

The Council, the USSR, and the Issue of Political and Ideological Boundaries

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Behind the Iron Curtain: From first mention to involvement in the Council's activities

Although we know what the IFMC/ICTM and the USSR are as separate phenomena, so far there has been no study on their connections during the Cold War that marked the period between 1947 and 1991 in global politics. This chapter is a first attempt to study the dynamics of relationship between the Council and the USSR, with the Iron Curtain in between contributing to ideological differences and disciplinary specifics. Based on the IFMC/ICTM *Bulletins*, which proved to be an excellent source for this task, as well as other sources, this chapter highlights social and professional communications between the Council and the Soviet Union and demonstrates the Council's success in connecting scholars across political and ideological boundaries.

If, at the beginning of the establishment of the IFMC, the USSR was experiencing difficulties with rebuilding the country after World War II and had very little chance to be connected to international organizations, the situation crucially changed after Stalin's death (1953), opening the "Thaw" (Оттепель) period of the mid-1950s to the mid-1960s, initiated by Nikita Khrushchev (1894–1971). The Thaw period caused unprecedented social, cultural, and economic transformations in the Soviet Union, with relaxed censorship of the arts and some liberalization, during which Russian composers, performers, and listeners of music experienced a newfound openness in musical expression which stimulated the flow of international connections. Consequently, the country started to build its relationships with the outside world, and Western scholars, composers, and musicians had their first opportunity to visit the USSR, the "closed" country behind the Iron Curtain.

One of them, Gerald Seaman from Liverpool University, noted the Soviet Union's folk-song collection at Pushkin House in Leningrad in the IFMC *Bulletin* (*BIFMC* 21, Apr 1962:11). An editorial note attached to the contri-

bution also mentions that ICTM received an issue of the *Information Bulletin* (Moscow 1961) containing information about the highly valuable survey of folk-music recordings held by the Phonogramm-Archive of the Institute of Russian Literature of the USSR Academy of Sciences branch in Leningrad, and also an article by Viktor Vinogradov. In the next IFMC *Bulletin*, there was evidence that three of the most senior Soviet musicologists from the Union of the Soviet Composers took part in the IFMC world conference on 13–21 July 1962 in Gottwaldov, Czechoslovakia: Viktor Beliaev (Belaiev)¹ (1896–1953), Evgenyi Gippius (1903–1985), and the editor-in-chief of the series "Music of the Peoples of Asia and Africa" (in Russian), Viktor Vinogradov (1899–1992) (*BIFMC* 22, Oct 1962:8).

All international connections between IFMC and the USSR started from that time, that is, from the 1960s, when the Soviet Union made its first professional steps towards music organizations outside of the country. At that time, *Bulletins* introduced an interesting attempt at general coverage of all the most essential publications on folk music in the USSR, mentioning for instance, "the Information Bulletins issued by the Foreign Commission of the Union of Composers of the USSR" (*BIFMC* 25, Apr 1964:8), in a way heralding the work of the Soviet musicologists in the USSR. Many substantial volumes of folk-music studies were noted, namely: *History of the Working Class Reflected in Folk Songs and Revolutionary Anthems* by Y. Gippius and D. Shirayeva (2 vols.); *Lithuanian Folk Songs* by J. Chyurlionite; *Sutaring* by Z. Slaviunas (a treatise on Lithuanian folk canons); a work on Latvian folk songs by E. Melngailis; an investigation of Estonian folk songs and melodies by G. Tampere (3 vols.); two collections of folk songs by Belorussian folklorists G. Tsitovich and G. Shirma; a treatise on Georgian folk songs by G. Chkhikvadze (3 vols.); T. Aroshidze's collection of Georgian work songs (500 songs); a study of the melodic styles of Russian folk music by Y. Gippius; and the eight-volume collection of

¹ Where the spelling of names in published sources differ from present practice, the original printed forms are given in parentheses.



Figure 1. Correspondence from Viktor Beliaev and his wife to Maud Karpeles (ICTM Archive).

Uzbek folk songs, edited by Ilyas Akbarov and Yunus Rajabi² (*BIFMC* 25, Apr 1964:8). For the first time, the *Bulletin* listed for its readers in the West the most essential works by Soviet musicologists of the time.

In the following issue of the *Bulletin*, we see information on the 17th world conference, held 17–25 August 1964 in Budapest, Hungary. Among the 250 delegates at the conference, there were also two USSR scholars—Viktor Beliaev (accompanied by his wife; [figure 1](#)) and Viktor Vinogradov—as the representatives of the Union of the Soviet Composers (*BIFMC* 26, Oct 1964:9).

The next *Bulletin* introduced the international meeting of foreign composers together with Soviet composers as a joint meeting of Hungarian and Soviet composers and musicologists, who met in Moscow at the end of December 1963. The Council's president, Zoltán Kodály, who led the Hungarian delegation, wrote that:

When I came to know Russian music I decided that that was the road we should follow in order that our voice should be heard. (*BIFMC* 27, Apr 1965:10)

Amongst the new books in the bibliographical section was listed the second volume of Beliaev's *Essays on the History of Music of the Peoples of the USSR* entitled

2 Akbarov (1909–1999) was the editor of the ten-volume *Uzbek Folk Music* (1959). Rajabi (1897–1976) recorded and transcribed six volumes of *Shashmakam* (1975).

Musical Culture of Azerbaijan, Armenia and Georgia, which was an attempt to systematize the history of Transcaucasian musical cultures (Beliaev 1963) (*BIFMC* 27, Apr 1965:10).

The next step brought real changes to the relationship between Soviet scholars and foreign ethnomusicologists. The *Bulletin* reported the first possible research trips to the USSR by foreign scholars, such as Rudolf Vig, who worked for a short time in the USSR among the Romani people, and László Vikár, who spent two months in the Mari and Chuvash Autonomous Soviet Socialist Republics. Another trip was undertaken by Philip Kutev, chair of the Bulgarian Union of Composers, who visited Moscow “to sign the treaty of co-operation between the Union of Composers of the USSR and Bulgaria” (*BIFMC* 34, Mar 1969:13). The same *Bulletin* also mentions the article “Disputes Regarding Genres” by the USSR scholar Izaly Zemtsovsky (eventually published as Zemtsovsky 1983).

An essential bibliography including publications by Soviet scholars appeared in *A Select Bibliography of European Folk Music* (Vetterl 1966), published in co-operation with the International Folk Music Council. It was edited by Karel Vetterl (Czechoslovakia), and co-edited by Erik Dal (Denmark), Laurence Picken (UK), and Erich Stockmann (GDR). The bibliography attempted

to list the most useful publications, both books and articles, and especially those of a scholarly nature, that bear on the folk music of particular European countries, including the whole territory of Turkey in the South and of Greenland in the North. The largest item consists of entries from the European part of the USSR, summarised ... for the first time here. (*BIFMC* 37, Oct 1970:10)

We can clearly see that during the initial stage of cooperation between the Council and the USSR music authorities the focus was predominantly placed on folkloric studies carried out by Soviet researchers, as well as the relevant bibliography together with some initial face-to-face contacts.

Information on the next, bolder stage of that collaboration comes from a report on the General Assembly of the International Music Council, which took place in Moscow, 4–6 October 1971. IFMC was represented by Luiz Heitor Corrêa de Azevedo, who reported:

The meetings were excellently organized, with every facility, by the Union of Composers of the USSR. Eleven international member organisations and thirty-two national committees were represented at the General Assembly, with the members of the Executive Committee and seven individual members. (*BIFMC* 40, Apr 1972:4–5)

One of the most impressive facts was to find among the organizers of that General Assembly two outstanding

music figures, mammoths of twentieth-century Soviet music: Mstislav Rostropovich and Dmitri Shostakovich, who were elected as IMC Executive Committee members. As it will also be seen later, participation of IFMC in the events of the IMC was important for the involvement of USSR scholars in the activities of IFMC.

In 1968, the IFMC national subscription for the USSR was reduced to less than £5 due to the modest wages of Soviet musicians (*BIFMC* 33, Oct 1968:16). Following the IMC General Assembly in Moscow, the attitude towards the IFMC changed. Soviet cultural authorities considered the IFMC to be an esteemed international, professional organization for music scholars, thus the most famous Soviet musicologists, arts critics, composers, and performers were delighted to be involved with it.

Gradually more and more events in the Soviet Union related to music were announced in the *Bulletins*, for example, the 1973 jubilee of the Russian folk-music expert Anna Rudneva (1903–1983):

Director of the Bureau of Folk Music of the Moscow Conservatory celebrates this year her 70th birthday. Mme Rudneva has been working in the Bureau since the late 1930s, beginning as an assistant to Professor Klyment Kvitka.³ Her own major collecting has been in southwest Russia in the Kursk region, on which she has published studies and a collection of transcriptions.⁴ She has directed for several years the field collections of the Bureau. Another major interest has been the direction of folk choruses, on which she has written textbooks, and frequently advises. In addition, she finds time to serve on many scholarly boards and committees. In the recently activated [*sic*] Folklore Commission of the Union of Composers of the USSR, Mme Rudneva is one of the two vice-presidents. (*BIFMC* 43, Oct 1973:35)

Later, there is information on the fourth conference of the Study Group Concerned with Research and Editing of Historical Sources of Folk Music before 1800 (the present Study Group on Historical Sources), which took place on 7–11 April 1975 in Kazimierz Dolny (Poland), hosted by the Institute of Art of the Polish Academy of Sciences. Among the several dozen participants, papers were presented by Soviet musicologists Evgenyi Gippius⁵ and Vyacheslav Shchurov (1937–2020). In addition to their successful participation, Gippius invited the group to held its next meeting in 1977 in USSR, but the invitation was “declined with gratitude” (*BIFMC* 47, Oct 1975:29).

In the same *Bulletin* issue, in the report on the International Institute for Music, Dance and Theatre

in the Audio-visual Media (IMDT) seminar, “Cultural behaviour of youth (Asia),” we read that the leading expert from the USSR on Indian arts,

Prof. Kotovskaya⁶ ... spoke about the reactions of youth in their countries to the audio-visual media, especially television and music programmes. (*BIFMC* 47, Oct 1975:37)

Steadily growing connections

As one can see from the information above, the 1971 IMC General Assembly in Moscow was a turning point in the relationship between the IFMC and scholars from the USSR. Following that event, cooperation became closer and more active. The Baghdad International Music Conference was held 17–27 November 1975 at the Cultural Centre of Baghdad. A Soviet scholar working on the Arab world, Isabella Eolian (Eoljan) (1928–1996), delivered the paper “Certain trends in the music of Arab peoples” (*BIFMC* 48, Apr 1976:13).

Additional reports were offered in subsequent *Bulletins*. For example, in his report on the activities of the IFMC National Committee of the German Democratic Republic, Erich Stockmann noted that a working session concerning folk-music instruments was held in Moscow in 1974. Stockmann continued “working on the Handbook of European Folk Musical Instruments within the framework of the Study Group on Folk Musical Instruments which he heads” (*BIFMC* 49, Oct 1976:14). In relation to these handbooks, the report also mentioned a journey with an opportunity to begin work on the volume on the music of Soviet Union “to Moscow in 1974, sponsored by the GDR National Committee, to attend a working session on research into folk musical instruments in the Soviet Union” and

during a visit to Moscow and Leningrad in 1974 J. Elsner gathered information on the latest results in Soviet folklore research and conducted bibliographical work and studies of material on Arab music. These studies were followed up during a three-week stay in Moscow, Baku and Tashkent in 1976. Agreements were reached on joint publications dealing with the maqam problem and mediaeval Arab treatises on music, on which concentrated work has been going on in the Soviet Union in recent years. (*BIFMC* 49, Oct 1976:14)

At the time, the Council received an invitation from a Turkish colleague for the rostrum to be held during a festival in Istanbul in June 1977. The theme of the rostrum was to be “Relations and interaction of folk music of East and West” (*BIFMC* 50, Apr 1977:11).

This same *Bulletin* also contains information about a rostrum held in Budva, Yugoslavia, to which

3 Kvitka (1880–1953) was a Ukrainian musicologist and ethnographer.

4 See Rudneva (1975).

5 Consistently misspelled “Sippius” in the report in the *BIFMC* (47, Oct 1975:29).

6 Kotovskaya (1925–1993) was director of the leading Soviet centre for the study of arts, the State Institute of Arts.

broadcasting organizations from twenty countries, including the USSR, participated. Recordings from the rostrum were accompanied by a summary of the text in English, French, German, and Russian, made by the Yugoslav National Broadcaster (*ibid.*).

USSR experts participated in two international, ethnomusicological seminars in Czechoslovakia. The seventh seminar (6–10 September 1976) was held in Donovaly, in cooperation with the subcommittee on music folklore of the international committee for research on Carpathian culture. The theme was “Shepherd music and dance culture in the Carpathians and the Balkans” (*BIFMC* 51, Nov 1977:30). The eighth seminar, “The editing of folk songs, instrumental music, and dances,” took place 13–17 June 1977 in Smolenice Castle, the home of the Slovak Academy of Sciences.

In another report, Izaly Zemtsovsky (Izaliy Zemcovskij) from Leningrad, USSR, is noted as attending a meeting of the Study Group on Research and Editing of Historical Sources of Folk Music, held in Medulin, Yugoslavia (*BIFMC* 56, Apr 1980:5). On sadder news, the death in the USSR of the president of the International Association of Music Libraries, a French scholar of Russian origin, Vladimir Fedorov (1901–1979), is also mentioned (*ibid.*:36).

Breakthrough: *Perestroika*, *glasnost*, and the collapse of the USSR

It is well known that *perestroika* was a political movement for reformation within the Communist Party of the Soviet Union during the mid-1980s. It is widely associated with Soviet leader Mikhail Gorbachev and his *glasnost* (“openness”) policy reform. The literal meaning of *perestroika* is “restructuring,” referring to the restructuring of the Soviet political and economic system in an attempt to end the Brezhnev Stagnation Period. *Perestroika* lasted from 1985 until 1991, when the USSR collapsed.

The IFMC was renamed the ICTM in 1981. In 1983, the ICTM *Bulletin* contains an announcement about the Second Samarkand Symposium (*BICTM* 63, Oct 1983:7). This event was of considerable importance!

The First Samarkand Symposium, “Sharq Taronalari” in 1978, was not mentioned at all in the *Bulletins*, perhaps because it was “the first bird” breaking through the Iron Curtain to get international scholars to visit the USSR republic of Uzbekistan (figure 2). The Second Samarkand Symposium in Uzbekistan in 1984, however, became a destination for foreign musicologists wanting to visit the historically famous Silk Road cities of Samarkand, Bukhara, and Khiva. The key figure

for organizing such an event was Fayzullah Karomatov (1925–2002), one of the most internationally recognized leaders of the USSR music community.

The Second Samarkand Symposium on “Traditional music of Central Asia and the Middle East in the present time” was held 7–14 October 1983, and was organized by the Union of Composers of the USSR in conjunction with the IMC. Ethnomusicologists and musicians from more than twenty countries participated. ICTM was represented by Erich Stockmann (president), Salah el-Mahdi (vice president), and Dieter Christensen (secretary general). IMC was represented by its secretary general-elect, Vladimir Stepanek: “The Symposium brightened the prospects for closer cooperation with musicians and musicologists in the Soviet Union” (*BICTM* 63, Oct 1983:7).

The interest of Western scholars (and not just of ethnomusicologists) in the Muslim republics of the USSR, and particularly in Central Asia, was at the forefront during the Cold War. This area was considered the “weakest point” of the Soviet Union due to the strains implicit in the relationship between Russian communism and the Islamic secularizing of cultural nationalism, as expressed in fundamental works by Alexandre Bennigsen and Hélène Carrère d’Encausse.⁷ In a sense, ethnomusicologists were catching up with and following the same trends.

The ICTM “Symposium on traditional music in Asian countries: Its inheritance and development” was held in Pyongyang, the capital of the Democratic Peoples’ Republic of Korea, 13–15 October 1983, in conjunction with the 6th Asian Music Rostrum of the International Music Council/UNESCO. Delegates from thirteen countries and international organizations, including the USSR, presented and discussed twenty-four papers, and established contacts for the future exchange of ideas and experiences in the field of musicological research (*BICTM* 63, Oct 1983:8; 65).

A detailed report from that symposium, although here called “Traditional music in Asian countries: History and development” (*BICTM* 65, Oct 1984:9), mentioned the Tajik scholar Asliddin Nizamov (USSR), who delivered the address “Specific features of traditional musical legacy of peoples of Central Asia and problems of its development,” with a special emphasis on the Tajik *shashmakom*:

his paper was particularly thought-provoking since it reflected well, for the Central Asian Soviet republics, the processes of music preservation, reconstruction and adaptation under the guidance of cultural policies to which the concept of “development” in the general

7 For example, Bennigsen and Wimbush (1976, 1985, 1986), Bennigsen and Broxup (1983), and Carrère d’Encausse (1965, 1966).



Figure 2. The First Samarkand Symposium. Uzbek musicologists with the Indian delegation (Kadyr Kamilov, Ziyadulla Nasullayev, Narayana Menon, Rustam Abdullayev, Leonid Yusupov, Alexander Djumaev, Emani Sankara Sastry, Miss Kalyani, and Madras A. Kaynnan); Uzbek musicians playing *karnay*, two-metre long copper-brass trumpets, illustrating the extreme importance of the event. Samarkand, 1978 (photos by Dmitry Mikhailov).

theme of the Symposium referred. (*BICTM* 65, Oct 1984:11)

Isabella Eolian (USSR) searched more broadly for commonalities among “professional” music traditions of West and Central Asia, in her paper, “Some universal principles of music of the Middle and Near East”:

She pointed to oral music making and performance practice and to the unity of the creative process, where the musician appears simultaneously in the roles of the composer, performer, and sometimes also of the poet. Another common trait is the occurrence of complex forms that incorporate play, instrumental dancing and musical entertainment forms with poetry, vocal and instrumental music, dance and pantomime being “on a par.” (*ibid.*:12)

In subsequent *Bulletins*, we can find important information about the 28th ICTM World Conference to be hosted by the ICTM Swedish National Committee in 1985, suggesting in a preliminary itinerary that the large group of participants should undertake a visit to the USSR:

The Conference will begin on July 30, 1985, in Stockholm, then, on August 4, move by chartered ship to Helsinki/Finland and on August 6 by bus to Leningrad/USSR, where the Closing Ceremony will take place on August 8. Joint return from Leningrad is by bus to Helsinki and chartered ship to Stockholm, where we shall arrive on the morning of August 9, 1985. (*BICTM* 64, Apr 1984:3)

The ICTM meeting calendar reminded readers of the same itinerary (*ibid.*:27). Krister Malm confirms that such a plan was successfully realized (Pettan 2014:100). Some scholars from the Soviet Baltic states were also involved in the world conference: Ingrid Rüütel (USSR-

Estonia) chaired a session on 3 August (*BICTM* 66, Apr 1985:16).

Visits abroad for Soviet ICTM members had increased significantly, so that a participant named Slabutich from Ukraine (USSR) at the 16th International Festival of Mediterranean Folklore in Murcia, Spain (9–11 September 1983), might begin to look common (*BICTM* 64, Apr 1984:23). However, while the names of some Soviet scholars started to appear at ICTM events, there is no evidence of their regular participation. Furthermore, no reports or announcements and no liaison officers or national committees from the USSR are mentioned, just very occasionally the names of individuals at ICTM events.

An Asian Music Symposium was held 5–8 July 1984 at the Research Archives for Japanese Music, Ueno Gakuen College in Tokyo. Organized by the Japanese Committee of the UNESCO World History of Music, the symposium was attended by international guests including one from Moscow, Vsevolod Zaderatsky, head of the musicology and arts criticism committee at the Union of the Soviet Composers of the USSR (*BICTM* 67, Oct 1985:23).

In the same *Bulletin*, there is another announcement on a completely new experience related to performers. Following Tunisia’s concern for openness to other cultures, a particular effort was made during 1985 to encourage the exchanges of musical groups between countries. As a result, Tunisian musicians and ensembles visited many countries and participated in international festivals, such as those in the USSR, Canada, France, and Italy (*BICTM* 67, Oct 1985:26).

In the preliminary programme for the 29th ICTM World Conference in Berlin in 1987, we find the name of Givani (Giovani) Mikhailov (USSR) presenting the paper “On the problem of system terminology elaboration according to the main types and kinds of world music,” and another USSR member, Fayzullah Karomatov, presenting a paper in German, “Die musikalische Folkloristik in den Republiken Mittelasiens” (*BICTM* 70, Apr 1987:12, 13).

The Third Samarkand Symposium was held 1–7 October 1987, four years after the previous one. Generously arranged and sponsored by the USSR Union of Composers, this significant event assembled the international community of musicologists and musicians “once more in the ancient city of Samarkand in Uzbekistan to discuss the musical traditions of Central and West Asia ... and to enjoy a series of evening concerts” (*BICTM* 71, Oct 1987:8). ICTM was officially represented by Erich Stockmann (president) and Dieter Christensen (secretary general). Other ICTM members who participated were John Blacking, Ludwik Bielawski, Anna Czekanowska, Jürgen Elsner, and Bálint Sárosi (*ibid.*; Djumaev 1990:127, n. 1).

The inside cover of the October 1988 *Bulletin* lists study groups and their chairs, including the co-chairs for the Study Group on Maqām: Jürgen Elsner (GDR) and Fayzullah Karomatov (USSR) (*BICTM* 73, Oct 1988). The approval of the new study group by the ICTM Executive Board and the appointment of Elsner and Karomatov as co-chairs is noted inside (*ibid.*:8). The study group held its first meeting from 28 June to 2 July 1988 in Berlin, GDR. A detailed report by Harold Powers appears in the *Yearbook for Traditional Music* (1988).

In 1988, the Union of Composers of the USSR joined the Council as the National Committee for the Soviet Union. Tikhon Khrennikov, president of the Union, served as the first president of the national committee (*BICTM* 73, Oct 1988:7–8). The committee was confirmed by the Executive Board at its 69th meeting on 14–16 May 1988, in Czopak, Hungary (*ibid.*:11). This provided a real boost to the appearance of delegations from the USSR, and invitations to attend some global events multiplied.

Soviet scholars came to Schladming, Austria, to participate in the 30th ICTM World Conference on 23–30 July 1989:

The Schladming Conference will see, for the first time in the history of the Council, a strong presence of scholars from the Soviet Union. With the help of Austrian authorities, international exchange agreements, and thanks to the generosity of several ICTM members, the ICTM has been able to invite ten colleagues from the Soviet Union to ... contribute to a

panel on Current Research and Directions in Soviet Musicology. (*BICTM* 74, Apr 1989:4)

A “Soviet Day” was specially arranged and organized by Margarita Mazo and Barbara Krader, and dedicated to the subject of “Contemporary research in the Soviet musicology,” presented by the delegation of Rimma Kosachova, Givani Mikhailov, Eduard Alekseev, and Tamila Djani-Zade from Moscow; Vyacheslav (Victor) Shchurov from Kiev, and Izaly (Izalij) Zemtsovsky from Leningrad; Otonazar Matyakubov and Aleksander Djumaev from Tashkent; Arnold Klotinsh from Riga; and Asiya Muhambetova from Alma Ata (Djumaev 1990:127, n. 1).⁸ Other participants in the panel included Barbara Krader (West Berlin), Margarita Mazo (USA), Harold Powers (USA), and two Western scholars who studied music of the Soviet Union at Tashkent State conservatory: Angelika Jung (GDR) and Theodore Lewin (USA). In the USSR, all arrangements were made through the Union of Composers in Moscow, as it was the ICTM National Committee for the USSR, which also supported the representation of Soviet musical scholarship at the conference (*BICTM* 74, Apr 1989:4). In a way, the world conference in Austria was a gesture by ICTM to welcome the USSR that had previously been rather neglected, and perhaps as a kind of anticipation of major changes about to occur in the Soviet Union.

The warm atmosphere, generous hospitality, and the sincere kind attention and respect towards the Soviet delegation were the main impressions of USSR participants. For the first time, many representatives of various schools of Soviet ethnomusicology visited an ICTM conference and presented papers, which was rather unusual for Soviet colleagues; they felt pride as USSR participants and in the success of their country’s scholarship (Shchurov 1990:128, n. 1). Soviet participants were very impressed with the practical skills of the Western scholars, who could not only deliver papers, but also play the instruments they had studied and participate in evening music-performance activities. Soviet scholars were also surprised at the level of technical equipment used by Western ethnomusicologists. They noticed differences in the Western education system compared to the Soviet one, where conservatories had no subjects such as ethnology, sociology, cultural studies, or anthropology in their curriculum, but only music theory and practice. Such observations left the members of the Soviet delegation with the hope that they would soon be able to see some changes for the best in their own education system and profession (Shchurov 1990:129, n. 1).

⁸ Barbara Krader was for decades instrumental in introducing publications and research from Eastern Europe to the West. More about her can be found at https://www.ethnomusicology.org/page/SF_Memorials_Krader.

When the USSR opened its borders for professional communications, it was indeed a remarkable change and break through the Iron Curtain. And, for the first time, someone from the USSR was listed among the members of the ICTM Executive Board. At the 29th General Assembly of the ICTM on 28 July 1989, held during the Schladming conference, the Board announced it had co-opted Izaly Zemtsovsky (Zemtsovski) (USSR) (*BICTM* 75, Oct 1989:3). Zemtsovsky would serve on the Board until 1993.

The fourth meeting of the Study Group on Iconography was announced to take place on 23–30 September 1990 in Bukhara, USSR, concerning the topic “The music in the visual arts of Central Asia before 1700,” organized by Fayzullah Karomatov and sponsored by the Unions of Composers of the USSR and Uzbekistan (*BICTM* 76, Apr 1990:27; 77, Oct 1990:12).

An ICTM Colloquium was announced for 1993 in Khiva, Uzbekistan (USSR), with the theme “Migrations of musical ideas – Central Asia.” Dieter Christensen was programme chair and Otanazar Matyakubov local organizer (*BICTM* 77, Oct 1990:24).

Beginning with the *Bulletin* of April 1992, Board member Zemtsovsky is no longer listed as representing the USSR, but only Russia (*BICTM* 80, Apr 1992: inside front cover). Indeed, after the collapse of the USSR in 1991, ICTM members from the former Soviet Union began to be replaced by other colleagues from post-Soviet countries.

The ICTM Study Group on Maqām met on 23–28 March 1992 concerning the theme, “Regional traditions of *maqām* in history and at the present time,” with an emphasis on the *maqām*-traditions of the Uighurs, Tajiks, Uzbeks, and Turkmens (*BICTM* 80, Apr 1992:8).

Very few publications concerning the USSR appeared in the Council journal. Some that did appear were: Beliaev (1969), Krader (1970, 1990), and Kosacheva (1990). There were various reasons for this, from pure ideological issues within the country’s inner policy, when the Soviet publications were expected to reflect on the state official code system (Zemtsovsky and Kunanbaeva 1997:3), to some pure scholarly contradictions. According to Mark Slobin, one of them was

the strong regional divisions in scholarly orientation that existed behind the facade of dictated policy. For example, the Baltic states of Estonia, Latvia, and Lithuania retained strong intellectual ties to the Germanic school of folklore studies, while the Russian scholars were more apt to be influenced by the work of Boris Asaf’iev, the great twentieth-century Russian music theorist. Central Asians, while strongly under the spell of Russian theory and methodology, nevertheless had their kinship to Middle Eastern and Indian sources and practice always in the back of their minds, mov-

ing to the foreground more openly as things opened up with the progressive indigenisation of scholarship in the 1970s. (Slobin 1997:28)

Therefore, an inner controversial policy was also an explanation for the rare appearance of publications by Soviet ethnomusicologists in the Council’s journal.

The post-Soviet stage: The 43rd ICTM World Conference in Kazakhstan and other developments

The 43rd ICTM World Conference, held in Astana, Kazakhstan, in 2015, fully displayed the historical role of ICTM in crossing political and ideological boundaries as a powerful non-governmental scholarly organization in formal consultative relations with UNESCO.

The decision to hold this world conference in Astana was announced during the 41st ICTM world conference held in Shanghai in 2013. As one of the most important international conferences held in the field of traditional music, the world conference took place in a Turkic-speaking country for the first time in the history of the ICTM. I was privileged to be appointed a programme co-chair for the conference, in collaboration with Timothy Rice.

The conference was a high-profile event, with deputy prime minister delivering a speech at the opening ceremony. In her greetings, ICTM President Salwa El-Shawan Castelo-Branco stressed that this was the first time an ICTM world conference was being held in a country of Central Asia. She noted that the ICTM strongly contributes to the establishment of new ties among countries and peoples through music and dance, thus also considerably strengthening intercultural relations. TÜRKSOY’s secretary general, Düsen Kaseinov, commented that the International Organization of Turkic Culture (TÜRKSOY) will always support conferences and events that gather experts and scholars working in the fields of music, musicology, and music education and welcomed distinguished scholars from the whole world to Kazakhstan. The host of the conference and rector of the Kazak National University of Arts, Aiman Mussakhajayeva, stressed that the conference would be an unprecedented event, paving the way for further activities to explore the roots of Kazakh national art and to introduce it to the world.⁹

The 43rd World Conference in Astana gathered 640 senior scholars from 70 countries, becoming the biggest event in ICTM history at that time. Throughout the conference, participants attended diverse sessions

9 <https://www.turksoy.org/en/news/2015/07/16/43rd-world-conference-of-the-ictm-held-in-astana>.

and took part in sightseeing tours outside of Astana. It was nearly a quarter of century after the collapse of the Soviet Union before an ICTM world conference would be hosted in a republic of the former USSR: Kazakhstan. This was a significant step forward in relations between ICTM and the region of the former USSR. Many ICTM members who previously had no chance to visit the USSR when it was “behind the iron wall” came to Kazakhstan for their thirst to see a country that was closed to foreigners for 70 years. Thirteen parallel paper sessions, and regularly running concerts and receptions all happened thanks to support of UNESCO, the Kazakh government, and TÜRKSOY, which was there from the very beginning of that initiative. Many participants were impressed by the high scholarly quality of that conference.

ICTM Secretary General Svanibor Pettan observed:

For the first time in the history of the Council, our largest scholarly gathering took place in Central Asia, in the former Soviet Union, and in a (secular) country where Islam is the predominant religion. Such an endeavour would not have been possible without extensive planning and coordinated cooperation by dedicated individuals ...

I would like to emphasize the essentially important cooperation with the Local Arrangements Committee at the Kazakh National University of Arts (KazNUA), where our key contacts for two years were Saida Yelemanova (LAC Co-Chair) and Fatima Nurlybayeva (special liaison for day-to-day ICTM affairs). Razia Sultanova, in addition to co-chairing the Programme Committee with Timothy Rice, deserves gratitude for her crucial contributions as cultural consultant thanks to both her origin and expertise in Central Asia. Düsen Kasseinov, Secretary General of TÜRKSOY, supported our shared efforts at all times. (*BICTM* 129, Oct 2015:2)

Prior to, at the time of, and subsequent to the world conference in Astana, the ICTM Secretariat made systematic efforts to find national representatives for all countries that emerged from what was the Soviet Union. In 2011, at the end of the mandate of the Secretariat in Canberra, ICTM had liaison officers in Azerbaijan (Sanubar Baghirova), Belarus (Elena Maratovna-Gorokhovik), Kazakhstan (Saule Utegalieva), Latvia (Martin Boiko), Russia (Alexandar Romodin), Ukraine (Olena Murzina), and Uzbekistan (Alexander Djumaev), as well as national committees in Estonia (Ingrid Rüütel, chair) and Lithuania (Rimantas Sliužinskas, chair). In the period up to 2017, the Secretariat in Ljubljana, with my invited assistance, enriched the ICTM World Network by national representatives of Armenia (Tatvik Shakhulyan), Georgia (Joseph Jordania), Kyrgyzstan (Kanykei Mukhtarova), Moldova (Diana Bunea), Tajikistan (Faroghat Azizi), and Turkmenistan (Shakhym Gullyev). New scholars came to represent several of the earlier present coun-

tries, Belarus (Galina Tavlai), Estonia (Žanna Pärtlas), Latvia (Anda Beitane), Russia (Olga A. Pashina), and Ukraine (Olha Kolomyets).

The four ICTM study groups that bring together most members from the ethnically diverse former Soviet lands include Maqām (co-founded by Jürgen Elsner and Fayzulla Karomatov; chaired by Alexander Djumaev), Multipart Music (founded and chaired by Ardian Ahmedaja), Music of the Turkic-speaking World (founded by me and Dorit Klebe; chaired initially by me and then co-chaired by Galina Sychenko and Kanykei Mukhtarova), and Music and Dance of the Slavic World (which resulted from Svanibor Pettan’s cooperation with the founding chair, Elena Shishkina, and Rimantas Sliužinskas in the context of the annual festivals with symposia, “Voices of the Golden Steppe,” organized by Shishkina in Astrakhan, Russia; chaired by Ulrich Morgenstern).

A personal note as a postscript

It was an exciting experience and great honour to go through the IFMC/ICTM *Bulletins*, reflecting on the presence of the USSR in ICTM history. Living in the USSR and being cut off from the rest of the world meant that scholars were limited in connections with the Council, a leading international music scholarly organization that provided an international network (Strohm 2018). From my personal experience, the first event with the involvement of ICTM members to be held in a place very distant from central Moscow officials—Central Asia—was the third International Tribune of Asia, held in Almaty, Kazakhstan (October 1973), and organized by UNESCO. At that time, I was a student at the Tashkent College of Music. Our professors took part in this event and shared the titles of the presentations, some of which were rather unusual and even instilled a degree of fear in us: for example, “Sufi music of Bengal,” “Religious aspects of Indian raga,” etc. Later, in 1978, the First International Symposium held in the USSR in Samarkand called “Sharq taronalari” (Oriental tunes) was organized under the initiative of Fayzullah Karomatov, with the participation of many ICTM members from all over the world.

One can imagine how enthusiastic and curious we were as Tashkent Conservatory students, when, for the first time in our lives, we were allowed to participate even just as listeners! World famous ethnomusicologists like John Blacking, Dieter Christensen, Jürgen Elsner, Habib Touma, and many others arrived to take part. We, the young students, were excited to such extent, that once I was even detained by police after Habib Hasan Touma’s presentation, because I publicly asked questions about what publications on rhythm of *maqām*

existed abroad. The interrogation at the local police station went: “How dare you, Sultanova, a Soviet student, openly ask questions addressed to a foreigner-scholar at this international *Sharq taronalari* symposium?! Shame on you!” Luckily, I was promptly released, after it was discovered that my father held a high position in the Republican Police in Tashkent.

Those days are gone, and today in the 21st century, our colleagues-scholars from the former USSR are free to host international conferences, seminars, and masterclasses, and to publish their articles in the *Yearbook for Traditional Music* or other journals. Nevertheless, it took a long time of changes, adjustments, and learning the new experience.

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