

International Conference of
Eastern and Central European

SYMPHONIES

NO. 3

WORKS, CONDUCTORS,
ORCHESTRAS AND AUDIENCES

SEPTEMBER
16–18, 2026

University of Szeged
Béla Bartók Faculty of Arts

Reök Palace
Szeged, Hungary



REÖK

SZEGEDI TUDOMÁNYEGYETEM

Bartók Béla
MŰVÉSZETI KAR

In memoriam

ZOLTÁN ROZSNYAI

(1926–1990)

Eastern and Central European

SYMPHONIES VOL. 3

In memoriam Zoltán Rozsnyai (1926-1990)

SEPTEMBER 16–18, 2026

Szeged, REÖK Palace

Szeged, University of Szeged Béla Bartók Faculty of Arts

ORGANISERS

Hungarian Academy of Arts Research Institute of Art Theory and Methodology

University of Szeged Béla Bartók Faculty of Arts



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Hungarian Academy of Arts

Research Institute of Art Theory and Methodology

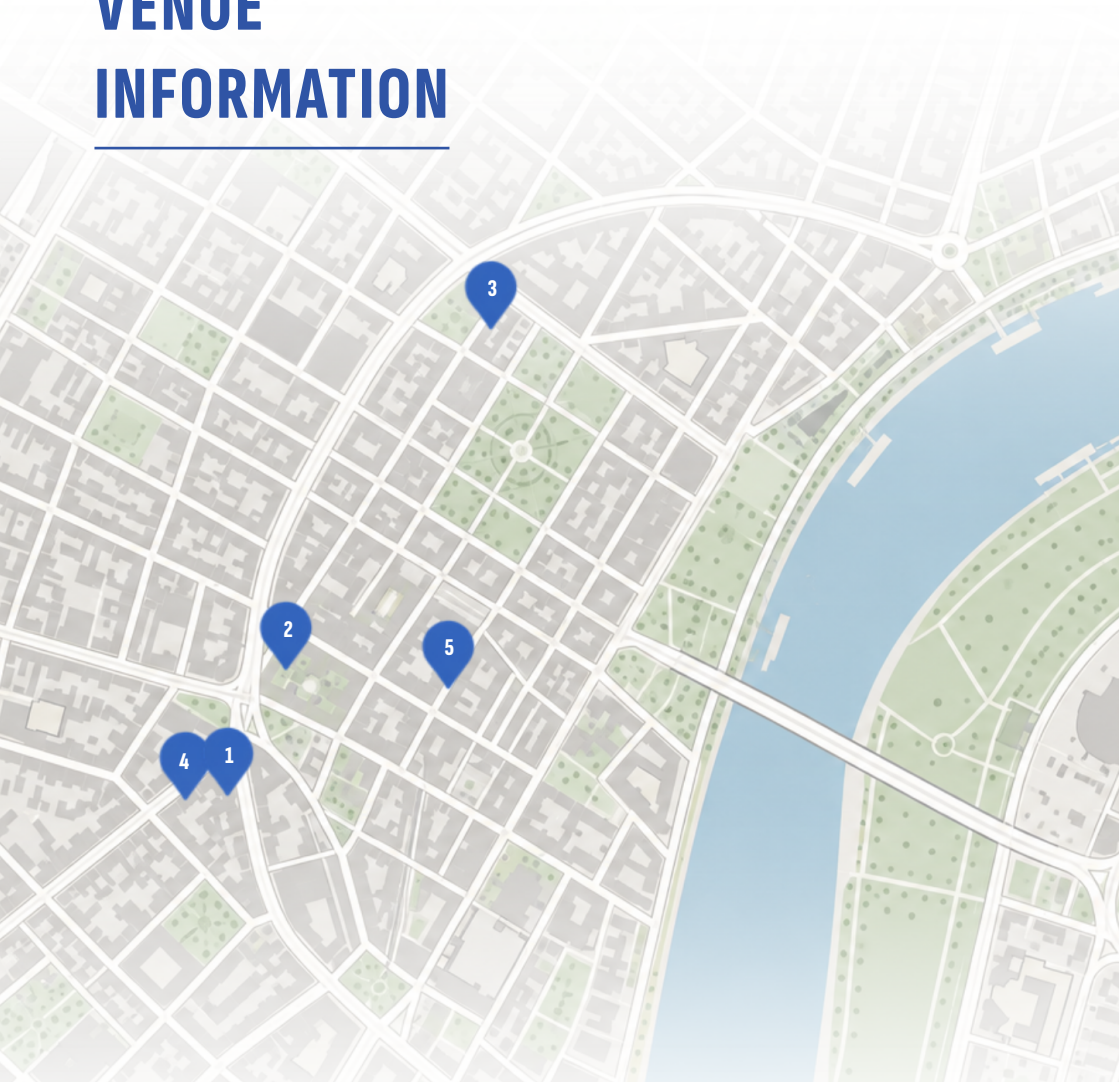


SÁNDOR GYÜDI

music director

Szeged Symphony Orchestra

VENUE INFORMATION



1 CONFERENCE VENUE
University of Szeged Béla Bartók Faculty of Arts
6722 Szeged, 79–81 Tisza Lajos Boulevard, Hungary

2 CONFERENCE VENUE
REÖK Palace
6720 Szeged, 2 Magyar Ede Square, Hungary

3 CONCERT VENUE
Korzó Music House
6720 Szeged, 9 Széchenyi Square, Hungary

4 ACCOMMODATION
Hotel Piano***
6720 Szeged, 4 Petőfi Sándor Boulevard, Hungary

5 LUNCH
Cheers! Bar & Barbecue
6720 Szeged, 3 Kelemen László Street, Hungary

PREFACE

The Research Institute of Art Theory and Methodology of the Hungarian Academy of Arts is holding the International Conference of Eastern and Central European Symphonies for the third time this year, on this occasion jointly with the Béla Bartók Faculty of Arts of the University of Szeged. The finest studies of previous years are currently in the peer-review stage of a forthcoming Routledge volume, and alongside reaching the broad international audience present here, we have set this same publication goal for the papers of this year's and next year's conferences.

This year's symphony-research conference introduces three new areas of focus alongside earlier music-historical readings: we turn our attention to conductors, symphony orchestras and audiences. The question is to what extent orchestral works as *Ding an sich* and the canon of music historiography can productively provoke one another once these new perspectives are brought into play. For every overture, suite, symphonic poem, rhapsody and symphony enters a particular musical milieu — at times entirely independently of the composer's intention. The papers illuminate how each work's own aura, its sociological and aesthetic network, takes shape. To put it differently: how much a conductor, a music critic or an influencer can advance or damage a work's trajectory. It is well known that Toscanini conducted Ravel's *Boléro* at a considerably faster tempo than the composer wished, over Ravel's protest — in Toscanini's view only thus was the piece effective — yet the work remains a hit to this day. Rachmaninoff's Symphony No. 1 failed at its premiere as a result of Glazunov's questionable conducting, and the composer withdrew it — yet the work too survived that failure, returning to the repertoire after the composer's death. Kodály's last stage work, by contrast, was written out of music history entirely by a single bad performance. What even these three examples make clear is that there is no formula: we can come to know individual receptions only along certain, comparable modes of institutional operation.

After these ambiguous examples, let me mention an unambiguous one: with this conference we pay tribute to the former Hungarian-born conductor Zoltán Rozsnyai (1926–1990). After completing his studies at the Academy of Music, he could count himself fortunate: he conducted in Pécs, led the Győr Philharmonic Orchestra and, at the same time, served as Ferencsik's assistant conductor with the State Concert Orchestra. Following the 1956 revolution he fled to Vienna, where he founded the Philharmonia Hungarica from émigré Hungarian musicians. After successful inaugural concerts the ensemble relocated to Marl, West Germany, in 1959. In the 1960s he moved to the United States, where he worked briefly — with the New York Philharmonic — as Leonard Bernstein's assistant, and then became music director of the Cleveland Philharmonic. He earned his international reputation at the head of the San Diego Symphony Orchestra (1967–1971), where he also made the orchestra's first professional recording; over the course of his career, he worked for Columbia Masterworks and several distinguished European labels. He later took charge of the Knoxville Symphony Orchestra (1978), which he rebuilt for the 1982 World's Fair, and in 1987 he founded the International Orchestra of San Diego. His career points precisely to why a symphony orchestra is valuable — culturally, educationally, sociologically, economically and politically.

After these preliminaries, let us see what we shall in fact be concerned with. The papers examine the genre of the symphony and symphonic orchestral culture in Serbian, Slovenian, Czech, Greek, Macedonian, Hungarian, Romanian and Russian contexts, from the twentieth century to the present day. At their centre stand the performance

and reception history of symphonies, the process by which a national symbol becomes a canonical work, and questions of orchestral repertoire and programming policy. The approach is interdisciplinary: it ranges from the notational and analytical study of individual works, through the institutional history and international tours of orchestras, to audience education and comparison with global trends in programming policy.

In the round-table discussion, following these individual examples, we shall also address two worldwide phenomena that pose serious challenges to our profession: the marginalisation of the humanities and of arts scholarship within the international academic sphere, and the use of artificial-intelligence assistants in our analyses and research, which only underscores the gravity of that marginalisation. The question arises whether the systematic exploration, archiving and extra-canonical evaluation of symphonies of the past — that is, the very work the participants of this conference series carry out year after year — is not a retreat into the ivory tower. At the same time, we are genuinely seeking an answer to what our task with symphonies actually is in 2026.

We look forward to welcoming you all in Szeged.

Ákos Windhager

Programme Chair

MMA MMKI / University of Szeged



PROGRAMME

WEDNESDAY, 16 SEPTEMBER

REÖK Palace (6720 Szeged, 2 Magyar Ede Square, Hungary)

16:00–16:10

OPENING REMARKS

Ákos Windhager | Róbert Nátyi

16:10–16:50

KEYNOTE SPEECH

Ivana Medić | The Centenary of the Belgrade Philharmonic Orchestra:
From the ‚Golden Age’ of the Serbian Symphony to a Contemporary Deadlock

16:50–17:20

Alpaslan Ertüngealp | Why Do We Have the Symphony?
Problems of Concert Programming in the Symphonic Culture

17:20–17:50

Miloš Bralović | Performance History of Serbian Symphonies: An Impossible Task?

17:50

Walk to the Korzó Music House

Five minutes on foot; entrance from Feketesas Street

Korzó Music House — Szeged Symphony Orchestra (6720 Szeged, 9 Széchenyi Square, Hungary)

18:10–18:40

RECEPTION AND WELCOME

Sándor Gyüdi | Music Director

18:40–19:00

GUIDED TOUR

The rehearsal hall of the Szeged Symphony Orchestra

19:00–c. 20:00

PRIVATE CONCERT *(invited audience)*

Introduced by Sándor Gyüdi | István Vántus: Elégia · Béla Bartók: Concerto for Orchestra

20:15

CONFERENCE DINNER

Cheers! Bar & Barbecue (6720 Szeged, 3 Kelemen László Street, Hungary)

THURSDAY, 17 SEPTEMBER

REÖK Palace (6720 Szeged, 2 Magyar Ede Square, Hungary)

MORNING SESSION: THE NEW SYMPHONIES

09:00–09:30

Leon Stefanija | Slovene Symphonic Music since 1945:
Poetic Concepts and the Limits of ‘Innocent Luxury’

09:30–10:00

Alexandra Magazin | Between Score and Sound: Notation, Structure, and Interpretation
in the Symphonies of Marcel Mihalovici

10:00–10:30

Zsombor Németh | The Metamorphoses of Ferenc Farkas’s Symphony ‚In memoriam 4 IV 1945’

10:30–10:45

COFFEE BREAK

REÖK Palace (6720 Szeged, 2 Magyar Ede Square, Hungary)

MORNING SESSION: THE NEW SYMPHONIES

10:45–11:15

Magdalini Kalopana | From National Symbol to Canonical Work: Reframing the Levendia Symphony (1920–2020)

11:15–11:45

Sylvie Nicephor | Ivan Jevtić, a Symphonist of Today: “Symphonie 1804” between Tradition and Historical Tension (*lecture in French; English translation distributed on paper*)

11:45–12:15

Tatiana Tsaregradskaya | Concerto for Orchestra as a Special Genre in R. Shchedrin’s Orchestral Music: The Composer and His Experience

12:15–13:30

LUNCH BREAK

Cheers! Bar & Barbecue (6720 Szeged, 3 Kelemen László Street, Hungary)

AFTERNOON SESSION: THE ORCHESTRA, ITS AUDIENCE AND ITS CONDUCTORS

13:30–14:00

Villő Pethő | Audience Education in the First Half of the Twentieth Century in Hungary: Music Criticism and the Cultivation of Listening in Adult and Youth Contexts

14:00–14:30

Viktorija Kolarovska-Gmirja | Macedonian Symphonic Creation for Foreign Audiences: International Tours and Projects of the Macedonian Philharmonic Orchestra

14:30–15:00

Emese Sófalvi | Symphonic Repertoire in Transylvania during the Communist Period

15:00–15:20

COFFEE BREAK

15:20–15:50

Jelena Janković-Beguš | The Czech Philharmonic Orchestra and Václav Neumann at the 6th BEMUS Festival and the (Mis)interpretation of Symphony No. 4 by Aleksandar Obradović

15:50–16:20

Ákos Windhager | What Is the Task of the Symphony Orchestra in Postmodernity? A Case Study on Zoltán Rozsnyai and the Orchestras He Built

16:30–17:30

ROUND-TABLE DISCUSSION

With all participants

19:00

CONFERENCE DINNER

Cheers! Bar & Barbecue (6720 Szeged, 3 Kelemen László Street, Hungary)

FRIDAY, 18 SEPTEMBER

09:00–10:00

GUIDED CITY TOUR

Led by **Larisa, Sekulić**, in English. Departing from the REÖK Palace: Széchenyi Square, the University, the Votive Church, the Tisza embankment and the Art Nouveau town centre.

10:00

FAREWELL

End of the conference

BIOGRAPHIES AND ABSTRACTS



MILOŠ BRALOVIĆ

Musicologist, Institute of Musicology (Belgrade, Serbia)

Miloš Bralović (Belgrade, 1991) completed his bachelor's, master's, and doctoral studies in musicology at the Faculty of Music, University of Arts in Belgrade. He is a Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. He is mainly interested in modernist and avant-garde tendencies in Serbian music from 1918 onwards, including the work of Serbian and Yugoslav composers such as Josip Slavenski, Ljubica Marić, Milan Ristić, Stanojlo Rajčić, and others.

Performance History of Serbian Symphonies: An Impossible Task?

Keywords: Serbian music, symphony, performance history, recording, conductors

The history of symphony in Serbia is relatively short compared to the other European symphonic traditions. The first Serbian symphony was written as late as 1907 (Symphony in C minor by Petar Konjović). Symphony as a genre flourished after World War II, when the institutions such as the Belgrade Philharmonic, Radio Belgrade Symphony Orchestra, and Academy of Music (formed in 1923 and 1937 respectively) started working in full capacity. With the development of institutional support (through commissions, followed by public performances) and discography, the accessibility of symphonic music in Serbia grew. Today, in the age of digital dissemination of information worldwide, my three colleagues and friends (Ana Đorđević, Bojana Radovanović Šuput and Stefan Savić) and I started collecting recordings of Serbian music and publishing them on the YouTube channel Serbian Composers in 2012. While Radovanović Šuput and I published a paper about the channel through the lens of applied musicology, activism, and informal internet archiving in 2023, in this research, I would like to address the lack of performances of symphonies by Serbian composers, throughout the process of collecting the relevant recordings lasting more than 13 years now. The majority of the symphonies have only one preserved recording, probably made for the purposes of radio broadcast, after or during a live performance, while not many of them made it to published recordings. The conductors whose names can be found on the available recordings (most notably Živojin Zdravković, Borivoje Simić, and Mladen Jakušić) did make a significant impact on the performance of symphonic music. If we are left with no more than one recording per piece (as is mostly the case), is the research of the performance history of symphonies in Serbia through written sources (critiques, reviews) deemed impossible?



ALPASLAN ERTÜNGEALP

Conductor, Budapest

Alpaslan Ertüngealp (b. 1969, Istanbul) is a conductor and pianist who studied piano at the Liszt Academy of Music in Budapest under Ferenc Rados and György Kurtág before turning to conducting. He won prizes at the Prokofiev Conducting Competition, St Petersburg (1999), and the Mitropoulos International Conducting Competition, Athens (2002). He has led three ensembles: from 2001 to 2009 as principal guest conductor and later Music Director of the Savaria Symphony Orchestra; since 2001 as founder and director of the Academia Hungarica Chamber Orchestra, an international touring ensemble of leading Hungarian musicians; and as founder and Artistic Director of the Budapest Bartók Symphony Orchestra. From 2011 to 2014 he was artistic assistant to Claudio Abbado, working with the Berlin Philharmonic and Lucerne Festival Orchestra. He holds a PhD in philosophy from the University of Pécs and teaches conducting and philosophy of music in Modena.

Why Do We Have the Symphony? Problems of Concert Programming in the Symphonic Culture

Keywords: symphony orchestra, concert programming, symphonic culture, orchestral history, concert life

Since its invention the symphonic form or sound has stuck with us, it has become the central part of the western classical repertoire and concert programs. It led to, and evolved together with, the (so called symphony or symphonic) orchestra throughout roughly three centuries and has become one of the fundamental parts of concert life. The development of the orchestra and the symphony was not linear. In this lecture I will present a short history of this development and how it became part of the concert life and how it shaped the classical music in general and how trends changed over time, including the programming of symphonic concerts.



JELENA JANKOVIĆ-BEGUŠ

Independent researcher, Belgrade

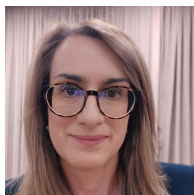
Jelena Janković-Beguš, Ph.D., is a musicologist and cultural worker from Belgrade, Serbia. She received her Ph.D. in musicology from the Faculty of Music in Belgrade. She also holds Master diplomas in cultural management from the University of Arts in Belgrade (UNESCO Chair), Université Lumière Lyon 2 and Université Paris Dauphine-PSL. She has been active as an independent researcher in the fields of musicology and cultural policy in Europe for more than twenty years, having published nearly 40 original scientific studies in journals and collective monographies in Serbia and abroad. As a recognition of her academic achievements, in 2023 she was awarded the rank of Research Associate by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia. She is a founding member of the Serbian Musicological Society. Jelena Janković-Beguš is full-time employed by the Belgrade Festivals Center (CEBEF) as a programme manager and producer of the art music season and Belgrade Music Festival (BEMUS). She has worked as an Expert of the European Commission since 2018, evaluating projects within the Creative Europe and Horizon Europe programmes.

The Czech Philharmonic Orchestra and Václav Neumann at the 6th BEMUS Festival and the (Mis)interpretation of Symphony No. 4 by Aleksandar Obradović

Keywords: Aleksandar Obradović, Symphony No. 4, Yugoslav/Serbian Symphony, Václav Neumann, Czech Philharmonic Orchestra

In this paper I aim to present the reception of the Symphony No. 4 (1972) by Aleksandar Obradović (1927–2001), one of the most prolific Serbian (Yugoslav) composers of symphonies in the 20th century. As I have discussed in my earlier papers, Obradović was the prominent exponent of the so-called ‘socialist modernism’ in Serbian music after WWII: his music output is characterised by various combinations of (neo)classical music forms with avant-garde compositional techniques such as the 12-tone technique (freely used), controlled aleatorics, use of electronic sounds and *musique concrète*, micropolyphony, clusters, etc., while adhering to the Communist ideology and themes from the recent revolutionary past and WWII. In his Symphony No. 4, he made a homage to Josip Broz Tito, the leader of the Yugoslav Communist Party and lifelong president of the SFR Yugoslavia, by incorporating a mass song, *Druže Tito, ljubičice bela’* into the second (of two) movements. A simple melody of the song is transformed from the very beginning of the movement in such ways that it is barely recognizable and practically ‘hidden’ thanks to the use of the avant-garde techniques, as well as the clever use of orchestration and other thematic motives.

The reviews from the Symphony’s premiere in 1972 by the Belgrade Philharmonic Orchestra were largely positive, although certain critics expressed doubts regarding its overall aesthetic results because of the considerable stylistic differences between its two movements. However, it is even more interesting to analyze the reception of the work following its performance by the renowned Czech Philharmonic Orchestra and conductor Václav Neumann (1920–1995) at the 6th Belgrade Music Festival (BEMUS) on 11 October 1974. Neumann himself described Obradović’s highly unusual work as ‘very charming and interesting’ and ‘somehow – democratic’. Therefore, my goal is to analyze the contemporary reception of Obradović’s work in the country (Yugoslavia/Serbia), but also from the point of view of the European music professionals, to draw conclusions about its aesthetic merits.



MAGDALINI KALOPANA

National and Kapodistrian University of Athens

Magdalini Kalopana teaches as Laboratory Teaching Staff in the Department of Music Studies at the National and Kapodistrian University of Athens (NKUA). She is a member of the International Musicological Society and serves on the Steering Committee of the Study Group Music and Politics, the Board of Directors of the Hellenic Musicological Society, and the Scientific Committees of the journals *Polyphonia* and the *International Journal of Research and Innovation in Social Science* (IJRISS). She has presented papers at international conferences in Greece and abroad, published extensively in scholarly journals, and edited conference proceedings and volumes. Her monograph *Systematic and Bio-Bibliographical Catalogue of the Works of Dimitris Dragatakis* (Athens: F. Nakas, 2019) received the Gina Bachauer–Nikolaos Doumbas Prize (2022).

From National Symbol to Canonical Work: Reframing the Levendia Symphony (1920–2020)

Keywords: Greek National School, Levendia Symphony, reception, concert programming, canon formation

This paper offers a diachronic study of the reception of Symphony No. 1 (Levendia Symphony) (1918–20) by Manolis Kalomiris, widely regarded as the first Greek symphony. Premiered on 15 September 1920 to celebrate the signing of the Treaty of Sèvres, the symphony initially functioned as a national symbol. At the same time, it became the most prominent representative work of the newly established Greek National School within the broader European symphonic tradition. The paper traces its role in Greek concert life and in the press from 1920 to 2020. Press reviews and concert guides provide a parallel narrative of reception. Early criticism framed the symphony through nationalist rhetoric. In the post-war decades, commentary shifted toward formalist and modernist criteria, reassessing its structural coherence and orchestration. By the late twentieth century, concert guides increasingly canonized the work as a foundational monument of Greek symphonic writing.

Focusing on programming practices, critical discourse, and changing aesthetic evaluations across successive decades, the study situates the work within broader processes of canon formation in Eastern and Central European symphonic culture. This longitudinal perspective reveals patterns of prominence, marginalization, and revival, often closely linked to conductors who actively championed—or deliberately omitted—the work. By comparing programming data with critical discourse, the paper argues that the Levendia Symphony became both a standard part of the repertoire and a site of contested heritage. Ultimately, the study highlights the dynamic interplay between programming, critical discourse, and cultural memory in shaping the long-term life of a national symphony.



VIKTORIJA KOLAROVSKA-GMIRJA

Faculty of Music Arts, Saints Cyril and Methodius University of Skopje

Viktorija Kolarovska-Gmirja (b. 1963) studied in the Department of Musicology at the Rimsky-Korsakov State Conservatory in St Petersburg. Since 1989 she has lived and worked in Macedonia, where she is Professor at the Faculty of Music, Ss. Cyril and Methodius University in Skopje. It was at this faculty that she completed her master's degree in piano and obtained her doctorate. She publishes articles on contemporary Macedonian music and on music education, and takes part in international conferences and seminars. She is a member of the editorial board of *Muzika*, the journal of the Composers' Association of Macedonia. She appears regularly as a répétiteur and as a member of chamber ensembles, performing at festivals in Macedonia and abroad.

Macedonian Symphonic Creation for Foreign Audiences: International Tours and Projects of the Macedonian Philharmonic Orchestra

Keywords: Macedonian symphonic creation, Macedonian Philharmonic Orchestra, repertoire, international tours and projects

The proclamation of Macedonian statehood within the Yugoslav federation had a direct and decisive impact on musical culture and musical life in the country. Following the end of the Second World War, the principal musical performing and scholarly institutions were established. Alongside folklore, particular attention was given to art music, which was conceived as a model of 'high' classical culture and regarded as an important element within the cultural policy of socialism. To support its development, the Macedonian Opera and Ballet and the Macedonian Philharmonic were established. Closely connected with the formation and consolidation of these institutions was the further development and professionalization of the national school of composition, evidenced by the creation of complex symphonic, operatic, and ballet works. An analysis of the repertoire of the Macedonian Philharmonic, the Opera, and the Ballet reveals a dual orientation: the promotion of the international musical canon and the presentation of works by Macedonian composers on domestic stages, during tours abroad, and within festivals and international projects.

The proposed study is devoted to an examination of the activities and repertoire of the Macedonian Philharmonic Orchestra, the oldest symphony orchestra in North Macedonia and the only ensemble in the country specializing exclusively in the performance of symphonic works. An analysis of the programmes presented during its international tours, as well as its participation in international projects both domestically and abroad, will identify the types of Macedonian symphonic music represented in its repertoire, their stylistic characteristics, and the presence of a 'national musical idiom'. Furthermore, the study will consider the composers represented, their generational affiliations, and other factors influencing repertoire selection. The findings will make it possible to address the question of whether an 'established core repertoire' of Macedonian symphonic works exists for international presentation and to determine which characteristics are regarded as particularly significant for foreign audiences.



ALEXANDRA MAGAZIN

,Gh. Dima' National Music Academy, Cluj-Napoca

Alexandra Magazin graduated from both Bachelor's and Master's programs in Musicology at the ,Gh. Dima' National Music Academy, where she earned her Doctorate in Music in October 2023 with a thesis on Marcel Mihalovici's works. Her research focuses on contemporary music, particularly within 20th-century French culture. She received Paul Sacher Foundation scholarships in 2017 and 2025. Since 2019, she has been serving as Assistant Professor at the ,Gh. Dima' National Music Academy. In 2024, she published *Marcel Mihalovici: A Biography* (MediaMusica Publishing House). She currently serves as Artistic Director of the Liġeti Transilvania Festival in Cluj (2025).

Between Score and Sound: Notation, Structure, and Interpretation in the Symphonies of Marcel Mihalovici

Keywords: Marcel Mihalovici, postwar symphony, musical modernism, archival research, Paul Sacher Foundation

The fate of the symphony after 1945 has often been framed as a crisis of form, meaning, and historical legitimacy. In the aftermath of the Second World War, large-scale instrumental genres were frequently perceived as either ideologically compromised or aesthetically exhausted. Within this context, the postwar symphonic output of Marcel Mihalovici offers a compelling yet still insufficiently explored case. Settled in Paris and closely associated with the École de Paris, Mihalovici developed a distinctive symphonic language that avoids both the dogmatic rupture of integral serialism and the conservative retreat into neoclassicism.

This paper examines the relationship between notation, structure, and interpretation in Mihalovici's five postwar symphonies (1951–1969), approached as a coherent artistic corpus shaped by sustained formal experimentation and transnational cultural negotiation. The study is grounded in extensive archival research conducted at the Paul Sacher Foundation, drawing on autograph manuscripts, compositional sketches, annotated proofs, and previously unpublished correspondence. These materials enable a reconsideration of Mihalovici's compositional process and the ways in which notational strategies inform structural thinking and performance.

Manuscript analysis reveals a compositional practice defined by flexibility rather than systemic rigidity. Serial techniques function as modular and adaptable tools, continuously reshaped in response to formal and expressive demands. Orchestration emerges as a primary structural parameter, conceived from the earliest stages of composition. Sketches and revisions highlight the central role of timbre, register, and instrumental groupings in articulating form, thereby challenging traditional hierarchies between pitch organization and orchestral writing. The paper also situates Mihalovici's symphonies within broader postwar networks of musical circulation, reconstructed through correspondence with conductors such as Hans Rosbaud and Paul Sacher. These sources illuminate tensions surrounding interpretation and reception across competing aesthetic contexts, positioning Mihalovici as a representative of a ,third path' in European modernism.



IVANA MEDIĆ

Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade

Dr Ivana Medić is a Principal Research Fellow and member of the Governing Board of the Institute of Musicology, Serbian Academy of Sciences and Arts. She is also a Full Professor at the Department of Multimedia Design, School of Computing in Belgrade, and President of the Serbian Musicological Society. She has served as a convener of the BASEES–SEEM Study Group for Slavonic and East European Music since 2012. Ivana has written five monographs and over 90 articles and edited 10 books. Her research focuses on music since 1950.

The Centenary of the Belgrade Philharmonic Orchestra: From the ‘Golden Age’ of the Serbian Symphony to a Contemporary Deadlock

Keywords: Belgrade Philharmonic Orchestra, Serbian symphony, reception, institutional crisis

The Belgrade Philharmonic Orchestra (BPO) stands as the foundational pillar of symphonic music in Serbia. As the country's first professional symphony orchestra, its history is inextricably linked to the development and reception of the Serbian symphony. This paper is informed by the author's work on the bilingual monograph *Centenary of the Belgrade Philharmonic Orchestra* (1923–2023), which provided a comprehensive longitudinal view of the institution's repertoire shifts and its changing role in promoting national repertoire – from its ‘Golden Age’ in the post-WWII era to its current institutional and artistic crisis.

Historically, the BPO served as the primary laboratory for Serbian composers, particularly during the socialist Yugoslav period when the orchestra was the standard-bearer for new large-scale works. However, the 21st century has brought a paradoxical shift. Under the long-standing leadership of the late Ivan Tasovac (1966–2021), the BPO was transformed into a high-profile ‘national brand’ and regional leader through aggressive marketing and private-public funding models. While this secured the orchestra's survival and popularity, it also introduced market pressures that often sidelined contemporary Serbian symphonies in favour of ‘safer’, more commercially viable international repertoire.

The paper further explores the ‘deadlock’ of contemporary Serbian symphonic production: an ‘egg or hen’ dilemma where composers hesitate to write large-scale works without the guarantee of performance by the nation's premier ensemble, while the orchestra justifies its neglect of local repertoire by citing a lack of ‘attractive’ works. The tragedy of this situation has been exacerbated by the sudden and premature deaths of both Ivan Tasovac and the chief conductor Gabriel Feltz (1971–2025). By analyzing the BPO's centenary trajectory, this study questions whether a national orchestra can still fulfill its cultural obligation to ‘new symphonies’ in an era of precarious funding and leadership instability.



NÉMETH, ZSOMBOR

Budapest Bartók Archives

Zsombor Németh pursued his studies at the Ferenc Liszt Academy of Music in Budapest from 2008 to 2013 and defended his doctoral dissertation in 2024. Since September 2017, he has been associated with the Budapest Bartók Archives and serves as editor of volumes 29, 30, and 31 of the Béla Bartók Complete Critical Edition. His research interests include Hungarian music of the 20th century and music for violin family instruments from the 17th and 18th centuries. He is the artistic leader of the Simplicissimus Ensemble. Zsombor Németh is currently a grantee of the Art Scholarship Program of the Hungarian Academy of Arts and was awarded the György Kroó-plaque of the Hungarian Musicological Society in 2025.

The Metamorphoses of Ferenc Farkas's Symphony ,In memoriam 4 IV 1945'

Keywords: Ferenc Farkas, orchestral works, music of the Rákosi era, reception, reworking

By the early 1950s, Ferenc Farkas had reached the pinnacle of his career. While he was a prolific composer in a variety of genres, standalone orchestral works that were not concertante in nature were few and far between in his oeuvre. However, in 1952, he endeavored to compose a traditional four-movement symphony. This was likely a response to the political pressures of the early 1950s, when Hungarian composers were required to write accessible, optimistic pieces for the working class and provide programmatic content to abstract musical forms, as their Soviet comrades did. As was not uncommon for him, Farkas drew upon antecedents present in his earlier applied music for his Symphony.

Despite the audience's evident enthusiasm following the premiere of Farkas's Symphony, several critics voiced concerns that the composition did not adequately capture the requisite ideological content. These critiques, in conjunction with discussions within the Composers' Association, contributed to Farkas's decision to withdraw the piece after a few performances. Decades later, however, he released the first, second, and third movements as standalone orchestral pieces. This presentation focuses on the transformations of the Symphony of Ferenc Farkas: how the composer constructed the four-movement work in 1952, partly based on earlier material, and how he ,deconstructed' it during the 1970s. In light of this, the paper reopens the question addressed by the 1952 critics, albeit from a different perspective, whether the composition is a symphony in title only, or also in genre.



SYLVIE NICEPHOR

Université Paris-Saclay (Évry) / Institute of Musicology SASA, Belgrade

Sylvie Nicephor is a musicologist and performer. She holds four first prizes in music writing (harmony, counterpoint, fugue, orchestration) from the Conservatoire National Supérieur de Musique de Paris, a Doctorate from Université Paris 4 Sorbonne, and a Master's in dance studies. She teaches music history and theory in French conservatories and music writing at the Université d'Évry (Paris-Saclay). She has collaborated with the Institute of Musicology of the Serbian Academy of Sciences and Arts since 2002 and is the author of a biography of the composer Ivan Jevtić (2016).

Ivan Jevtić, a Symphonist of Today: „Symphonie 1804” between Tradition and Historical Tension

Keywords: Ivan Jevtić, contemporary symphony, orchestral dramaturgy, aesthetic analysis, orchestral culture

The symphonic output of Ivan Jevtić (b. 1947, Serbia) forms a coherent and distinctive strand within Eastern European orchestral composition at the turn of the twentieth and twenty-first centuries. Trained in Belgrade and further shaped in Vienna and Paris under O. Messiaen, he developed a musical language in which formal continuity, expressive density, and clarity of orchestral gesture are closely bound to the performers themselves. His collaborative work with conductors reflects a shared conception of the creative process. At once virtuosic and legible, his writing draws on the physical engagement of the musicians, foregrounding the materiality of instrumental playing. This dynamic largely explains the international dissemination of his symphonies across Europe, the Americas, and Asia.

Ivan Jevtić's aesthetic rests on an orchestration that is both dense and transparent, on fundamental musical anchors such as internal pulse, melody, and the free use of modes and scales, within a language in which narrative and spiritual dimensions remain central. “Symphonie 1804” (2014) takes its title from a date foundational to European history and significant in the history of Serbia. The analysis will focus on the reactivation of inherited formal codes, the specificities of the orchestral writing, and the incorporation of the gusle, a traditional instrument, into the orchestral fabric. While expressing above all his own sensibility, Ivan Jevtić treats the symphonic genre — inherently open — not as a field for experimentation but as a vehicle capable of communicating powerful messages to a wide audience.

(Lecture in French; English translation distributed on paper)



PETHŐ, VILLŐ

University of Szeged, Béla Bartók Faculty of Arts, Institute for Art Theory

Villő Pethő is Associate Professor at the Béla Bartók Faculty of Arts of the University of Szeged, where she also completed her doctorate, and serves as a co-supervisor of doctoral students at Eötvös Loránd University, Budapest. Her research lies at the intersection of music pedagogy and the history of education, and centres on the history of music education and the institutional shaping of musical culture in twentieth-century Hungary, with particular attention to children's and youth concert culture. She has published on the interwar youth music movements, on the life-reform elements in Kodály's writings, and on the institutional history of musical life in Szeged, including the University Choir and the Municipal Music School. Her work appears in *Iskolakultúra*, *Magyar Pedagógia*, *Pedagógiai történeti Szemle* and *Studia Universitatis Babeş-Bolyai Musica*.

Audience Education in the First Half of the Twentieth Century in Hungary: Music Criticism and the Cultivation of Listening in Adult and Youth Contexts

Keywords: audience education; music listening; music criticism; music journals; youth music press

The modern concert institution, which took shape during the eighteenth and nineteenth centuries, not only established the framework for musical performance but also gradually defined the norms of listening as well. With the development of bourgeois concert culture, listening to music evolved from social entertainment into an activity requiring attention and self-discipline, and concert attendance became one of the defining markers of cultural refinement.

By the early twentieth century, a stable institutional background had developed in Hungary: orchestras, concert halls, and music journals provided the framework for concert life. The social base of musical life, however, remained narrow, and the emergence of a modern musical language created new challenges of reception. In this situation, music criticism played an important mediating role: from the *Zenészeti Lapok* to the *Szimfonia* and *Crescendo*, and through to *A Zene*, the specialist presses not only informed but sought to consciously shape the musical taste of its audience. Kodály's activity as a music critic (1917–1919) is a telling example of this process: his firsthand experience of concert life and the limitations of the audience's musical culture directly informed his later central conviction – that poor taste in adulthood is difficult to change, and that the capacity for musical reception can only be established through early education.

This insight leads to the other direction of audience education: the cultivation of listening in young people. The articles and readers' letters on music listening published in the journal *Éneklő Ifjúság* (1941–1944) clearly show that conscious musical reception appeared not only as an aesthetic but also as a moral and communal concern. The pedagogical assessment of radio and the gramophone reflected this same norm. The ideal of attentive, purposeful engagement with works of value – as opposed to inattentive background listening and lighter music considered of lesser worth – conveyed to young people the same expectations that the specialist press had formulated for adult audiences decades earlier.

The paper examines the parallels and connections between these two endeavours: how conscious music listening emerged as a pedagogical goal in both music criticism and the youth music press.



SÓFALVI, EMESE

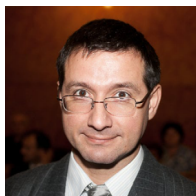
Faculty of Reformed Theology and Music, Babeş-Bolyai University, Cluj-Napoca

Emese Sófalvi (1984, Cluj-Napoca, Romania) is a violinist and musicologist. As a performing artist she promotes communication and mediation of arts via chamber music and in unusual concert venues. Her main field of research is 19th-century Transylvanian musical culture. Her publications include the monograph of the first Hungarian music school, prominent musicians (Georg Ruzitska, Rozália Schodel-Klein), local musical theatre, and the reception of the Viennese Triad's works in Transylvania at the beginning of the 19th century. Emese Sófalvi was curator of exhibitions presenting music-related documents in Cluj-Napoca, on topics such as the repertoire of Hungarian theatre groups, the first century of the Conservatorium in Kolozsvár, children on the opera stage, and letters to the Hungarian State Opera in Cluj. She currently edits a database of 19th-century musical manuscripts held in Transylvanian archives. Emese Sófalvi works as a lecturer at the Faculty of Reformed Theology and Music at Babeş-Bolyai University in Cluj-Napoca.

Symphonic repertoire in Transylvania during the communist period

Keywords: Transylvania, symphonic repertoire, communist period, multiculturalism, philharmonic orchestras

During the communist period in Romania (1947–1989), the symphonic repertoire performed in Transylvania reflected a complex balance between political constraints, regional multiculturalism, and universal artistic ambitions. The region's major institutions—especially the Transylvania State Philharmonic Orchestra in Cluj-Napoca, as well as philharmonics in Târgu Mureş, Sibiu, and Braşov—played a central role in shaping musical life. The main components of the repertoire reflected, besides the classical-romantic canon, Romanian, local Hungarian and local Saxon national repertoire, and also included elements of Soviet musical culture. The result was a repertoire that was more nationally oriented than in Western Europe but also unusually multicultural, reflecting Transylvania's Romanian, Hungarian, Saxon, and (in lesser proportions) Jewish musical traditions. Recent studies of primary sources at the Transylvanian Composers' Archives (posters, minutes of meetings, ego-documents) provide, through the means of a concert database, new information on Transylvanian symphonic repertoire in the second half of the 20th century.



LEON STEFANIJA

Faculty of Arts, University of Ljubljana

Leon Stefanija, Prof. PhD, studied musicology at the Faculty of Arts in Ljubljana, where he chaired the department in 2008–12 and now runs systematic musicology there. He was a lecturer at the Music Academy in Zagreb, the Faculty of Music in Belgrade (2008–9), and the Karl-Franzens University in Graz (2010–11). His publications include *On the New in Music* (Ljubljana, 2001), *Methods of Music Analysis* (Ljubljana, 2004), *Computer-Assisted Music Learning* (Ljubljana, 2006), *Sociology of Music – History, Theory, and Methodology* (Ljubljana, 2010), *Musical Listening Habits of College Students in Finland, Slovenia, South Africa, and Texas* (co-editor, Frankfurt am Main/Berlin, 2010), and most recently *Sociology of Music: History, Theory, Methodology and Practice* (Springer, 2024).

Slovene symphonic music since 1945: poetic concepts and the limits of „innocent luxury“

Keywords: Slovene symphonic music, postwar repertoire, Pro musica viva, musical modernism, canon formation

The Second World War defined a new cultural policy: a socialist one. This lasted until 1952, although the Informbiro on 28 June 1948 separated Yugoslavia from the USSR. The first era without strict restrictions was shaped by individual ambitions linked to the fashions of the interwar period: the establishment of the Slovenska filharmonija (Slovene Philharmonic) in 1948 attracted the first „neo-romantic“ and neo-classicist generation of composers, most notably Marijan Kozina (1907–1966) and Blaž Arnič (1901–1970). A number of representative works for symphony orchestra followed in the 1950s: *Na svoji zemlji* by Kozina, Concertino for piano and strings (1949) by L. M. Škerjanc (1900–1973), Symphony No. 8 (*Na domači grudi*) (1951) by Arnič, Second Suite for strings (1951) by Marijan Lipovšek (1910–1995), Serenade for strings (1952) by Dane Škerl (1931–2002), Sinfonietta (1956) by Primož Ramovš (1921–1999), *Obrežje plesalk* (1952) by Zvonimir Ciglič (1921–2006), *Mouvements concertants* (1955) by Uroš Krek (1922–2008), to mention only the most recognized ones.

In the 1960s, new composers took the lead. Most of them founded the group Pro musica viva: Ivo Petrič (1931–2018) as the prime mover, Jakob Jež (1928–2022), Milan Stibilj (1929–2014), Igor Štuhec (1932–2018), Alojz Srebotnjak (1931–2010), Darijan Božič (1933–2018), and Lojze Lebič (1934). Their motto was to be modern regardless of the individual's aesthetic persuasion. Mainly, their source of inspiration was the Polish avant-garde with its textural sonorism.

The 1970s witnessed, and the 1980s deepened, what Lebič described as a „fall into deep greyness“ and „a crisis of the musical language“ – yet Jež noted a „shift toward greater composure“ offering greater freedom to the creators. Within this postmodern turn, the modernist idea of inventing „new sound worlds“ became suspect. The composers wanted to reach back to the audience with different strategies in mind. The only common denominator seemed to be authenticity of expression that could appeal to the audience. Yet the audience was perceived as incoherent and as colourful as modern musical practice in general.

Methodologically, the survey is conceived as a thick description of selected notable symphonic works from the 1970s onwards. Technically, the contribution provides a statistical overview of the symphonic heritage in Slovenia since 1945, briefly mentioning composers from the baby boom generation and focusing on the solutions of younger composers who have gained recognition since the beginning of the 21st century.



TATIANA TSAREGRADSKAYA

Gnesin Russian Academy of Music, Moscow

Doctor of Fine Arts, Full Professor of the Subdepartment of Analytic Musicology at the Gnesin Russian Academy of Music and of the Modern Music Subdepartment at the Moscow State Tchaikovsky Conservatory. Holds courses of harmony, newest compositional techniques, culture of research work, and mass music culture. Her sphere of research interests is Western European music of the 20th–21st centuries (history and theory). Among her works is the monograph *Time and Rhythm in Olivier Messiaen's Music* (2002).

Concerto for Orchestra as a Special Genre in R. Shchedrin's Orchestral Music: The Composer and His Experience

Keywords: Concerto for Orchestra, Rodion Shchedrin, orchestral genre, dedication, Russian music

Bartók's Concerto for Orchestra (1943) is possibly the best-known example among orchestral pieces with the contradictory title 'Concerto for Orchestra'. Besides Bartók, such pieces were also composed by different composers (Witold Lutosławski, Zoltán Kodály, Elliott Carter, Roger Sessions, etc.). Rodion Shchedrin became the devotee of writing Concertos for Orchestra among Russian composers: he composed five such Concertos (1963 – No. 1; 1968 – No. 2; 1989 – No. 3; 1989 – No. 4; 1997 – No. 5). Beginning with his first experience in this genre (*Ozornye chastushki*, which can be translated as 'Naughty Ditties'), the composer developed a special sort of compositional technique which made this genre in his output a representative of a double aim: dedication to a certain person combined with witty and sometimes comic effects in orchestral writing. The aim of the paper is to present an analysis of Shchedrin's Concertos for Orchestra in the context of the composer's dedications and to trace their influence on his style, as well as to consider their perspectives in the music of contemporary composers.



VÁRADI, JUDIT

Research Institute of Art Theory and Methodology, Hungarian Academy of Arts, Budapest

A pianist, choir conductor, and music pedagogue, she graduated from the University of Debrecen Faculty of Music as a piano and solfeggio teacher and choir conductor, later completing further studies as a piano accompanist at the Liszt Academy of Music in Budapest (1996) and in cultural management at Eötvös Loránd University (2002). She earned her PhD in 2010 at the University of Jyväskylä, Finland, with a dissertation on educating audiences for classical music. Since 1988 she has taught at the University of Debrecen Faculty of Music, where she is now associate professor and artistic manager; she served as vice-dean from 2013 to 2017. She is artistic director of the Young Musicians' Summer Academy and the Zoltán Kodály World Youth Orchestra, and since 2018 has led a research group on extracurricular artistic events at the Research Institute of Art Theory and Methodology of the Hungarian Academy of Arts. She has performed with renowned musicians including Tamás Vásáry and Gábor Boldoczki, and released two CDs with Levente Puskás. Her honors include the Kossuth Medallion (2016) and the Award for Debrecen Culture (2019).

Repertoire Concepts in Hungarian Orchestral Practice versus Global Trends, 1985–2025

Keywords: Hungarian orchestras, repertoire concentration, canon formation, cultural production, concert programming

This paper examines the structural logic of concert repertoire in Hungarian symphonic institutions between 1985 and 2025, focusing on four major professional orchestras: the National Philharmonic Orchestra, the MÁV Symphony Orchestra, the Kodály Philharmonic Debrecen, and the Savaria Symphony Orchestra. Drawing on Bourdieu's field theory, Weber's concept of „museum culture,” and cultural-production approaches (DiMaggio; Peterson and Anand), the paper argues that concert programming is not merely an aesthetic choice but a system shaped by the intersection of institutional, cultural, and economic logics. The analysis addresses four questions: the degree of repertoire concentration and the stability of a core canon; the historical dynamics of renewal at the level of composers and individual works; the position and changing weight of Hungarian composers within the concert canon; and the similarities and differences in repertoire policy across the four institutions. The central hypothesis is that Hungarian concert life is characterized by a „controlled diversification”: a historically legitimized canonical core remains structurally stable, while the peripheral repertoire gradually expands. This pattern suggests that growing diversity does not necessarily entail the erosion of the canonical centre, but rather coexists with it. By situating the Hungarian case within international debates on canon formation and repertoire diversity, the paper also contributes to a broader understanding of how post-socialist Central European concert cultures negotiate their position between national representation and international canonical norms.



WINDHAGER, ÁKOS

Research Institute of Art Theory and Methodology, Hungarian Academy of Arts,
Budapest, Béla Bartók Faculty of Arts, University of Szeged

Dr. Ákos Windhager is Senior Research Fellow at the Research Institute of Art Theory and Methodology of the Hungarian Academy of Arts (MMA MMKI, Budapest) and Associate Professor at the Béla Bartók Faculty of Arts, University of Szeged. At MMA MMKI he leads two research projects: the Hungarian Christian Church Music Atlas, a collaborative initiative documenting the repertoire and operations of choirs engaged in liturgical service across Hungary, and the Eastern and Central European Symphony Research project. His research interests include historical musicology, cultural memory studies, and musical expression in post-socialist Central and Eastern European societies. Alongside his academic work, he also organizes concerts.

What is the Task of the Symphony Orchestra in Postmodernity? A Case Study on Zoltán Rozsnyai and the Orchestras He Built

Keywords: Zoltán Rozsnyai, Philharmonia Hungarica, orchestral history, postmodernity, émigré musicians, Congress for Cultural Freedom

In the age of postmodern cultural consumption, the great social communities – bourgeois, national, or denominational – on which nineteenth- and twentieth-century philharmonic orchestras depended are dissolving. Meanwhile the relationship between new music and mass audiences shifts: while the Darmstadt avant-garde alienates much of the public from contemporary music, interest in the classical repertoire persists, as Bernstein's *Young People's Concerts* illustrate. What, then, sustains a symphony orchestra, and what social function does it serve, once traditional audiences and institutions weaken?

The career of Zoltán Rozsnyai (1926–1990) maps exactly this space, because the ensemble he founded was from the outset what orchestras are only now becoming: an orchestra without community, owner, or territory. Emigrating in 1956, Rozsnyai assembled the Philharmonia Hungarica from refugees in Vienna – not through an institution but through a radio appeal, with donated instruments. Its legitimacy came from collegial warrant: the February 1957 audition jury included Karajan, Böhm, and the directors of the Musikverein and Konzerthaus, months before the debut of 28 May 1957. Its founding finance came not from Bonn but from the Ford and Rockefeller Foundations, channelled partly through the Vienna office of Nabokov's Congress for Cultural Freedom.

The 1959 move to Marl reveals a tension the literature has not examined. While the federal government subsidised the orchestra for its representational value, the German Orchestra Union fought it: in November 1958 its president, the former Nazi cultural functionary Hermann Voss, urged the Düsseldorf labour office to refuse the musicians entry, and in 1959 complained to federal press chief Felix von Eckardt – who was himself president of the orchestra's supporting association. Hungarian scholarship tells this story from the side of émigrés and patrons, German labour history from that of the receiving profession; this paper joins the two.

In Marl the orchestra sold thirty-four tickets to its first locally advertised concert. What sustained it was not audiences but recordings – above all Doráti's complete Haydn symphonies for Decca – and a subsidy whose justification was tied to the refugees themselves, and expired with them. Rozsnyai meanwhile moved to the United States, where at Knoxville he did not found an orchestra but professionalised one, embedding a full-time core within a body established in 1935.

His trajectory offers five answers to what can sustain an orchestra without a traditional base: collegial certification, state subsidy, the recording and the brand, the guest-conductor system, and the professional core embedded in an occasional ensemble. That the Philharmonia Hungarica was revived for a single festival concert in Budapest in 2009 suggests which of them outlasts the rest.



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