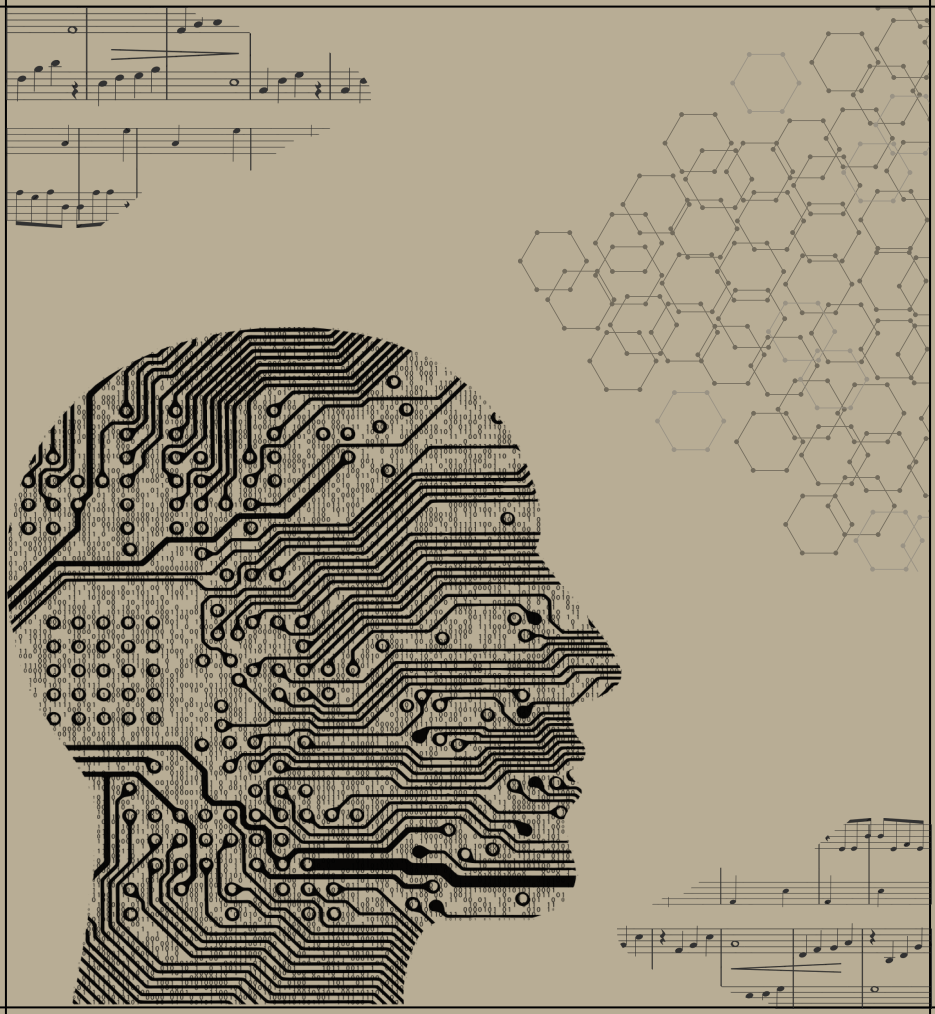
MODELS, METHODOLOGIES, AND CROSSROADS IN XXI CENTURY ARTISTIC RESEARCH

DOCTORAL SCHOOL OF MUSIC CONFERENCE

“GEORGE ENESCU” NATIONAL UNIVERSITY OF ARTS



IAȘI 3-5 DECEMBER 2026

TABLE OF CONTENTS

02 OVERVIEW

03 CONFERENCE PROGRAMME

06 ORDER OF PRESENTATIONS

08 OUR KEYNOTE SPEAKERS

11 OUR PARTICIPANTS

24 MEET THE AUTHORS

26 OUR MUSICIANS

29 CONCERT PROGRAMME

33 OUR TEAM



OVERVIEW

MODELS, METHODOLOGIES, AND CROSSROADS IN TWENTY-FIRST-CENTURY ARTISTIC RESEARCH

Someone once said that extreme times call for extreme measures. Today, research in music's (still) vast universe bends more than ever beneath the weight of questions concerning relevance, originality, viability, meaning, and even the sonic object itself, placed under the X-ray beam.
So . . . why does a student choose to hold on – running rather than moving at their own pace – to this carousel of uncertainty, searching, self-doubt, pressure, expectations, and relentless demands that doctoral study can become? We will leave the question rhetorical. In return, however, we offer our extreme measures: a setting in which students can discover that they are not alone in their idealism; a setting in which they can feel relevant, accepted, and validated, and connect both with one another and with their own inquiring selves.

Each contribution offers a way of seeing, and each conversation may open a new direction. We invite you to explore with us the questions and encounters shaping artistic research today.

Welcome to Iași and to our doctoral community!

CONFERENCE PROGRAME

What can research become when artistic practice is itself a way of thinking? The programme that follows explores this question through two days of encounters between composition, performance, reflection, and method. Keynote lectures open broader perspectives; presentations bring together diverse fields of inquiry, analytical approaches, musical worlds, and historical periods; workshops invite doctoral candidates to step beyond the familiar role of critical observer and enter the process of self-inquiry. At the close of each day, concerts return inquiry to the space of listening, where ideas are embodied, tested, and shared through sound.

Bringing together doctoral candidates, researchers, and artists working in musicology, performance, composition, and conducting, the programme is conceived as a shared laboratory. Established methods meet unfamiliar territories, individual projects enter into dialogue, and artistic practice becomes both the subject and the means of investigation. Read less as a fixed itinerary than as an invitation, the programme offers multiple points of entry into current European research – and into the conversations, experiments, and resonances that may unfold between its sessions.

How is the 21st-century mindset reshaping originality in artistic research?

09.00 OFFICIAL OPENING. INTRODUCING OUR NEW PUBLICATIONS: **2025 Conference Proceedings** and **Artes. Journal of Musicology no. 32**

09.30 LECTURE SESSION 1 – 3 PARTICIPANTS

10.30 – 10.40 COFFEE BREAK

10.40 Sarah Callis (Royal Academy of Music London) – **keynote speaker**

11.40 Sarah Callis (Royal Academy of Music London) – **WORKSHOP**

13.30 LECTURE SESSION 2 – 3 PARTICIPANTS

14.30 – LUNCH BREAK

16.00 – INTRODUCING OUR NEW PUBLICATIONS OLEG GARAZ & Elena Gatcin Recital

19.00 Contemporary Jazz Concert

DAY 2 **4 DECEMBER**

How does time shape practice and reflection in music research?

09.00 Paul Craenen (Royal Conservatoire in The Hague) – **keynote speaker**

10.00 LECTURE SESSION 1 – 4 PARTICIPANTS

11.20 – 11.30 COFFE BREAK

11.30 Violeta Dinescu (Carl von Ossietzky Universität Oldenburg, Germania)

12.30 Paul Craenen (Royal Conservatoire in The Hague) – **workshop**

13.20 – 13.30 COFFE BREAK

13.30 LECTURE SESSION 2 – 3 PARTICIPANTS

14.30 LAUNCH BREAK

17.00 INTRODUCING OUR NEW PUBLICATIONS ALUMNI –
MIHAELA RUSU, DALIA PERSIC, ALEXANDRU HUȚANU, ROBERT COZMA
& ALUMNI RECITAL WITH ALEX JAXX

Lecture sessions — order of presentations

09.30 LECTURE SESSION 1

1. Bogdan Neculcea-Sâmpetrean
Authenticity in PhD Research: The Artistic Impresario, a Case Study
Supervisor: prof. habil. Oana Bălan-Budoiu

2. Irina Petronela Florian
Between Document and Interpretation: Personal Authenticity in Researching Jacques Thibaud's Reception in the Iași Press (1938)
Supervisor: prof. habil. Andrei Ciprian Ion

3. Ramona Elena Munteanu
Between Stone and Stage: Personal Authenticity in Research on Carl Filtsch's Grave in Venice (1845–2026)
Supervisor: prof. habil. Oana Bălan-Budoiu

13.30 LECTURE SESSION 2

1. Grațiela Bejinaru
From Military Performance Practice to Doctoral Research: Adapting Instrumental Technique and Sensorimotor Coordination in Flute and Piccolo Performance during Movement
Supervisor: prof. habil. Oana Bălan-Budoiu

2. Ștefana Amarii (Ciofu)
F. Liszt's Thematic Transformation Technique Applied in the Original Composition Fridolin's Adventure
Supervisor: prof. habil. Dan Spînu

3. George-Ștefan Coman
Richard Strauss – The Opera Die Frau ohne Schatten
Supervisor: prof. habil. Laura Otilia Vasiliu

Lecture sessions — order of presentations

10.00 LECTURE SESSION 1

1. Francisca-Loredana Paidac
Heterophony and the Sonic Space of the Sacred in Ștefan Niculescu's Psalmus for Six Voices
Supervisor: prof. habil. Gabriel Mălăncioiu

2. Elena Sînziana Ailenei
Between Teaching and Researching: Personal Authenticity in Guitar Pedagogy
Supervisor: prof. habil. Oana Bălan-Budoiu

3. Maria-Isabela Nica
Weltmusik as an Aesthetic Project: Karlheinz Stockhausen and Telemusik
Supervisor: prof. habil. Laura Otilia Vasiliu

4. Sorana Dascălu
Poetry as a Sonic Experience in Sigismund Toduță's Lied Compositions: Lucian Blaga and Ana Blandiana
Supervisor: prof. habil. Cezara Petrescu

13.30 LECTURE SESSION 2

1. Ioana Eleonora Blănaru
"When Words Are No Longer Enough": How Integration and the Hierarchy of Expression Shape Dramatic Dynamics
Supervisor: prof. habil. Dan Spînu

2. Alexandru Amarii
The Implication of the Amplified Sound of the Electric Guitar in the Jazz Ballads of Nat King Cole Trio
Supervisor: prof. habil. Dan Spînu

3. Andrei Tase, B.A., Ph.D.
An Evolutionary Process of the Song "Pe deal, pe la Cornățel"
A&AT Production, Pitești

OUR KEYNOTE SPEAKERS

DR SARAH CALLIS

SENIOR POSTGRADUATE TUTOR
ROYAL ACADEMY OF MUSIC, LONDON

‘CREATIVE RESISTANCE’ IN PERFORMANCE

Sarah Callis collaborates with performers on aesthetic and analytical questions arising from rehearsal and performance. Her projects explore how artistic difficulties can become tools for invention and how focused programming strategies shape preparation and delivery.



ARTISTIC RESEARCH IN EDUCATION

She supervises practice-driven research at master’s and doctoral levels, exploring the relationship between artistry and traditional research, the role of personal experience, and the position of the self within the research process.

EUROPEAN ACADEMIC ENGAGEMENT

As a member of the steering committee of Doctors in Performance, Sarah Callis champions student and newly graduated performer-researchers across Europe. She also has extensive experience as an external examiner throughout the UK conservatoire sector.

OUR KEYNOTE SPEAKERS

DR PAUL CRAENEN

RESEARCH PROFESSOR, ROYAL CONSERVATOIRE THE HAGUE; ASSISTANT PROFESSOR, ACADEMY OF CREATIVE AND PERFORMING ARTS, LEIDEN UNIVERSITY



COMPOSITION, SOUND ART, AND THE PERFORMING BODY

A composer and sound artist trained in piano and chamber music, he works with electronics, corporeality, and choreographic and audiovisual elements.

RESEARCH

His research focuses on temporality, time-based strategies, and reflection in artistic practice, particularly the relationship between thinking within the flow of music and reflecting on that process. His broader interests encompass corporeality in contemporary music, embodied music cognition, transdisciplinarity, intermedia, and the production and communication of knowledge through artistic research.

MUSIC EDUCATION AND SOCIAL RELEVANCE

At the intersection of music, education, and society, his work examines the changing role of musical expertise and the implications of this transformation for higher music education. This perspective encompasses musical training, curriculum innovation, creative practice, curatorship, musical values, ethics, and the creative and social aspirations of emerging musicians.

OUR KEYNOTE SPEAKERS

PROF. VIOLETA DINESCU

COMPOSER AND EDUCATOR

COMPOSITIONAL LANGUAGE ACROSS GENRES

Her catalogue spans instrumental and choral music, film scores, ballet, and opera. Mathematical models provide starting points for her musical constructions, and her work has received more than fifty prizes and awards.



ROMANIAN AND BYZANTINE MUSICAL SOURCES

Romanian traditional music and Byzantine Orthodox church music remain vital sources of inspiration. Field research undertaken with ethnomusicologist Emilia Comișel and her decades-long collaboration with Trio Contraste reflect her enduring artistic connection with Romania.

EDUCATION, ARCHIVES, AND INTERNATIONAL DIALOGUE

Appointed Professor of Applied Composition at Carl von Ossietzky University of Oldenburg in 1996, she established an international composers' colloquium and an archive dedicated to Eastern European music, with a focus on Romania. She also initiated the Zwischen Zeiten symposium series and became a member of the European Academy of Sciences and Arts in 2017.

OUR PARTICIPANTS

BOGDAN NECULCEA-SÂMPETREAN

DAY 1 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. OANA BALAN BUDOIU

AUTHENTICITY IN PHD RESEARCH: THE ARTISTIC IMPRESARIO, A CASE STUDY



The impresario's work has constantly evolved to stay relevant, from its first written mentions in 17th-century Venice to the global reach of today's agencies. Yet Romanian academic research on this activity is scarce, leaving future impresarios with few references. Drawing on a career in the field since 2018, the paper aims to build a scientific resource for a generation of impresarios trained in both music and business. Its method rests on three pillars: the history of the impresario's contribution to music, evidence from the author's own professional practice, and data from today's international landscape. Its authenticity comes from joining historical evidence with present-day data witnessed first-hand, to draw a picture of the impresario: past, present and future.

BIOGRAPHY

Bogdan Neculcea-Sâmpetrean (b. 1992, Cluj-Napoca) graduated in vocal performance (BA and MA) from the Gheorghe Dima National Music Academy, where he is now a PhD candidate. After several years as a performer, in 2018 he founded Transilvania Classic: Performing Arts Agency, which today represents more than 30 professional artists and has organised or facilitated over 200 events at local, regional and national level. He also collaborates with the Academy's Music Management department.

OUR PARTICIPANTS

IRINA PETRONELA FLORIAN

DAY 1 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. ANDREI CIPRIAN ION

BETWEEN DOCUMENT AND INTERPRETATION: PERSONAL AUTHENTICITY IN RESEARCHING JACQUES THIBAUD'S RECEPTION IN THE IAȘI PRESS (1938)



Jacques Thibaud's appearance in Iași in 1938 took on different meanings in concert publicity, journalistic accounts and professional controversy. The paper examines thirty-nine items from ten publications, chiefly the Iași newspapers Chemarea and Opinia, read alongside the Cluj and Bucharest press. Advance notices used Thibaud's international standing to proclaim the concert's significance, while signed contributions by Linette David, Dan Bădărău (as Neculai Dalu) and Emanoil Ciomac offered personal, polemical and critical perspectives. Bringing into dialogue the documentary record, contemporary judgements and the researcher's interpretation, the paper asks how the violinist's prestige became a reference point in local debates about musical culture, and treats personal authenticity as the researcher's stance towards these voices.

BIOGRAPHY

Irina Petronela Florian is a doctoral researcher in Musicology at the "George Enescu" National University of Arts, Iași, supervised by Professor Ciprian-Andrei Ion, with a thesis on musical culture in Iași in the first half of the twentieth century. A graduate in Music (2000) and Law (2010), she has taught piano at the "Octav Băncilă" National College of Arts since 2001 and has served as Inspector for Music Education at the Iași County School Inspectorate since 2010.

OUR PARTICIPANTS

RAMONA ELENA MUNTEANU

DAY 1 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. OANA BĂLAN BUDOIU



BETWEEN STONE AND STAGE: PERSONAL AUTHENTICITY IN RESEARCH ON CARL FILTSCH'S GRAVE IN VENICE (1845–2026)

In autumn 2019, a pianist walking through the San Michele cemetery in Venice came across the half-hidden monument of Carl Filtsch (1830–1845), the Transylvanian child prodigy and pupil of Chopin. The paper turns that encounter into a doctoral question: how did the grave come to be there, who kept it alive, and why did it look abandoned? Following the grave from 1845 to its restoration in 2019–2026, through cemetery records, biographies, press and conservation reports, it suggests that the grave survived mainly through people connected to Transylvania. It also asks what personal authenticity means when the researcher took part in the events studied, arguing that it lies in separating documented fact, reported account and personal inference, and in saying where the evidence stops.

BIOGRAPHY

Ramona Elena Munteanu is a Romanian concert pianist, teacher and researcher, born in Cluj-Napoca and based in Venice. A doctoral candidate at the Gheorghe Dima National Academy of Music in Cluj-Napoca, she researches Carl Filtsch and his Italian connections. Her CD Carl Filtsch: Piano Works (Urania Records, 2026) includes twenty pieces by Filtsch, four of them European premieres.

OUR PARTICIPANTS

GRAȚIELA BEJINARU

DAY 1 · LECTURE SESSION 2 · SUPERVISOR: PROF. HABIL. OANA BALAN BUDOIU

FROM MILITARY PERFORMANCE PRACTICE TO DOCTORAL RESEARCH: ADAPTING INSTRUMENTAL TECHNIQUE AND SENSORIMOTOR COORDINATION IN FLUTE AND PICCOLO PERFORMANCE DURING MOVEMENT



My doctoral research stems from my professional experience as a flutist in military bands and explores the historical evolution of the flute and piccolo in military ceremonies, where they moved from a signalling function to an essential timbral colour of the band. Yet the skills acquired through classical practice cannot be transferred automatically to performance while marching. This raises the central question of my research: what happens when instrumental performance is no longer static, but takes place in motion? Breathing, sound production, posture, embouchure, support and finger agility must be continuously coordinated with the marching rhythm, collective movement and the conductor's instructions – a perspective that can bring a new dimension to the study of flute and piccolo performance in motion.

BIOGRAPHY

Grațiela Bejinaru is a flutist, conductor and military musician, and a doctoral candidate at the "Sigismund Toduță" Doctoral School of the "Gheorghe Dima" National Academy of Music in Cluj-Napoca. She has performed at the Flutissimo à Versailles flute convention, at Teatro Monumental in Madrid with the Representative Orchestra of the Romanian Ministry of National Defence, and as piccolo soloist with the U.S. Army Europe and Africa Band and Chorus at the Banatul Philharmonic in Timișoara.

OUR PARTICIPANTS

ȘTEFANA AMARII (CIOFU)

DAY 1 · LECTURE SESSION 2 · SUPERVISOR: PROF. HABIL. DAN SPÎNU

F. LISZT'S THEMATIC TRANSFORMATION TECHNIQUE APPLIED IN THE ORIGINAL COMPOSITION FRIDOLIN'S ADVENTURE. ADVANTAGES, LIMITATIONS AND RELEVANCE IN THE CONTEXT OF THE CONTEMPORARY MUSIC SOUNDSCAPE



Romanticism, through its aesthetic and stylistic ideals, gave rise to new musical forms and genres, and programme music reached the height of its popularity. Alongside Hector Berlioz's idée fixe, narrative techniques such as leitmotifs and guiding themes gained importance. Among them, thematic transformation – based on the model of exposition, repetition and development, promoted by Franz Liszt and later expanded by Richard Strauss – remains a primary technique in works accompanied by visual elements or text. This presentation analyses its use in the author's own work, Fridolin's Adventure(2026), examining its advantages, limitations and relevance in today's musical landscape.

BIOGRAPHY

Ștefana Ciofu (née Amarii, b. 1997) is a composer and PhD student at the "George Enescu" National University of Arts in Iași, researching stylistic fusions in the modern tone poem under the supervision of Dr. Dan Spînu. She has presented papers at doctoral conferences in Iași and Oradea, on topics ranging from the Romanian symphonic poem to Tigran Hamasyan's music. Drawn to storytelling through music, she has composed for animation and video games in the Indie Film Music Contest (2025) and the Indie Game Music Contest (2026). In 2021 she co-founded Trill Music School with her brother, Alexandru Amarii, where she teaches piano and music theory.

OUR PARTICIPANTS

GEORGE-ȘTEFAN COMAN

DAY 1 · LECTURE SESSION 2 · SUPERVISOR: PROF. HABIL. LAURA OTILIA VASILIU

RICHARD STRAUSS – THE OPERA DIE FRAU OHNE SCHATTEN



Richard Strauss, a leading composer of the late nineteenth and early twentieth centuries, combined the Romantic tradition with emerging modernist tendencies in an original way. This study traces the development of his operatic output through his assimilation and transformation of Wagnerian principles. His experience with the symphonic poem proved essential: in his operas, the orchestra takes on a dramaturgical role beyond accompaniment, characterizing the protagonists, expressing their inner states, and ensuring the continuity of the musical drama. The study focuses on Die Frau ohne Schatten (1919), addressing the complexity of its dramatic structure and its enigmatic symbolism, centered on humanity, motherhood, moral responsibility, and spiritual growth. It also examines the vocal writing for the five main characters and the function of leitmotifs as carriers of symbolic and psychological meaning.

BIOGRAPHY

George-Ștefan Coman is a fourth-year PhD student at the National University of Arts "George Enescu" in Iași, supervised by Professor Laura-Otilia Vasiliu, PhD. He holds a bachelor's degree in Vocal Performance (2021) and a master's degree in Musicology (2023), and has sung in many recitals of opera, operetta and lieder. He has presented papers on Wagner's Lohengrin and Tannhäuser and on Richard Strauss at national musicology events and at the International Conference of Doctoral Schools in Iași. He teaches seminars in Romanian Opera, and from 2026–2027 he will also teach Musical Aesthetics and Modern Opera.

OUR PARTICIPANTS

ELENA SÎNZIANA AILENEI

DAY 2 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. OANA BALAN BUDOIU



BETWEEN TEACHING AND RESEARCHING: PERSONAL AUTHENTICITY IN GUITAR PEDAGOGY

Personal authenticity is an important dimension of doctoral research, particularly where professional practice and academic inquiry are closely connected. This paper explores the relationship between teaching practice and doctoral research in guitar pedagogy, focusing on repertoire diversity in music education for students aged 7 to 18. It addresses how repertoire can be selected and organised according to students' ages, educational stages and instrumental levels, and examines the pedagogical potential of integrating classical, folk, pop and rock repertoire as complementary rather than competing categories. From the perspective of personal authenticity, it considers how teaching experience can generate relevant research questions and academically grounded solutions, while critically examining existing practices.

BIOGRAPHY

Sînziana Elena Ailenei is a PhD student at the Sigismund Toduță Doctoral School of the Gheorghe Dima National Academy of Music in Cluj-Napoca, a music teacher and guitarist with nine years of teaching experience. She holds degrees in Music Pedagogy, Classical Singing, Classical Guitar and History. Her interests include music education, guitar pedagogy, repertoire diversity and the history of music.

OUR PARTICIPANTS

FRANCISCA-LOREDANA PAIDAC

DAY 2 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. GABRIEL MĂLĂNCIOIU



HETEROPHONY AND THE SONIC SPACE OF THE SACRED IN ȘTEFAN NICULESCU'S PSALMUS FOR SIX VOICES

This study examines how heterophony, a central procedure in Ștefan Niculescu's musical thought, shapes the sonic space of the sacred in Psalmus for six voices. Heterophonic syntax is approached not only as a compositional technique but as a way of reflecting the sacred in modern musical language: a single melodic line multiplies into simultaneous variants, creating a sonic space in which unity and diversity coexist. Combining musical analysis of the relationships between sound structures, text and vocal timbre with an aesthetic and cultural perspective, the paper highlights Niculescu's contribution to a Romanian compositional identity in which the sacred is manifested through the very organisation of sound.

BIOGRAPHY

Francisca-Loredana Paidac teaches Music Theory at the "Ion Vidu" Art High School in Timișoara. A graduate in Music Pedagogy of the National University of Music Bucharest, she holds a master's degree in Choral Conducting from the West University of Timișoara, where she is a doctoral candidate at the Faculty of Music and Theatre. She has performed and conducted in chamber vocal ensembles and has published studies on Ștefan Niculescu, Sabin Păutza and Remus Georgescu in Musicology Papers and Actualitatea Muzicală.

OUR PARTICIPANTS

MARIA-ISABELA NICA

DAY 2 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. LAURA OTILIA VASILIU



WELTMUSIK AS AN AESTHETIC PROJECT: KARLHEINZ STOCKHAUSEN AND TELEMUSIK

This paper examines Karlheinz Stockhausen's concept of Weltmusik – his aspiration to unite different musical traditions within a single sonic universe – as distinct from "world music", a music-industry category for promoting culturally diverse repertoires. Taking Telemusik (1966), created at the NHK studio in Tokyo, as a case study, it analyses how the source materials are transformed, how far they remain recognisable, and what role they play in the work's structure, showing how the piece gives concrete form to Stockhausen's pursuit of unity through musical diversity.

BIOGRAPHY

Maria-Isabela Nica is a PhD candidate in musicology at the "George Enescu" National University of Arts in Iași, supervised by Professor Laura-Otilia Vasiliu. Her research focuses on multiculturalism, polystylism and world music in contemporary musical practice. A music journalist since 2019, when she began collaborating with Radio România Muzical, she has written for leading Romanian publications and is a member of the Romanian Union of Music Critics, Editors and Broadcasters. She is currently Communications Manager of the European Union Youth Orchestra and has helped organise major festivals in Romania, including the George Enescu International Festival.

OUR PARTICIPANTS

SORANA DASCĂLU

DAY 2 · LECTURE SESSION 1 · SUPERVISOR: PROF. HABIL. CEZARA PETRESCU

POETRY AS A SONIC EXPERIENCE IN SIGISMUND TODUȚĂ'S LIED COMPOSITIONS: LUCIAN BLAGA AND ANA BLANDIANA



In Sigismund Toduță's lieder, the relationship between poetry and music is central: the particularities of poetic discourse become sonic structures with their own expressive identity, and the music actively shapes meaning rather than merely carrying the text. This comparative study examines how two distinct poetic worlds are translated into musical language. Lucian Blaga's poetry is symbolic and contemplative, while Ana Blandiana's is marked by concentrated expressiveness and subtle reflective tension. These differences give rise to distinct sonic universes, shaped by the relationship between voice and piano, the organization of melodic and rhythmic material, and the expressive resources of the harmonic language. The study shows how these contrasts diversify the modes of expression in Toduță's lied output.

BIOGRAPHY

Sorana-Mihaela Dascălu (b. 2000) is a third-year Ph.D. student at the "George Enescu" National University of Arts in Iași. Her research, supervised by Prof. Cezara Petrescu, Ph.D., focuses on "The Relationship Between Sound and Word in the Lied Compositions of Mihail Jora and Sigismund Toduță." She holds a bachelor's degree in Music (Pedagogy) and master's degrees in Musicology (2023) and Choral Conducting (2024). Since 2022, she has regularly presented papers at musicology symposia and conferences, including Musicologia Mirabilis, the International Conference of Doctoral Schools, the International Symposium "From the Renaissance to the... Impressionists," and the National Musicology Symposium in Suceava. Since 2021, she has taught music in Neamț County.

OUR PARTICIPANTS

IOANA ELEONORA BLĂNARU

DAY 2 · LECTURE SESSION 2 · SUPERVISOR: PROF. HABIL. DAN SPÎNU

"WHEN WORDS ARE NO LONGER ENOUGH": HOW INTEGRATION AND THE HIERARCHY OF EXPRESSION SHAPE DRAMATIC DYNAMICS



Unlike other forms of musical theatre, the American musical lacks an explicitly defined aesthetic framework, yet critical discussions return to two concepts: integration and the hierarchy of expression. Integration describes how music, dance and dramatic action work together so that songs and choreography carry the story forward; the hierarchy of expression explains why characters move from speech to song, and from song to dance, when words alone can no longer hold their emotions. The paper argues that integration also shapes the dramatic dynamics of the musical, organising shifts in tension and energy, and examines this within scenes, in the placement of musical numbers and across the overall dramatic arc, with a view to the director's approach to staging a musical.

BIOGRAPHY

Ioana Blănaru began her career as a child actor at the Nae Leonard Musical Theatre in Galați. She holds a BA in Drama from the University of Washington in Seattle and an MA in Musical Theatre Directing from the Gheorghe Dima National Music Academy in Cluj-Napoca, and is a PhD candidate at the George Enescu National University of Arts in Iași. After directing and stage-managing productions in Seattle, she became Assistant Professor at the Faculty of Arts, Ovidius University of Constanța, where she has directed musicals including Guys and Dolls and the Romanian folk musical Umblă Soare să se-nsoare.

OUR PARTICIPANTS

ALEXANDRU AMARII

DAY 2 · LECTURE SESSION 2 · SUPERVISOR: PROF. HABIL. DAN SPÎNU



THE IMPLICATION OF THE AMPLIFIED SOUND OF THE ELECTRIC GUITAR IN THE JAZZ BALLADS OF NAT KING COLE TRIO

Between 1930 and 1945, the loud dynamics of the Big Band made guitar amplification necessary. Amplification brought not only greater volume but also longer sustain and new timbral possibilities. After Charlie Christian established the electric guitar as a solo instrument, other players began exploring its potential, among them Oscar Moore of the Nat King Cole Trio. This study examines Moore's choice of motifs in his improvisations and his integration of stylistic elements such as Hawaiian and blues slides and bends into jazz ballads. Through an analysis of his variation on the theme of "Body and Soul" and his improvisation over the A section of "The Man I Love," it highlights his contribution to adapting the electric guitar's sound to the jazz ballad and to revealing the instrument's expressive sensitivity.

BIOGRAPHY

Alexandru Amarii (b. 1994) is an electric guitarist and PhD student at the "George Enescu" National University of Arts in Iași, researching the stylistic evolution of the electric guitar in jazz under the supervision of Prof. Dan Spînu. He has toured with Tudor Gheorghe and performed with the orchestras of the National Opera of Bucharest and the philharmonics of Ploiești and Bacău. In 2021 he co-founded Trill Music School, where he teaches electric guitar and music theory.

OUR PARTICIPANTS

ANDREI TASE, B.A., PH.D.

DAY 2 · LECTURE SESSION 2 · A&AT PRODUCTION, PITEȘTI



AN EVOLUTIONARY PROCESS OF THE SONG “PE DEAL, PE LA CORNĂȚEL”

The paper traces a coherent trajectory across several interpretations of the song “Pe deal, pe la Cornățel”. Collected about a century ago by Constantin Brăiloiu, the song became a success through Maria Tănase; two decades later, Aura Urziceanu gave it a jazz-waltz pulse, and pianist Adrian Tase recast it in modal harmonies at the Sibiu International Jazz Festival (1989, 1990) and on the LP Ethnic Jazz (1995). Archival research reveals that the discreet hero of this evolution is Johnny Răducanu – bassist for Maria Tănase, composer and arranger for Aura Urziceanu, and a source of inspiration for Adrian Tase. Building on this lineage, the author’s own 2026 version adopts the jazz-waltz pulse and modal texture, adding a richer text rooted in local imagery. An English version of the song will be performed at the conference.

BIOGRAPHY

Andrei Tase is a classical guitarist and researcher. He studied guitar at the "Gheorghe Dima" National Music Academy in Cluj-Napoca (BA 2019, MA 2021) and completed a professional doctorate in Music at the West University of Timișoara (2021–2025). He has attended over 40 master classes with leading guitarists from across Europe, Israel and Cuba, and took part in the 18th and 19th World Congresses of Music Therapy (Vancouver, 2023; Bologna, 2026). He has given over 200 concerts throughout Romania, recorded 25 pieces on the HeartBeat albums, published more than 20 works (five with Artes Publishing House, Iași) and presented at 12 conferences, including five doctoral events at UNAGE Iași.

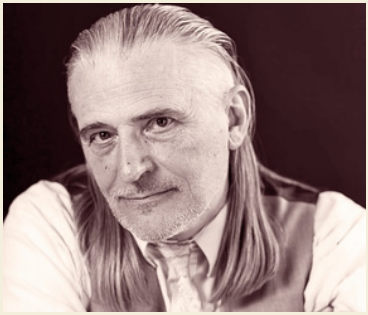
MEET THE AUTHORS

THE SENIORS

BOOK LAUNCH

THURSDAY, DECEMBER 3, 4:00 P.M.

BRAUNSTEIN DOME HALL



OLEG GARAZ

Musicologist, essayist and writer, associate professor and habilitated doctor at the “Gheorghe Dima” National Music Academy in Cluj-Napoca

Miturile muzicii clasice

Editura IDEEA 2026



Moderated by

Lect. Mihaela Balan, PhD

Special guest

Professor Laura Vasiliu, PhD

AFTER(NOON) LAUNCH

JAZZ PIANO CONCERT

ELENA GATCIN

PhD Student, 2nd year

DOCTORAL RESEARCH TURNED INTO BOOKS

Moderated by
Professor Laura Vasiliu, PhD

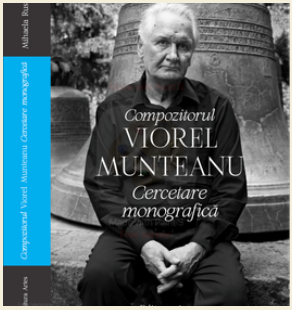


DALIA RUSU-PERSIC

PhD in Music, musicologist and head of service at the Library of the “George Enescu” National University of Arts, Iași

MIHAELA RUSU

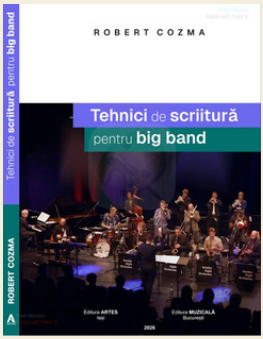
PhD in Music, musicologist and teaching assistant at the “George Enescu” National University of Arts, Iași



ALEXANDRU HUȚANU



PhD in Music,
jazz saxophonist and
saxophone teacher



PhD in Music,
jazz trombone player
assist. prof. at UNAGE

ROBERT COZMA

OUR MUSICIANS



JAZZ CONCERT

3 DECEMBER 2026, 7:00 PM

HARALAMB VASILIU GREAT HALL (AULA MAGNA)
UNIVERSITY OF LIFE SCIENCES (USV)

PAMELA AVIZITEIȚEI

PhD Student, 1st year

Jazz vocalist, composer and voice trainer

ACADEMIC GUESTS

TEODOR AMARANDEI – piano
ROBERT COZMA – trombone



SPECIAL GUESTS

IONUȚ FOCȘA – alto sax
ALEXANDRU BADEA – drums
JOHN MANTUCCI – bas
ȘTEFAN COMAN – sax

DANIEL IONUȚ RUDICHI

PhD Student, 2nd year

pianist and piano teacher

OUR MUSICIANS



PIANO JAZZ CONCERT

3 DECEMBER 2026

05.00 PM
BRAUNSTEIN HALL

ELENA GATCIN

PhD Student, 2nd year

jazz vocalist, pianist and composer

ALUMNI JAZZ CONCERT

4 DECEMBER 2026

05.00 PM
BRAUNSTEIN HALL



ALEXANDRU HUȚANU

Alumni PhD Student

saxophonist, clarinetist and educator

OUR MUSICIANS

IGOR STRAVINSKI – HISTOIRE DU SOLDAT

5 DECEMBER 2026
07.00 PM

UNIVERSITY CENTRAL LIBRARY HALL



ADRIAN MOISUC

PhD Student, 2nd year
bassoon

ACADEMIC GUESTS

BOGDAN CHIROȘCĂ – conductor
VIRGIL PRISECARIU – doublebass
CONSTANTIN STAVRAT – percussion



SPECIAL GUESTS

EMILIAN CLIPA – clarinet
MARIUS CIOATĂ – trombone
DANIEL MACAROV – trumpet

SEBASTIAN DRAGOȘ ORZAN

PhD Student, 2nd year
violin

DOCTORAL SCHOOL OF MUSIC
CONCERT SERIES

LIVE
RECITAL



ELENA GATCIN

PIANO & VOICE

Scientific coordinator: Assoc. prof. Gabriela Vlahopol

THURSDAY
3 DECEMBER 2026
17.00

BRAUNSTEIN HALL
Iași

Doctoral School of Music Conference
"Models, Methodologies, and Crossroads
in XXI Century Artistic Research"



P A M E L A . A V I I N

KALEIDO CYCLES

CONCERT DE JAZZ CONTEMPORAN

3 DECEMBRIE 2026 • ORA 19:00

AULA MAGNA „HARALAMB VASILIU", USV IAȘI
ALEEA MIHAIL SADOVEANU NR. 3
• INTRARE LIBERĂ •

Pamela Aviziteiței – voce

Teodor Amarandei – pian

John Mantucci – contrabas, chitară bas

Alexandru Badea – percuție

Ștefan Coman – saxofon alto

Ionuț Focșa – saxofon tenor

Robert Cozma – trombon

Liviu Mărculescu – trombon

Coordonator științific: Conf. univ dr. Gabriela Vlahopol
Coordonator artistic: Lect. univ. dr. Teodor Amarandei
Coordonator proiect: Prof. univ. dr. Octavian Jighirgiu

Concert în cadrul conferinței Școlii Doctorale - UNAGE Iași.
Eveniment finanțat din fondurile grantului
„INFRA-RESEARCH UNAGE", CNFIS-FDI-2026-F-1077.

Universitatea Națională de Arte George Enescu Iași

SDM George Pascu

DOCTORAL SCHOOL OF MUSIC
CONCERT SERIES

JAZZ

ALUMNI



ALEXANDRU HUȚANU
SAXOPHONE

ROBERT COZMA
PIANO

Alumni PhD · Doctoral School of Music, UNAGE Iași

FRIDAY
4 DECEMBER 2026
17.00

BRAUNSTEIN HALL
Iași

Doctoral School of Music Conference
"Models, Methodologies, and Crossroads
in XXI Century Artistic Research"

DOCTORAL SCHOOL OF MUSIC
CONCERT SERIES

IGOR STRAVINSKY

L'HISTOIRE DU SOLDAT

The Soldier's Tale

THE ENSEMBLE

Sebastian Dragoș Orzan
violin
Virgil Prisecariu
double bass
Emilian Clipa
clarinet
Adrian Moisuc
bassoon
Daniel Macarov
trumpet
Marius Cioată
trombone
Constantin Stavrat
percussion

CONDUCTOR

BOGDAN CHIROȘCĂ

SATURDAY
5 DECEMBER 2026
19.00

CENTRAL UNIVERSITY
LIBRARY HALL, IAȘI

Doctoral School of Music Conference
“Models, Methodologies, and Crossroads
in XXI Century Artistic Research”

OUR TEAM

THE SENIORS



GABRIELA VLAHOPOL

Director of Music Doctoral School

Professor and doctoral supervisor, Editor-in-chief of Artes. Journal of Musicology.



LOREDANA VIORICA IAȚEȘEN

Director of Research Center "Music Scince"

Member of the Scientific Committee of the conference and of the conference journal



DIANA BEATRICE ANDRON

Director of Artes Publishing House

Professor; editor of Artes. Journal of Musicology and of the conference journal."

OUR TEAM

ESTABLISHED VOICES



MARIA-CRISTINA MISIEVICI

English Professor

Language assistance for discussions, workshops and exchanges with our international guests.



MIHAELA-GEORGIANA BALAN

History of Music Professor

Coordinates the book launches and the keynote sessions throughout the conference

OUR TEAM

THE JUNIORS / EMERGING VOICES



PAMELA AVIZITEIȚEI

PhD Student, 1st year
jazz composition

Visual identity, booklet, video presentations, organization and logistics



ROBERT BURCĂ

PhD Student, 1st year
classical composition

Liaison with online participants



ALEXANDRU SEMENIUC

PhD Student, 1st year
choir conducting

Coordinates the doctoral students attending the conference in person



Doctorate Office of UNAGE Iaşi
“George Enescu” National University of Arts, str. Costache Negruzzi no. 9
Iaşi 700126, România
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https://doctart.ro/en/the-doctoral-school-of-music/

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