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Abstracts

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A One-Way Road: Costin Mioreanu's Finit coronat opus or How Not to Miss the Short Window

For a musician's career, winning a major competition can often be a turning point. For Costin Mioreanu, who had made the reputation of a "bad boy" in the Romanian musical landscape of the early '60s, it was decisive not only to the direction that his professional life was about to take, but, most importantly, to his freedom as an artist and, eventually, as a human being. Composed in 1967, *Finit coronat opus*, his concerto for piano and six groups of instruments, was awarded First Prize of the Gaudeamus International Composers Competition in Holland. An outstanding result, for sure, but not a reason of pride for the political authorities to whom the avant-garde was an alien which could not be allowed to survive on these lands. Earlier in 1967, Mioreanu was denied the passport to travel to Essen to work with Penderecki, but luck was, nevertheless by his side. Later that year, he travelled to Darmstadt to work with Stockhausen, Ligeti and Karkoschka. In 1968, using the pretext of going back to the Summer Course, he left his native country for good, settled to France and embarked upon a journey that was to take him among the most important composers of contemporary music.

This paper proposes a look inside *Finit coronat opus*, a culmination of Mioreanu's early works, as well as an important step towards his later style. We will see how, retroactively, the piece speaks for his manner of manipulating time and space, as well as for his fascination for the field of semiotics, which was to articulate some of the most important works in his catalogue.

Gabriel BANCIU, "Gheorghe Dima" Academy of Music, Cluj-Napoca

Musical Creation from Freedom to Ideological Control. Sigismund Toduță, Criticism of the Communist Regime and his Concealed Works.

Sigismund Toduță (1908-1991), Romanian composer, pianist, musicologist and professor, one of Marțian Negrea's disciples, accomplished pianist taught by Alfredo Casella as well as Ildebrando Pizzetti's composition student at the *Accademia Nazionale di Santa Cecilia*, doctor of music at the *Pontificio Istituto di Musica Sacra* in Rome (1938), was also the Rector of the "Gheorghe Dima" Conservatory in Cluj (1962-1965). He introduced for the first time in Romania the doctoral studies in music and the title of Doctor of Philosophy in Musicology (1968). Director of the "Transilvania" State Philharmonic (1971-1974) following in the footsteps of the famous conductor Antonin Ciolan, he founded the Philharmonic Choir (1972) and, in 1991, shortly before his death, he became a corresponding member of the Romanian Academic Society. He is considered to be one of the most important composers succeeding George Enescu.

His works, comprising symphonic music, as well as vocal-symphonic compositions and concertos, together with instrumental, choral and vocal pieces, can be divided into three categories: music accepted by the regime (performed and partially published), controversial works, criticized by the media and analysed by the communist agents to make sure that they keep with the official aesthetic and ideological guidelines, and the "drawer works", with religious pieces or works composed on the lyrics of Lucian Blaga (a poet oppressed by the regime who is representative for the Romanian realm), the unwanted, secret works, retrieved after the 1989 revolution and revised by the maestro's disciples at the "Sigismund Toduță" Foundation.

Although he held high ranks, he was permanently followed by suspicion regarding his religious formation and his student years in Rome. The documents offered by the Foundation allowed us to sketch a short journey among the realities of the totalitarian regime, unforgiving with "uncomfortable" public figures.

Anna DALOS, Institute of Musicology, Hungarian Academy of Sciences, Budapest

Dissidence, Neo-avant-garde, Doublespeak. On the Context of the New Music Studio Budapest in the 1970s

The first Hungarian experimental compositional workshop – called New Music Studio – was established in 1970 in Budapest within the frame of the Art Ensemble of the Youth Union of the Hungarian Socialist Worker's Party. The official background helped young composers such as Zoltán Jeney (1943), László Sáry (1940) and László Vidovszky (1944) to perform Western European and American new music and make musical experiments as well. However, the ruling power followed their activity with suspicion, as their starting point in experimenting was the music of John Cage. First mentioned in the Hungarian musical press in 1959, Cage served as a symbol of imperialistic libertinism in the official discourse about new music, which was incompatible with the freedom concept created by the 'benign' communist regime and accepted by the majority of the Hungarians. Thus the composers of the New Music Studio, typical representatives of the 1968 generation, became members of the newly formed neo-avant-garde

circles in Budapest, and got in contact with the democratic political opposition even though they were supported by an official organization.

My paper focuses on the discourses about the appearance of the New Music Studio, scrutinizing written documents, such as criticism, interviews, self-explications and oral history sources. I seek to interpret the technique of 'doublespeak' to reveal the ideological debates about modernism and experimentalism in Hungarian music.

Nicolae GHEORGHITĂ, National University of Music Bucharest

"We are Chanting to Stalin too!" Musical Creation in the People's Republic of Romania on the 70th Anniversary of the Genialissimo Generalissimo (1949)

Stalin turned 70 on the 21st of December 1949, an occasion on which all "democratic" peoples of the world were celebrating the embodiment of perfection, the "greatest Genius of all times and of all peoples". A genuine "collective psychosis" turned the Generalissimo into the central subject of "Soviet arts", music playing a major role in this strategy to promote his image as a "liberator" and "saviour" of nations.

Just like in other Communist States, in the Romania of the times, the scope of events dedicated to Stalin's 70th anniversary was unprecedented: books, albums, films, conferences, exhibitions, festivals, proletarian competitions, festive gatherings, etc. marked in detail and overemphasised the life and activity of the "Great Man," and for five months (from May to October 1949), campaigns to collect gifts to be sent to Moscow, to the "Father of Nations," captured the imagination, devotion and spirit of proletarian fight in Stalinist Romania.

This study investigates the musical events organised on this festive occasion in the People's Republic of Romania, as well as the more than 110 Romanian choral, instrumental or vocal-instrumental creations dedicated to Stalin. In parallel, discussions will approach the dramatic transformations undergone by the Society of Romanian Composers in its 1949 metamorphosis under a new name, i.e. the Union of Composers and Musicologists from the People's Republic of Romania, in the context of campaigns fighting against "formalist deviations" evinced by certain composers, and of the institution of *Socialist Realism* as a unique creation method that was to be adopted by all arts.

Costin MOISIL, National University of Music Bucharest

Byzantine Musicology and Romanian Communist Regime: a revisitation

Somehow surprisingly, Byzantine musicology flourished during the communism in Romania. How was it possible to publish articles and books on a religious topic in an atheist totalitarian state with a vigilant censorship? Franz Metz (1995) and Nicolae Gheorghită (2015) have shown that religious music research was in fact encouraged by the regime in order to support its nationalist ideology.

My paper is a revisitation of the subject, bringing new data into view.

Florinela POPA, National University of Music Bucharest

Politico-ideological Distortions of Writing about Music in Romania. Case Study: Local Perception of Sergey Prokofiev.

This paper follows the twists and turns of the way that Prokofiev's music was perceived in Romania during the 20th century as influenced by the various political regimes and their respective position towards Moscow. We can distinguish between several stages, the paper being mainly concerned with the first three:

1) *The interwar period, when a West-oriented Romania had chilly relationships with Moscow*

On the occasion of the two recitals he gave in Bucharest (March 1931), Prokofiev was perceived as both "European" and "Russian". Concurrently, Romanian music criticism took interest in "Bolshevik music", at the time virtually unknown in our country.

2) *Romania's sovietisation after the Second World War (1945–c. 1960)*

Several newspaper articles on Prokofiev, written after the composer's death (1953), denigrated, for ideological reasons, his "Western" oeuvre (namely, works written between 1918 and 1932), viewed as marred by the "formalist currents" of the West.

3) *Romania's relatively relaxed political state at the end of the 1960s and the distancing from Moscow after 1965*

The dedicated press painted a new picture of Prokofiev, one centred on the promotion of his "Western" works and on the ignoring of the Communist ideology.

4) *The aggressive nationalism instituted by Ceaușescu after 1971*

5) *The post-1990, anti-Communist (at least at a declarative level) period*

After the cultural isolation of the 1970s and 1980s and its emphasis on Romanian music, a renewed, albeit moderate, interest in Prokofiev would be shown by Romanian musicologists in 1991, the year marking the composer's 100th birth anniversary.

Without involving detailed musical analyses or in-depth musicological comments, the texts discussed in this paper are written by music critics (from Miron Grindea to Alfred Hoffman), composers (Zeno Vancea, Sergiu Sarchizov), or historiographers (Ovidiu Varga, Octavian Lazăr Cosma).

Antigona RĂDULESCU, National University of Music Bucharest

Searching the Archives of the National University of Music Bucharest (1939-1954)

This research aims to highlight the effects which the 20th century totalitarianism had on the National University of Music Bucharest. To this effect, we referred to the institution's Archives Collections as well as to that Human Resources Archives section relating to the years 1939 to 1954, namely, the times of the dictatorial rule before and during the Second World War, and of the first years of Communist rule in Romania.

The two periods are covered unevenly, this quantitative disparity being obviously due to their different duration and, as such, it is the second one, lasting for more than forty years, that is favoured. There is also a difference of contents. The impact of the two extremes of the political spectrum (far-left Communism and the far-right dictatorships under the National Legionary State, King Carol II, and Marshal Ion Antonescu) on the University had different intensities and

consequences. The dictatorial regimes of the first period put pressure on an institution still defended, both from the outside and from the inside, by democratic forces, and didn't therefore succeed in their goal to modify the very structure of the prestigious establishment. Things were to change, though, with the instauration of "people power" which took pains to radically and systemically change the substance of the Romanian culture, while those targeted had to make a tremendous effort to both resist it and dissimulate their resistance behind a variety of means of expression.

The carefully chosen examples will demonstrate how a discretionary political power can affect musicians and their art alike.

Katy ROMANOU, European University of Cyprus, Nicosia

The Enemy's Culture

Occupied and Nazi Occupiers in Greece, the "hungriest country" (*Time*, February 9, 1942) were led into vicious duplicity conduct, having assimilated the enemy's culture into which they had been immersed before the War. The German soldiers in Athens were sleeping in the houses of the Greeks, which they emptied, and were bread with the food of the Greeks, who died of starvation in the streets. "The sight of wasted men & women faulting in the street was so common that no one thought anything of it" (*Time*, February 9, 1942). The musicologist Minos Dounias who had studied and worked in Germany was shocked: "Where is the traditional German honesty? [...] Suddenly with the 'New Order' they are all transformed into thieves". These "thieves" broke in tears in their *touristic* visits in archaeological sites, and were spiritually elevated when they unfolded the swastika flag on the Acropolis.

Thrasymbulos Georgiades, another musicologist living in Athens at that time, met with other Greek musicians who had, like him, studied in Germany or Austria, to discuss the details of the legislation that would turn the unique Greek symphony orchestra of that time (relying much on volunteering up to then) into the Athens State Orchestra. They collaborated with the German and Greek employees of the "puppet government" of Constantinos Logothetopoulos, and the law was published in 12 December 1942. It was a very important step towards the dignification of the performer's profession in Greece.

Focusing on these events, this paper discusses culture and nationality in the formation of one's inner world; it poses the question whether cultures of a wide resonance transcend their national identity, or, still further, if the connection of culture and nationality is the result of politically motivated praxes.

Valentina SANDU-DEDIU, New Europe College & National University of Music Bucharest

"The New Romanian Operetta" of the Fifties: An Instrument in the Building of Socialism

Looking now back on the "obsessive (sixth) decade" (a phrase taken over from post-1990 historiography, which has put order in the facts and realities of that time), the analysis of the operetta genre remains a suggestive case study. Communist censorship leaves nothing at random, not even "cultivated", "academic" music, even less so entertainment music, which had become an adequate propaganda instrument. Operetta was expected not only to amuse (which was its original purpose, lacking in moral principles, at the previous time when it focused on

the “comedy of bourgeois love”; it was supposed to reflect the new reality, depicted in bright colours. Despite all the influence of Viennese operetta and of American jazz (followed closely and severely criticized), Romanian operetta must preserve its national character at all costs, by using folk inspiration following the Soviet example. Most of the composers who write operettas at this point had built a reputation in the inter-war period, and it is interesting to follow the metamorphoses of their experience of choral and brass band music (Filaret Barbu), or of revue and pop music (Gherase Dendrinu, Elly Roman, Nicolae Kirculescu).

Kiril TOMOFF, University of California, Riverside

Soviet Cultural Empire in Crisis: The National and Imperial in the Soviet Cultural Community, 1956-1957

In this paper, I examine a series of remarkable proposals penned by Yuri Andropov and Nikolai Mikhailov in early 1957 to investigate how the Soviet political elite began considering how to rebuild and strengthen the cultural bonds of the Soviet imperial community that had been obliterated by their handling of the 1956 Hungarian uprising. It argues that essential to this effort was a conceptualization in the Soviet Ministries of both Foreign Affairs and Culture of an empire in which periphery-to-periphery and periphery-to-centre cultural flows could sometimes form more powerful bonds than cultural arrangements in which the flow was predominantly from Moscow out. In other words, observant Soviet cultural and diplomatic officials alike recognized the value of allowing, or even promoting, a balance between national and imperial priorities within the Soviet empire’s cultural community. At the same time, a passing unease within the Central Committee regarding perceptions in the empire of a domineering Moscow prevented or delayed the creation of the legal, diplomatic, and institutional infrastructure that could promote this sort of flexible cultural imperial community. Despite this structural paradox, the Soviet cultural empire came to be characterized increasingly by decentralized connections that balanced national and imperial concerns.

Alex VASILIU, “George Enescu” National University of Arts, Iași

Jazz and Politics in the Obsessing Decade and the Following Years in the Communist Romania

In the period 1945-1965, jazz was cultivated in Europe both in the classical and the modern forms. The rhythmic, expressive, melodic fundamentals of this musical genre also marked the so-called „easy-listening” genre through instrumental arrangements, a specific type of singing, improvisation. If in the Western part of the continent jazz evolved naturally by reproducing the stylistic stages invented in North America, the native country of jazz, this type of artistic creation was banned, obstructed, subjected to ideological conditions in an Eastern Europe ruled by communist regimes.

Jazz had a particular history in every country of the former communist block, one related to the cultural and political specificity of each area. Romania was an interesting case. There were *resistance fighters*, who entered an open conflict with the authorities, musicians who heightened and modernized the art of jazz not only in Romania, but also on an international level. Recordings are the most important historical documents in this sense.

The present study sheds light on an era that has been scantily studied by revealing information and sonic evidence regarding the life and creation of Richard Oschanitzky and Eugen Ciceu.

Laura VASILIU, "George Enescu" National University of Arts, Iași
The Story of Creative Resistance: Pascal Bentoiu, The Man and His Music

Pascal Bentoiu's posterity rests upon a double image of his personality. First comes the image of a musician with a substantial, well-known and influential compositional and musicological body of work. At the same time, the configuration of a personality with an exceptionally powerful moral force and an artistic individuality of great calibre is revealed to us, one that did not give in to political pressure, under the circumstances that the man was deeply affected by the regime change in Romania after 1944. Through the present study, we attempt to decipher a few dilemmas that have arisen in the process of understanding his creative destiny. We wonder, first of all, what the impetus in building a career as a free-lance musician devoid of compromise was in a period when circumstantial works were encouraged, which were subservient politically through themes, title and/or source of inspiration. At a more general level, we try to uncover the relation between his own aesthetic views, born along the connection between the traditional-modern expression and musical thinking, and the needs of a composer's career depending upon the acceptance and success of his works. By following the ascent of his career up to international recognition and full professional appreciation – 1968, the year when he was elected to a position of leadership in the Romanian Composers' Union -, we focus our research on key moments in the making of his resistance to political pressure and manipulation: the period of cultural Stalinism (1948-1956) and the years of a violent reprise in the political repression of Gheorghe-Gheorghiu Dej's regime (1959-1963). We discover his acceptance of forced solutions and a subtle game with the political censorship.

Patrick ZUK, Durham University, UK
Soviet Musical Life in the Mirror of the Myaskovsky-Shteynberg Correspondence

The friendship between the Russian composers Nikolay Myaskovsky (1881-1950) and Maksimilian Shteynberg (1883-1946) was of central importance in both men's lives. They held one another in high regard professionally and personally, inclined to similar views and tastes in artistic matters, and supported one another in the face of shared difficulties. In spite of their shared tendency to reserve, their relationship demonstrated an exceptional degree of mutual trust—which makes their correspondence of unusual interest to the cultural historian. From 1923 and 1946 they exchanged over 200 letters (comprising almost 80,000 words of text), which have been preserved in the Russian State Archive of Literature and Art in Moscow (f. 2040, op. 2, yed. khr. 281 and 282) and the Manuscript Department of the Russian Institute for Art History in St Petersburg (f. 28, op. 1, yed. khr. 487). These letters not only represent a valuable source of information about both men's careers and compositions, but also yield fascinating insights into the private attitudes of these two distinguished figures towards the circumstances of Soviet musical life during the Stalinist era.

Biographies

Oana ANDREICA graduated from The “Gheorghe Dima” Music Academy in Cluj-Napoca, Romania, where she earned her Bachelor’s, Master’s and PhD degree. She works within the same institution as a Lecturer, teaching Musicology. She has been awarded an Erasmus Scholarship at the “Carl von Ossietzky” University in Oldenburg, two DAAD Grants at the Institutes of Musicology in Berlin and Munich. For two years she was engaged in a postdoctoral project supported by the Romanian funding agency UEFISCDI, about the Romanian-French composer Costin Miereanu. She regularly participates in national and international conferences and her list of publications comprises studies, articles, interviews and chronicles. In 2012, she published the monograph *Artă și abis. Cazul Mahler (Art and Abyss. The Mahler Case)*.

Gabriel BANCIU is a University Professor at the Musicology Department of the “Gheorghe Dima” Music Academy in Cluj-Napoca, who teaches musicology, aesthetics and musical stylistics. Doctor of Philosophy in musicology (musical aesthetics) since 1999, at the same institution, he is also coordinator of doctoral theses and director of the Council for University Doctoral Studies (CSUD). He published volumes on musicology, aesthetics and rhetoric, as well as articles in BDI journals. He is a member of the “Sigismund Toduță” Foundation, of the Romanian Mozart Society and of the Romanian Composers’ and Musicologists’ Union (U.C.M.R.). He was the scientific director of the “Sigismund Toduță” International Festival for the last four editions. He is the vice-president of the specialty commission of “Performance Arts” of the National Council for Authentication of University Titles, Diplomas and Certificates (CNATDCU) and president of the “Gheorghe Dima” Music Academy University Senate.

Anna DALOS studied musicology at the Franz Liszt Academy of Music, Budapest (1993-1998), and attended the Doctoral Program in Musicology of the same institution (1998-2002). She spent a year on a German exchange scholarship (DAAD) at the Humboldt University, Berlin (1999-2000). As a winner of the ‘Lendület’ grant of the Hungarian Academ of Sciences, she is head of the Archives and Research Group for the 20th-21st Century Hungarian Music of the Institute of Musicology RCH HAS. Her research is focused on 20th century music, history of composition and musicology in Hungary. Her book on Zoltán Kodály’s poetics was published in 2007, and a collection of her essays on Kodály in 2015.

Nicolae GHEORGHİȚĂ is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music, Bucharest, as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. A graduate of the National University of Bucharest (with a BA in Byzantine Music [1996] and Musicology [1998], an MA [1997], and a PhD [2005]), he pursued postgraduate studies in Athens and Thessaloniki.

He has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. He has been a member of the Union of Romanian Composers and Musicologists since 2001. His writings, which include over forty articles and nine books and

edited volumes, have been published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK.

Costin MOISIL is associate professor at the National University of Music and researcher at the Peasant Museum in Bucharest. His research focuses on Byzantine church music and oral musics in Romania. He is the author of *The "Romanianization" of chants: One technique and many controversies* (2012), *Romanian genius vs. Byzantine tradition: The image of church chant in Romanian musicology* (2016) and *Constructing a Romanian identity in church music* (2018). Moisil is an executive editor of *Musicology Today: Journal of the National University of Music Bucharest*. He was an Odobleja fellow of the New Europe College, Bucharest (2012-13), and is also an editor for the Ethnophonie CD series of traditional music. In 2016 he was awarded the Prize of the Union of Romanian Composers and Musicologists for historiography.

Florinela POPA is Associate Professor at the National University of Music Bucharest, where she graduated music education and musicology. She has been a postdoctoral research fellow at New Europe College (2011-2012) and at MIDAS (Musical Institute for Doctoral Advanced Studies), NUMB (2012-13).

She is the author of *Mihail Jora. A European Modern* (2009) and *Sergei Prokofiev* (2012); and co-editor of the ten volumes in the series *Documents in the Archive of the National Museum „George Enescu”: Articles on George Enescu in Periodicals* (2009-2017). In 2012, she was awarded the Union of the Romanian Composers and Musicology Prize for Historiography.

Musicologist and PhD in music since 2002, **Antigona RĂDULESCU** is professor at the National University of Music Bucharest, teaching courses on polyphony, semiotics and musical narratology. Since 1991, she is a member of the Romanian Union of Composers and Musicologists (secretary of the Musicology section between 2010-2014).

Her musicological activity includes: published books - *Perspective semiotice în muzică* [Semiotic perspectives in music] (2003), *Johann Sebastian Bach* (2010), *Introducere în semiotica muzicală* [Introduction to musical semiotics] (2013) - book for which she received the Romanian Academy Award (2015), *Odiseea muzicală / Musical Odyssey 1864-2014* (2014); main collaborator of the volume by Valentina Sandu-Dediu *Muzica românească între 1944-2000* (2002), translated into German (2006; *Rumänische Musik nach 1944*); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual* [Aesthetics. Another kind of textbook] (2007); author of several university courses of counterpoint and musical semiotics (1999, 2005, 2006); studies on various themes, from semiotics to modern and contemporary creation, published in academic journals; coordinator of Acord, the National University of Music Bucharest.

Musicologist **Katy ROMANOU** is a researcher of the music culture of the Greeks in the Christian Era, and has published widely in Greek and English languages on related subjects. She was a music critic in the daily newspaper of Athens *Kathemerine*; taught in several music conservatories in Athens, Kalamata, Volos and Argos, as well as the State School of Dance, the National and Kapodistrian University of Athens, the Greek Open University, and the European

University of Cyprus in Nicosia. She is a member of the Hellenic Musicological Society's Board of Directors.

Professor Valentina SANDU-DEDIU graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote over 30 studies, 300 articles, and 10 books (see *Rumänische Musik nach 1944*, Pfau Verlag, Saarbrücken, 2006; *Alegeri, atitudini, afecte. Despre stil și retorică în muzică*, Ed. Didactică și Pedagogică, București 2010; *Octave paralele*, Humanitas, București, 2014; *În căutarea consonanțelor*, Humanitas, București, 2017). She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/ Neos with Dan Dedi, and in Boston / Albany with Ray Jackendoff).

Valentina Sandu-Dediu was a fellow of *Wissenschaftskolleg zu Berlin*, she is Rector of *New Europe College*, Bucharest, and received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

Kiril TOMOFF is Professor of History and Associate Dean of Arts and Humanities at the University of California, Riverside. His research interests include the intersection of musical life and Russian and Soviet history, as well as twentieth-century world history, transnational cultural exchange, and the Cold War. He is the author of *Virtuosi Abroad: Soviet Music and Imperial Competition during the Early Cold War, 1945-1958* (Cornell, 2015), and *Creative Union: The Professional Organization of Soviet Composers, 1939-1953* (Cornell, 2006). He is currently working on a research project entitled "Dominant Chords: Music and Soviet Cultural Empire, 1945-1958".

Alex VASILIU is an associate professor at the "George Enescu" University of Arts in Iași, Romania. His academic studies are included in volumes published by the "George Enescu" University of Arts in Iași and in the National University of Music in Bucharest. He is a member of the Composers' and Musicologists' Union of Romania. He is the author of two volumes on jazz and symphonic-jazz subjects: *Creația lui Richard Oschanitzky - Trăsături stilistice* (2012), translated into English as *The Works of Richard Oschanitzky - Stylistic features* (Peter Lang, 2014) and *Jazz în România - Jazz Românesc (Jazz in Romania - Romanian Jazz)*, Alex Vasiliu is a producer of classical and jazz radio and television shows at the National Romanian Radio Station *Trinitas* and at the National Romanian Television (Iași Division).

Otilia Laura VASILIU is a professor at the "George Enescu" National University of Arts in Iași and a researcher specializing in the analysis of modern musical works, as well as in the general musicology of that period. Her published activity includes books, including *Articularea și dramaturgia formei muzicale în perioada modernă. 1900-1920* (Articulation and dramaturgy of the musical form in the modern era 1900-1920), *Muzicologia și jurnalismul. Prezența muzicii clasice în media românească după 1989* (Musicology and journalism. The presence of classical music in the Romanian media after 1989), musicological studies published in academic journals and works presented at numerous national and international symposia. She is editor-in-chief of the peer-reviewed journal *Artes. Journal of Musicology*.

Patrick ZUK is Associate Professor of Music at Durham University and a specialist in Russian music and cultural history. He is co-editor (with Marina Frolova-Walker) of a volume of essays *Russian Music Since 1917: Reappraisal and Rediscovery*, published in 2017 by Oxford University Press in conjunction with the British Academy. He has contributed articles to *Music and Letters*, the *Journal of Musicology*, and other leading periodicals, and his essay “Boris Asafiev in 1948” will appear in the Spring 2019 edition of the *Journal of the Royal Musical Association*. He is currently working on a study of the Soviet composer Nikolay Myaskovsky and a research project funded by the Wellcome Trust which examines the role of traumatic experience in shaping the styles and aesthetic outlooks of musical modernism.

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