

ABSTRACTS



Paulo F. de Castro

From ‘Good Other’ to ‘Ideal Self’: Images of Russian Otherness in France and the Iberian Peninsula at the Turn of the 20th Century

This study deals with representations of Russian otherness in France and the Iberian Peninsula at the turn of the 20th century. The spread of Russian music in the West was driven by the omnivorous taste for the exotic characteristic of the commercial and industrial bourgeoisie of the second half of the 19th century. Further on, the Franco-Russian political and military alliance was to act as a powerful catalyst for French Russophilia.

The case of Spain and Portugal is particularly relevant, because the Iberian Peninsula in many ways appears to mirror Russia’s location at the edge of the European continent, in more than a merely geographical sense. Special attention is paid to the Portuguese composer Luís de Freitas Branco and his *Suite Alentejana*. This work can serve as a curious document of the circuitous nature of musical nationalism, by showing how an identity could, on occasion, travel all the way from Iberia to Russia, returning, so to speak, by the back door.

Paulo F. de Castro studied musicology in Strasbourg and London, taking a PhD at Royal Holloway College, with a thesis on the musical relevance of Wittgenstein’s philosophy. He was awarded scholarships and grants by the Gulbenkian Foundation, the Foundation for Science and Technology (Portugal), and the German Department, Royal Holloway (United Kingdom). He has written music criticism

and musicological essays on the history and aesthetics of 19th and 20th-century music, and is the co-author of a book on the history of music in Portugal which was awarded a prize from the Portuguese Music Council and has been translated into English, French and Mandarin Chinese. From 1992 to 2000 he was Director of the Lisbon Opera (Teatro Nacional de S. Carlos), where he produced over 60 operas, as well as many concerts and recitals. Paulo F. de Castro is currently a lecturer at Universidade Nova de Lisboa and a researcher with a special interest in theories of musical signification, intertextuality and the ideologies of modernism, subjects on which he frequently gives lectures at home and abroad. He is a former Chairman of the Portuguese Musicological Association.

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Małgorzata Janicka-Słysz

Karol Szymanowski and His Concept of Modern Music Culture

The aim of this article is to analyse and interpret the texts by Karol Szymanowski (1882-1937) and his attitudes on culture, “modern music”, relationships between Polish and European music, Chopin and other relevant subjects i.e. the rule of competence or the necessity of dialogue.

In the second part of the article three main instances of the *relevance of beauty* in Polish music of the 20th century are being discussed: 1) beauty as a given concept of *sound*, a special kind of *euphony* that results in the audience’s aesthetic pleasure, 2) the juxtaposition of two sets of values: beauty *versus* truth and 3) the *rehabilitation of the sublime beauty*.

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