



*International Conference
29-30 September 2023
Kaunas, Lithuania*

R-Existence

Music as a Tool of Resistance
and Inspiration in the Context
of Political Oppression in Europe

ABSTRACTS

International conference

R-Existence: Music as a Tool of Resistance and Inspiration in the Contexts of Political Oppression in Europe

The conference is organized by the Faculty of Social Sciences, Arts and Humanities, at Kaunas University of Technology and by Forum Voix Etouffees, Strasbourg, within the project “Musique, Guerre et Paix en Europe 1922–2022”, funded by the European Commission.

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Foreword

“We shall not be moved”; “We shall overcome”. The titles of these two protest songs made popular by performers like Pete Seeger, Joan Baez, Louis Armstrong and many others, perfectly encapsulate the two main roles that music, as well as other arts, can play in support of any community afflicted by an aggressive and oppressive regime. “We shall not be moved” is the resistance: we shall not give up, we shall not surrender to the bully, we shall not abandon the (metaphorical or actual) battlefield. “We shall overcome” is the inspiration: we shall eventually win, we shall restore democracy and freedom and indeed we shall still “exist”.

In the context of oppressions and aggressions that are happening today and that have happened throughout Europe’s recent history from the two World Wars onwards, the conference “R-Existence” aims at a multi- and interdisciplinary understanding of musical repertoires and events generated for any purpose related to resistance and inspiration, including political protest, emotional coping, historical memory, social warning, identity restoration and else. That includes all the areas of musicological inquiry (applied to any musical genre or style), as well as approaches from disciplines like, among others, political sciences, sociology, artistic research, semiotics, literary theory, cultural studies.

The conference is organized by the Faculty of Social Sciences, Arts and Humanities, at Kaunas University of Technology and by Forum Voix Etouffees, Strasbourg, within the project “Musique, Guerre et Paix en Europe 1922-2022”, funded by the European Commission (“Citizens, Equality, Rights and Values” Programme – CERV-2022, call “European Remembrance”). We wish all participants and auditors two intense, inspiring and insightful days.

Dario Martinelli

09:00–09:30 **Registration and coffee**

09:30–10:00 **Opening remarks**

Room 213

10:00–11:40 **Presentations**

Ulrika Varankaitė, Kaunas University of Technology, Lithuania

Music for Inspiration and Connectedness with Others

Sini Mononen, University of Helsinki, Finland

**Music as an Affective Transformative Communication in Extinction
Rebellion Finland**

Khrystyna Petrynka, Ukraine / Germany

**The Transformation of Bandura Music: Significant of the
Contemporary Bandura Art During the Full-Scale War in Ukraine**

Jörg Holzmann, Bern University of the Arts (HKB), Switzerland

21st Century Kobzars in Ukraine and Their Resistance through Folk Music

11:40–12:00 **Coffee break**

Room 203

12:00–13:40 **Presentations**

Room 213

Lydia Coates, University of Hull, United Kingdom

Soft Power of Music Hall in England: 1850-1930

Małgorzata Grajter, University of Łódź, Poland

**Chopin, Music Video and Soft Power in the 21st Century: A Case of
Polish Singer Natalia Kukulska**

Mark Seow, University of Cambridge, United Kingdom

Opera as Protest in Paris 2023

Giedrė Ivanova, Vilnius University, Lithuania

Music as an Illusion of (Normal) Life: In Film and Real Life

13:40–15:30 **Lunch time**

15:30–17:00 **Plenary roundtable**

Room 213

Jean-Marie Jacono, Université d'Aix-Marseille (AMU), France

Popular Music: Resistance or Expression of Differences?

Mathieu Schneider, University of Strasbourg, France

Is There Any War Music?

Dario Martinelli, Kaunas University of Technology, Lithuania

“Protest Songs” as a Genre: Theoretical and Methodological Problems

19:00–20:30 **Concert. Songs of Protest and Resistance**

Room 202

20:30 **Reception**

Room 203

09:00–09:30 **Registration and coffee**

09:30–11:10 **Presentations**

Room 213

Kalliopi Stigka, High School of Neo Falliron, Greece

Mikis Theodorakis: “Because I Did Not Conform...”

Chiara Antico, NOVA University of Lisbon, Portugal

**Authentic Life through Music: Testimonies from the Birkenau
Women’s Orchestra**

Mykolas Bazaras, Kaunas University of Technology, Lithuania

**“Light” as a Process: Musical Ways of Bringing Explicit Ideas Under
Soviet Censorship**

Motiejus Bazaras, Kaunas University of Technology, Lithuania

Unique 1980s Lithuanian Synthesizers ARGO A1 and Stringas:

**The Symbiosis of an Artist’s Demanding Nature and an Engineer’s
Craftsmanship in the Grip of the Soviet Regime**

11:10–11:30 **Coffee break**

Room 203

11:30–13:30 **Plenary roundtable**

Room 213

Anne Elisabeth Piirainen, University of the Arts Helsinki, Finland

**Muted Melodies and Shifting Styles: Identifying the Impact of Stalinist
Repression on Composers with Jewish Roots through the Clarinet
Compositions by Alexander, Grigory, and Yulian Krein**

Oana Andreica, Gheorghe Dima Music Academy, Romania

Facing East while Turning West: Romanian Music Under the Communist Rule

Philippe Olivier, Germany

The Political Events of 1989 and 1990 in the Musical World of the GDR

**(German Democratic Republic): Analogies and Differences with the Baltic
Singing Revolution**

13:30–14:00 **Workshop**

Room 106

Motiejus Bazaras, Kaunas University of Technology, Lithuania

**Lithuanian Synthesizers: Engineering Creativity in the Context of Soviet
Oppression**

Facing East While Turning West: Romanian Music Under the Communist Rule

Oana Andreica

Gheorghe Dima Music Academy, Romania

Ever since the appearance of an institutionalized musical life, Romanian classical music has been the natural response to the country's tormented existence across the twentieth century. Closely following the historical trends that dominated the nineteenth-century geographical space of modern Romania, the first decades of the twentieth century witnessed an ideology in continuous search for the right balance between national values and Western European paradigms. The political life of interwar Romania was clearly inclined towards rightist values, shaping a phase in Romanian history that many went so far as to consider the golden age of the country's culture and democracy. The defeat of the Axis and the division of the world by the winning powers strongly influenced the evolution of the country after the Second World War. Romania fell behind the Iron Curtain, while the entire system was reshaped to ensure its obedience to the Soviet Union. An even more painful process affected Romanians' lives: the aggressive invasion of their intellect, culture and education. With the media totally under state control and the mandatory approval for every page that was to be published, the Romanians were dictated what to read, what to learn and, eventually, what to know.

Art was heavily influenced by the regime as well: the only correct way to make it was proclaimed by the doctrine of social realism. Music was seen as a means to ideologically educate the masses and consistent amounts of money were destined to commission propaganda works. Zhdanov's Resolution had a loud echo: music had to be simple, understandable, rooted in Romanian history and folklore, far from the "dirty" contemporary trends of Western Europe. Paradoxically, this period also coincided with the rise of a young and solidly trained generation of composers, directly preoccupied with the most recent and radical attitudes in Western composition. Names such as Anatol Vieru, Ștefan Niculescu, Tiberiu Olah, Myriam Marbé, Aurel Stroe and Cornel Țăranu formed a united and active group whose solidarity would never again be matched in any other Romanian musical generation. A second wave of composers took the developments of the previous even further: Mihai Mitrea-Celarianu, Ede Terényi, Corneliu Cezar, Lucian Meșianu, Mihai Moldovan, Corneliu Dan Georgescu, Dieter Acker, Octavian Nemescu, Horațiu Rădulescu, Costin Mioreanu and Ulpia Vlad focused their attention on spectral music, minimalism, aleatoric music, instrumental theatre, or electroacoustic music. New music became more and more important in the rigidly limited Romanian context.

Simultaneously, another phenomenon took place, this time in the field of popular music, in which politics, poetry and music were being blended in a very interesting manner: The Flame Literary Circle. Considered as the Romanian equivalent of the Woodstock Festival, The Flame Literary Circle (1973-1985) quickly developed from poetry soirées organized in Bucharest into a mass phenomenon spread all over the country. Initially conceived as an instrument of political propaganda, the movement opened a gate towards the freedom of thought and speech Romanian youngsters were longing for, in a world in which the word "freedom" was whispered at most. This paper will focus on two main points: 1) the effects of political censorship on classical music and the resulting forms of resistance, and 2) the curious case of The Flame Literary Circle.

Keywords: Censorship, Communist Propaganda, Socialist Realism, Romanian Music.

About the author. Oana Andreica is an Assistant Professor of Musicology and Musical Semiotics at the "Gheorghe Dima" National Music Academy in Cluj-Napoca, Romania. She regularly participates in national and international musicology conferences and her list of publications comprises of studies, articles, interviews and chronicles, as well as edited collective volumes, the most recent being *Music as Cultural Heritage and Novelty*, released by Springer in September 2022. In 2012 she published the monograph *Artă și abis. Cazul Mahler* (Art and Abyss. The Mahler Case) and in 2021

Ghid (incomplet) de concert [(incomplete) Concert Guide]. In addition to her musicological and pedagogical activities, she also works in the artistic department of the Transylvania State Philharmonic, organizing the seasons and authoring the concert notes.

Authentic Life Through Music: Testimonies from the Birkenau Women's Orchestra

Chiara Antico
NOVA University of Lisbon, Portugal

Aesthetically timeless and ephemeral, music is messenger of humanity in a way that has no limits of historical age, cultural and social background. First aim of this paper is to draw the historically accurate musical context of Birkenau women's orchestra, in order to investigate how music was felt as both forced labour and resistance. Pieces which had been conceived to be played in a big theatre or in a church, whether in a commemorative or holy moment, were played in concentration camps and used as political statements during the Third Reich. Propaganda took possession of universal symphonic pieces for individual celebrations, forcing musicians and all prisoners giving a race to music: concertos and overtures would be divided in Arian ones and not allowed music.

This paper seeks to explore the impact of some musical pieces in the musicians' daily life in the camp context, through their own words. The methodology of this research is an intertwined micro-historical approach, in the fields of musicology and memory studies. Though used for helping Nazi mission, musicians reminded that music could express strength, faith, harmony, closeness or fear. Their activity was a never ending attempt of feeling ethical and professional dignity, identity and solidarity. In concentration camps the only allowed music - chosen for political purposes and representation – became the language of freedom among small groups of people, who tried to save humanity and empathy through those pieces.

A member of the women's orchestra of Birkenau, the violinist Helena Dunicz wrote that Alma Rosé "found the duty of playing German marches twice a day difficult to bear. With greater involvement, therefore, she would produce arrangements (...)." In fact, she succeeded in arranging an Etude by Fryderyk Chopin: "We were not allowed to play it publicly, as it was a piece by a Polish artist, but its secret performances in our block made a great impression on us. The piece also instilled in us its pensive mood and longing for a different world." The cellist, Anita Lasker-Wallfisch, remembers the night they played Beethoven 'Pathétique' Piano Sonata, arranged for string quartet by Fania. "How can I describe that evening, after the SS left the area. It was a link with the outside, with beauty, with culture – a complete escape into an imaginary and unattainable world... In the truest sense, we lifted ourselves high above the inferno of Birkenau into a sphere where we could not be touched by the degradation of concentration camp existence."

These testimonies are the example of how impactful and saving music could be in traumatic situations. In Auschwitz, one of the worst oppressive context Europe saw during last Century, orchestral activity spread hope, inspiration and desire to survive, against the system of death prisoners were forced to live in.

Keywords: Auschwitz, Empathy, Musical Inspiration, Orchestra.

About the author. Italian viola player, Chiara Antico is a DMA candidate at Universidade NOVA in Lisbon, writing about musical activity during the Holocaust, crossing Musicology and Memory Studies. She attended training courses in Auschwitz-Birkenau and Bergen-Belsen former concentration camps. She presents papers in international conferences about music and the Holocaust. The author holds a MA summa cum laude in Music Performance and a Master's degree in Pedagogy: apart from teaching she collaborates with professional orchestras. She is particularly concerned with non-verbal communication linked to collective memory.

“Light” as a Process: Musical Ways of Bringing Explicit Ideas Under Soviet Censorship

Mykolas Bazaras

Kaunas University of Technology, Lithuania

After immense domestic and international success of “Discophonia”, the debut album release, Lithuanian electronic music pioneers „Argo” felt an incentive to go even more explicit about their creative endeavors with the second title. However, in early 1980’s Lithuania, freedom of expression faced a grim reality. It took two years to negotiate album title, literal, vocal, and musical content with censorship, to make it „suitable” for *komsomol*. In comparison to its predecessor, the envelope of album “Šviesa” looks much less daring and more conforming to status quo, leaving original compositional ideas only visible for those, who could really listen.

Despite the most harsh critique from art and publishing councils, it did not stop the Argonauts from carrying on with their truthful purpose – the journey to bring Golden Fleece – to represent the power and expressive capacity of the most sophisticated pop music from the West. Drawing on written and spoken accounts of original group members, also listeners and contemporaries, the paper is aimed to unveil how musical artists represented taboo topics, such as sexuality in society, where sex is “non-existent”. As well, ways of how music made by icons of Western popular music, such as Donna Summer, Herbie Hancock and others, served and shaped soundscape and compositional ideas under strict informational blockage, are discussed.

Keywords: Argo, Composition, Music Recording, Censorship, Resistance.

About the author. Mykolas Bazaras (b. 1989) studied at Lithuanian Academy of Theatre and Music, Royal Conservatoire in Hague and Vytauti Magni University Academy of Music. In 2020 he has defended DMA research project in field of classical piano improvisation. From 2014 Mykolas is teaching subjects of Music Aesthetics and New Media at Kaunas University of Technology. Mykolas is also actively playing the electric and acoustic bass, taking part in written and improvised music projects, restoring pianos, as well as writing critical articles on music performance.

Unique 1980s Lithuanian Synthesizers ARGO A1 and STRINGAS: The Symbiosis of an Artist’s Demanding Nature and an Engineer’s Craftsmanship in the Grip of the Soviet Regime

Motiejus Bazaras

Kaunas University of Technology, Lithuania

After the self-immolation of 19-year-old Romas Kalanta in 1972 as a protest against the Soviet regime, the repressive apparatus made every effort to restrict access to ‘so-called’ ideologically hostile Western rhythmic music. The results were soon to come in a shortage of information and restricted access to any Western recordings along with a lack of specific musical equipment: electric instruments, sound amplification systems, mixing consoles, or audio modulation effects. The entire Soviet musical instrument industry was appalling from beginning to end. Its products were either unimaginably lame engineering designs or poor copies of their Western counterparts. The common practice among music enthusiasts was to improve or build musical instruments themselves, especially the electric guitar, the symbol of rock music.

The lack of musical instruments took even more interesting forms, especially with the unheard timbres, which developed in progressive rock and electronic music together with the rise of the synthesizer. New sounds stirred the imagination of composers both in the West and behind the Iron Curtain, where the synthesizer was a pipe dream. Despite the lucky few who managed to acquire Western musical instruments through obscure, dangerous, or difficult means, the determination to build truly complex electronic masterpieces was not the last thing to go.

The result of the cooperation of electronic engineer Orūnas Urbonas and composer Giedrius Kuprevičius were two instruments: the monophonic synth ARGO A1 and the fully polyphonic synth STRINGAS. While STRINGAS was designed according to popular Western string machines like EMINENT SOLINA STRING ENSEMBLE, the monophonic ARGO A1 is a unique design of Mr. Urbonas. The result is an instrument with an exclusively wide range of modulation possibilities, thus approaching the architecture of modular synths.

In this paper, we will demonstrate capabilities of ARGO A1 not only from a technical point of view but also from a musical demand: how musical challenges and innovations inspired the development of the instrument. The ARGO A1 will be compared with several synthesizers of symbolic significance: the American ARP ODYSSEY, used by the Latvian band "Zodiac", and the Japanese YAMAHA CS-15, acquired by the Lithuanians and used in the cult LP "Disco Music" by Teisutis Makačinas. Finally, the possibilities of Mr. Urbonas' machine will be compared with the king of synthesizers, every keyboardist's dream, the benchmark, the legendary MOOG MINIMOOG MODEL D.

Keywords: ARGO, Synthesizer, Electronic Music, Electronic Engineering, Musical Instrument.

About the author. Dr. Motiejus Bazaras is a pianist and keyboardist of versatile profile. He won and achieved high results in almost 20 international piano competitions. Motiejus is also interested in expanding his role specialization as piano and keyboard player of various music styles. All experience playing with various bands and also arranging and creating music encouraged a subject for his artistic credo – to develop conciliation between different music cultures for a better musical result.

Soft Power of Music Hall in England: 1850-1930

Lydia Coates
University of Hull, United Kingdom

Music is a key cultural tool which can either be seen as the expression of the communities' cultural ideas or viewed as a reflection of soft power which was imposed onto the populace the ideals and values from above. This paper discusses the impact and influence of political and social ideas expressed in music hall songs about issues as diverse as: class, gender, norms and taboos.

Keywords: Soft Power, Norms, Music Hall.

About the author. Lydia is a Phd Candidate in her first year studying History at the University of Hull. Her focus is on music with bawdy or risqué in England and English from 1600-1980. Including seeking to analyse the influence of comedy, social norms and sexual norms in the popularity and continuity of bawdy songs.

Chopin, Music Video and Soft Power in the 21st Century: A Case of Polish Singer Natalia Kukulska

Małgorzata Grajter
University of Łódź, Poland

"If the autonomous, mighty monarch of the North knew what a dangerous foe was threatening him in these utterly simple mazurka melodies, he would doubtless ban this music. The works of Chopin are cannons concealed amongst flowers". This famous utterance of Robert Schumann made in 1833 with respect to the Piano Concertos of the Polish composer is one of the early testimonies of Frederic Chopin's music being seen as "soft power". No doubt such perception of it was due to the political situation in Poland in the first half of the 19th century, which affected the composer

personally. Yet, its evocation principally in Polish patriotic context has become a cliché that overshadows its much more universal expressive power. After 200 years of traveling across countries and cultures, Chopin's music still conveys the basic message about human need of finding ways to resist the current and unsatisfactory situation – whatever this situation may be.

Notwithstanding its often monumental and solemn character, Chopin's music has received a large response from popular music artists, who are now in possession of diverse tools of its recontextualization, such as, for instance, audiovisual media. One of the recent examples is Natalia Kukulska's album "Tender Heartstrings" (2020), based entirely on Chopin's musical themes. After receiving rave reviews in Poland, the artist decided to record a few songs in English translation. One of them, and probably also the most successful, is the song "Z wyjątkiem nas", based on Chopin's Etude in E major Op. 10 No. 3, later recorded as "Except for us" in a duet with Matt Dusk. Each language version of the song is accompanied with a different music video, commenting on the issues of contemporary world. The Polish version mainly expresses ecological concerns and features some intertextual references to Polish arts and culture. On the other hand, the video for the English version, which was released two years later, evokes a vintage cinematic feel of the 1940s (in black and white), while, at the same time, commenting on the current crises of the 2020s, including COVID-19 pandemic and the war in Ukraine. The core message of the song in both cases is an expression of resistance and places an emphasis on human ability to maintain inner integrity, even though no one else might care "except for us".

The aim of this paper is to analyze the two versions of the song and the music videos to each of them through the lens of "semiotics of resistance" (Eero Tarasti, Dario Martinelli) and in the context of the universal meaning of Chopin's Etude. An additional goal is to see how song text translation and the change of the target audience affects the choices regarding the principal message and aesthetics of the music video.

Keywords: Chopin, Music Video, Popular Music, Poland, War in Ukraine.

About the author. Music theorist and pianist, Master of Arts and PhD graduate of The Grażyna and Kiejstut Bacewicz University of Music in Łódź, Poland, currently Assistant Professor in the Department of the Music Theory at her Alma Mater and guest researcher at the University of Łódź, Faculty of Philology. She took part in international seminars and conferences, including the International Congress of Musical Signification (2010, 2018, 2022), World Congress of Semiotics (Thessaloniki 2022) and Academy of Cultural Heritages (Ermoupolis 2019 and 2023). Since her master thesis about Beethoven's oratorio "Christus am Ölberge", Grajter's research was centered on Beethoven's vocal music. Her doctoral thesis, "Das Wort-Ton-Verhältnis im Werk von Ludwig van Beethoven" was published in the German language by Peter Lang Verlag (2019). Beethoven aside, her main research interests include popular music culture, translation theory, intermedial studies, semiotics and musical signification.

21st Century Kobzars in Ukraine and Their Resistance Through Folk Music

Jörg Holzmann
Bern University of Arts (HKB), Switzerland

In their article "Cultural Genocide in Ukraine: The Systemic Destruction of a People" from November 2022, Anya Voronova and Selin Songur define cultural genocide as "the destruction of societal heritage through the concentration of assimilation elements and synchronized attacks on different aspects of life [such as] education systems, languages, literary traditions, customs related to traditional clothing and more."

With its deep roots in cultural history, folk music can certainly be considered a typical target of these destructive practices and the attempted liquidation of the Kobzars during Stalin's Great Purge is presumably one of the most famous examples in the area of today's Ukraine. The historical Kobzars

were minstrels, usually blind, who travelled the lands singing psalms and epic poems while accompanying themselves on multi-stringed instruments such as the kobza or the bandura. This was a well-established profession for centuries, organized in guilds, but in the 1930s many of them were arrested, accused of nationalist propaganda, and murdered as alleged traitors. Also, their connection to the Ukrainian Orthodox Church was used against them by the atheistic Soviet ideologists. After their art had nearly ceased to exist for about sixty years, similar to other countries emerged from the Soviet Union, Kobzarstvo experienced a revival since the 1990s. Traditional instruments have been reconstructed, a Kobzar phonograph cylinder collection from the 1910s has been digitized and a Kobzar guild has been re-established in Kyiv.

At least since the Maidan Uprising in 2013/14, the art of today's Kobzars has once again acquired an increasingly political component and plays an important role in the country's spiritual resistance since Russia's full-scale invasion of Ukraine in February 2022. The paper's aim is to illustrate how musicians combine traditional text and music with highly current problems and use modern mass media for protest as well as for consolation.

Keywords: Ukraine, Minstrels, Blind, Cultural Genocide.

About the author. Jörg Holzmänn first studied classical guitar at the HMDK Stuttgart, graduating with the highest marks in both the artistic and pedagogical courses. Subsequently, he was active as a soloist, chamber musician and composer, worked as a guitar teacher and successfully participated in international guitar competitions, winning prizes at major festivals in Spain, India, Korea and the USA. This was followed by studies in musicology, literature and art history in Stuttgart, Halle (Saale) and Leipzig. He completed his Master's degree with a thesis on piano roll recordings by women for the Hupfeld company. From 2018 to 2020, he was a research assistant at the Museum of Musical Instruments at the University of Leipzig. Since 2020, he has been employed in the same position in the project "Historical Embodiment" at the Bern University of the Arts, where he is writing his PhD on musicological and music-practical values of early sound film documents.

Music as an Illusion of (Normal) Life: In Film and Real Life

Giedrė Ivanova

Vilnius University / Independent researcher, Lithuania

Have you ever noticed that almost every violent war film features some incredibly beautiful music? Have you ever wondered how the choice of music affects the film's narrative and atmosphere, as well as the audience's mood and state of mind while sitting comfortably in the cinema or on the couch? What is the relationship between 'war' and 'music' there? Why and how does it become so powerful, and does this relationship and its functions differ in similar real-life situations?

The semiotic approach provides potential answers to above questions and helps determine music's role and meaning both in fiction (e.g. in the films "La vita è bella" (1997), "Saving Private Ryan" (1998), "The Pianist" (2002), etc.) and in real-life historical events (e.g. in videos of Ukrainian soldiers singing and dancing in the first months of the Russian full-scale invasion of Ukraine, people singing in the face of Soviet tanks during the January Events of 1991 in Lithuania (also known as the Singing Revolution), etc.).

Analysis suggests that in peace vs. war and life vs. death situations music acts as a means of non-military resistance and self-defense (i.e. the 'non-war' or 'non-death' positions in the semiotic square) and facilitates an illusion of freedom and 'normal' life. By placing emphasis on the listening / hearing mode, music creates a temporary sensory distortion, which enables the switch from an (objective) 'truth' and 'reality' (i.e. what is actually happening, what both 'is' and 'appears to be') to a (subjective) 'illusion' (i.e. what 'appears to be' but 'isn't', what we only 'feel' or 'imagine'). Music's sensory power penetrates physical and mental barriers, unites people, encourages their / our 'active' participation

(even if limited to attentive listening), gives them / us strength and a way to not just survive, but also to fight back.

Keywords: Music, Resistance, Illusion, War, Semiotics.

About the author. Giedrė Ivanova holds a Ph.D. from the Institute for Literary and Cultural Research at Vilnius University, Lithuania, and is currently an independent researcher. Giedrė's main interests are the relationships between music and other media (e.g. literature, cinema), their intermedial dialogue and the manifestations of music in multimedial works of art. Her Ph.D. thesis focused on the forms and functions of music in the plays of Lithuanian playwright Kostas Ostrauskas. Giedrė also has a Cum Laude Master's degree in Semiotics from Vilnius University, is a singer and songwriter.

Popular Music: Resistance or Expression of Differences?

Jean-Marie Jacono
Université d'Aix-Marseille (AMU), France

Popular music is the best musical field to express the resistance of dominated people against the power. National and political struggles need songs and music. Some singers, musicians, and composers play a big role in this perspective. Their songs and their names even symbolize collective aspirations.

However, what does “to resist” mean in popular music? From the 1950's, the musical industries have imposed the attitude of singers and groups who refuse to follow conventional ways of life. To look like a ‘rebel’ and to provoke has become usual in the mainstream music. It cannot be separated from a business plan to get success. Young people always enjoy new musical trends and different ways of concerts (rave parties, for instance). Nevertheless, these musical groups are also related to the entertainment, even if they may be repressed by the authorities.

It is challenging to define resistance in music. It depends on cultural and political contexts. Moreover, music plays a big role within a song, which cannot be reduced to lyrics. In any case, the protest songs are various and complex. On the one hand, many fields are related to resistance: feminism, the expression of gender, the social fight of the working class, the ecologist way for a better world, the struggles against colonial dominations, the struggle of minorities against racism, for instance. The expression of identities characterizes them. Nevertheless, on the other hand, singers and groups also express artistic and personal differences. For instance, is *Declare Independence* by Björk (2007) a real political song? Are rap productions against injustices real ways of expressing their claims? Rappers often refuse a political attitude in spite of their song lyrics. They are artists above all. To distinguish the expression of differences from a real resistance is a big issue in popular music. This paper will try to give perspectives to light it.

Keywords: Popular Music, Identities, Musical Industries, Resistance in Music, Protest Songs.

About the author. Dr. Jean-Marie Jacono is assistant-professor in musicology at Aix-Marseille Université (Aix-en-Provence, France). He mainly deals with sociology of the musical work in the fields of Russian music (19th century) and popular music (rap and the French song). He also deals with semiotics and musical signification. He was several times co-director of the International doctoral and postdoctoral seminar directed by prof. Eero Tarasti (University of Helsinki). In 2015, he created with Perle Abbrugiati and Joël July the international network, ‘Chanson – Les Ondes du Monde’. He published *Cartographier la chanson contemporaine* (2019, co-ed.). He is currently dealing with Mussorgsky's music, and rap within the changing city of Marseille. He is the main director of the proceedings of symposium *Chanson pour - chanson contre* (2021), focused on the relationship between popular music and politics (forthcoming 2024).

“Protest Songs” as a Genre: Theoretical and Methodological problems

Dario Martinelli

Kaunas University of Technology, Lithuania

The present paper serves as an introduction to the whole topic of "protest songs", but also — and mostly — as a problematization of two important issues in terminology and stylistic categorization. Firstly, indeed, I suggest that the classic definition “protest song”, commonly employed to name the types of repertoire investigated in this book, is probably unsatisfying to correctly circumscribe the semantic field, and should rather be replaced by the more complete “song of social protest” (SSP). Secondly, I reflect on the status of SSPs as “genre”, offering some insight on the legitimacy of a “musical” (that is, not just lyrical) classification, eventually developing a triadic theoretical model, context-lyrics-music, that hopefully accounts for a full-round discussion on this important topic.

Keywords: Popular Music, Politics, Social Protest, Resistance, Musical Genres.

About the author. Prof. Dr. Dario Martinelli (1974), musicologist and semiotician, is Full Professor of History and Theory of Arts at Kaunas University of Technology, and is also affiliated to the University of Helsinki, as Adjunct Professor in Semiotics and Musicology, and to the University of Lapland, as Adjunct Professor in Methodologies of Semiotics and Communication Studies. As of 2023, he has published ca. 200 among edited collections, studies and scientific articles and 15 monographs, including (relevant to this conference) *Give Peace a Chant – Popular Music, Politics and Social Protest* (Springer, 2017).

Music as an Affective Transformative Communication in Extinction Rebellion Finland

Sini Mononen

University of Helsinki, Finland

Extinction Rebellion (XR, founded in UK in 2018) is an environmental movement that has rapidly grown into a transnational network of activists. The goal of XR is to work towards a more sustainable and ecologically just culture. The movement is known for its non-hierarchical, “flat,” organization structure and peaceful civil disobedience. (E.g., Smyth & Waters 2020, p. 622, Fotaki & Foroughi 2022).

To reach its goals, XR is fostering a regenerative culture which serves as a site of active citizenship, culture of inclusion, transformative communication and radical imagination that are necessary when calling people in action for the culture of change. That said, music, arts and creativity are a crucial part of the culture of XR as they are harnessed in the movement to various strategical aims.

In this presentation I will discuss the music as affective transformative communication in XR Finland (Elokapina). Following Susanne C. Moser (2016; 2019, 143), I understand transformative communication as cultural work that aims for profound change in society, entailing communicating the necessary change not just to citizens at large, but also to various political, economic, financial, and legal institutions (Moser 2019, 142–143).

Moser illuminates the communicating of the consequences of the climate change and the needed societal transformation as affective work, where arts and creativity have a manifold role as imagining the possible futures and providing valuable strategic tools as dialogical, counter-cultural work (Moser 2019, 147–149). Indeed, Moser (2016) argues, that transformative communication of climate change relies more on to affect than to information and is often working towards resisting hopelessness and anxiety – affects that are often associated with the experience of climate change (e.g., Pihkala 2020).

Music is profoundly an affective artform that can sooth, encourage, radicalize, inflict, and embrace. Previously studies have shown that in political movements music serves as a catalyst for epistemic work such as the collective identity formation, learning processes, and cognitive praxis (Eyerma & Jamison 1998). Also, XR Finland has harnessed music as a tool for affective transformative communication, that is reaching activists within the movement, anyone observing the movement from outside as well as various institutions (e.g., commerce, media, government) that have an impact on the course of climate change in Finland.

Through case studies, I will discuss, how music is harnessed in the activism of XR Finland to communicate the aims, goals, and values of the movement. I will illuminate, how the activist actions of XR Finland are designed and performed to present desired affects to various audiences. As a communicative strategy, music's affectivity is designed (consciously and unconsciously) to reach individuals within the movement and larger public and institutional audiences.

In this communication, the affectivity of music is symbolic, such as representing different effects from sadness to calm and alarm. In addition to this, the affective rhetoric of music is profoundly engaging as it has the capacity to resonate in various bodies and to have an affective-cognitive impact on the listener. I will present, how this affectivity is used in XR Finland, for instance, as de-escalation tool, and as a means of communicating urgency or offering encouragement and soothing in stressful situations to fellow activists.

This presentation is based on ongoing research project, which focuses on the music culture of XR Finland. I have conducted the study by observing the demonstrations and actions of XR Finland since the fall 2021 as well as by interviewing the activists involved in the movement (N=11). I have also collected data on the music culture practices in the movement via a questionnaire and participated in the introductory training to the practices of XR Finland.

My reading and interpretation of the data and the experiences and interpretations shared with me by the activists is guided by the previous studies on music as part of extra parliamentary politics, social movements, and civil disobedience; music and the cultural studies of affect; as well as the studies of transformative communication of climate change. The study is conducted as part of a research project, Music Researchers in Society (p.i. Juha Torvinen, University of Helsinki) and funded by Kone Foundation.

Keywords: Extinction Rebellion Finland, Music and Affectivity, Transformative Communication, Climate Change.

About the author. Sini Mononen (PhD) is a musicologist and a founding-member of Research Association Suoni, an association focused on activist music research and the study of music in society. As a researcher she has written on the representation of violent experiences in film music and sound, sound and music in Finnish new media art and music as an activist strategy in a demonstration culture. She is the co-editor of the books *Työväen taide ja kulttuuri muutosvoimana. Kirjoituksia työväen musiikista, kirjallisuudesta, teatterista ja muusta kulttuuritoiminnasta* (The Worker's Art and Culture as Transformation: Writings About the Music, Literature, Theater and Other Cultural Activities of the Worker's Movement, with Saijaleena Rantanen & Susanna Välimäki, Tutkimusyhdistys Suoni ry & Työväen historian ja perinteen tutkimuksen seura, 2020) and *Music Research, and Activism* (together with Kim Ramstedt, Susanna Välimäki and Kaj Ahlsved, Intellect, forthcoming).

The Political Events of 1989 and 1990 in the Musical World of the GDR (German Democratic Republic): Analogies and Differences with the Baltic Singing Revolution

Philippe Olivier
Germany

The liberating events of 1989 and 1990 in the GDR (German Democratic Republic) – documented in particular by the support given to them by the conductor Kurt Masur – did not all unfold in the same way among the musical world of this country. The East-German cities of Rostock (200, 000 inhabitants) and Schwerin (100, 000 inhabitants) were located furthest south of Poland and Lithuania. The hatred of the Soviet regime was huge in Rostock, because this city happened to be the great war port of the GDR. Many Red Army ships and submarines were there.

Oppression was stronger in Rostock and Schwerin than in many other cities in the country. Rostock and Schwerin had Stasi officers exercising formidable surveillance over musical activities. The sale of records of the rock band Rote Gittaren was prohibited in Schwerin. Opera performances at the State Theatre were constantly spied on by the Stasi. The authorities did not appreciate the fact that, in 1971, the conductor and music director of the institution Klaus Tennstedt (1926-1998) fled the GDR. Since then, the State Theatre had become a target of the authorities. It had been allowed to become a rather outdated institution.

The State Theatre in Schwerin became the site of clashes between Stasi snitches and opponents of the regime. Several machinists were arrested and imprisoned in 1986. They were accused – among other things – of having painted an anarchist logo on the walls of the city. The director of the State Theatre carefully avoided after programming Russian and Soviet operas.

Once the Baltic Singing Revolution had begun, some stagehands and singers employed by the Schwerin State Theatre devastated the local Stasi offices. They had previously gathered with citizens demonstrating in the streets, as well as with members of liturgical choirs of the local Lutheran Church. One of its pastors named Joachim Gauck, active in the civil rights movement, became President of the Federal Republic of Germany in 2012. Financial support for the liberation movement in Schwerin came from the violinist Yehudi Menuhin and from the West German conductor Christoph von Dohnanyi.

Beyond the historical narrative alone, my communication will reveal on the one hand the common denominators between the GDR and Lithuania at the time of the affirmation of the right of their peoples to self-determination and – on the other hand – certain differences that existed in this context. In contrast to the common energy shown by the population of the three Baltic countries, the GDR used its nationalism alone to liberate itself. It will be discovered that the 4, 500 Mormons of the GDR, very attached to the role of music in life, supported the struggle of the professionals against the régime. An often-unpublished iconography and the use of equally unpublished sources will characterize my remarks. They will complement in a new form the information contained in my book *La vie musicale en République démocratique allemande – 1949-1990*, Droz, Genève, 2022.

Keywords: Oppression, Resistance, Music, Inspiration, German Democratic Republic.

About the author. Philippe Olivier, Phd (History) Dr. Philippe Olivier was born in 1952; he is French citizen. From 1989 to 2013, Olivier was a senior official. He belonged to Catherine Trautmann's cabinet when she was twice minister. Olivier is author of 30 books, essentially devoted to German topics. His main focuses are Richard Wagner, as the cultural life of the German Democratic Republic (GDR). Olivier's books *La musique au quotidien* and *Der Ring des Nibelungen in Bayreuth von den Anfängen bis heute* were respectively prefaced by Pierre Boulez and the late Wolfgang Wagner. *Toccata, Bermuda, Corona* was prefaced by François Hollande, the former President of the French Republic. Philippe Olivier writes equally for *Das Magazin* of the Berlin Philharmonic Orchestra or for the *Musikblätter* of the Vienna Philharmonic Orchestra.

The Transformation of Bandura Music: Significant of the Contemporary Bandura Art during the Full-Scale War in Ukraine

Khrystyna Petrynka

Freelance researcher, Germany / Ukraine

The bandura is a traditional Ukrainian instrument that is considered a national cultural symbol. Its centuries-old history and repertoire reflect the Ukrainian mentality and have become the embodiment of a living tradition and an integral part of the culture of the entire nation. For many centuries, the activity of bandura players has supported the Ukrainian spirit during difficult wars and repressions since the 15th century.

The way the bandurists communicate with the audience is through the recitative form, which combines the lyrics with instrumental improvisation. This allows the artists to immerse the audience in the process of understanding and deep analysis of the story, touching the subtle aspects of the human soul. The repertoire of the bandura players is filled with love for the native land, the historical context, the religion and the spirit of freedom. In the course of researching the history of the bandura, we can observe how the bandura repertoire has reflected the desire of people to fight for freedom and has carried history through the ages. Through the prism of the events of the 21st century we can see that the situation has not changed.

At the dawn of a new century, we have observed that the instrument has entered a new, modern field of activity that cannot be identified with either folk or academic traditions. This art form, rooted in tradition, has evolved to meet the demands of the present day. The emergence of contemporary bandura art can be traced back to 2010, when the bandura player Yaroslav Dzhys appeared on the stage of a popular TV talent show and performed the melodies of popular world songs. In line with current trends, bandurists are integrating a traditional instrument into a modern context, creating original conceptual music and engaging with a wide audience through various media platforms and the Internet. During the last 13 years, the instrument has attracted the attention of not only Ukrainian but also foreign audiences. This is evidenced by the millions of views of bandura videos on world music venues and the participation of bandurists in large-scale cultural and artistic projects.

Despite the process of transformation and improvement of the bandura art, we can notice that its ideological mission and strength have remained unchanged. With the beginning of a full-scale war in Ukraine in 2022, a young generation of contemporary bandurists began to actively support the Ukrainian people. Such activities demonstrate the affinity and linear continuation of the centuries-old tradition reflected in modern realities. Contemporary bandura players write songs about the war, give charity concerts for internally displaced people and raise funds for the army, visit the military, and promote their national spirit through music. Adapting to the new realities, artists are creating music and video works and organising street and live concerts for the people.

My research will focus on be the artistic activities of soul-bandura player Maryna Krut, Anastasia Voytiuk, and Georgy Matviyiv. They are vivid representatives and creators of contemporary bandura art, and with their activity in the first weeks of the full-scale war, they supported the people by initiating relevant art projects and volunteer work. An important aspect of their activity is cultural diplomacy abroad. Through the prism of art, the bandurists discourse with foreign audiences about events in Ukraine, build a cultural dialogue by collaborating with other foreign artists, and support temporarily displaced Ukrainians. A relevant example is Maryna Krut's performance at the Cultural Summit in the Scottish Parliament.

The purpose of this paper is to explore the significance and characteristics of contemporary bandura art in modern music culture. The peculiarities of contemporary bandura art during the full-scale war in Ukraine, the activities of its representatives, as well as their musical works will also be highlighted.

Keywords: Bandura, Contemporary Bandura Art, Music and War.

About the author. I am Khrystyna Petrynka, a 23-year-old musicologist from Lviv, Ukraine. I am currently living in Berlin, Germany and preparing for my doctoral studies, probably at the Humboldt University. I have an MA in Musicology from the Ivan Franko National University in Lviv, Ukraine. I have spent the last four years researching the development of contemporary bandura art. My work has been published in several Ukrainian and Latvian journals. From April to December 2022 I was awarded a scholarship as a music researcher at the Staatliches Institut für Musikforschung in Berlin. This experience allowed me to deepen my research on bandura art and to promote Ukrainian culture to foreign audiences. I actively participated in musicological colloquiums at Humboldt University and presented my work in both Lviv and Berlin. In addition to my academic activities, I enjoy teaching music, conducting choirs and performing as a bandura player.

Muted Melodies and Shifting Styles: Identifying the Impact of Stalinist Repression on Composers with Jewish Roots Through the Clarinet Compositions by Alexander, Grigory, and Yulian Krein

Anne Elisabeth Piirainen
University of the Arts Helsinki, Finland

The era of Stalin's dictatorship was marked by intense ideological control and persecution, especially targeting minority groups. Composers with Jewish roots faced challenges stemming from both their ethnicity and the use of Jewish traditional melodies in their works. This study delves into the devastating impact of Stalinist repression on the creative output of these composers, focusing on the clarinet compositions of Alexander, Grigory, and Yulian Krein. During this period of constantly increasing repressions, composers from the "New Jewish School" (Nemtsov, 2006) were urged to balance between cultural identity and political survival, which can also be seen in the work of Alexander, Grigory, and Yulian Krein. The Krein family, with its origins in Lithuania, became a musical dynasty of considerable importance in Imperial and then Soviet Russia.

Although each of the three Krein composers developed his own style, they shared many common elements: musical traditions, ideals and models that can be found – to varying degrees – in all their works with the clarinet. One such shared tradition is a strong root in Jewish music, with a history going back to Alexander and Grigory's father, Abram Gershevich Krein and his collections of folksongs in the second half of the nineteenth century. Through a thorough examination of the clarinet works by the Krein Family from an artistic perspective, this study uncovers subtle yet significant stylistic shifts as a response to the oppressive environment. The output of the three composers, once rich in expressive freedom, including Jewish traditional themes as used in Klezmer music as well, demonstrate signs of adaptation to conform with the prevailing political climate.

By employing a combination of musicological-artistic analysis and positioning into the historical context, this research highlights elements of stylistic transformation within the selected clarinet pieces, tracing the evolution of musical expressivity. Additionally, the presentation discusses the composers' compositional techniques, such as the use of modes and folk music motifs, revealing nuanced attempts to preserve their unique artistic voices while conforming to state expectations. This research contributes to a broader discourse on the resilience of creative individuals during times of repression by shedding light on the clarinet compositions of the Krein Family. Ultimately, this study underscores how the muted melodies of these compositions serve as a statement of the enduring spirit of composers with Jewish roots under the weight of Stalinist repression.

Keywords: Jewish Composers, Cultural Repression, Stalin, Dictatorship, Clarinet Repertoire, Traditional Jewish Music, Artistic Expression.

About the author. The Finnish-German clarinetist Anne Elisabeth Piirainen is an active chamber musician, soloist, researcher and pedagogue. She received her artistic doctoral degree at the Sibelius Academy, University of the Arts Helsinki, in 2021. She currently works as visiting researcher

at the Uniarts Helsinki, with the artistic research focus on unexplored clarinet repertoire with Jewish themes. In 2023, her CD “Dreams and Dances - Chamber Music for the Clarinet by the Krein Family” was released on the British Toccata label (TOCN 0019, in cooperation with pianist, DMus Kirill Kozlovski). Her extensive musical education includes degrees from the Rotterdam Conservatory, the Netherlands, and the Royal Antwerp Conservatory, Belgium. Since becoming laureate of the prestigious First Carl Nielsen Competition in Odense, Denmark, in 1997, she has performed as a soloist with orchestras in Germany, Russia, Denmark, the Netherlands and Finland. She is a passionate chamber musician and has performed as a member of numerous ensembles, as well as giving recital concerts at renowned festivals around Europe. She also works as a freelancer in symphonic and opera orchestras in Belgium, Sweden and Finland. In addition to her work as performer and as researcher, Anne Elisabeth Piirainen is a dedicated teacher for clarinet, chamber music and clarinet choir.

Is There Any War Music?

Mathieu Schneider
University of Strasbourg, France

The history of Western art music is full of war music. They usually feature the sound of cannon, marching cavalry, or bugles and other trumpets calling for battle. At least since Clément Janequin's *Battle of Marignan*, going through several examples like Beethoven's *Battle of Wellington* and Tchaikovsky's *Overture 1812*, there seems to be an archetype of war that has been widely identified by studies of musical semiotics: marching rhythm, brass and percussion. Is this though the only way to represent war in music? If we accept to assimilate war to battle, we may say that there might such a thing as “war music”. And perhaps even only one type of it.

But what exactly do we mean by “war”? We know that a country can be at war without all its inhabitants being directly involved in the fighting or experiencing combats. The example of the First World War in France is eloquent. While the battle of Verdun costs the lives of more than three hundred thousand soldiers, on both the German and French sides, the Parisian circles around Satie, Viñes, Poulenc, Cocteau and many others work peacefully and prepare the way for a new aesthetic, in total rupture with the music of the past. Without being, strictly speaking, battle music, they nevertheless remain war music (or ‘wartime’ music). They are indirectly affected by the trauma of war, to which they provide, in this case, a counterpart, or even a way to escape from it. Is it then possible to speak of “war music” and “peace music”? For even times of peace can carry the weight of war in a cathartic way. Let's remind here Schoenberg's *Ein Überlebender in Warschau*, composed in 1947, in which war is omnipresent.

As soon as one observes a kind of persistence of the ideas of peace and war in music, determined both by traumatic or cathartic personal experiences or by a collective narrative of which music can be an expression, the notions of ‘war music’ and ‘peace music’ seem to become blurred. This paper aims to develop this thesis, using the example of Richard Strauss, an emblematic figure for the period of study of our symposium. The man who composed *Ariadne auf Naxos* in the midst of World War I and who created a new style, anticipating the neoclassicism of the 1920s, was also the man who composed the official music of the Third Reich, that appointed him president of the music chamber (*Reichsmusikkammer*) from 1933 to 1935. During the World War II, he turned to “finger exercises” (*Handgelenkübung*), i. e. works that are conceived as a way to escape from the world and that might be considered as a form of passive resistance.

Through the example of the life and work of Richard Strauss, put into perspective with other references to the music of the 1920s and 1960s, this paper intends to question the very foundations of the colloquium's problematic by returning to the categories of war and peace in music.

Keywords: War Music, Richard Strauss, Western Music.

About the author. Dr. Mathieu Schneider is professor in history of music at Strasbourg University. He is member of the Laboratory of excellence CREA and, since 2014, vice-president of the University of Strasbourg. His research focuses on postromantic German music (especially the symphonic works by R. Strauss and G. Mahler) and on the construction of national identities in music, especially in the German speaking world and in Switzerland. He has also been curating many exhibitions (on Wagner's reception in France, on the musical life in Strasbourg at the turn of the 20th century, on Mahler, on the Marseillaise...) and has published over 200 titles worldwide.

Opera as Protest in Paris 2023

Mark Seow
University of Cambridge, United Kingdom

In Spring 2023, the Opéra national de Paris put on Robert Carsen's production of Handel's *Ariodante* (Palais Garnier, April-May 2023). The production coincided with the France pension reform protests, which throughout April and May grew in intensity. On 15 April 2023, French President Emmanuel Macron signed into law a bill to raise the country's retirement age by two years. The opera production was, of course, not cut off from the political climate outside the walls of the Palais Garnier: stage technicians went on strike for the first performance to the paying public just five days later. But even without the stage technicians, the opera performance went ahead: the singers and orchestral musicians rallied to put on an unstaged, uncostumed and unpropped version.

This paper explores the hermeneutics of opera performance during the France pension reform protests of Spring 2023. It dissolves the binary of protester/non-protester by arguing that it was not only the stage technicians that went on strike. Rather, the musicians who took part in the opera performance were also protesting in some form. It complicates the common sonic narrative of protest as cries of a rallying crowd or the banging of kitchen utensils. Instead, this paper explores how the sounds of protest can also be found in the most conservative of Western classical music: Baroque opera. I examine how by turning to satire and virtuosity, musicians wielded operatic aria and recitative as a medium of sonic protest.

Keywords: Opera, France, Pension, Reform.

About the author. Dr. Mark Seow is an award-winning British musicologist and Baroque violinist. He is currently the AHRC DTP1 Fellow in Music at the University of Cambridge, where he received his doctorate in the sacred cantatas of Johann Sebastian Bach. Alongside academia, Mark is a broadcaster for BBC Radio 3 and a critic for Gramophone.

Mikis Theodorakis: "Because I Did not Conform..."

Kaliopi Stigka
High School of Neo Faliron, Greece

The song "Because I Did not Conform..." composed in 1970 in the Oropos Camp by the detained Greek composer Mikis Theodorakis (1925-2021) is one of the songs of the cycle "Songs of the Struggle" which are a historical testimony of the period of the Dictatorship in Greece and at the same time a strong call for Resistance, struggle and vigilance. Protagonist in the anti-dictatorship struggle both inside the country and abroad, with his political writings, his public speeches and mainly his music, Mikis Theodorakis was called "the Voice of Greece". But his "Voice" became the "Voice" of every protesting people: Portuguese, Spanish and Chileans, Serbs, Palestinians, Israelis and Afghans, among others, found and continue to find in Mikis Theodorakis' music a permanent source of inspiration and motivation to continue their struggles for Freedom, Peace and Democracy.

The aim of this paper is firstly, to examine the general historical and social context and the specific conditions which gave birth to the cycle of songs “Songs of the Struggle”- one of the more representative musical works composed by Mikis Theodorakis during the period of the Junta-. Furthermore, to reveal, via the music-poetical analysis of the “Songs of the Struggle”, the different components of the “epic character” of Theodorakis’ music and to highlight its musical, aesthetic and socio-political value. Is it a “music for the masses” simplistic and populist? Is it a politically committed work, a “communist music” as called by the Greek Dictators (1967-1974)? Is it a work of majestic ecumenical value, bearer of humanistic messages? Nowadays when war is raging again on our doorstep, when Democracy is bleeding, when censorship is being imposed again indirectly or directly, does the music of Mikis Theodorakis call us once more to “Not Conform to regulations...”? Is it again a ‘silent’ but powerful weapon of Resistance/ Existence, protest, assertion and struggle?

Keywords: Mikis Theodorakis, Greek Music, XX-XXI C.

About the author. Kalliopi STIGKA, born in Athens/Greece, studied piano at the Conservatory of Athens and Musicology at the Ionian University, Université de Paris IV-Sorbonne and Université Lumière- Lyon II, taking a Diploma, D.E.A. and PhD in “Literature and Arts” respectively. Since 2010, she is qualified as ‘Maître de Conférences’ by the French C.N.U. She also studied “Political Sciences and History” at the Panteion University taking a Diploma(2021). Since 1998, she is an established music teacher in Greece. She worked in the Department of Musicology of the University of Athens (2007-2010) and in the Department of Primary Level Education of the University of Thrace(2010). She currently directs the High School of Neo Faliron. Her research interests are in the fields of sociology of music and of history of Greek contemporary popular music. She gives lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Conferences (Mexico, Canada, UK, Finland...).

Music for Inspiration and Connectedness with Others

Ulrika Varankaitė
Kaunas University of Technology, Lithuania

Fairly new research area in media psychology with a focus on positive and meaningful media experiences evoked by any form of the media (e.g., music, film or even an Instagram post) suggests that media experiences can bring not only pleasure but also meaningful insights and inspiration. It is also suggested that such experiences reflect self-transcendence which relates to feeling of connectedness with others (with the humanity), moral virtues, spirituality, etc. Empirical studies show that music is one of the main media sources for evoking self-transcendent experiences, and it is the no.1 media source for seeking inspiration. Since such media (musical) experiences include focusing not only on oneself but feeling more connected to others or even inspired to make pro-social, good-willing actions in the real world, the personal (inner) and social (outer) aspects of the musical experience seem to overlap. Another important aspect that shall be discussed relates to emotional coping in distress or similar situations where music, again, can be used as an accelerator for uplifting and improving the emotional state. The aim of the paper is to overview general mechanisms of the music's power to get people inspired, experience stronger connectedness with others (humanity) and help cope with negative emotions.

Keywords: Music Perception, Inspiration, Self-transcendence, Coping with Emotions, Socio-cultural and Media Influence.

About the author. Ulrika Varankaitė is a lecturer at Kaunas University of Technology in Lithuania. In 2020 she obtained her PhD degree in Art research (Musicology), her thesis empirically investigated extramusical associations evoked by listening to music mainly from the perspective of music psychology and semiotics. Ulrika’s academic interests vary from film music and music listening to musical semiotics, music psychology and cognitive neuroscience of music.

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R-Existence

Music as a Tool of Resistance
and Inspiration in the Context
of Political Oppression in Europe

ABSTRACTS

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Commission. Neither the European Union nor the European Commission can be held responsible for them.

