global modernism and cosmopolitanism.

He is Principal Investigator of the research network “Towards a Somatic Music: Experimental Music Theatre and Theories of Embodied Cognition” and is currently writing a book with the working title *A Global History of Musical Modernism* for Cambridge University Press.



## **Session 3: Spinning the globe: Europe - West to East, Shifting Perspectives**

Chair: Alexander Rehding

### Keynote lecture 2

**Nicholas Cook** (University of Cambridge)

#### ***Taking your roots with you: On musical cosmopolitanism***

#### **Abstract**

Basic to the idea of cosmopolitanism is agency, a dimension of cross-cultural interaction that is under-represented in postcolonial theory. Appiah's idea of "rooted" cosmopolitanism acknowledges the specificity of geographically or ethnically grounded cultures, but his idea of "taking your roots with you" underlies the element of personal choice. As illustrated by the cosmopolitanisms of dress and food, traditional associations of nationality and ethnicity have become mobile, and the ability to operate across cultures has become part of professional competence.

But in music what Dennis Porter calls the 'doctrine of national characteristics and fixed ethnic identities' is more deeply embedded. Even in the supposedly colour-blind field of Western classical music, and even when no offense is intended, ethnically or racially grounded thinking is easily found. Music has a long tradition of complicity in the West/Rest binary, which Appiah deconstructs by showing how there is no structural linkage within the various features that are seen as embodying the "essence" of the West. As he says, "you really can walk and talk in a way that's recognizably African-American and commune with Immanuel Kant and George Eliot", and music provides a conspicuous example of this: the Chinese culture of classical music performance, removed from Western culture, given new meaning, and forming part of a distinctively Chinese modernity. It is as if the music has taken its roots with it, or grows new roots when it arrives. Music becomes an element in the "lifestyle cosmopolitanism" of affluent Asian cities, where cultural practices are shared while underlying values are not.

But this is not just a play of empty signifiers, for music is the artifice that is received as nature. As Tamara Roberts argues, sound is produced by the body and as such carries the traces of gender and ethnicity, but music makes such characteristics mobile, turns them into a vehicle of agency: music is not just a good way of imagining yourself somewhere else, as Slobin says, but of making yourself someone else. Postcolonial theory has produced insights into the role music can play in specific, historically conditioned contexts of power asymmetry, but it has also interpreted cosmopolitanism as disguised imperialism and music as a means by which dominant values are imposed. In contrast, cosmopolitanism offers a default approach to transcultural musicking that avoids ethical prejudgement, thematises agency, and prioritises lived experience in today's global world.

**Keywords:** Agency, ethnicity, identity, lifestyle, modernity, China



**Nicholas Cook** is Emeritus Professor of Music at the University of Cambridge, having previously taught in Hong Kong, Sydney, Southampton, and London. His work takes in a wide range of areas within music studies, and his *Music: A Very Short Introduction* (1998) is published or forthcoming in sixteen languages; it recently appeared in a completely rewritten second edition. Other books include *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (2007), which won the Society for Music Theory's Wallace Berry Award in 2010; *Beyond the Score: Music as Performance* (2013), which is based on his work as Director of the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM); and *Music as Creative Practice*, which appeared in 2018.

*Musical Encounters: Togetherness and Transcultural Relationship* (for which he was awarded a British Academy Wolfson Research Professorship) is forthcoming from Oxford University Press, and he is now working on a short book entitled *Music: Why It Matters* for Polity Press. He has co-edited seven books, the most recent being *The Cambridge Companion to Music in Digital Culture* (2019). A former editor of *Journal of the Royal Musical Association*, he has received honorary doctorates from the University of Chicago and "Gheorghe Dima" Music Academy (Cluj-Napoca), and was elected Fellow of the British Academy in 2001.

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**Ioan Haplea** ("Gh. Dima" National Music Academy Cluj-Napoca)

**Ioan Ștefan Haplea** ("Iuliu Hațieganu" University of Medicine and Pharmacy Cluj-Napoca)

*When musical folklore becomes a civil religion.*

*The process of acculturation from the positioning of Bartók to the theories of today*

### **Abstract**

Multiply conditioned as a natural, human and ideatic entity, an ethnic group that lives for a long time alongside another group (for the purpose of this study, Romanians and Hungarians) will often rewrite its own existential values, preserving its own cultural code, but at the same time changing continuously the parameters of cultural loans, exchanges and interpretations. Historical conditions create diachronic patterns of cultural inequality, and the acculturation follows a sinuous path conditioned by these oscillations.

Discovering that *thy neighbour* is different in a non-trivial way generates a spectrum of reactions, dependent on social configurations, ideological entrenchments, or manipulations from forces outside the community; a mixed population will thus oscillate between a communal society and a social community. The dichotomy *Gesellschaft – Gemeinschaft* [Ferdinand Tönnies], with its longstanding carrier in sociology, nuances further the dichotomy.

Our study attempts to trace the changes from Bartók's precise observations on the Romanian-Hungarian musical acculturation in Transylvania to the perspective on musical folklore as a component of a "civilian religion" [Robert Bellah] where folklore, imagined as a centripetal and coagulating vector, is often employed politically in subtle fashions.

Is communitarianism reducible to a social contract, in which each person behaves like a "trader" [Adam Smith], and consequently a community gets established in the same way as a democracy? Or, contrarily, is there a determinism beyond and outside ourselves, generating a *path dependency* where things are largely predetermined, much like looking in the rear-view mirror of a speeding car, when things that appear to be happening momentarily are in reality already long consumed in the past? Devoid of *any a priori* determinism, things take a turn to a dramatic aporias. Sorin Antohi describes "the modern atheist who can only appeal to culturalism in order to legitimize the continuity of human aggregates. [...] How are we to do what we ought to do? Communitarianism insists that in a well established community, we subscribe to its values simply because they are our own, we do not endorse them through rational appraisal, nor through the casting of ballots, nor do we adhere to them in any other voluntary way. [...] Whatever are the values upheld by the community we were born into, we have to internalize them; besides, there is nothing else we can do".

Depending on the interplay between the *specific* and the *borrowed*, communities oscillate between "gatherings of foreign owners", "insular communities", or groups with a natural and veritable internal osmosis which ideologies cannot manipulate; ideologies which look suspiciously upon any form of social concordance, which they label as likely attempts against freedom and self-determination.

The humanity that binds us all is the last stand against aggregates like the above, segregationist in intent, "contract-based associations with an unconvincing community-like polish" [Sorin Antohi], a modern-day Tower of Babel.

**Keywords:** Communitarianism, aggregate, society, folklore, music, Romanian-Hungarian



**Ioan Haplea** is a professor of Ethnomusicology at “Gheorghe Dima” National Music Academy, in Cluj-Napoca. His published books, authored and co-authored, include: *Construction and deconstruction of the Romanian musical folk text – the Romanian Colinda*, Arpeggione, 2004 (PhD thesis); *Processing of Romanian folk songs*, vol. I-II, Arpeggione, 2005; *The musical folklore of the Neamț county*, Arpeggione, 2008; *The Transylvanian trio*, Clear Vision, 2009; *On style and style’s significance in ethnomusicology*, Arpeggione, 2016; *Traian Mârza – Studies in Ethnomusicology* (editor), Arpeggione, 2007.

His scientific and didactic path has followed two directions, both innovative in Romanian ethnomusicology: applications of computer science and linguistics; among the folk music genres, he is most interested in Colinda (Romanian Carol folk songs). They are apparent in a partial list of works he and the team he leads have published over the years:

*A computational investigation of the musical corpus Romanian Folk Song Database, A computational research of the hexasyllabic Colindas, New analytical techniques applied to a funeral musical repertoire from Transylvania, New research methods for musical folklore applied to a corpus of Transylvanian Colindas, The local and global status of computational ethnomusicology, Reflections of a typological model of Romanian Colindas, The archetypal structure of a typology of Transylvanian Colindas, Identity and alterity, The written and the said, The one and the multiple, Continuity and discontinuity, Between the harmony of sound and the significance of communicating, An ethnomusicological perspective on the relationship between sound and sign, The Romanian musical folklore from the perspective of generative grammars, A semiotic outlook on the folk music discourse, The ethnomusicology and the sciences of the language, On symmetrical patterns and symmetry breaking in Romanian musical folklore.*



**Ioan-Ștefan Haplea** is a trainee-medical doctor in internal medicine, at the University of Medicine and Pharmacy “Iuliu Hațieganu” Cluj-Napoca. He holds an MSc in medical informatics. His academic interests include history of medicine and computational modeling of biological systems. He is the Romanian co-translator of the book “*A Generative Theory of Tonal Music*” by F. Lerdahl and R. Jackendoff and co-author of a book on the computational analysis of Romanian musical folklore (*Construction and Deconstruction in the Romanian Folk Musical Text*, 2004). He participated in national and international symposiums, such as “Philohistoriss” (Cluj-Napoca, 2018), “Explorations into the Romanian and European biblical tradition” (Iași, 2018, 2019, 2021), “Comparatism, identity, communication” (Craiova, 2018, 2020, 2021), “A Call for Tolerance in the EU” (Oradea, 2019).

Papers related to the theme of this symposium: *Models of cultural evolution in cognitive musicology, Xenophobia and biology – the perspective of the history of science, The epidemics and their linguistic scars.*

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**Pavel Pușcaș** (“Gh. Dima” National Music Academy Cluj-Napoca)

***Where is the originality in an age of globalization?***

#### **Abstract**

The phenomenon of acculturation is implicitly inscribed in the historical evolution and cultural dynamics of the development of human civilizations. Wherever the premises for the emergence of a coherent idiomatic culture (in language, arts, sciences) appear, it tends to become dominant over outdoor spaces and is imposed as a

formative cultural paradigm. All the great cultures that have become civilizations have become radiant and have thus generated great centers of irradiation and imposition of their own cultural paradigms. It is enough to examine the emergence and evolution of Chinese, Indian, Mesopotamian, Egyptian, Hellenic, Latin, and then Arab civilizations.

At the same time, the great empires are able to absorb the components of the cultures included in the territory and to generate fascinating phenomena of cultural synthesis. Examining the examples of the great empires in history, we find such cultural syntheses of various (sometimes seemingly divergent) components that overlap, complementing each other by interfering and generating syntheses in all the arts.

Even more interesting are the phenomena of "synchronism" that occur in various arts, cultures, seemingly without contact. These reveal the functioning of some fundamental, archetypal paradigms, which materialize almost simultaneously in various fields of culture and art.

This raises the question of the independence and originality of various cultures. From Plato to Heidegger it is a permanent theme of the philosophy of culture to this day. But defining "originality" is as difficult as understanding another culture using only one's own perspective. We recognize diversity, otherness, but the possibility of defining it without generating classifications and hierarchies is almost impossible.

When and where does originality appear? What are the necessary and sufficient conditions for its manifestation? How do different cultures dialogue from the perspective of different cultural paradigms? And, especially, if originality is still possible in a general, globalizing culture that is becoming more and more aggressive, what does the current situation look like? Here are some key questions that we will try to answer in this paper.

**Keywords:** Origo, style, difference, synchronism, diacrony, art value



**Pavel Pușcaș** studied musicology at the Music Academy of Cluj-Napoca (1974-1978) and in Weimar/GDR (1977-78). He taught harmony, counterpoint, and musical forms at the Music High School in Deva, then in Târgu Mureș (1978-1982). He was head of the Music and Art Library in Târgu Mureș (1982-1990).

Since 1990 he has been a member of the professorial staff at the "Gheorghe Dima" Music Academy of Cluj-Napoca, as lecturer (1990), associate professor (1994) and finally, professor (2004).

Doctor of musicology (1997, field: Stylistics), he was chair of the Musicology Department. He teaches musicology, music aesthetics, stylistics and musical forms. He has also taught aesthetics at the Faculty of Philosophy, at the Academy of Fine Arts and at the Faculty of Philology in Cluj. He is a member of the U.C.M.R. (Society of Composers and Musicologists in Romania) and an expert of C.N.C.S.I.S. at the Ministry of Education.

He has written papers and articles on musicology, stylistics, music aesthetics and acoustics, and presented these in national conferences in Romania (Bucharest, Iași, Cluj-Napoca, Timișoara) and abroad in Bergen, Budapest, Athens, Frankfurt, etc. He has published the books *Stylistic Crystallization in Music* and *Mathematical Inferences in Music Aesthetics*, as well as numerous articles in collective volumes.

Special interests: acoustics, philosophy of culture, mathematics, rhetoric, semiotics and systematic musicology.

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## **Session 4: Spinning the globe: Towards New Worlds, Center – Periphery**

Chair: Bianca Țiplea Temeș

**Ramón Sobrino** (Universidad de Oviedo)

**María Encina Cortizo** (Universidad de Oviedo)

*The Musical «Alhambrismo»: a transformative Encounter between Spanish Western and Arab Traditions*

### **Abstract**

In the 1830s Spanish topics appeared in travel books, novels and plays, promoting Spain and all Spanish elements to the forefront of many writers' inspiration and creative imagination (Victor Hugo, Washington Irving, Théophile Gautier, Alexandre Dumas...). In addition, a significant number of artists visited Spain, collecting their impressions in diverse travel books that presented the image of Spain as a picturesque country, the gateway to the East in the West. This impression is confirmed by David Roberts' and John Frederik Lewis' illustrations for English travel guides. Furthermore, the discovery of Spanish paintings by Napoleon's invading armies led, three decades later, to the opening of the Spanish Gallery at the Louvre (1838 to 1848), also introducing painting as an artistic reference. Therefore, the romantic imagination re-created another mythical Spain, identified with Andalusia and its Moorish heritage, which lent a new meaning to the Arab legacy within Spain through a new style known as *Alhambrism*. Under this label, Arab and Western traditions coexist in a fruitful encounter, even fostering global illustrations of Spain, such as the Alhambra Court at the Crystal Palace in London.

In this paper, we propose a re-reading of the “Alhambrist” musical repertoire, created in Spain in the second half of the 19th century as an area capable of promoting transfers and cultural exchanges. Said's Orientalist theory excludes the *Alhambrism* since, in the case of Spain a Spaniard is also the Other. Hence, it supposes the encounter with an Other who is the other face of oneself. The nonexistence of *alhambristic* musical references leads the composer to nurture his creativity with other artistic forms, fundamentally from architecture –where the Alhambra, the leading example of Nasrid architecture, plays a seminal role– or from literature, generating a shared creative space for interdisciplinary dialogue. Furthermore, the composers re-create the music of Moorish Spain through assimilation of elements already characteristic of Andalusian Music, intensifying techniques that were already latent in Spanish music. Moreover, this re-creation of the Spanish Arab sound tradition promotes an exciting dialogue between Spain's foreign and local musical images to drive Spanish music to modernity.

**Keywords:** Musical «Alhambrismo», 19<sup>th</sup> century Spanish music, nationalism, identity



**Ramón Sobrino** is Professor of Musicology at the University of Oviedo (Spain), where he has directed thirty-six doctoral theses. His main field of research is musical analysis, with specialisation in analytical methodologies, and Spanish music. He has published symphonic works by Monasterio, Bretón, Marqués Chapí, Torrandell, Zubiaurre, and others and edited Spanish vocal works by Barbieri, Arrieta, Gaztambide, Chueca, Serrano and Rodrigo, together with the operas *Ildegonda* and *La Conquista de Granata* by Emilio Arrieta, and *Il disoluto punito ossia Don Giovanni Tenorio* and *Elena e Malvina* by Ramón Carnicer, in collaboration with María Encina Cortizo.



**María Encina Cortizo** is Professor of Musicology at the University of Oviedo (Spain), where she has directed twenty doctoral theses. She also conducted the Choir of the University of Oviedo from 1993 to 1995. She currently coordinates the ‘Erasmush’ Research Group. Her main field of research is zarzuela and Spanish opera in the 19th and the early 20th centuries. In 1998, she published the reference monograph on Emilio Arrieta; she also has published Spanish vocal works by Barbieri, Arrieta, Chueca, Barrios and Torrandell, along with the operas *Ildegonda* and *La Conquista de Granata* by Emilio Arrieta, and *Il disoluto punito ossia Don Giovanni Tenorio* and *Elena e Malvina* by Ramón Carnicer, in collaboration with Ramón Sobrino.

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**Alexander Rehding** (Harvard University)

*Ellis’s Instruments between Empiricism and Empire*

**Abstract**

The nineteenth-century acoustician and phonetician Alexander Ellis has been dubbed “father of ethnomusicology” in recognition of his insight that musics from different parts of the world operate in a diversity of tonal systems and scales. Ellis famously developed the Cent scale to measure and express the microintervals that make up various scale systems. As has been explored in some detail, the forums in which Ellis encountered the musicians and their instruments on which these nonwestern scales were performed were the institutions of progressive industrialization and colonialism. But the instruments that he employed – instruments that were at the same time musical and scientific – to calibrate and establish the Cent scale are an intriguing blend of different tools. Proposing a critical organology on Ellis’s work, this paper examines how exactly he came to the earthshattering realization that the musical scale was not “natural” but rather “very diverse, very artificial, and very capricious.”

**Keywords:** Critical organology, comparative musicology, universals and relativism



**Alexander Rehding** is Fanny Peabody Professor of Music at Harvard University. He obtained a PhD from Cambridge University in 1998 and went on to postdoctoral fellowships at Cambridge, the University of Pennsylvania, and Princeton, before joining Harvard’s Music Department at Harvard in 2003. Rehding’s research in music theory and history focuses on questions of music and identity, cultural transfer, historiography, as well as ecomusicology, media theory, sound studies, and digital humanities. He has published on music ranging from ancient Egypt to the Eurovision Song contest, from Plato to neuroaesthetics, from Wagner to Chinese music. His

monographs include *Hugo Riemann and the Birth of Modern Musical Thought* (2003), *Music and Monumentality* (2011), *Beethoven’s Symphony no. 9* (2017), and *Alien Listening* (2021). He was editor for *Acta musicologica* (2006–2011), editor-in-chief of the Oxford Handbooks Online series in Music (2011–2019), and is currently series editor of the six-volume *Cultural History of Western Music* by Bloomsbury. His contributions have been recognized with such awards as a Guggenheim Fellowship, the Dent Medal of the Royal Musical Association and the International Musicological Society, and a John F. Sawyer grant from the Andrew W. Mellon foundation. A 2018 conference was dedicated to his concept of “Music-Theoretical Instruments.” His interest in integrating digital technology into teaching and research led him to found Harvard’s Sound Lab in 2012. He is now working on two new books, one examining the role of instruments in the shaping of musical thought, and one on music and the Anthropocene.

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**Egberto Bermudez** (Universidad Nacional de Colombia, Bogotá)  
*Jewish emigrés and music in Colombia, 1925-50. A preliminary report*

**Abstract**

A small group of Jewish musicians and music and art amateurs coming from Austria, Germany, Poland, Romania, and the former Russian Empire began to arrive in Colombia in the 1920s. Some developed a music career both in the classical and popular music spheres and others founded or became part of private associations that sponsored music and the arts. This paper examines a sample of their activities within the local music environment and their relationship with Colombian society in general.

**Keywords:** Jewish emigrés, music, Colombia, Austria, Germany, Poland, Russia, South America



**Egberto Bermúdez** is tenured Professor at the Universidad Nacional de Colombia, Bogotá. Author of *Los instrumentos musicales en Colombia* (1985), *La música en el arte colonial de Colombia* (1994), and *Historia de la Música en Bogotá: 1538-1938* (2000) he has published numerous articles and studies on organology, colonial, traditional and popular Colombian and Latin American music. President of the Historical Harp Society from 1998 to 2000, presently is coordinator of the Master of Musicology Program of the Instituto de Investigaciones Estéticas (Universidad Nacional de Colombia), editor of *Ensayos. Historia y Teoría del Arte*, and Vice-President of the International Musicological Society (IMS).



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**Initiator:** Prof. dr. Adrian Pop

**Organiser:** Associate Prof. dr. Bianca Țiplea Temeș

**Scientific Committee:**

Prof. Emerit. dr. Jim Samson  
Royal Holloway University of London

Prof. Emerit. dr. Nicholas Cook  
University of Cambridge

Prof. dr. Pavel Pușcaș  
"Gh. Dima" National Music Academy Cluj-Napoca

Associate Prof. dr. Bianca Țiplea Temeș  
"Gh. Dima" National Music Academy Cluj-Napoca

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Alina Pop

