

Music History and Cosmopolitanism / abstract & bio  
Temes, Bianca (Gheorghe Dima Music Academy, Cluj-Napoca, RO)  
Session 1d / Wednesday June 1, 2:30–4 pm

### **Ligeti on both sides of the Iron Curtain: from the ethnic to the cosmopolitan**

The paper explores the ethnic substance of Ligeti's chameleon-like musical personality, relying on recent findings at the Sacher Foundation.

Before moving to Budapest (1945), Ligeti was able to experience a musical model unique to his native Transylvania, that of a free cultural exchange among Romanians, Hungarians, Germans, Slovaks, Jews, and other ethnic groups. In this environment, he becomes familiar with the rich folk music of the region, turning, from a very young age, into a „polyglot” in terms of musical idioms.

This feature can be revealed first of all in the pieces composed behind the Iron Curtain, which took mostly the form of citation of Hungarian and Romanian folk music. A far more interesting case is the oeuvre composed from the late 70s on, when Ligeti engaged more consciously with cross-cultural influences, leading to an original interplay of musical cultures.

The abundance of references found in his late manuscripts kept by the Sacher archives bear extensive annotations of a wide array of folk sources from Africa, Romania, Hungary, Herzegovina, Bulgaria, Macedonia, Norway, Asia, etc. A multitude of folk traditions were reactivated, as if by sounding a specific ethnic note, allowing all the other related harmonics to vibrate simultaneously in sympathy. The sonorous outcome is no longer ethnic music, but an art nurtured from the aesthetics of allusions and the mash-up technique: a reflection of his imaginary Breughelland represented as a musical tower of Babel. Ligeti's description of his Horn Trio confirms his „pan-ethnic” attitude in composition: „as if Hungary, Romania, and the Balkans were located somewhere between Africa and the Caribbean”.

Seeming like a palimpsest of idioms, his music of the mature period results in an utterly cosmopolitan vocabulary. The multiple influences are filtered, the folkloric idioms deconstructed, giving way to an original manner of playing with tradition and musical geographies.

**Bianca Țiplea Temeș** is a musicologist and Reader Ph.D. of Music Theory at Gh. Dima Music Academy, Cluj. She holds a degree in Piano and Musicology, an M.A. in Musicology granted by the Gh. Dima Music Academy, leading to a Ph.D. earned both from the Music University in Bucharest, and from the University of Oviedo, Spain.

As she holds separate degrees in Musicology and in Business Management (M.B.A. granted by Babeș-Bolyai University), she combines her academic career with her post at the Transylvania Philharmonic, where she is currently head of the Artistic Department. She also held the temporary position of supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo.

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Her writings cover the historical, stylistic and analytical spectrum of a wide range of composers. A special emphasis is placed on contemporary music, her principal area of research being the oeuvres of Ligeti and Kurtág. Her books have been published in Romania, and her articles in leading journals in Switzerland, Spain, Lithuania, Czech Republic, Romania, Belgium, and the U.S.A. She participated in conferences in Romania, as well as in Oldenburg, Vienna, Vilnius, Dublin, Rome, Cambridge/U.K., Belgrade, Budapest, Szombathely, Poznań, Łódź, Lucca, Madrid, Paris, and Berlin. She has been visiting professor at the University of Oviedo, at *Istituto Mascagni*, Livorno, and at the Paderewski Music Academy in Poznań. She was awarded four Erasmus Grants at the University of Cambridge/U.K., studying with the renowned musicologist Nicholas Cook, she received a research grant from the Paul Sacher Foundation and obtained a DAAD Scholarship at Humboldt University in Berlin, her application being supported by Prof. Dr. Dr. h. c. Hermann Danuser.