

Call for papers International symposium

UKRAINIAN MUSIC BEYOND BORDERS: A STUDY OF ITS RECEPTION BEFORE AND AFTER 2014

This symposium will take place at Sorbonne University on April 24 and 25, as part of the *UkFeMM/Ukrainian Female Musicians and Migration* project (CNRS, IReMus, CEFRES).

Scientific presentation

This international symposium will examine the reception of musical works by Ukrainian composers in artistic institutions (such as Philharmonics, concert halls, artistic centers and festivals) and in the press (both specialized and non-specialized) since 2014. Does the perception of Ukrainian music differ between Ukraine and abroad? If so, what makes this difference? Reflections will integrate various European countries such as England, Germany, the Czech Republic and France, as well as in non-European countries.

This comparative study will critically analyze the reception of Ukrainian musical creations since the beginning of Russian-Ukrainian war. The symposium places a primary focus on the creative contributions of contemporary Ukrainian female composers, such as Anna Arkushyna, Katarina Gryvul, Anna Korsun, Yana Shliabanska, Victoria Vita Polevá, Alla Zagaykevych, Ludmila Yurina, Karmella Tsepkoenko, and Bohdana Frolyak, to name but a few. However, its scope deliberately extends beyond this central theme to encompass the works of male composers, including both contemporary innovative voices such as Alexey Shmurak, Roman Grygoriv, Illia Razumeiko, Olexiy Voytenko and others, as well as iconic 20th-century figures like Boris Lyatoshynsky and Valentin Silvestrov, whose contributions continue to shape the narrative of Ukrainian music. By juxtaposing the works of contemporary composers with those of earlier generations, this symposium aims to examine the evolving reception of Ukrainian music, both past and present. In doing so, it seeks to uncover the dynamic interplay between historical and contemporary perspectives, offering fresh insights into how Ukrainian music has shaped, and continues to shape, its cultural and artistic identity.

The evolution and representation of Ukrainian ensembles such as Queens Orchestra, Ukrainian Youth Orchestra, Nova Opera, Ukraine Freedom Orchestra, Mriya Orchestra, 1991 Project, the DakhaBrakha and Dakh Daughters collectives, the singer Ruslana and the group Okean Elzy will be presented.

The question of programming and, more broadly, the representation of Ukrainian artists cannot be summed up by a succession of data and statistics. By focusing on variety of political contexts shaped by specific national artistic policies, this symposium seeks to explore how the press and musical institutions have viewed

Ukrainian musicians before and after 2014, in a comparative framework, highlighting parallels and contrasts.

Additionally, the symposium will address the often marginalized position accorded to women musicians in the artistic arena. Which musical styles are most represented? Following the example of the PAUSE program or the various support programs led by the European Philharmonic, how do the choices made by certain artistic and academic institutions fit into a broader political dimension? Finally, what strategies does the press to promote these artists?

These two days will bring together musicologists, music anthropologists, sociologists and political scientists to compare various theoretical analyses and current research on these themes.

We welcome contributions to the following themes, as well as other topics broadly connected to the reception of Ukrainian music before and after 2014.

- How has the place occupied by Ukrainian musicians changed in concert hall programs before and after 2014?
- How is Ukrainian musical creation represented in the programming of various music festivals before and after 2014?
- Study of the reception of Ukrainian music in the specialized and non-specialized press before and after 2014
- Examine the presence of Ukrainian artists in professional music training (composition courses, art schools, artist residencies) before and after 2014.
- Reflections on the notion of musical diplomacy: what are the objectives claimed by the various musical institutions with regard to Ukrainian artists before and after 2014?
- Specific case studies

This symposium will take place on **April 24-25 2025** at **Sorbonne Université**. Please send your paper proposals (3000 characters maximum) and a brief biographical presentation **by 15/02/2025** to louisa.martin-chevalier@sorbonne-universite.fr

Each presentation will have a total duration of **45 minutes** (30 minutes presentation and 15 minutes questions). The conference languages are French and English.

Scientific Committee

Louisa Martin-Chevalier (Sorbonne University)

Lidia Melnyk (Lviv Mykola Lysenko National Music Academy)

Valeriya Korablyova (Charles University)

Mariia Romanets (University of Bristol)

Oleksandr Ostrovskij (*The Claquers*)

Veronika Zinchenko (New York University/R. Glier Kyiv Municipal Academy of Music)

