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Romanian Musicology (2)

Valentina Sandu-Dediu

Editorial 11

STUDIES

Gabriel Banciu

From Index to Symbol: Echoes of Liszt in Tchaikovsky's Works 13

Florinela Popa

Music, Poetry and Political Persecution: Wolf von Aichelburg 25

Nicolae Brânduș

Musicology – The Object of Music (and Not the Other Way Round) 41

THOUGHTS

Cătălin Răsvan

Music Notation in Unconventional Applications 49

BOOK REVIEWS

Irina Boga

În căutarea consonanțelor [Looking for the Consonances]

by Valentina Sandu-Dediu 53

Musicology Today

Journal of the National University of Music Bucharest

Issue 2 (34) April-June 2018

Romanian Musicology (3)

Valentina Sandu-Dediu

Editorial 59

STUDIES

Iulia Isaev

From Role to Reading: The Dramatic Soprano Monologue
in Wagner's Elsa of Brabant 61

Andreea Butnaru

The Sonatas for Cello and Piano by Bohuslav Martinů
and Francis Poulenc: A Possible Interpretation 77

Fausta Dimulescu

Dinu Lipatti's Fantasy for Piano, Op. 8..... 101

THOUGHTS

Olguța Lupu

Harmonization of Opposites in Anatol Vieru's Oeuvre..... 111

Cătălin Oprețoiu

Artistic Management on Your Own: A How-To Guide of Reliable
Solutions. Case Study: Bucharest Symphonic Orchestra (OSB)..... 117

Musicology Today

Journal of the National University of Music Bucharest

Issue 3 (35) July-September 2018

Romanian and Greek Musicians (2)

Valentina Sandu-Dediu

Editorial 123

STUDIES

Antigona Rădulescu

A City Called Wagner 125

Katy Romanou

The Enemy's Culture 167

Tiberiu Soare

George Enescu, *Cedipe*: A Conductor's View 185

THOUGHTS

Vlad Văidean

Musics of the Power, Powers of the Music 271

LAUDATIONES

Valentina Sandu-Dediu

Laudatio for Professor Richard Taruskin 281

Musicology Today

Journal of the National University of Music Bucharest

Issue 4 (36) October-December 2018

Another Perspective on National and Universal Musics

Valentina Sandu-Dediu

Editorial 289

STUDIES

Alexandru Badea

Crossing the Land of Vocal Technique Errors 291

Toma Popovici

Johannes Brahms, Piano Concerto No. 2: Symphony with Piano
Obbligato? For and Against Arguments 311

Étienne Kippelen

L'appel du folklore chez les compositeurs roumains en France
au XX^e siècle 335

Antigona Rădulescu

Inside the Archives of the National University of Music Bucharest.... 351

BOOK REVIEWS

Lavinia Frâncu

American Music Documentary: Five Case Studies of Ciné-Ethnomusicology,
by Benjamin J. Harbert..... 365

ABSTRACTS (issues 33-36)..... 369

ABOUT THE AUTHORS (issues 33-36)..... 377



Issue 1 (33) January-March 2018

Romanian Musicology (2)

Valentina SANDU-DEDIU

Romanian Musicology (2)

In this issue I am going back to a focus *Musicology Today* was proposing back in 2015, namely a set of studies that offered an image (which could only be a fragmentary one) of current directions in Romanian musicology. As I also explained in the editorial I wrote for that issue 22 (2/2015), this is meant neither as a description of a historical direction in Romanian musicology, nor as a critical scrutiny of the discipline in a national or even nationalist perspective (useful as these might be). The epithet “Romanian” indicates merely the authors’ origin, not in the least any kind of national content of their research. Therefore, with no obvious thematic connection between them, the studies included in this issue illustrate the ideas, the directions and the mentalities of three different generations of Romanian musicologists.

Composer Nicolae Brânduș has for many decades been focusing on theorising his own composition gestures, being seduced by the multitude of perspectives from which the musical act can be approached. Since his book, *Interferences* (prefaced by the mathematician Solomon Marcus, in 1984) to this day, he has been insisting on the potential of applying Basarab Nicolescu’s theories on transdisciplinarity to music. The Cluj musicologist Gabriel Banciu is one of the few Romanians interested in investigating musical rhetoric, and the connections between Liszt and Tchaikovsky proposed in his text integrate rhetorical elements, which are unavoidable primarily within the context of the links between music and literature (Byron, Senancour, Pushkin). In turn, Florinela Popa, like a few other of her colleagues at the National University of Music in Bucharest, has for a while been focusing on the connections between Romanian music and the ideologies that have crossed our recent history. In this issue she

proposes a completely original topic, namely the rediscovery of the poet, essayist and composer Wolf von Aichenburg, representative of the German minority in Romania and a victim of the communist regime, who left the country in 1980.

A didactic explanation of a musical editing software and a book review round up the diverse landscape of this journal issue. To this, we will add another, similar one, in which Romanian performers reflect analytically on the repertoire they play, going in a direction that is close to what is called artistic research these days.

English version by Maria-Sabina Draga Alexandru