University of Cambridge & Universität Leipzig present

SOCIALIST REALISM IN MUSIC, GLOBALLY

AN RMA AFFILIATED VIRTUAL CONFERENCE

Zoom, 9am Friday, 1 July 2022

WITH KEYNOTE BY
PROF MARINA FROLOVA-WALKER FBA
UNIVERSITY OF CAMBRIDGE

UNIVERSITY OF CAMBRIDGE  UNIVERSITY LEIPZIG  RMA  @srm_g1  info@srm-g.org
# Table of Contents

Schedule ......................................................................................................................................... 4

Abstracts and short biographies (A to Z) ....................................................................................... 6

*Mioara Anton (Bucharest)* ....................................................................................................... 6

*Otilia Badea (Bucharest)* ......................................................................................................... 7

*Milena Bozhikova (Sofia)* ....................................................................................................... 8

*Natália Braga & Edite Rocha (both Belo Horizonte)* ............................................................... 9

*Cindy Bylander (Fort Collins, CO)* .......................................................................................... 10

*Daniel Elphick (London)* ........................................................................................................ 11

*Vojtěch Frank (Prague)* .......................................................................................................... 12

*Marina Frolova-Walker (Cambridge)* ..................................................................................... 13

*Ernesto Hartmann (Rio de Janeiro)* ......................................................................................... 14

*Maria Kiladi (London)* ............................................................................................................ 15

*Ya-Chen Lee (Dalín)* .............................................................................................................. 16

*Yilin Liu (Munich)* .................................................................................................................. 17

*Celia Martínez Garcia (Berlin)* ............................................................................................... 18

*Sonia McCall-Labelle (Bonn)* ................................................................................................ 19

*Valentina Sandu-Dediu (Bucharest)* ....................................................................................... 20

*Elizaveta Willert (Paderborn)* ................................................................................................. 21
Dear colleagues,

We are delighted to welcome you to the Inaugural Conference of our international research network “Socialist Realism in Music, Globally” on July 1, 2022. Born out of discussions in the University of Cambridge Music & Politics Reading Group founded during the early phase of the global COVID-19 pandemic in 2020, SRM|G offers a platform for researchers from all over the world interested in Socialist Realism. While focusing on the manifold ways Socialist Realism and music have related to each other in different times and spaces, SRM|G is open to references to culture, the other arts, media, and general history.

We believe that Socialist Realism remains a highly contested subject amongst musicologists who continue to disagree as to how to identify and define musical works as ‘Socialist Realist.’ This is because, as the concept transversed social, cultural, and political boundaries over the course of the twentieth century, it assumed a multitude of forms and functions through its adaptation to local contexts, inspiring creative workers all over the world to grapple with the purpose of their art.

For this one-day conference, we received a staggering number of abstracts from researchers in 17 different countries and on four continents, attesting to the great interest and diverse group of scholars working on topics related to Socialist Realism in music. Our four panels showcase the broad range of topics and diversity of methods employed by international researchers working on Socialist Realism in music:

Panel 1 “The GDR in the World” contains three papers on East Germany’s transnational impact as a window for the 20th-century Warsaw Pact in China, the UK and the cross-border discourse of the Berlin Wall.

The papers in Panel 2 “Operetta, Patriotic Song, and the Radio: Genres of Socialist Realism” look at the more popular genres so essential to Socialist Realism and its call for music for the masses.

Panel 3 “Musicological Discourses Then and Now” turns toward the theory of Socialist Realism with contributions offering revisionist accounts of past and current scholarships as well as highlighting the unbroken importance of Socialist Realist aesthetics in our contemporary global world order.

Panel 4 “Marxist Nationalism: the Romanian Case” presents an important, yet often overlooked example from Southeastern Europe, where, during the Ceausescu regime, Romania experienced unusual hybridizations of Marxist and Nationalist discourses permeating discourses about music.

The final Panel 5 “Compositions around the Globe” presents in-depth analyses of music from Poland, Brazil, and Ireland in its cultural context, which did not necessarily originate in Socialist states.

Our special thanks go to Prof Dr Marina Frolova-Walker FBA for agreeing to give the keynote on The Planned Economy of Socialist Realism. Furthermore, we thank Leipzig University’s Research Academy for their financial support and the Royal Musical Association for making this conference an RMA-affiliated event.

Patrick Becker-Naydenov  Eirini Diamantouli  Alexandra Leonzini  Ekaterina Pavlova
Schedule

09:00  (UK time)  
Welcome address

09:15–10:45  Panel 1:  
The GDR in the World
Yilin Liu (Munich)
Interpretation of Socialist Realism in East Germany and China: A Transnational Study Using Political Songs as Examples

Dr Maria Kiladi (London)
Socialist Realism and British Workers’ Music: The London Labour Choral Union

Dr Celia Martínez García (Berlin)

10:45–11:00  Morning tea

11:00–12:30  Panel 2:  
Operetta, Patriotic Song, and the Radio: Genres of Socialist Realism
Vojtěch Frank (Prague)
“My Friend, Be Free Like the Wind!”: Socialist Realism and Operetta in the Soviet Union

Dr Ya-Chen Lee (Dalin)
China’s Political Transformation as Manifested in Multiple Representations of the Patriotic Song “Ode to the Socialist Fatherland”

Elizaveta Willert (Paderborn)

12:30–13:00  Lunch

13:00–14:00  Keynote  
Prof Dr Marina Frolova-Walker FBA
The Planned Economy of Socialist Realism

14:00–14:15  Break

14:15–15:45  Panel 3:  
Musicological Discourses Then and Now
Prof Dr Milena Bozhikova (Sofia)
Again About Ideologies in Music

Natália Braga and Dr Edite Rocha (Belo Horizonte)
Socialist Realism in Brazilian Journals: First Musical Reference
Dr Daniel Elphick (London)
‘An institution for the production of Socialism’: What Kind of Object is Socialist-Realist Music?

15:45–16:00 Break

16:00–17:30 Panel 4: Marxist Nationalism: the Romanian Case
Prof Dr Valentina Sandu-Dediu (Bucharest)
A Path from Socialist Realism to Communist Nationalism: the Romanian Case

Dr Mioara Anton (Bucharest)
From Jimi Hendrix to the Song to Romania: Music for the Masses During the Ceaușescu Regime

Dr Otilia Badea (Bucharest)
Sonic Optimism Woven with Folkloric Thread: From Nationalism to Socialism Through Folk Music in Stalinist Romania

17:30–17:45 Break

17:45–19:15 Panel 5: Compositions across the Globe
Dr Cindy Bylander (Fort Collins, Colorado)
Empowering the Unknown to Reinterpret the Past

Prof Dr Ernesto Hartmann (Rio de Janeiro)
Claudio Santoro’s Brazilian Socialist Realism: Representation and Emulation of Dialectics as a Compositional Procedure in Three Works for Piano

Sonia McCall-Labelle (Bonn)
Irish Songs through a Maoist Lens: Socialist Realism and Cornelius Cardew’s Piano Album 1973

19:15–20:00 Closing discussion
Abstracts and short biographies (A to Z)

Mioara Anton (Bucharest)

From Jimi Hendrix to the Song of Romania: Music for the Masses During the Ceausescu Regime

The ideological program launched by Nicolae Ceaușescu in the early 1970s announced the removal of Western influences which, according to official propaganda, contaminated both morally and intellectually Romanian society. As the result, musical creation was forced to exploit “new socialist repertoires“ and abandon the Western models increasingly popular among the youth. A first attempt to filter Western influences to Romanian audiences was the international music festival Cerbul de Aur (Golden Stag), which had its peak during the years of liberalization (1968–71). But the festival quickly became a form of cosmopolitanism that came into conflict with the ideological goals of the regime.

Using open historical sources and archival documents, this paper aims to examine how music for the masses was used to strengthen socialist consciousness and give a sense of belonging to the socialist community. Music for the masses was to be inspired only by national values and to promote socialist realities. The new socialist folklore was also used as a source of legitimisation of political power, but it also had an educational value. We will show that the musical programmes and numerous competitions organised and broadcast on radio and television in the 1970s contributed to the consolidation of the socialist ethos. Cântece Patrie/Cântarea României (Song of the Fatherland/Song of Romania), Floarea din grădini (The Flower in the Garden) or Steaua fără nume (The Star without a Name), to mention the most popular TV shows, fostered to saturation the cult of the leader and the utopia of the socialist fatherland.

Mioara Anton is Senior Researcher at the “Nicolae Iorga” Institute of History, Romanian Academy. Her research covers various aspects of Romanian communism history (foreign policy, Romanian intelligentsia, question of minorities, everyday life, social history). She has published several books and studies about the history of Romanian communism, including “Ceaușescu și poporul!”: Scrisori către iubitul conducător (“Ceausescu and the People!”: Letters to “Our Beloved Leader,” 2016).
Once the communists gained control of Romania in early 1948, the new Romanian political elite adopted the Soviet ideals of socialist realism as a way to align artists with the political ideology. Under the new agenda, Romanian composers debated over the same sealant that gathered the nation previously: folk music. While the romantic nationalist generation of composers created nostalgia for the homeland, the socialists with the Stalinist coat saw the peasantry or the folk as the usurper of the bourgeoisie. However, the attitudes toward folk music had to contain something specifically revolutionary or progressive rather than merely national.

My interest is to shed light upon the Stalinist period, a violent and repressive stage of ideological pressure that overtook the Romanian composers between 1948 and 1953, and its effects on their musical output. For example, in the heat for doctrinal purity that was boiling by the end of the 1940s, ideological problems were also found in George Enescu’s music, considered by some devotional voices to be in „superficial contact with the masses.” All the discussions around folk music speak about the identity crisis composers faced during this time. Aesthetically, the 1950s captured the existence of a very thin line between the content of socialist realism and folk-inspired nationalism. Therefore, some composers managed to escape from the imposed musical profile by continuing a folkloristic path.

Badea Otilia holds both Music and History diplomas and her interest domains are Cultural History, Music and Ideology, Music Nationalism, Music in the Totalitarian Regime, Cultural Politics. She received a PhD in History at “Babeș-Bolyai” University in Cluj-Napoca, Romania, with her dissertation on Romanian music’s role in the making of the national cultural identity. She is currently working on a second PhD dissertation at the Music Academy in Cluj-Napoca, investigating the link between nationalism and socialism reflected in music in the years of Stalinist Romania.

Her recent publications include “Convergent and Disjunct: Romanian National Music from the Perspectives of Composers from Transylvania and from The Old Kingdom,” (in: Reconfiguring Musical Cultures in Central and Southeastern Europe, edited by Bianca Țiplea Temeș and Jim Samson, 2021). She benefited from research grants at the Romanian Academy and, recently, at the Institut für Musikwissenschaft, University of Leipzig, under supervision of Prof. em. Dr. Helmut Loos.
Again About Ideologies in Music

Undoubtedly from the distance of time and in the context of the branches of the so-called postmodern art, the conversation about socialist realism undergoes new interpretations. I will not comment on the musical realization of socialist realism between the 1920s and 1960s, but I will try to pay attention to its provocations. The debate about realism is alive, moreover, it has received its imitations in the last decades of the last century. Max Fischer's term “capitalist realism,” for example, seems both comical and serious in its large-scale critique of social realism. But it is obvious that realism gives direction not only to a kind of mass culture, but also to the perspective of its negation.

A concrete example of reflection is the music and books of Andre Boucourechliev—a French composer of Bulgarian origin, who identified with the French avant-garde. He categorically sought a break with the “collective, the social body.” We will reflect on his aleatory and to some extent epigonal opuses. We will compare his compositional approach in the opera *The Name of Oedipus* based on a text by Helene Sixous, as well as one of his books—*Musical Language*. We will try to defend the thesis of realism in music (socialist or capitalist) as a metaphor for “collective cohesion,” (1) as cyclicity, (2) as a provocation to contrapositions and progressivism. And we will ask ourselves whether realism versus experiment is not a new conversation with the means of “consonance and dissonance.”

Socialist Realism in Brazilian Journals: First Musical References

The impact of the communist uprising against the government in Brazil in, as well as the dictatorship established in 1937, were determined positions and social contexts of lower reception of Soviet music and musicians. Through a hemerographic survey on Socialist Realism in Brazilian newspapers in the 1930s and 1940s, this paper identifies related concepts as “Marxist aesthetics,” “soviet aesthetics” and “soviet style” that open a dialogue with the national musical scenario, in order to analyze elements that enable us to understand and contextualize the reception of soviet aesthetics in the social, political and cultural sphere in Brazil. Although aspects of the Soviet Musical Project on Socialist Realism and of the National Musical Project upheld by Mário de Andrade had some similarities, until the end of the 1940s, the approaches pointed out were related to the Russian national music of the 19th century. Two predominant perspectives were ultimately identified in this research: the political repercussion from news concerning the control of the Soviet government in musical composition, such as polemics surrounding the composer Dmitri Shostakovich (1906–75) and, mainly at the end of the 1940s, the search for a conceptualization of the term, only possible after the political changes of 1945 and the legalization of the Brazilian Communist Party and its newspapers.

Natália Braga has a bachelor’s degree in Music from Federal University of Minas Gerais (UFMG-Brazil) and currently is a full-time master’s student at the musicology department, granted with a scholarship from Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES). Has research interest lies in the reception of Soviet Music in Brazil between 1930 ad 1940.

Edite Rocha holds a Doctorate in Music from the University of Aveiro (Portugal), with a scholarship grant support from Fundação para a Ciência e Tecnologia, a MA in Early Music from the Schola Cantorum Basiliensis (Switzerland), studying music at the Conservatories Perpignan and Paris (France). Edite Rocha’s scholarly research was recognized with “D. Manuel I” Historical Research Prize. Currently is an Adjunct Professor of Musicology at the Federal University of Minas Gerais (UFMG), coordinating its Music Postgraduate Programme. Edite Rocha is Head and Leader of The Centre for the Study of Mineiro’s Musical Archives (CEAMM-CNPq) and Curt Lange Archive (UFMG).
Empowering the Unknown to Reinterpret the Past

Although cultural institutions have often been thought of as being the most powerful agents of Poland’s cultural life from 1944-1956, it was, of course, individuals who offered comments, proposed changes, enacted policy, and reacted to any decisions made. This presentation will examine the actions of two Polish composers from that era who played important, yet contrasting roles in their country’s musical community. Artur Malawski and Witold Rudziński did not share the same ideological positions with regard to socialist realism in music, and, in their musical responses to various initiatives in support of these precepts, they exhibited different levels of allegiance. The responses of governmental officials and other members of the Polish Composers’ Union to Malawski’s and Rudziński’s stances reveal some of the complex undercurrents that pervaded the compositional community during this period. The majority of these murmurings and overt actions sought to defend composers’ ability to independently choose their own compositional orientation. This viewpoint was upheld by Malawski but was promoted less rigorously by Rudziński, who found himself caught between his activities as a composer and those undertaken as a cultural administrator charged with implementing government policy. Foregrounding the contributions to the local cultural scene made by composers who are currently unfamiliar to many scholars complicates existing narratives, yet empowers a reinterpretation of Polish musical life in which the primary base of power was often held by creators, not those in positions of higher authority.

Daniel Elphick (London)

“An institution for the production of socialism”: What Kind of Object is Socialist-Realist Music?

In light of several recent debates by musicologists about whether the phrase ‘socialist realism’ should even continue in scholarly work in the twenty-first century, this paper posits a reappraisal of socialist-realist music, with examples from the USSR and Poland. Evgeny Dobrenko (University of Sheffield) is one of the leading authors writing on socialist-realist aesthetics in the modern era and in his 2007 book *The Political Economy of Socialist Realism*, he posits a radical re-conception of socialist-realist art as a kind of ‘machine’ whose primary intended output was more socialism, rather than artworks in any traditional sense. He argues that ‘socialist realism’s basic function was not propaganda, but rather to produce reality by aestheticizing it’.

If we engage with Dobrenko’s premise of socialist realism as creating reality, rather than reflecting it, we challenge large swathes of music philosophy, and in so-doing, readdress the historical situation of socialist-realism. As musical objects, socialist-realist works question several tenets of the foundations of traditional musicological research, such as a focus on either exceptional composers or their masterworks. Socialist realism in music also requires movement beyond current strategies for evaluating and critiquing musical production systems. I draw on theories from Bourdieu and Althusser and music examples from Ivan Dzerzhinsky and Alfred Gradstein, and my final conclusion is that socialist realism arguably stands as a master aesthetic of twentieth-century music that provides a vital counterpart to the hegemonic rivalry of modernism vs populism.

Daniel Elphick is a musicologist and researcher at Royal Holloway, University of London, working on Russian and East-European music since 1800, with a focus on the relationship between music and politics, and music analysis. Daniel is a fellow of the Centre for Russian Music (Goldsmiths), and a member of the editorial board for *DSCH*, the Shostakovich journal. In his free time, he enjoys travelling, gardening, and trade union activism. His first book, *Music Behind the Iron Curtain: Weinberg and his Polish Contemporaries* is available from Cambridge University Press.
“My Friend, Be Free Like the Wind!”: Socialist Realism and Operetta in the Soviet Union

Although Theodor W. Adorno condemned operetta to be a bourgeois genre with no potential of social subversion, in the Soviet Union, the operetta culture flourished during the state’s entire existence. Soviet operetta composers and librettists soon understood the need to implement principles of Soviet socialist culture to the cosmopolitan genre. This paper discusses the way Socialist Realism had been introduced to Soviet operetta. Focusing on Boris Alexandrov’s Wedding in Malinovka (1937) and Isaak Dunayevsky’s operettas Free Wind (1947) and White Acacia (1955), the paper analyses Socialist Realist features of the most significant pieces of the genre. The paper argues that the three pieces mark shifts of thinking about the nature of the socialist operetta – while the former was praised for its score influenced by mass song style, it was also criticised for the so-called “Viennese features” of the plot; the Free Wind marked the first big success in implementing Socialist Realist literary scheme to an operetta libretto while also being criticised for alleged “dirtiness” of the musical numbers; the third case shows how the so-called theory of conflictlessness had been overcome in post-Stalinist operettas despite mixed reactions of the reigning discourse.

The paper examines the way Socialist Realism was reflected in different layers of the synthetic genre of operetta, what were the main points in the debate surrounding it, and what were the links between operetta and Socialist Realist literature discourse. Not by coincidence, the premieres of the analysed operettas overlap with the milestones of the Soviet cultural paradigm: 1936’s discussions around Shostakovich’s opera Lady Macbeth of Mtsensk, the Zhdanov doctrine and anticosmopolitanism campaign of 1946, and the cultural loosening of the post-Stalinist era.

Vojtěch Frank (Charles University, Faculty of Arts), PhD student of Musicology, composer, translator. Vojtěch studied Musicology and East European Studies at Charles University, Prague, where he is currently preparing a doctoral dissertation on Soviet operettas in Czechoslovakia, their cultural and political meanings, the processes of cultural transfer, and Socialist Realism in operetta. He is the main researcher in an ongoing grant project focusing on Isaak Dunayevsky’s operettas in Czechoslovakia. His recent publications include papers in the peer-reviewed journals Oriens Aliter (2020), Svět literatury (2021), and Historical Studies on Central Europe (forthcoming in 2022). Apart from his academic interests, he is an active composer of musical theatre and instrumental music.
Marina Frolova-Walker (Cambridge)

The Planned Economy of Socialist Realism

Marina Frolova-Walker FBA is Professor of Music History at the Faculty of Music, University of Cambridge, Fellow of Clare College, Cambridge, and currently Professor of Music at Gresham College, London. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (Yale, 2007), Stalin’s Music Prize: Soviet Culture and Politics (Yale, 2016), and co-author (with Jonathan Walker) of *Music and Soviet Power, 1917–32* (Boydell, 2012). In 2015 she was awarded the Edward J. Dent Medal by the Royal Musical Association for ‘outstanding contribution to musicology.’
Ernesto Hartmann (Rio de Janeiro)

Claudio Santoro’s Brazilian Socialist Realism: Representation and Emulation of Dialectics as a Compositional Procedure in Three Works for Piano

The Brazilian Nationalist generation of the 1950s was strongly influenced either directly or indirectly by Socialist Realism. This generation had three composers as exponents: Camargo Guarnieri, César Guerra-Peixe, and Claudio Santoro. Of these three, Santoro, the only Brazilian to attend Prague’s 2nd Progressive Composers Congress in 1948, undoubtedly was the most affected. The outcome of the resolutions in this Congress led him to abandon Dodecaphonist techniques and search for a new idiom that could both translate the Positive Idea—through the means of ‘Symphonism’ (Stoïanova) and ‘Intonatsia’ (Asafiev), developing a lexicon of gestures—and emulate the dialectical principle so relevant for Marxism. In his instrumental music of the 1950’s these procedures became quite clear, especially in his piano music. Three works of this period: the Two Brazilian Dances (1951); the Paulistanas (1951/52); and his Third Piano Sonata (1955) can—through an analysis of the construction and development of his themes and textures (Hartmann and Mendes) and the composer’s own testimony—illustrate the techniques employed by him in his attempt to translate the main principles stated in the 1948 Congress into instrumental music, all in accordance with his political and ideological view. Therefore, this paper will discuss the context of Santoro’s attendance in the Congress, analyze excerpts from the works highlighting these procedures, and discuss the strategies employed by him to achieve the goals of this doctrine as he understood they should be applied in Brazilian music.

Ernesto Hartmann is a fulltime Associate Professor at the Federal University of Rio de Janeiro (UFRJ) and Permanent Professor at the Graduate Program at Federal University of Paraná (UFPR). He is Bachelor in Piano and Master in Performance (UFRJ) and Doctor in Music (Federal University of the State of Rio de Janeiro – UNIRIO). His Doctoral Thesis presented research on Claudio Santoro’s Nationalistic music for Piano and its relations to the Socialist Realism employing Lawrence Kramer’s Hermeneutical Windows approach. He has published over 40 papers in Brazilian as well as International Periodicals on the subjects Performance; Brazilian Nationalistic Piano Music and Piano Pedagogy.
Socialist Realism and British Workers’ Music: The London Labour Choral Union

In 1924, the socialist composer Rutland Boughton and the leader of the London Labour Party, Herbert Morrison, formed the London Labour Choral Union. The Union was perceived as an umbrella organisation to bring together and organise the various labour party and socialist choirs that were already active in London at the time. Boughton became the Union’s first conductor, succeeded by Alan Bush.

Bush’s trips to Berlin during the late 1920s brought him in contact with the German Workers Music Movement and its repertoire, and particularly with the songs of Hanns Eisler. His friendship with Eisler was decisive at personal level, leading him to Marxism and a lifelong commitment to Communism until his death in 1995. Most importantly, Bush introduced a number of Eisler songs in the Union’s repertoire starting in the early 1930s, taking it away from the more traditional British socialist songs and practices used at the time, and producing with the Union the first British performance of Eisler’s *Die Maßnahme* as ‘The Expedient’ in an English translation. He also went on to compose a number of songs himself specifically for the Union, a practice never used in the past, collaborating with the communist-sympathetic poet, Randall Swingler. The paper will highlight the lasting impact that Eisler’s work had on the workers music movement in the UK until 1939 through the work of Alan Bush, his songs for the union, and through the Union’s participation in various events during the 1930s.

Maria Kiladi (London)

Maria Kiladi has a PhD from the Royal Holloway, University of London, on the musical activities of the Labour Party in the UK during the 1930s and 1940s – specifically on the London Labour Choral Union, an organisation formed in the early 1920s. As well as a BMus, MMus and a PhD in Music, Maria also has an MA in Digital Humanities from UCL’s Centre for Digital Humanities. She is currently a member of staff at University College London (UCL), Department of Science and Technology Studies (STS) where she is working in the History of Eugenics and on responsibility, ethics and innovation in genetics. Maria is also co-leading a Project on Science and sound at UCL STS, supported by the Institute of Advanced Studies, to explore historical research on music and sound science, and create partnerships between musicologists, curators, musicians and historians of science.
China’s Political Transformation as Manifested in Multiple Representations of the Patriotic Song “Ode to the Socialist Fatherland”

On October 18th, 2019, “Ode to the Fatherland” (Gechang Zuguo), a popular version of a patriotic song during the Cold War, was performed in the opening ceremony of the 7th CISM Military World Games in Wuhan, China. What are the political ideologies manifested in musical sounds? The current president Xi Jinping pushes China back to one-man rule; and China has launched a different path under his leadership, from geopolitical relations of “China’s Belt and Road initiative” to political-economic strategies of “Made in China 2025” and “China Standards 2035” and the recent “common prosperity” policy.

“Ode to the Fatherland”, originally composed by Wang Xin (1918–2007) in 1950, was written as a celebration of New China. Since then, it is an important song for the Chinese Communist Party (CCP) and has been performed in all important national and diplomatic activities in China. In 1968, “Ode to the Fatherland” was requested by Jiang Qing (Chairman Mao Zedong’s wife) to revise the lyrics and entitled “Ode to the Socialist Fatherland” during the Cultural Revolution. Under the former President Hu Jintao’s soft power diplomacy, the Chinese government was aware of the Western views of the “Chinese threat” and the “rise of China”, as well as other negative discourses about China due to the 1989 Beijing Tiananmen Square incident, and was anxious to be perceived as influential in a peaceful and cultural way. Therefore, “Ode to the Fatherland” was reconstructed again for the opening ceremony of the Beijing 2008 Olympics Games and the melody changed from a revolutionary and march-like spirit to a gentle style with a slow tempo which creates a harmonious atmosphere and shows a warm welcome to the world. This paper aims to analyze the multiple representations of the Chinese patriotic song “Ode to the Fatherland,” and addresses its historical and ideological meaning, as well as provides another perspective to understand political transformation in contemporary China.

Yilin Liu (Munich)

Interpretation of Socialist Realism in East Germany and China: A Transnational Study Using Political Songs as Examples

Both the GDR and the PR China belonged to the world communist movement and could be regarded as brother countries of a socialist family. Especially in the 1950s, the artistic concepts of both countries were characterized by “socialist realism” due to Soviet influences. Within the framework of this cultural policy, numerous political songs, in particular mass and revolutionary songs, were composed in the two countries and served as tools for the dissemination and propagation of socialist ideology. Despite similar compositional principles, such as emphasis on socialist optimism, the musical languages of the political songs have different characteristics, which are mainly due to different musical cultures of the GDR and the PRC.

The aim of this transnational study is to investigate the relationship between music and politics by comparing the political songs influenced by socialist realism in both countries. The impacts of party-loyal cultural politics on national musical life are studied from a historical perspective. Moreover, I use musicological research methods, including text and music analysis, to examine the social-ideological factors in musical language. The outcomes show that basic elements of music, such as harmony, rhythm, and melody, have become products of cultural-political ideas under strict political criteria.

Yilin Liu is a Ph.D. candidate in historical musicology at the University of Music and Performing Arts Munich. Her research project is dedicated to investigating political songs in the GDR and the PRC. The Ph.D. study is funded by the German Academic Scholarship Foundation. Before starting her doctoral studies, Ms. Liu completed her bachelor’s degree in musicology at the Central Conservatory of Music in Beijing and received a master’s degree with distinction from the Carl von Ossietzky University of Oldenburg.
Konrad Wolf’s DER GETEILTE HIMMEL (1964) tells the love story of Rita and Manfred in the East German city of Halle in the years prior to the building of the Wall. The duality of Socialism versus Capitalism is personified in both characters, their evolution, and the subsequent emotional distance that will eventually become physical as well. Like many other millions of Eastern Germans, Manfred ends up crossing the border to West Berlin pursuing a promising career as a chemist.

Different music pieces are used in the film, whose original composition is by Hans-Dieter Hosalla, and where jazz is the predominant style, especially in Manfred’s character definition. Taking into account the ideological meaning that jazz had as an example of American “decadence” (Kaldewey, 2020) and a Western influence on the youth, Rita’s character is depicted with other musical elements and a different soundscape rooted in the socialist-realist doctrine.

The aim of this paper is, therefore, analysing the narrative use of the different musical pieces of the film in the representation of both characters and worlds: concepts such as the public and the private, the collective and the individual, Socialism and Capitalism. With this analysis, these questions will aim to be answered: does Hosalla’s style have a real influence on the Western jazz scene from the 1960s? Is this compositional style comment on the real attraction that Western culture meant for many Easter Germans? Does it have a narrative purpose as a representation of the threat that this music meant for socialist realist music?

Celia Martínez García. Bachelor in Media Studies (2005) and in Musicology (2007) at the Complutense University (Madrid). PhD. (2015) in film music analysis and film music narratology, obtaining the highest grade (Summa Cum Laude), a European Mention after some advanced courses and seminars at the Humboldt University (Berlin), and a prize for an outstanding PhD dissertation. At the moment, she works at the International University of La Rioja (UNIR) and regularly attends and participates in international conferences about film and music. Her research and publications focus mostly on film music, German film history, and German cultural history in film.
Irish Songs through a Maoist Lens: Socialist Realism and Cornelius Cardew’s *Piano Album* 1973

British composer Cornelius Cardew’s (1936–1981) career is characterised by an ever-increasing emphasis on music’s social implications. Following his education at the Royal Academy of Music, he worked as Karlheinz Stockhausen’s assistant in Cologne. In the Darmstadt-dominated German musical landscape, exposure to John Cage’s music at a 1958 concert inspired Cardew’s move “away from music as object towards music as process” (Tilbury 1983: 4) and his search for more democratic music-making. In the 1970s Cardew joined the Communist Party of England, began composing in a more traditional musical idiom, and subjected earlier works to harsh reevaluation.

In 1974, Cardew published *Stockhausen Serves Imperialism*, his polemic against the musical avant-garde. For Cardew, according to his composer friend Frederic Rzewski, “the idea of Socialist Realism was not necessarily based on any kind of Marxist aesthetic. [It] was primarily a question of language, of presenting ideas in a form which could be understood by large numbers of people.” (2003) This paper will investigate the collection of solo piano works based on Irish melodies “Four Principles on Ireland,” “Father Murphy,” and “Croppy Boy,” which formed part of Cardew’s collection of works *Piano Album 1973*. Alongside these works dedicated to the Irish revolutionary struggle, the album also featured works based on Chinese revolutionary songs. This paper will consider the intersection of Maoist politics and Irish national identity in *Piano Album 1973* and attempt to approach Cardew’s conception of transnational Socialist Realist music.

Sonia McCall-Labelle is a British-German musicologist. Having received a BMus in violin performance from the Royal Northern College of Music, she went on to complete her MA in historical musicology in 2021 at the University of Hamburg with a master’s thesis on Mieczysław Weinberg’s three sonatas for solo violin. She is currently working as a research assistant to the editorship of the Neue Beethoven-Gesamtausgabe at the Beethoven-Archiv in Bonn and is pursuing a PhD in musicology with a thesis on the portrayal of marginalised identities in Socialist Realist aesthetics in the USSR.
Valentina Sandu-Dediu (Bucharest)

A Path from Socialist Realism to Communist Nationalism: the Romanian Case

The influence of Socialist Realism on Romanian musical life has already been studied in the last two decades. However, there are still many unknown facets that are being revealed through the discovery of new documents in the archives of institutions such as the Romanian Association of Composers and Musicologists. Using these documents, I will summarise the impact of the ideology of socialist realism as well as the communist nationalism established by Nicolae Ceaușescu’s regime after 1970 on a young generation of composers (born around 1925-30) interested in the world avant-garde. As an example I will use the composer’s theoretical statement about the ¶tension between the national and the universal,” a formula that abounds in Romanian literature of the time.

Valentina Sandu-Dediu graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote and edited 12 books, over 40 studies and 300 articles, see Ipostaze stilistice și simbolice ale manierismului în muzică (Stylistic and Symbolic Hypostases of Mannerism in Music, Bucharest 1995), Rumänische Musik nach 1944 (Saarbrücken, 2006); Despre stil și retorică în muzică (About Style and Rhetoric in Music, Bucharest 2010); editor of Noi istorii ale muzicilor românești (New Histories of Romanian Musics, Bucharest, 2020). Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is rector of New Europe College, Bucharest (since 2014), and received the Peregrinus-Stiftung Prize of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

In my paper, I will focus on the question of how the acoustic legacy of Socialist Realism of the 1940s can be traced to popular musical genres in the Soviet Union—namely radio drama or radio opera—of the 1960s and 1970s. The novelty of this research lies primarily in an attempt to analyse the use of the female voice in radio opera and the role of travesty as part of socialist propaganda for children. As examples, I will turn to several composers like Zara Levina (“Čuk I Gek,” 1956), Georgij Portnov (“Uhti-Tuhti,” 1959) and Sergei Banevič (“O Tole, Tobole,” 1968), who wrote radio operas for children. The idea of my method is to try to identify the sound politics of radio voice in the compositions by comparing the acoustic performance of female and male voices (sonic cross-dressing). On the one hand, an important criterion of analysis is the musical accompaniment of voices. The change in the propagandistic understanding of radio voice sound between the 1940s and 1970s by composers after social realism is for me a key question, which I will demonstrate through examples of archived radio recordings and texts. To illustrate the aesthetics of the radio voice in the 1940s, I will show examples of radio criticism from soviet newspapers such as Govorit SSR or Radiogazeta.

Elizaveta Willert, born 1993 in Tomsk, studied choir conducting and musicology in Russia, Austria and Germany. She was a student assistant at the University of Music and Performing Arts Vienna in 2016 and 2017. In 2018/2019 she taught at the Institute for Music and Media Studies at the Humboldt University in Berlin on the interconnections in female music history. Elizaveta completed her master's degree at Humboldt University in 2021 on the topic of “Re-alising women’s biographies in contemporary radio plays” and has been working on her doctorate at the Paderborn University since autumn of 2021. In her doctoral project, she reconstructs the history of musical children's radio theatre in the USSR based on the musical and musicological activities of several composers and musicologists. She is also actively involved in networking with young musicologists as a DVSM e.V. board member and works as a project assistant at the Young Ears Network Association in Berlin.