

8th International Conference of the RASMB-IMS

# Musical Cultures and Diasporas in the Balkans

31.08-02.09.2023 | Thessaloniki, Greece



Regional Association for the Study of Music of the Balkans

IMS | RASMB

8<sup>th</sup> International Conference of the  
IMS Regional Association for the Study of Music of the Balkans

School of Music Studies of the Aristotle University of Thessaloniki

## Musical Cultures and Diasporas in the Balkans

August 31 - September 2, 2023

Location: The Teloglion Fine Arts Foundation

School of Music Studies of the Aristotle University of Thessaloniki

<https://rasmb-ims2023.gr>

Under the aegis of the Hellenic Musicological Society







**Thursday, August 31st, 2023**

**Location: Amphitheater | The Teloglion Fine Arts Foundation**

**9:00-9:45 Registration**

**9:45-10:00 Welcome**

**10:00-12:00 SESSION I: Musical Cultural Heritage / Musical diasporas in the Balkans**

**Chair: Mirjana Veselinović-Hofman**

“Welcomed Immigrants: Czech diaspora in Croatian lands in the 19th century”

**Vjera Katalinić**, *Institute for the History of Croatian Literature, Theatre and Music*

“The Balkan soundscape in 17<sup>th</sup>-century travelogues: the embassies of Walter Leslie and Kara Mehmet Pasha”

**Alessia Zangrando**, *University of Bologna*

“*Yiaroumbi*: its urban-folk and art-music adaptations as objects of a geographical/cultural diaspora”

**Giorgos Sakallieros**, *School of Music Studies, Aristotle University of Thessaloniki*

“The Sephardic music tradition in Greece”

**Chryssie Scarlatos**, *School of Music Studies, Aristotle University of Thessaloniki*

**12:00-12:30 Coffee break**

**12:30-14:00 SESSION II: Soundscapes and musical traditions of the Balkans**

**Chair: Giorgos Sakallieros**

“Landscapes of lyricism and sacrifice: Re-membling Pontos in *parakatbi* dialogical singing”

**Ioannis Tsekouras**, *Department of Music Studies, National and Kapodistrian University of Athens*

“Award-winning Bulgarian female composers in modernization of Bulgarian culture”

**Stanimira Dermendzhieva**, *Department of Music Studies, National & Kapodistrian University of Athens*

“The musical and theatrical interpretations of the fascinating legend of walled-up women in the foundations of edifices under construction in Greece and the Balkans”

**Marianna Sideri**, *Independent Scholar, Athens, Greece*

**14:00-15:00 Lunch break**



**15:00-16:30 SESSION III: Historiography past and present in the Balkans**

**Chair: Tatjana Marković**

“George Enescu – One of the greatest musicians in Romanian and Balkan culture”

**Mădălina Dorgo**, *Highschool of Art “Ion Vidu”, Timișoara, România*

“The career of the Greek flutist Nikolaos Kouloukis during the first quarter of the 20th century. From Tripolis to New York Philharmonic Orchestra”

**Theodora Iordanidou**, *School of Music Studies, Aristotle University of Thessaloniki*

“George Sachinidis (1911-1990), a Greek composer of diaspora – His archive and oeuvre”

**Anna Maria Rentzeperi Tsonou**, *Department of Music Science & Art, University of Macedonia*  
(Paper not presented)

**16:30-17:00 Coffee break**

**17:00-18:30 SESSION IV: Byzantine chant / Historical and hermeneutical approaches to Byzantine music I**

**Chair: Emmanouil Giannopoulos**

“Anonymous compositions of the Cypriot tradition as recorded in 16th century manuscripts. A first approach”

**Flora Kritikou**, *Department of Music Studies, National and Kapodistrian University of Athens*

“Balkan chants in the Ukrainian and Belarusian church repertoire of the 16<sup>th</sup> – 18<sup>th</sup> centuries”

**Yevgeniya Ignatenko**, *Ukrainian National Tchaikovsky Academy of Music*

“Geographical denominations in Byzantine music: Chants of the 14th and 15th centuries termed Thettalikon/Thessalonikaion and their stylistic characteristics”

**Nina-Maria Wanek**, *University of Vienna*

**19:00-20:00 KEYNOTE SESSION**

**19:00-19:15 Introduction by Kate van Orden, President of the IMS, Harvard University**

**19:15-20:00 Keynote lecture**

**Théodora Psychoyou**, *Sorbonne Université / Institut de recherche en musicologie (IReMus)*

“Poetic and musical creativity and syncretisms in the Greek archipelago in the 17th and 18<sup>th</sup> centuries: sources, archives and cultural practices”

**20:00-20.45 Concert**

**Musical and Cultural Interactions**

**Stamatia Gerothanasi** (soprano), **Athanasios Trikoupis** (piano)

**21.00-22.00 Reception**



**Thursday, August 31st, 2023**

**Location: Beethoven Hall | The Teloglion Fine Arts Foundation**

**10:00-12:00 SESSION V: Intercultural exchanges and musical cultures of the Balkans**

**Chair: Ioannis Tsekouras**

“Evocations of the ritual function of music in Serbian solo song”

**Ana Stefanovic**, *Faculty of Music, Belgrade*

“A musicological and computational comparison of Greek folk-popular singers”

**Georgios Kokkonis<sup>1</sup>**, **Nikolaos Ordoulidis<sup>1</sup>**, **Asterios Zacharakis<sup>2</sup>**, *<sup>1</sup>Department of Music Studies, University of Ioannina, <sup>2</sup>School of Music Studies, Aristotle University of Thessaloniki*

“Contemporary music and distances: the case of *Mediterranean contemporary music days* in Istanbul”

**Dilara Turan**, *Istanbul Technical University, Center for Advanced Studies in Music*

“Karamanli Turkish Polychronisms of Sultans in psaltic editions”

**Merve Kara**, *Independent Scholar, Greece*

**12:00-12:30 Coffee break**

**12:30-14:00 SESSION VI: Byzantine music / traditions and technologies**

**Chair: Nicolae Gheorghijă**

“Chrysanthos’ *Mega Theoretikon* in the era of changing borders and notions”

**Evangelia Spyrakou**, *Department of Music Science & Art, University of Macedonia*

“Regional traditions in Byzantine chant through database”

**Nikolaos Siklaidis**, *School of Social Theology and Christian Culture, Aristotle University of Thessaloniki*

“Musical instrument – organon for teaching and performing lessons of ecclesiastical Byzantine music.”

**Panagiotis Dimitriadis**, *Department of Information and Electronic Engineering, International Hellenic University (IHU)*

**14:00-15:00 Lunch break**

**15:00-16:30 SESSION VII: Intercultural exchanges in the Balkans**

**Chair: Nina-Maria Wanek**

“Lungro as the capital of the Albanian diaspora communities based in Calabria and Basilicata. The role of language in liturgy and paraliturgy”

**Emilia Conforti**, *Università della Calabria* & **Oliver Gerlach**, *Independent Scholar, Calabria, Italy*

“Neo-byzantine influences in the liturgical musical repertoire of the Albanians of Sicily”

**Girolamo Garofalo**, *Department of Humanities, University of Palermo*



“Liturgical musical practices in the Christian communities of the east of today’s Sicily”  
**Maria Rizzuto**, *Department of Humanities, University of Palermo*

**16:30-17:00 Coffee break**

**17:00-18:30 IMS – RASMB meeting**

**Friday, September 1st, 2023**

**Location: Amphitheater | The Teloglion Fine Arts Foundation**

**10:00-11:00 SESSION VIII: Aspects of music analysis in the Balkans**

**Chair: Théodora Psychoyou**

“Yannis Constantinidis’ ‘8 Greek Island Dances’ for piano (1954): Greek folk music and its cross-genre ‘translation’”

**Costas Tsougras**, *School of Music Studies, Aristotle University of Thessaloniki*

“Nationalizing *Kalamatianós* and performing ‘Greekness’ in art music”

**Despoina Panagiotidou**, *Indiana University, Bloomington*

**11:00-12:00 SESSION IX: Women performing**

**Chair: Costas Tsougras**

“Near and far beyond homeland: Outstanding 19th-century Croatian female singers in the diaspora outside of the Habsburg monarchy”

**Stanislav Tuksar**, *University of Zagreb*

“Rena Kyriakou: the acceptance of her compositions in Europe, the collaboration with composers of 20<sup>th</sup> century and the dissemination of the work of marginalized composers through her discography with vox”

**Christina Kl. Giannelou**, *Department of Music Studies, National and Kapodistrian University of Athens*

**12:00-12:30 Coffee break**

**12:30-14:10 SESSION X: Byzantine chant / Historical and hermeneutical approaches to Byzantine music II**

**Chair: Evangelia Spyrou**

“The psaltic music books of Macarie the Hieromonk in Vienna in 1823 and the adventure of the first prints of monodic orthodox music in Romanian”

**Nicolae Gheorghijă**, *National University of Music, Bucharest*



“Τὶ σὲ κἀλέσωμεν; Seeking the modal characteristics of the Byzantine kalophonic melos of the first authentic mode.”

*Athanasios Delios, School of Music Studies, Aristotle University of Thessaloniki*

“Ecclesiastical musicians and music from Anghialos. The psaltic compositions of Archdeacon Kallinikos from Mytilene Island”

*Emmanouil Giannopoulos, School of Music Studies, Aristotle University of Thessaloniki*

**14:00-15:00 Lunch break**

**15:00-16:30 SESSION XI: Opera cultures and trends in the Balkans**

**Chair: Stanislav Tuksar**

“Social criticism and subversion of operatic conventions in Irena Dragović’s compositional work”

*Biljana Milanović, Institute of Musicology of the Serbian Academy of Sciences and Arts, Belgrade*

“The interplay between libretto, scenical directions and music in Enescu’s *Oedipe*: a cognitive approach of the concept of fate”

*Stamatia Gerotheranasi, School of Music Studies, Aristotle University of Thessaloniki*

“A comparative review of national opera in Greece and Turkey: chronologies, common and opposite elements of national expression, publicity for domestic and international acclaim”

*Dimosthenis Fistouris, Department of Music Studies, University of Ioannina*

**16:30-17:00 Coffee break**

**17:00-18:30 PANEL SESSION of the IMS Study Group Music and Cultural Studies**

“Contemporary networks of diasporas in the Balkans: National and meta-national musical cultures”

*Tatjana Marković, Austrian Academy of Sciences & University of Music and Performing Arts, Vienna*

*Alexandros Charkiolakis, Friends of Music Society in Athens*

*Georgia Petroudi, European University Cyprus, Nicosia*

*Dilara Turan, Istanbul Technical University, Istanbul Bilgi University (PhD candidate)*

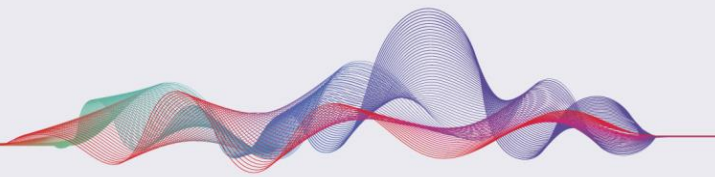
**19:00-20:00 Concert**

**Musics from Thessaloniki and other places of the Balkans and Asia Minor**

*Erifili Damianou, School of Music Studies of the Aristotle University of Thessaloniki*

*Ensemble for Sephardic Music, Thessaloniki*

*Ensemble for Classical Eastern Music “Psaltira”, School of Music Studies of the Aristotle University of Thessaloniki.*



**Friday, September 1st, 2023**

**Location: Beethoven Hall | The Teloglion Fine Arts Foundation**

**10:00-11:30 SESSION XII: Byzantine traditions and intercultural exchanges in the Balkans**

**Chair: Flora Kritikou**

“The manuscript no. 129 from the ‘Dumitru Stăniloae’ Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina in Iași, Romania – Representative document of the secular music of oriental origin in Moldova”

**Ștefan Ilie Graur**, *National University “George Enescu” of Iași, Romania*

“The city of Iași, the Little Byzantium of the great composers”

**Adrian Sîrbu**, *National University “George Enescu” of Iași, Romania*

“Manuscripts 144, 145 and 146 from the ‘Dumitru Stăniloae’ Ecumenical Library of the Metropolitan Church of Moldova and Bucovina in Iasi – Work of copyist Onufrie Bratu from ‘The Holy Mountain’”

**Danila Irina Zamfira**, *National University “George Enescu” of Iași, Romania*

**12:00-12:30 Coffee break**

**12:30-14:00 SESSION XIII: Female composers, Feminine voices**

**Chair: Vjera Katalinić**

“Exploring the ways in which the narrative of Theo Angelopoulos’ *Eternity and a day* (1998) is incorporated into Eleni Karaindrou’s main theme for the film’s soundtrack”

**Georgia Polymeneri**, *School of Music Studies, Aristotle University of Thessaloniki*

“The exaggeration in Greek lament: The diaspora of the phenomenon through time on diachronic level, from antiquity to the present day, in the context of Greek civilization”

**Antigoni Ntousiopolou**, *School of Music Studies, Aristotle University of Thessaloniki*

“Love and the face of woman in musical compositions of Greek church musicians, through the anthologies of secular music of the 17<sup>th</sup> and 18<sup>th</sup> century”

**Dimos Papatzalakis**, *School of Music Studies, Aristotle University of Thessaloniki*

**14:00-15:00 Lunch break**

**15:00-16:30 SESSION XIV: Musical cultures across time and politics in the Balkans**

**Chair: Alexandros Charkiolakis**

“Music is freedom, a huge sea: Mikis Theodorakis’ exile life in Yugoslav press”

**Ana Petrov**, *Faculty of Media and Communications, Belgrade, Serbia*





“Claiming culture through music in the Balkans during communism: role of Byzantine musicology in empowering nationalism”

*Cătălin Cernatescu, National University of Music, Bucharest, Romania*

“Cultural interconnections between Greece and Italy: composers of Greek diasporas in Trieste (19th – 21 st century)”

*Magdalini Kalopana, Department of Music Studies, National and Kapodistrian University of Athens*

**16:30-17:00 Coffee break**

**17:00-18:00 SESSION XV: Byzantine chant / Historical and hermeneutical approaches to Byzantine music III. Chair: Zamfira Dănilă**

“The dissemination of the work of St John Koukouzeles and other kalophonic composers in the Balkans. Some analytical approaches to the kalophonic setting *Epeste he eisodos tou eniantou* for the feast of indiction”

*Maria Alexandru, School of Music Studies, Aristotle University of Thessaloniki*

“The Third mode in the Mathematarion. An attempt to approach modal issues examining from the past to the present and vice versa”

*Dimosthenis Spanoudakis, School of Music Studies, Aristotle University of Thessaloniki*

**18:00-19:00 POSTERS**

**POSTER I**

“Ancient Greek musical theory and Byzantine chant”

*Christian Troelsgård, University of Copenhagen, Faculty of Theology*

**POSTER II**

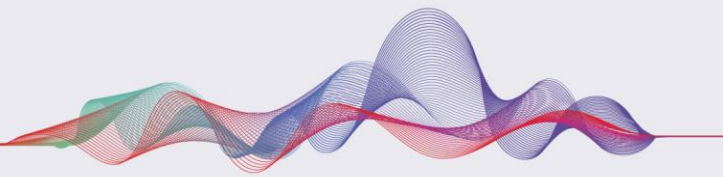
“The reification of the folksong in the Greek National School of Music”

*Despoina Afthentopoulou, Independent Scholar, Thessaloniki, Greece*

**POSTER III**

“Elements of the Hellenic and the Orthodox Christian identity in children’s songs by Georgios Vakalopoulos”

*Chryssie Scarlatos, School of Music Studies, Aristotle University of Thessaloniki*



**Saturday, September 2nd, 2023**

**Location: School of Music Studies A.U.Th., Themi, Foyer**

**10:00-13:00 ROUND TABLE**

**“Music of the Christian East and Orient: Dynamics between mainstream traditions of liturgical chant and diasporas”**

***IMS Study Group Music of the Christian East and Orient***

*Maria Alexandru, Aristotle University of Thessaloniki*

*Irina Chudinova, Russian Institute of Art History, St Petersburg*

*Girolamo Garofalo, University of Palermo*

*Yevgenija Ignatenko, Pyotr Tchaikovsky National Music Academy of Ukraine*

*Nicolae Gheorghijă, National University of Music, Bucharest*

*Victoria Legkikh, Technical University of Munich*

*Maria Rizzuto, University of Palermo*

*Dimosthenis Spanoudakis, Aristotle University of Thessaloniki*

*Evangelia Spyrakou, University of Macedonia, Thessaloniki*

*Irina Starikova, Moscow State Conservatory*

*Nina-Maria Wanek, University of Vienna*

**13:00-14:00 Lunch break**

**14:00-15:30 WORKSHOP II**

**“Reflecting and applying historical evidence of Byzantine choral performance and conducting”**

***Evangelia Spyrakou, Department of Music Science and Art, University of Macedonia &***

***Spyridon Ploumpis, Department of Music Science and Art, University of Macedonia***

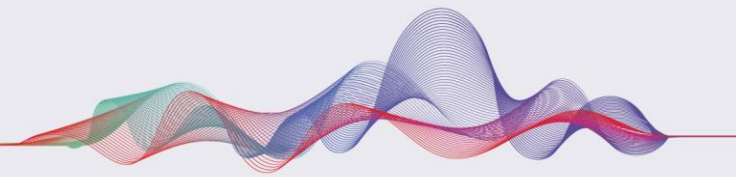
**15:30-16:00 Coffee break**

**16:00-17:30 WORKSHOP III**

**“St Kassia’s sticheraric oeuvre for female Saints: Investigating issues of transmission history and performing practice”**

***Maria Alexandru, School of Music Studies, Aristotle University of Thessaloniki***

***Study Group for Paleography of Byzantine Music “Chrysorrhemon”, Aristotle University of Thessaloniki, St Anyisia Choir, Greek Society for Music Education***



## ABSTRACTS

**Thursday, August 31st, 2023**

**Location: Amphitheater | The Teloglion Fine Arts Foundation**

**10:00-12:00 SESSION I: Musical Cultural Heritage / Musical diasporas in the Balkans**

**Chair: Mirjana Veselinović-Hofman**

**“Welcomed Immigrants: Czech diaspora in Croatian lands in the 19th century”**

*Vjera Katalinić, Director at the Institute for the History of Croatian Literature, Theatre and Music*

email: [vjekatalinic@gmail.com](mailto:vjekatalinic@gmail.com)

Czech musicians were evidenced in Croatian historic lands already in the second half of the 18th century. At first, their presence can be traced primarily in its northern parts, emerging throughout the 19th century, when they also spread towards its southern regions, up to Dubrovnik. As mostly well-trained instrumentalists and composers, or as military musicians, they supplemented or even founded some music societies, ensembles, or teaching facilities. Especially in smaller towns they often represented the only musically educated persons, often teaching not only in their primary field, but also supplied their pupils with basic training in some related instruments and disciplines (choral performance, instrumental music, music theory etc.). Their musical traces were strong in both – larger cities, such as Zagreb or Split, as well as in small towns in the countryside and in the Adriatic hinterland, even on the Adriatic islands.

Another opportunity arose in 1870s, when Croatian National Theatre was established in Zagreb. Lacking domestic singers, the opera administration had to import them, and in such cases, all Slavic – and especially Czech – singers were well received and favoured more than those who were of Italian or German origins.

Among both of these groups were those who stayed in their new fatherland for good, some proceeded towards other neighbouring countries (Bosnia, Serbia), and some of them returned home after a while. The paper intends to present a variety of their destinies, their routes of travelling, their efforts, reception as well as the results they achieved, mostly by presenting respective case studies.

**“The Balkan soundscape in 17<sup>th</sup>-century travelogues: the embassies of Walter Leslie and Kara Mehmet Pasha”**

*Alessia Zangrando, University of Bologna*

email: [alessia.zangrando2@unibo.it](mailto:alessia.zangrando2@unibo.it)

The peace that followed the Fourth Austro-Turkish War (1663-1664) was achieved through an agreement between Holy Roman Emperor Leopold I and Ottoman Grand Vizier Fazil Ahmed Köprülü. The ratification of the Eisenburg pact was then entrusted to an imperial delegation led by the diplomat Walter Leslie. In 1665, he left Vienna for Constantinople via the Balkan hinterland, while the Ottoman ambassador, Kara Mehmet Pasha, took the reverse route to Vienna. Both returned to their respective countries a year later, in March 1666.

The events surrounding the two embassies were told by various sources, such as the texts written by the Italian Galeazzo Gualdo Priorato (*Historia di Leopoldo Cesare*) and the Austrian Joseph Freiherr von Hammer-Purgstall (*Storia dell'Impero Osmano*). Leslie's adventures were recounted also by some fellow



travellers: the Jesuit priest Paul Tafferner (*Cæsarea Legatio*), the Gorizian diplomat Giovanni Pompeo Coronini (whose travelogue has not been preserved) and the Englishman John Burbury (*A Relation of a Journey of the Right Honourable My Lord Henry Howard*). On the other hand, the English diplomat Paul Rycaut (*The History of the Present State of the Ottoman Empire*) and the Ottoman explorer Evliya Çeleby (*Seyahatnâme*) recounted the events experienced by the Ottoman diplomatic mission, as they travelled in the retinue of Kara Mehmet Pasha.

The cited texts also include notes of musicological interest, such as musical events, religious ceremonies, non-musical sounds and descriptions of musical instruments and sound objects. Therefore, these data allow us to enrich the Balkan soundscape, also highlighting mutual influences between Eastern and Western musical practices, as well as between different Balkan musical traditions.

### **“Yiaroumbi: its urban-folk and art-music adaptations as objects of a geographical/cultural diaspora”**

**Giorgos Sakallieros**, *School of Music Studies, Aristotle University of Thessaloniki*

email: [gsak@mus.auth.gr](mailto:gsak@mus.auth.gr)

“Yiaroumbi”, a late 19th-century urban-folk tune from Asia Minor, became quite known in the Greek mainland and the islands, in Europe and even the USA during the early 20<sup>th</sup> century. By undergoing several music adaptations within different musical environments, it acquired a miscellaneous status of character and style. The song is found in folksong collections [e.g., Hubert Pernot’s (Chios, 1903) and Samuel Baud-Bovy’s (Kos, 1938)] and it has been regularly performed by both folk and classical singers. It was first recorded in 78rpm/12” disc in Constantinople (1906/07) and then by a Greek military band in New York (1915/16). The Greek music critic and musicologist Michel-Dimitri Calvocoressi mediated the Pernot collection to Maurice Ravel, and the latter adapted the song in his *Cinq mélodies populaires grecques* (1904-06). Greek art-music composers were also attracted by the subtle folkish-orientalist allusions of the melody, incorporating it in large-scale works, e.g., Manolis Kalomiris in his *Romeic Suite* and, especially, Marios Varvoglis in *The Fair* (“To Panēgyri”), two early examples of Greek National Music School symphonism before 1910. Much later, the song was still being employed in popular culture, as in the TV series “Loxandra” (1980, Greek National Television), an adaptation of the popular novel by Maria Iordanidou depicting the life of a Greek family in late 19<sup>th</sup>-century Constantinople and focusing on its matriarch figure.

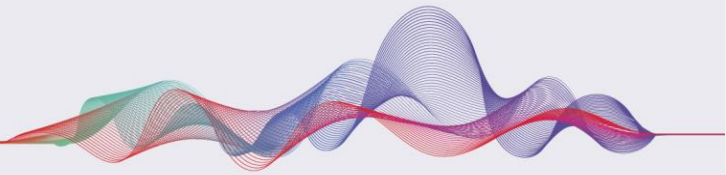
In the present paper, different versions of “Yiaroumbi” are reviewed upon the respective geographical and cultural particularities they represent. The song’s adaptations form a framework of musical intertextuality, thus an amalgam of Orientalist and Western allusions, including issues of social classification, urbanism, orality, notation, recording and repertoires. This popular tune and its consecutive harmonic, rhythmic, and instrumental transformations are conceived as ontologies of a cultural diaspora, or else a musical echoing of the people’s constant migration and their cultural identification imprint.

### **“The Sephardic music tradition in Greece”**

**Chryssie Scarlatos**, *School of Music Studies, Aristotle University of Thessaloniki*

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This paper deals with the rich secular music tradition of the Sephardi Jews of Thessaloniki. Its aim is to present the basic characteristics and the instruments of this music tradition, the variety of the subject matter of local songs and ballads, and some renowned local musicians of the time before World War II.



After their expulsion from their homeland, Spain, in 1492, 20,000 Sephardi Jews settled in Thessaloniki, which was then under Ottoman rule. The fact that they were the largest population group of all the Jewish groups of the city (Romaniote and Askenazim) and a larger population group than those of the Ottoman and Christian communities provided them with a sense of safety and allowed them to preserve their language -old Castilian Spanish- and music tradition (religious and paraliturgical songs in Judeo-Spanish, old Spanish songs and ballads) for centuries.

Inevitably, cultural interactions between all religious communities of the city took place sooner or later, and in a fruitful way. As far as the local Sephardic music of Thessaloniki is concerned, those interactions resulted in the adoption of local musical instruments and in the existence of loan words (Turkish, French etc.) in the texts of local songs in Judeo-Spanish. Moreover, popular was the practice of adapting new texts to local melodies or famous opera arias or, in interwar and German-occupied Thessaloniki, to melodies of songs which were very popular all over Europe, thanks to the technological advances of the time (radio broadcasts, vinyl records, films with synchronized sound). Love is the theme of the majority of the songs. However, the lyrics of many songs narrate local historical events and/or provide some information about everyday life in old Thessaloniki, up to and including the time of the German Occupation.

## **12:30-14:00 SESSION II: Soundscapes and musical traditions of the Balkans**

**Chair: Giorgos Sakallieros**

### **“Landscapes of lyricism and sacrifice: Re-membering Pontos in *parakathi* dialogical singing”**

**Ioannis Tsekouras**, *Department of Music Studies, National and Kapodistrian University of Athens*

email: [ioannis.tsekouras@gmail.com](mailto:ioannis.tsekouras@gmail.com)

This paper concerns the musical mediation of place. It presents how the Pontic Greeks or Pontians—the descendants of the 1922 Greek-Orthodox refugees from the Turkish Black Sea— musically negotiate representations of their ancestral pre-1922 homeland. The evacuation of the Turkish Black Sea (in Greek Pontos) from its Greek-Orthodox inhabitants was part of the genocidal events that terminated the Ottoman Empire, effecting unprecedented population movement, new diasporas, and ultimately the consolidation of Greece and Turkey according to nationalist ideals of cultural homogeneity. Pontic Greeks cultivate with rigor an identity of cultural difference which is anchored in memory, especially of the mythologized landscapes and the related ways of life of pre-1922 Pontos. Music, especially the genre of participatory and dialogical performance called *parakathi* or *muhabeti* has a central place in the cultivation of Pontic memory. In this paper, based on continuous fieldwork (since 2012), digital ethnography, and archival research, I examine how the landscapes of the ancestral homeland are re-membered in the *parakathi* performances. I demonstrate how the repertoire of *parakathi* indexes affective imaginings of a place that no longer exists, Pontos. Drawing from theories of intertextuality, affect, soundscape, post/memory, and trauma, I analyze how the *parakathi* tunes and lyrics emerge in the course of performance as semiotic condensations and contestations of conflictingly complementary narratives. Special emphasis will be given on how *parakathi* repertoire and performance both validates and undermines Greek nationalist folklore.



**“Award-winning Bulgarian female composers in modernization of Bulgarian culture”**

**Stanimira Dermendzhieva**, *Department of Music Studies, National & Kapodistrian University of Athens*  
*Socrates Academy in Matthews, North Carolina USA*

email: [stanimirad\\_t@yahoo.gr](mailto:stanimirad_t@yahoo.gr)

Gender studies in post-communist Eastern Europe have emerged in the early 1990s, after the collapse of the communist regime. It can be explained by a series of cultural and political factors. However, Bulgarian female composers' contribution to the Western art music has not been studied. This field shows us some aspects of the impact of globalization on gender issues. This paper outlines the female composers in the establishment of the modern Bulgarian state and society. It is dedicated to the Bulgarian award-winning female composers who studied in Western European and American universities in the 1990s. Many of them migrated to these regions and strived to modernize Bulgarian music. Nowadays, the Union of Bulgarian Composers has 250 members, but only 19 of them are women.

The Grammy-awarded Penka Kouneva (b. 1967) is one of the few female composers in Hollywood. She composed and orchestrated film scores, music for video games and television. Anna-Maria Ravnopolska-Dean (b. 1960) is a Bulgarian/American harpist, arranger, composer, pedagogue and TV host. She wrote pieces for harp and chamber ensembles. Maria Panayotova (b. 1976) studied composition in the USA. Alexandra Fol (b. 1981) and Vania Angelova (b. 1954) work in Canada and are recipients of grants by the Canada Council for the Arts and the Bulgarian Ministry of Culture among others. Afroditi Kathmeridou, born in Bulgaria in 1956 by Greek parents, was the first woman who wrote Electroacoustic music. One of the well-known contemporary composers is the British/Bulgarian Dobrinka Tabakova (b. 1980). She moved with her family to the United Kingdom when she was 11 and studied Composition at Guildhall School of Music and Drama in London. Her album *String Paths* was nominated for a Grammy award. Many composers made a successful career in EU countries: Albena Petrovic-Vratchanska (Luxemburg), Yuliana Tochkova-Patrouilleau (France), Dariana Kumanova (Italy) and more.

**“The musical and theatrical interpretations of the fascinating legend of walled-up women in the foundations of edifices under construction in Greece and the Balkans”**

**Marianna Sideri**, *Department of Music Studies, National and Kapodistrian University of Athens*

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The sacrifice of a living human being, other than a male, on the foundations of an edifice under construction is a well-known ancient legend preserved in time and many regions of Central and South-Eastern Europe. This ancient legend is mainly preserved through the form of folksongs and narratives, although many interesting and fascinating interpretations written for the theatre and, particularly, the musical theatre can be traced in the abovementioned forms.

The number of interpretations of the above well-known folktale is truly remarkable as more than seven hundred versions are found throughout the Balkans. Significant plot similarities raise the question of symbolic meanings that apply across Balkan cultures and could explain the appeal of the story through time and space. In Romania the fascinating narrative of the building of the monastery of Curtea d'Argeș often called *Master Manole* is a pivotal point of reference; In Hungary there is the story of the construction of the fortress of Devas usually called *Clement Mason*; In Albania, Montenegro and Serbia the legend is usually entitled as *The building of Skadar* and in Greece it is called *The bridge of Arta* which became an opera entitled as *The Master Builder (Protomastoras, 1916)* by the composer Manolis Kalomoiris based on Nikos Kazantzakis three act tragedy.



In my presentation I will try to follow the most famous cross-cultural interpretations of the fascinating legend of walled-up woman in the foundations of several buildings as they are recorded across Balkans. Moreover, I will try to connect them to the Balkans' effort to form their musical identity through theatre during 19<sup>th</sup> and 20<sup>th</sup> centuries.

### **15:00-16:30 SESSION III: Historiography past and present in the Balkans**

**Chair: Tatjana Markovic**

#### **“George Enescu – One of the greatest musicians in Romanian and Balkan culture”**

**Mădălina Dorgo**, *Highschool of Art “Ion Vidu”, Timișoara, România*

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George Enescu (1881 - 1955, Paris) is considered to be the most important Romanian musician. His artistic personality expressed itself in different circumstances: he was a composer, a violonist, an educator, a pianist, and a conductor. In his works, the culture and the national trait represent a red thread that follows both the folklore in his native land and the cultural evolution of the respective period. The Balkans were, at a certain point in history, marked by consistent economic, political, and social transformations, which can be traced in Enescu's works.

He started to compose at the age of five, being taught the first music notions by the famous fiddler (lăutar) Nicolae Chioru. Between 1888 – 1894 he studies at the Conservatory in Vienna (Joseph Hellmesberger – the violin, Robert Fuchs – Composition) and he continues at the Conservatory in Paris (Jules Massenet, Gabriel Faure – composition). In 1898 he made his debut as a composer on the occasion of the concerts of Collone in Paris with the Symphonic Suite “The Romanian Poem”, inspired by the doinas of Liveni (*Doina* is a lyrical, vocal or instrumental creation, specific to the Romanian people, in which the unknown author directly expresses his feelings) and by fiddlers (lăutari) of Cracalia (*Lăutarul* is a folk music player who plays a string instrument, usually as part of a band).

He was a versatile composer and here are only some of his works: Operas (Oedipus – is a lyrical tragedy in four acts based on a libretto by Edmong Fleg), Symphonies (Symphony no.1 in E flat major, Symphony no. 2 in A major, Symphony no. 3 in C major for orchestra and choire), Works for orchestra (The Romanian Poem, The Romanian Rhapsody no. 1 in A major, The Romanian Rhapsody no. 2 in D major, The Orchestral Suite no. 3 in D major, subtitles “Villageoise” in French), Chamber Music, String Quartets, Sonatas, Music for piano (Suite for piano no. 1 in G minor “in ancient style”, Prelude and Fugue in C).

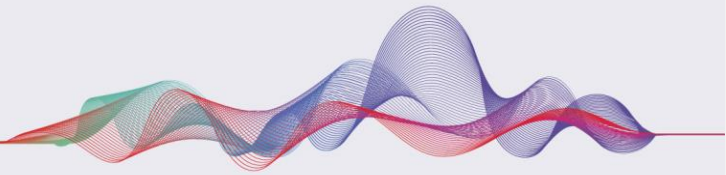
#### **“The career of the Greek flutist Nikolaos Kouloukis during the first quarter of the 20th century. From Tripolis to New York Philharmonic Orchestra”**

**Theodora Iordanidou**, *School of Music Studies, Aristotle University of Thessaloniki*

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This proposal aims to put forward certain aspects of the artistic career of the Greek flutist Nikolaos Kouloukis, born in Tripolis in 1879. Kouloukis belongs to the great network of flutists who made significant contribution through their teaching and their interpretation throughout Greece during the first quarter of the 20th century. This is the unusual case of an “unseen” musician, who graduated with honors from the flute class of the Athens Conservatoire, having a successful career abroad.

Following his apprenticeship at the capital's principal conservatoire, Kouloukis' next stop was Munich, as he was admitted in the class of the German virtuoso flutist Rudolf Tillmetz at the city's Royal



Conservatory. There, he adopted Theobald Böhm's innovative system, which therefore led to significant development of his technique and high-level interpretations.

Subsequently, during his short stay in Athens, the rising Greek flutist familiarized the city's audience with the new Böhm flute through recitals and concerts and had the opportunity to teach it. During the second stage of his stay in the Bavarian music metropolis, he seems to have taken up musical composition. Next came his moving to the US, where, inter alia, he was appointed principal flutist to the New York Philharmonic Orchestra.

Due to his significant professional accomplishments as well as his contribution to introducing the pioneering Böhm system flute and the German school in general, Kouloukis has brought innovation regarding the instrument's reception and integration in Athens' music scene, while broadening the repertoire for flute performance. Following extensive on-the-spot research, original evidence, emerging for the first time, constitutes the first attempt to form a biography of the great flutist, a page in history of modern Greek music.

**“George Sachinidis (1911-1990), a Greek composer of diaspora – His archive and oeuvre”**

**Anna Maria Rentzeperi-Tsonou**, *Department of Music Science & Art, University of Macedonia*

email: [arentzep@uom.edu.gr](mailto:arentzep@uom.edu.gr)

George Sachinidis (1915-1990) was a distinguished saxophonist and composer. He was born in Russia and came to Greece in 1922. He studied firstly in Athens and further on in Paris, where he spent most of his life. His archive is kept in the Digital Library and Institutional Repository (Psifida) of the Library and Information Center of the University of Macedonia. Thus, the music material is digitized. The archive's material was donated by his heirs to the Department of Music Science and Art of the University of Macedonia firstly in April 2018 and later on in January 2019. In this study it will first be examined his archive which includes works for piano, for solo violin, songs for voice and piano or orchestra, choral works, chamber music works, symphonic music for orchestra, string orchestra and chamber orchestra and concertos for solo instruments and orchestra. Further on will be examined and analyzed certain works of the composer of the above-mentioned compositional genres. Sachinidis is influenced by French composers. In some of his works he uses traditional Greek meters, such as 9/8, or folk-like rhythmic schemes. He also occupied himself with the harmonization of Greek folk songs, such as those he chose from the Melpos Merlier Collection of Greek folk songs. The composer often elaborates his own melodies and uses them in various compositional genres. Sachinidis sets to music in his songs and in the vocal parts of his symphonic music mostly poetry in demotic (folk) language of Modern Greek poets, such as Dionysios Solomos, Yiannis Ritsos, Kostas Kariotakis and other poets, or his own poetry.

(Paper not presented)

**17:00-18:30 SESSION IV: Byzantine chant / Historical and hermeneutical approaches to Byzantine music I**

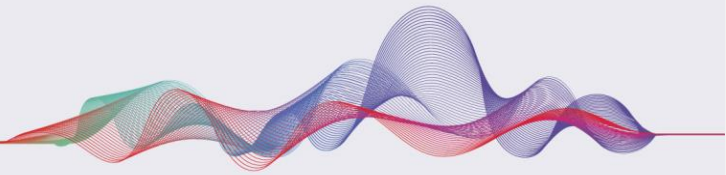
**Chair: Emmanouil Giannopoulos**

**“Anonymous compositions of the Cypriot tradition as recorded in 16th century manuscripts. A first approach”**

**Flora Kritikou**, *Department of Music Studies, National and Kapodistrian University of Athens*

email: [fkritikou@music.uoa.gr](mailto:fkritikou@music.uoa.gr)





The Cypriot musical tradition seems to start quite early, perhaps as early as the 14th century, since compositions by Cypriot musicians are recorded in manuscripts of the 15th century. Several names are known, such as Pavlos Kassas or Nikolaos Assan, although perhaps the best known are the 16th century composers, Constantinos Flangis and his pupil Hieronymos Tragodistes. However, in the manuscripts of Cypriot origin of the same period (15th-16th century) there is a multitude of compositions which are anonymous, while even the period of their composition remains unknown. The purpose of the paper is to present a first recording and evaluation of these anonymous compositions, alongside the branded works of Cypriot musicians. The presentation is part of the research project “Church music in Cyprus: Byzantine tradition and chant practice during the Frankish and Venetian periods”, which is carried out by the Department of Music Studies of the University of Cyprus, the University of Cyprus and the Sorbonne Université, and is funded by the Ecole Française d' Athènes. The aim of the project is to study the compositions of Cypriot musicians of the Frankish and Venetian periods and to determine the social, ecclesiastical and cultural context in which these compositions were created and recorded.

### **“Balkan chants in the Ukrainian and Belarusian church repertoire of the 16<sup>th</sup>– 18<sup>th</sup> centuries”**

**Yevgeniya Ignatenko**, *Assistant Professor of Ukrainian National Tchaikovsky Academy of Music*

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Ukrainian chant repertoire, the roots of which go back to the chant tradition of the Old Rus is almost 100% anonymous. The names of the composers were usually not indicated in the musical manuscripts. In the 16<sup>th</sup>–17<sup>th</sup> centuries, new chants appeared in Ukrainian and Belarusian manuscripts, and again, not with the names of the composers, but with toponymic remarks indicating their foreign origin: Bulgarian, Greek, Serbian, Wallachian, Multanian and so on. The purpose of our research is to attribute Balkan chants that enriched the Ukrainian church music in the 16<sup>th</sup>–17<sup>th</sup> centuries. The comparative analysis of the Balkan and Ukrainian-Belarusian chant's repertoires is complicated by the use of different musical notations: Middle Byzantine and Kyiv five-line notation.

As a result of our comparative study of Ukrainian-Belarusian, Greek-Byzantine, Moldavian and Serbian manuscripts, it was possible to attribute the kalophonic works of Byzantine composers of the 13<sup>th</sup> – 15<sup>th</sup> centuries Ioannes Glykys, Ioannes Kladas, Manuel Chrysaphes, monk Longin, Manuel Gazis, Anthimos Lavriotes; the works of the 15<sup>th</sup> century Serbian (?) composer Joakeim Harsianites and of the 16<sup>th</sup> century Moldavian composer Evstatie the Precentor of Putna. It has been found out that kalophonic works of Byzantine composers, attributed in the Ukrainian-Belarusian manuscripts of the late 16<sup>th</sup>–17<sup>th</sup> centuries, are presented in the Moldavian Anthologies of the 16<sup>th</sup> century.

The purpose of our current paper is to present the new results of the study of the Balkan and Ukrainian-Belarusian chant church traditions' interaction.

### **“Geographical denominations in Byzantine music: Chants of the 14th and 15th centuries termed Thettalikon/Thessalonikaion and their stylistic characteristics”**

**Nina-Maria Wanek**, *University of Vienna*

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After having analysed the *hagiosophitikon* settings of psalms 1, 2 and 3, I will continue my study of Byzantine chants bearing geographic denominations with those called either *thettalikon* or *thessalonikaion* (i.e., from Thessaly or from Thessaloniki). We encounter these terms frequently in the *hesperinos prokeimena* as well as in the so-called *kekragaria* (psalms 140 and 141). Geographic attributions are quite



well-known in Byzantine chant, where they occur in manuscripts from the 14th c. onwards. We do not know yet if these terms suggest a certain style of performance (such as e.g., “chanted in the way of ...”) or if they denote a specific compositional structure or both. My findings on the chants called *bagiosphitikon* show that geographic attributions seem to have been much less randomly applied than hitherto suspected.

The present paper will therefore present an overview of the chants called *thettalikon* or *thessalonikaion* and analyse them regarding their modes, structure and formulas as well as compare them to other chants with geographic attributions in order to gain a deeper knowledge of their characteristics and compositional styles. The paper will try to suggest answers to questions such as what might have prompted 14<sup>th</sup>/15<sup>th</sup> c. scribes to not only provide composers’ names, but to also define chants either by their age (such as *palaion*/old or *neon*/new), their resemblance to certain sounds (e.g., *organikon*/in instrumental style) or their geographic connections. Might the extensive production of new chants that reached an unprecedented and unheard-of peak in 14<sup>th</sup> c. Byzantium, have caused the scribes/singers to feel it necessary to facilitate a differentiation between these compositions?

#### 19:00-20:00 KEYNOTE SESSION

19:00-19:15 Introduction by *Kate van Orden, President of the IMS, Harvard University*

19:15-20:00 Keynote lecture

*Théodora Psychoyou, Sorbonne Université / Institut de recherche en musicologie (IReMus)*

#### “Poetic and musical creativity and syncretisms in the Greek archipelago in the 17th and 18<sup>th</sup> centuries: sources, archives and cultural practices”

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In this paper, we will explore devotional practices, both musical and poetic, that were developed in the Catholic environments of the Hellenic space and, in particular, the islands of the archipelago in the Modern era. We will briefly outline the sources that inform such an investigation, which includes few musical sources per se, but a wide range of testimonies or implicit sources: travel accounts, religious or archaeological mission reports, hymnaries and devotional poetic corpora, religious theatre, liturgical books, and a few specific musical sources. We will also examine the ideological biases that have marked the construction of historiographical narratives of Greece, leaving little space for these practices on the fringe of the national canon. We will focus in particular on two sources preserved in the archives of the Catholic archdiocese in Tinos, which reveal traces of oral and improvised musical practices: an unpublished manuscript hymnal from the late 17th century, consisting of texts in Modern Greek phonetically transcribed into Latin characters (locally known as *frangochiotika*), and an unpublished manuscript collection of masses and mass fragments in plainsong notation, including musical transcriptions of what must have been improvised diphonies and *cantofratto* practices of the chant of the mass; this is a later document (late 18<sup>th</sup> c.) that I have recently discovered and that attests to vocal practices still encountered today in these communities.

The composition, the writing and the sound rendering of these documents is quite singular; their status mobilizes a number of questions relating to liturgical and devotional expressions that generate original



musical —and, more widely, cultural— practices. These practices integrate at the same time the problematics of the counter-reformation, and in fact confer a crucial status to the vernacular languages —a modern vernacular Greek other than that, hieratic, of the Gospels—, in a catholic environment within a multi-confessional and insular Greek space, those of orality and writing, of poetry and music, of pedagogy and pastoral strategies.

**Thursday, August 31st, 2023**

**Location: Beethoven Hall | The Teloglion Fine Arts Foundation**

**10:00-12:00 SESSION V: Intercultural exchanges and musical cultures of the Balkans**

**Chair: Ioannis Tsekouras**

**“Evocations of the ritual function of music in Serbian solo song”**

**Ana Stefanović**, *Faculty of Music, Belgrade*

email: [astefanovic.ast@gmail.com](mailto:astefanovic.ast@gmail.com)

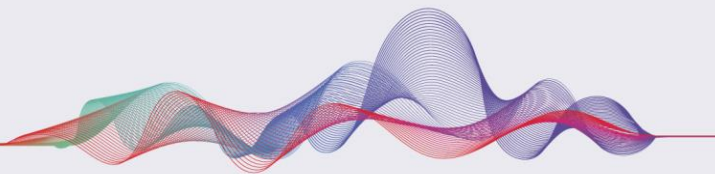
In this paper, we deal with the Serbian solo song of the second half of the 20th century and the beginning of the 21st century, referring to the old folkloric tradition and its generic models based on the ritual function of music. Thereby, these songs establish generic relationships with deep layers of vocal music tradition, i.e. with its ‘sacred’ (Eliade), mythical phase. Starting from Antiquity, through the musical tradition of the Balkans, these songs represent a crossing of the artistic and modern musical language and the primary function of music. They thus contribute to the formation of a sub-genre category that determines a particular and important current in the history of Serbian music. Evoking the models of incantation, invocation or the dirge, these songs are articulated as affective monodies on a specifically treated poetic text, using vowels (as *vocalise*) or a reduced number of unconnected syllables, therefore, without a strict or any meaningful reference in the verbal text. Then, by treating sound as the carrier of affect, they shape the vocal part as an affective curve in service of the ritual function. The musical language based on the folkloric principle based on repetitive melodic and rhythmic formulas resonates both with the great expressionist heritage, but also with the avant-garde and minimalist current of artistic music. However, in the generic field of solo song, these stylistic elements mark the background for the affective monody, giving it a specific sound result, also anchored in the local musical tradition. In this paper, we will take a closer look at the songs *Basma (Incantation)* from 1968 by Mirjana Živković, *Dve Tužbalice (Two Dirges)* from 1997 by Djuro Živković, *Rukoveti (Garlands)* from 1999 by Isidora Žebeljan, and *Song “without” words* (2005) by Branka Popović.

**“A musicological and computational comparison of Greek folk-popular singers”**

**Georgios Kokkonis<sup>1</sup>, Nikolaos Ordoulidis<sup>1</sup> and Asterios Zacharakis<sup>2</sup>**, *<sup>1</sup>Department of Music Studies, University of Ioannina and School of Music Studies, <sup>2</sup>Aristotle University of Thessaloniki*

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In this work we focus on four iconic singers of the Greek post-war urban folk-popular song. These voices are considered iconic because they both left a large and diverse corpus of recordings and also defined the singing reality in multiple levels: performance techniques, roles in the arrangements, conventions on the music stages in night clubs, etc. Two of these voices, Prodromos Tsaousakis and Stelios Kazantzidis, are often regarded as “related”, in the sense of the informal (within the urban popular world) connection between “teacher–student/continuer”. The other pair, Marika Ninou and



Sotiria Bellou were leading figures for Vassilis Tsitsanis' repertoire within the Athenian musical experience, which at this point had bouzouki at the epicenter, in contrast to the school of the so-called "rebetiko of Smyrna". Here we compare the two pairs, by examining their similarities and their differences regarding voice placement, their idiomatic characteristics, ornamentation practices, phrasing techniques, etc. The above is examined within the broader historical context, when critical changes that played an important role in the development of Greek urban folk-popular music took place: the changeover from the model of the "powerful" songwriter to that of the singer-star, who became the absolute dominant figure in music industry. But also, the major technological developments, which grew into tools of expression and creativity for the singers. A computational extraction of audio features from algorithmically separated vocal tracks complements the musicological analysis and highlights sonic differences and similarities between the pairs of singers. The extracted audio features show that while the acoustic differences between Ninou and Bellou are substantial (different pitch range, vibrato characteristics, spectral distribution and inharmonicity levels) the acoustic differences between Tsaousakis and Kazantzidis are a lot more subtle.

### **"Contemporary music and distances: the case of *Mediterranean contemporary music days in Istanbul*"**

**Dilara Turan**, *Istanbul Technical University, Center for Advanced Studies in Music*

email: [dilarapal@gmail.com](mailto:dilarapal@gmail.com)

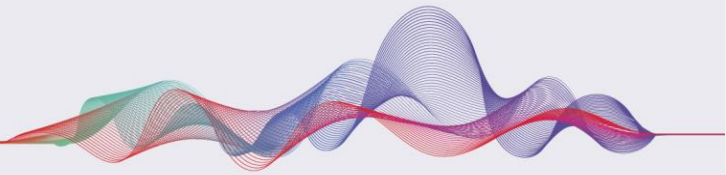
Since the early 20th century, contemporary music composition has not only preserved its historical and cultural ties with the Western Art Music tradition, but increasingly, it has also become an international practice that has gained several momentums with the processes of Westernization, globalization, and lately with digitalization. Hence, it has been discussed in the musicological literature regarding both its role in the construction of cultural identities of nation-states as well as its claims of trans-traditionality, although the parallel histories of this debate in distant cultures are rarely addressed. The present paper sets out from a similar axis, and yet, it examines the manifestations of contemporary music -especially in modernist tendencies- in the Eastern Mediterranean and the Balkan region through the case of *the Mediterranean Contemporary Music Days* held in Istanbul between 2003 and 2008. Drawing from the discourses and discussions of the representative composers of the participating countries, namely Turkey, Greece, Spain, Italy, Albania, and Croatia, as well as the musical tendencies in the concert programs of the festival, the 21st-century situation of new music practices in the region is aimed to be discussed in terms of local processes of institutionalization, representation of cultural identity and aesthetic orientations. Through the case of *the Mediterranean Contemporary Music Days*, questions such as how expressions of cultural identity are constructed through relational positions, how the notions of center and periphery function in this construction, and how these relationalities shape a cumulative representation of Mediterranean contemporary music will be discussed.

### **"Karamanli Turkish Polychronisms of Sultans in psaltic editions"**

**Merve Kara**, *Independent Scholar*

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A common cultural heritage of the Byzantine and Ottoman empires is the music. The interaction in the development of music and the contribution of the two cultures to their music existed from their establishment. This paper focuses on a compositional genre of the so-called *external music*, the Polychronisms of Sultans, published in psaltic editions, the recording of the musical material and



musicological approaches, at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century. This genre is a special case of a musical form, created by psaltic teachers and composers and is addressed to Sultans, being recorded in the system of analytical Byzantine neumes. The language/dialect in which the Polychronisms are written is the so-called Karamanli language (dialect of the Turkish language, written with the Greek alphabet), which is also important, in order to understand the interaction of the two cultures.

After a detailed reference to the Karamanli dialect and the interpretations of the names of the makams, an attempt is made to transcribe the Polychronisms from Byzantine musical notation to the staff, so that they can be analyzed and performed also by musicologists and musicians who do not know Byzantine musical notation.

**12:30-14:00 SESSION VI: Byzantine music / traditions and technologies**

**Chair: Nicolae Gheorghijă**

“Chrysanthos’s *Mega Theoretikon* in the era of changing borders and notions”

***Evangelia Spyrakou**, Academic staff, Department of Music Science & Art, University of Macedonia*

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Apostolos Conostas complained about being disregarded though he had a solid proposal for the notation and teaching method of chanting. What if it was not the case? What if the task undertaken by Chrysanthos had to widely promote patriarchal policies, using musical issues as a starting point and as a disguise?

The interdisciplinary approach aims to put the Chrysanthine work under a broader perspective. The paper will co-examine and co-relate research from different fields, such as Byzantine Musicology, Ethnomusicology and the History of Greek Music, to further exploit their already successfully established scientific and cultural dialogue. The paper suggests that the *Mega Theoretikon* had to be entrusted to a cleric, a member of the Patriarchate, since, among its goals was to promote counterbalanced patriarchal policies between polarised dipoles of the changing social, political and cultural contexts.

The hanging of the Patriarch Gregorios the 5<sup>th</sup> was only eleven years before the publication of the *Mega Theoretikon*. Meanwhile, part of the *Millet* was already liberated and had administratively abandoned the Patriarchate through the Greek autocephalous Church of the new state. The Patriarch needed to salvage the notion of spiritual leadership of the Orthodox Christians without risking being characterised as a traitor to the Sultan. Therefore, Chrysanthos of Madytos provided the rebels with the appropriate cultural documentation for stabilising and expanding their ethnic state, thanks to a history and music theory joining Ancient Greece to his time through the Byzantine period. To demonstrate that the Patriarchate with the *Millet* were still faithful citizens of the Empire, the Patriarchate, through Chrysanthos, once again followed the Ottoman tendencies of modernisation in education. Therefore, he only superficially renounced the traditional, oral way of teaching byzantine music and suppressed the notion of *echos* in the western scale-oriented approach.

**“Regional traditions in Byzantine chant through database”**

***Nikolaos Siklafidis**, School of Social Theology and Christian Culture, Aristotle University of Thessaloniki*

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This paper aims at presenting a website called Ebrain, in which the user can make several queries to find information about Byzantine Chant of various periods such as regional traditions. Firstly, we talk



about the architecture of the database and we present all the features. Also, we make a reference at the digitization of the books of Institute of Byzantine Musicology and Monumenta Musicae Byzantinae, which constitute the bibliography of the database. Finally, we suggest other ideas so that software can facilitate interdisciplinary studies with other traditions and contribute to the communication between musicologists and musicians belonging to different areas of expertise.

**“Musical instrument – organon for teaching and performing lessons of ecclesiastical Byzantine music.”**

**Panagiotis Dimitriadis**, Department of Information and Electronic Engineering, International Hellenic University (IHU)

email: [panosdimel@gmail.com](mailto:panosdimel@gmail.com)

The purpose of this work is to present a prototype musical instrument, which faithfully performs the musical intervals and genders (diatonic, chromatic, and enharmonic), of all the scales of Byzantine Music in use, according to the definitions, set by the Patriarchal Commission of the Ecumenical Patriarchate of Constantinople (1881). A suitable musical instrument called “psaltirion – ψαλτήριον” was built under the instructions of the Patriarchal Commission (1881). The “psaltirion” was designed and constructed, especially, to save the “hieron melos – holy chanting”, as the Commission characterized the Byzantine Ecclesiastical Music, (or simply Byzantine Music). This “hieron melos” up to 1881 had survived only through the vocal traditional methods and was in danger of being lost by influences of foreign musical scales. And this, due to the fact that there was no audio reference, such as, e.g., the piano in the European Music. Unfortunately, the main reasons that forced the “psaltirion” to fall into disuse, were its bulky construction and also the fact that the use of the keyboard was quite difficult during the performing and teaching of a music lesson. Thus, in order to have a clear acoustic perception with mathematical precision, according to the theoretical definitions set by the Patriarchal Commission (1881), an original electronic musical instrument in the form of a synthesizer, “organon”, named “kanonion byzantinis mousikis – κανόνιον βυζαντινής μουσικής” has been designed and constructed. This synthesizer can perform all the functions of the “psaltirion” and with the help of the modern science, it can perform other functions related to the Byzantine Music, as well. With its clear acoustic perception, it performs all the scales, intervals, and genders with mathematical precision according to the Patriarchal Commission.

**15:00-16:30 SESSION VII: Intercultural exchanges in the Balkans**

**Chair: Nina-Maria Wanek**

**“Lungro as the capital of the Albanian diaspora communities based in Calabria and Basilicata. The role of language in liturgy and paraliturgy”**

**Emilia Conforti**, *Università della Calabria* & **Oliver Gerlach**, *Independent Scholar, Calabria, Italy*

**The paper is dedicated to the memory of Gianni Belluscio and Giovan Battista Rennis**

email: [emiliac17@hotmail.com](mailto:emiliac17@hotmail.com) and Dr. Oliver Gerlach: [ogerlach@e.email](mailto:ogerlach@e.email)

Like Piana degli Albanesi (Arb. Hora e Arbëreshevet) in Sicily, Lungro (Arb. Ungra) as the residence of the “eparchy of the Byzantine Rite” is the capital of Arbëria, how the enclaves of Italo-Albanians are called on as whole, where their language Arbëresh is still spoken, although classified as “severely endangered language” which means babies are no longer socialised in this language unlike former generations.



But Lungro was also the first place which had been studied by the first student of Albanology at the new founded Università della Calabria: Giovan Battista Rennis (1959-2012) who was born there and had been socialised with Arbëresh as one of his first languages. He made his Laureate on 28 November 1977, when he died in 2012, he was only 53 years old. All his work was dedicated to Lungro and Acquaformosa. Today, Arbëresh or not, nobody can any longer study Albanology.

The paper is dedicated to the /kalimera/ tradition of Lungro which does not stand for itself, but it is currently connected to a series of rituals, such as the three laments of the Good Friday liturgy known as the /epitaphios ton threnon/ which is celebrated in Greek at the cathedral of Saint Nicholas, the local /kalimeret/ are a genre closely to it, but as para-liturgy other laments are sung in Arbëresh. On Maundy Thursday, they are sung by the women after the celebration of the divine liturgy of Saint Basil with twelve Gospels. Afterwards the women go into the sacristy to prepare the /Maria dolorosa/ statue for the Good Friday procession. Rennis' collection of local /kalimera/ texts has caused considerable confusion among Albanologists, but a careful study of an earlier historical recording proves that he had a double role in the community with his own musical group called «I Paràdhosi».

### **“Neo-byzantine influences in the liturgical musical repertoire of the Albanians of Sicily”**

**Girolamo Garofalo**, *Department of Humanities, University of Palermo*

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Based on the historical origins of the Sicilian-Albanian colonies, dating back to the last years of the 15th century, the first scholars who at the beginning of the 20th century took an interest in the Byzantine-Arbëresh musical repertoire stated that it was identical to that practised in the Motherland(s) by their ancestors before the diaspora and therefore immune to any Turkish musical influence, as in a condition of “fossil purity”. Among these scholars Father Hugues-Athanase Gæsser and Father Lorenzo Tardo should be mentioned.

Today this theory, not supported by documentary evidences, appears clearly obsolete. On the contrary, we have to imagine a slow and constant process of change over the centuries.

First of all, for internal reasons due to the oral processes of variation and reformulation.

Secondly, for external reasons:

- the Arbëresh communities were geographically close to the adjacent “Latin” communities of the Roman rite (and therefore exposed to their cultural influences).

- after the diaspora, the Arbëresh never completely ceased their contacts with the Byzantine world. As far as we are concerned here, we can remember that since the 16th century monks and priests – from the Peloponnese, Crete, Cyprus, and Epirus – constantly arrived in the Sicilian-Albanian villages.

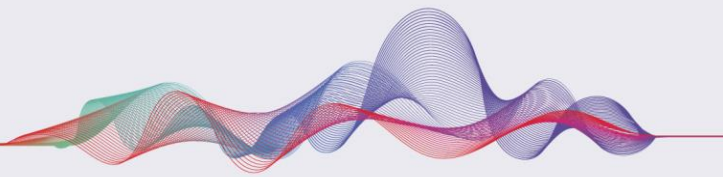
The current Sicilian-Albanian Byzantine repertoire should therefore be considered rather not as a “fossil” but as the result of a dynamic process of evolution and stratification: starting from an older nucleus to more recent influences.

With reference to this interpretative perspective and on the basis of both manuscript transcriptions (the most “ancient” date back to the beginning of the twentieth century) and recent audio recordings, this paper will highlight how some specific liturgical chants of the Arbëresh of Sicily present similarities with the Neo-Byzantine variants: sometimes quite evident, sometimes at the level of deeper and more hidden musical structures.

### **“Liturgical musical practices in the Christian communities of the east of today’s Sicily”**

**Maria Rizzuto**, *Department of Humanities, University of Palermo*

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Nowadays there are several communities of Christians from the “East,” both Byzantine (Greeks, Romanians, Ukrainians, Russians, Serbs, Belarusians, and Georgians) and pre-Chalcedonian (Coptic-Orthodox and *Tewahedo* Eritreans), but also Indian Catholics of the Syro-Malabar Rite, living in Sicily. The liturgical-musical Services practised within these “new” communities in the regional space are characterized by the use of multiple languages. Over the centuries, the hymnographic *corpus* has been translated from various “ancient” idioms (Greek-Byzantine, Coptic, Syriac, etc.) into various “modern” languages (Romanian, Moldavian, Ukrainian, Arabic, Italian, etc.) within a framework of interesting adaptation dynamics between ancient melodies and new linguistic registers.

My research started some years ago from a mapping of these communities, paying attention to their modality of relating to the territory (cultural contact). Further areas of my research concern the analysis of liturgical-musical repertoires, with reference to the linguistic dimension and the identity dynamics that characterize their transmission.

In my paper I will present some preliminary and provisional remarks about this complex reality, only partially investigated until now.

## 20:00-20.45 Concert

### “Musical and Cultural Interactions”

**Stamatia Gerothanasi** (*soprano*), **Athanasios Trikoupis** (*piano*)

The majority of Greek composers came into contact with the western European art music mainly while they lived abroad. Greece, a newly founded state, as a former part of the Ottoman Empire, needed more time to be integrated into the West and become a *conveyor* of the European culture. Many Greek composers set to music Italian, French, and German poetry during their stay in central Europe. Conversely, distinguished European composers, due to their contact with Greek expatriates, were inspired by the philhellenic spirit, and set to music European poetry that promoted worldwide the philhellenic movement. Clear examples of both categories are presented in the song recital.

- ◆ **Benedict Randhartinger** (1802–1893), *Maid of Athens* (poem by Lord Byron; first performance)
- ◆ **Nicolo Metaxa Zani** (1824–1907), *Oh! Di me Diva ed arbitra: Romanza*, op. 23 (poem by Filippo Luzi; first performance)
- ◆ **Giorgio Lambiri** (1833–1889), *La Preghiera di Gioas*, op. 67 (poem by Metastasio)
- ◆ **Mario Foscarina** (1850–1921), *Sérénade Italienne* (poem by Paul Bourget; first performance)
- ◆ **Demetrio Androni** (1865–1918), *Sul Mare: Canzone quasi Barcarola* (poem by Demetrio Androni)
- ◆ **Emile Riadis** (1880–1935), “L’Orpheline” (*Trois Chansons Macédoniennes* no. 2; poem by Emile Riadis)
- ◆ **George Metaxa** (1889–1956), *Der Tod* (poem by Friedrich Hölderlin; first performance)

**Dr Stamatia Gerothanasi**, School of Music Studies, Aristotle University is an opera singer in Pforzheim theater, Germany, with performances in the Deutsche Oper am Rhein, Staatstheater Schwerin, Staatstheater Darmstadt, and Theater Magdeburg, among others. She has been awarded scholarships and prizes for both academic and performing activities. Her teaching and research interests focus on the field of opera studies and music cognition. She has published the monograph *A*





*Multimodal Approach to the Study of Opera in Aribert Reimann's Medea*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022 (<https://www.cambridgescholars.com/product/978-1-5275-8110-4>). She is a member of the International Musicological Society and the research group Opera of the Hellenic Musicological Society.

**Dr Athanasios Trikoupis** is associate professor of musicology at the University of Ioannina. He is the author of the book *Western Music in Hellenic Communities. Musicians and Institutions* (University of Athens, 2015). His research interest is currently concentrating on the study of Hellenic art music, and the avant-garde music in the 20th and the 21st century.

He is also composer, conductor and pianist focusing on the unknown Hellenic musical heritage, member of the International Musicological Society, the German Musicological Society (GfM), President of the Eastern Macedonia - Thrace Music Teachers Association, and member of the Board of the Hellenic Musicological Society and of the Thracian Centre - Thracian Studies Society.

### **Friday, September 1st, 2023**

**Location: Amphitheater | The Teloglion Fine Arts Foundation**

**10:00-11:00 SESSION VIII: Aspects of music analysis in the Balkans**

**Chair: Théodora Psychoyou**

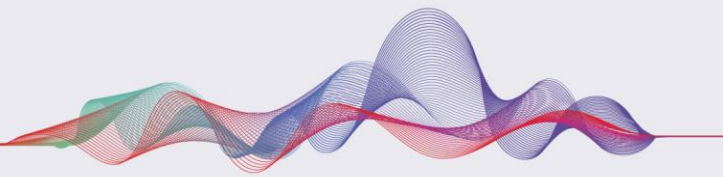
**“Yannis Constantinidis’-‘8 Greek Island Dances’ for piano (1954): Greek folk music and its cross-genre ‘translation’”**

**Costas Tsougras**, *School of Music Studies, Aristotle University of Thessaloniki*

email: [tsougras@mus.auth.gr](mailto:tsougras@mus.auth.gr)

The Greek composer Yannis Constantinidis (Smyrna 1903-Athens 1984) developed a unique compositional style, idiomatically integrating diatonic modality with early 20th-century compositional techniques. The majority of his works are harmonizations/elaborations of Greek folk tunes and dances, and his music's most distinctive feature is the preservation of the original folk tunes as a type of 'cantus firmus', while the processing occurs in the harmonic, rhythmic and textural domains. So, rather than subjecting folk melodies to development, he repeats them in subtly transformed contexts, exploring their various harmonic implications or varying them ornamentally. The “8 Greek Island Dances” (8 Danses des îles Grèques, 1954) is a collection of piano pieces based on folk melodies from the Aegean islands, incorporating a great variety of characters, tempi, meter signatures and dancing genres, and considered his most mature piano work based on Greek folk tunes. Three of the melodies come from Samuel Baud-Bovy's collection “Chansons populaires grèques du Dodécanèse I & II” (1935/38) and the others from the composer's memory or his own transcriptions.

The present paper examines the interaction of art music with traditional/folk music in Constantinidis's “8 Greek Island Dances”, and focuses on: 1) the comparison of the transcriptions of the original folk tunes with the melodies used for the piano pieces, 2) the study of the implemented harmonization techniques, such as real/diatonic planning, bimodality, modal interchange, cadence types, pedal notes, etc, 3) the study of the evolution of the musical texture –number of layers, interaction of rhythmic patterns, monophonic /homophonic/contrapuntal part-writing, etc– for the creation of each piece's form. The analysis aims at disclosing the elegant balance achieved between the preservation of the shape and character of the original folk melody and the modernistic outlook of 20th-century piano music, as a kind of ‘translation’ from one genre to another.



**“Nationalizing *Kalamatianós* and performing ‘Greekness’ in art music”**

*Despoina Panagiotidou, Indiana University, Bloomington*

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Greek scholars in the nineteenth century constructed the tripartite temporal scheme of Antiquity–Byzantium–Modern Hellenism framing Greece as a European nation-state with a continuous historical and cultural narrative. Greek folk dance and dance rhythms were not exempt from these efforts, as they were used to reinforce cultural continuity and national identity.

This study examines the links between *kalamatianós* dance with its characteristic septuple meter (non-isochronous 7-cycle divided 3+2+2) and the practices related to the creation of a national art music. *Kalamatianós* was modified, ritualized, and institutionalized since the beginning of the twentieth century, becoming recognized as a pan-Greek dance, elevating it to a symbol for the new Greek nation. The dance was presented as analogous to the ancient term *syrtós*, and its septuple meter was related to theories of rhythm and meter from antiquity, providing evidence for cultural continuity with ancient Greece. Furthermore, subject to top-down canonizing processes, especially during the Metaxas dictatorship (1936–41), *kalamatianós* was essentialized, forming nationalistic music disengaged from any local or social references (Bohlman, 2004).

Enshrined in Romantic and modernist musical works, this folkloristic element was used as a structural tool to emphasize Greek identity through art music. Writings and pieces by Manolis Kalomiris (1883–1962), Nikos Skalkottas (1904–1949), and Yiannis Constantinidis (1903–1984) illustrate how septuple meter from dance performance practices was consciously used by twentieth-century composers to elevate Greek music to the universal sphere of European art, expressing at the same time the dichotomy between tradition and innovation, and the liminal space between East and West.

**11:00-12:00 SESSION IX: Women performing**

**Chair: Costas Tsougras**

“Near and far beyond homeland: Outstanding 19th-century Croatian female singers in the diaspora outside of the Habsburg monarchy”

*Stanislav Tuksar, Professor emeritus, University of Zagreb*

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When accepting the definition of diaspora as a “dispersion of persons from their original homeland”, two main notional categories should be taken into consideration: homeland and dispersion. A homeland encompasses a concept of persons living on a certain territory and sharing common historical memory, socio-cultural association and understandable linguistic communication. The notion of dispersion encompasses various personal motives for migration of individual persons and smaller or greater groups of people from their native environment to another socio-natural and cultural habitat.

In this paper the unique phenomenon of nine outstanding female singers originating mostly from northern Croatia, born in the 19th century, will be discussed, but only within the so-called ‘outer diaspora’, i.e. dispersed and active outside of the Habsburg Monarchy. They are Matilda Marlov (1829-1888), Ilma de Murska (1834-1889), Matilda Mallinger (1847-1920), Ema Vizjak de Nicolesco (1844-1913), Irma Trputec-Terée (1842-1907), Sofia Kramberger (1861-1938), Milka Ternina (1863-1941), Blaženka Krnic (1870-1947) and Dana Matoš (1876-1962). The paper will not include either their or



other Croatian female singers' activities within the so-called 'inner diaspora', i.e. the migration and settling down of these artists in other constituent parts of the multi-national Habsburg Empire.

The argument will consist of their general whereabouts and tours in Europe (mostly Germany, Italy and England), the USA, South America, Australia and New Zealand, regarding their primary and advanced schooling conditions, their careers as artists, and other activities within or besides the corresponding Croatian diaspora. Most of them acquired their initial music training at the Zagreb Musikverein school, established in 1829, attended by young members of the local and broader regional growing middle class. In addition, the motivations of leaving their homeland will be analysed, i.e. the quality of the push factor as the main dispersion element projected against the background of their starting social, educational and artistic positions.

**“Rena Kyriakou: the acceptance of her compositions in Europe, the collaboration with composers of 20<sup>th</sup> century and the dissemination of the work of marginalized composers through her discography with vox”**

*Christina Kl. Giannelou, Department of Music Studies, National and Kapodistrian University of Athens*

email: [christinagiannelou@yahoo.gr](mailto:christinagiannelou@yahoo.gr)

Rena Kyriakou was a famous child prodigy from Greece (of Cretan origin). Very early, since the age of three, she started composing and playing the piano without any knowledge of music theory. At the age of six, she gave her first concert in Parnassos Concert Hall in Athens presenting twelve of her own compositions. Since then, all the artistic and political powers in Greece supported and enforced her to take a significant music education in Vienna, with Dr. Richard Stohr, Dr. Paul Wittgenstein, Dr. Paul Weingarten and afterwards in Paris Conservatoire with Isidor Philipp, Henri Busser, Jean Gallon and Nadia Boulanger. She was proposed for the Prix de Rome of 1933 and in the same year she gained the *Premier Prix de Piano* at the age of sixteen. So, from 1923 to 1933 she composes her own works and she is performing them in European Musical Centers. Because of her enormous success presenting her both identities to the public, as a composer and as a pianist and after the exhortation and intercession of Isidor Phillip she signs and discography with the American Vox the interval work of Felix Mendelssohn Bartholdy, Isaak Albeniz, Emmanuel Chabrier, and also works of Frederic Chopin, Antonio Soler, Jan Dussek, Joseph Haydn, Enrique Granados and Camille Saint- Saens. From 1933 to 1977, she travels through Europe and United States of America, and through recitals and interviews, she distributes her compositions as well as her recording work which is also a condition with her contract with Vox. In 1937 she performs to Belgrade, where Dr. Miloje Milojevic and Dr. Milenko Zivkovic recognize in her artistic personality a custodian of the musical traditions of the Balkans.

**12:30-14:10 SESSION X: Byzantine chant / Historical and hermeneutical approaches to Byzantine music II**

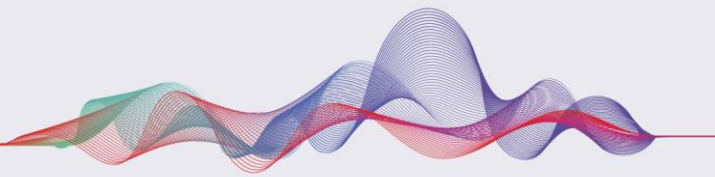
**Chair: Evangelia Spyrakou**

**“The psaltic music books of Macarie the Hieromonk in Vienna in 1823 and the adventure of the first prints of monodic orthodox music in Romanian”**

*Nicolae Gheorghită, Professor, National University of Music, Bucharest*

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In 1823, Macarie the Hieromonk printed the first three books of psaltic music in Romanian, three years after Petros Ephesios published the first two books of psaltic music in Greek in Bucharest (1820),



both productions being a world first in the use of the two languages in psaltic printing. After a failed attempt to print them in Buda, Macarie published the three two-colour (black and red) volumes with the help of monks belonging to the Mekhitarist monastic order in Vienna.

The present paper investigates the avatars encountered by Macarie in his enterprise of publishing these musical collections, his possible graphic (borders, engravings, decorations, etc.) and neumatic models, in the broader context of Romanian and Greek publications produced in the capital of the Habsburg Empire in the early 19th century.

In addition to the musical anthologies themselves, the investigation is based on correspondence (69 letters) documenting the work of Hieromonk Macarie as a typographer, published by musicologist Titus Moisescu in 1985.

**“Τὶ σὲ καλέσωμεν; Seeking the modal characteristics of the Byzantine kalophonic melos of the first authentic mode.”**

*Athanasios Delios, School of Music Studies, Aristotle University of Thessaloniki*

email: [deliosath@gmail.com](mailto:deliosath@gmail.com)

Church music of the Eastern Roman Empire or else Byzantine music remained for more than ten centuries the centre of the musical culture for most of the Balkan territories as these were provinces of the Byzantine Empire. *Kalophonia* is the compositional style that characterizes Church music during the last period of the Byzantine Empire, known as the Palaeologean Renaissance (1261-1453). Having its roots deep in the Hesychastic theology of St. Gregory Palamas, the kalophonic *melos* lifts off the compositional practices of its era through the work of enlightened as well as skillful composers, such as St. John Koukouzeles, Manuel Chrysaphes and others. Egon Wellesz claims that during kalophony Byzantine music reaches its zenith. But what are the modal elements of a kalophonic melody?

This paper aims to investigate the modal context to which the kalophonic *melos* of the first authentic mode is presented. Following the course of the melodic line through its melodic formulas, cadences, dominant tones, musical-rhetoric devices and so on, we try to define the modal characteristics of the first authentic mode. The selected sticheron for this quest *Τὶ σὲ καλέσωμεν; – What should we call you?* is dedicated to St John the Baptist's Feast of Beheading, which is celebrated on 29th of August. To make the approach of the kalophonic melody more comprehensive, we refer to the work of Chourmouzios Chartophylax and to the way in which the composition is conveyed from the old notation system to that of the *New Method (exegesis)*. Musicological analyses of different types are helping our effort to suggest an answer to the above raised question.

**“Ecclesiastical musicians and music from Anghialos. The psaltic compositions of Archdeacon Kallinikos from Mytilene Island”**

*Emmanouil Giannopoulos, School of Music Studies, Aristotle University of Thessaloniki*

email: [emmgiann@gmail.com](mailto:emmgiann@gmail.com)

Some outstanding ecclesiastical musicians originated from Anghialos (today Pomorie), the city close to the sea or the city which has the sea on all its sides. They created interesting compositions which enriched the Psaltic repertory, and one or some of these musicians seem to serve at the Ecumenical Patriarchate. It is of significant importance to record and present their musical oeuvre and comment on its melodic content.

On the other hand, during the 19th century an almost unknown musician from Mytilene Island, the archdeacon Kallinikos lived for many years in the same city and composed ecclesiastical melodies there.



While examining these compositions from a unique and unpublished manuscript written by Kallinikos in Anghialos in 1857, I realized their importance and beauty, and their relationship with the Constantinopolitan Psaltic tradition.

This paper will present the aforementioned elements and Kallinikos' compositions, their morphology, expression, basic melodic elements, and importance.

(Performance of three compositions from Kallinikos' oeuvre, together with members of the choir "Hymns and melodies of the Byzantines" of the School of Music Studies, A.U.Th.).

### **15:00-16:30 SESSION XI: Opera cultures and trends in the Balkans**

**Chair: Stanislav Tuksar**

#### **"Social criticism and subversion of operatic conventions in Irena Dragović's compositional work"**

*Biljana Milanović, Institute of Musicology of the Serbian Academy of Sciences and Arts, Belgrade*

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In this paper, I consider the operas *Poslednje devojčice* [The last Little Girls] (2021) and *Deca* [Children] (2022) by the Serbian composer Irena Popović (b. 1974), with a special focus on the interrelation of social criticism and the subversion of operatic conventions in her works.

Popović's operas are inseparable from her creative experience, which she gained as a freelance artist, composer of incidental music for the theater, collaborating with famous socially engaged directors and playwrights. She embarks on a sharp critique of the contemporary neoliberal world, its various class, racial, medical, economic, geographical, and political contexts as well as commodification of human life. Her music is melodious, mostly tonal, repetitive and in a certain sense post-minimalist, with crossover qualities of encompassing different worlds of classical and popular music. Her opera expression corresponds to the directness and simplicity of Kurt Weill's songs and Brecht's theater, but it can also be connected to the creative explorations of contemporary artists such as Michael Nyman, David Lang or Laurie Anderson. As this paper will show, Popović's concept of songs, dominated by the singing of "imperfect" voices by actors, is the basis of her theatrical vision.

By considering the case of Irene Popović I will draw attention to the imbalance between the relatively numerous contemporary productions of unconventional operas and the weak institutional support for musical theater in Serbia, in order to open further discussion related to contemporary opera in a wider, regional context.

#### **"The interplay between libretto, scenical directions and music in Enescu's *Oedipe*: a cognitive approach of the concept of fate"**

*Stamatia Gerothanasi, School of Music Studies, Aristotle University of Thessaloniki*

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The presentation delves into the ways the complex and elaborate concept of fate is employed in *Oedipe* by Enescu, how it contributes to the dramaturgical structure of the tragédie lyrique and, moreover, how the concept of fate is reified in the libretto, scenical directions and music. The aim of the presentation is to provide a novel perspective towards research on musical dramaturgy at revealing how the composer and librettist conceptualise and express the synergy of language, scenical directions and music in order to render the concept of fate.



The analysis of the ways the concept of fate is treated in the libretto and scenical directions is based on the methodological framework of Cognitive Linguistics, and more specifically on the identification and discussion of the cognitive mechanisms of conceptual metaphor and metonymy. The methodology of the musical analysis, that relies on the field of music cognition, focuses on the ways musical parameters (central musical theme and its variations, orchestration, dynamics, among others) highlight and reinforce elements of the concept of fate that are expressed verbally (in the libretto) and visually (in the scenical directions).

The identification of the cognitive mechanisms in the language of the libretto, in the scenical directions and in the musical composition offer an insight into the ways the synergy of language, music and visual image highlight the diachronic concept of fate.

**“A comparative review of national opera in Greece and Turkey: chronologies, common and opposite elements of national expression, publicity for domestic and international acclaim”**

*Dimosthenis Fistouris, Department of Music Studies, University of Ioannina*

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National opera, as a musical genre, emerged when the political and socio-psychological preconditions were mature for creating a carrier stratum of musical culture demanding musical expression or reflection of nationalist political sentiments. For example, in Greece, the nationalism in opera that was already expressed since the midst of 19th century was mainly based on patriotism and the struggle of liberation against the Ottoman yoke, and it instilled not only the plot but also parts of the music, such as the milestone opera *Marco Botzaris* by Carrer in 1861. For all that, the Greek national opera was formally established belatedly, in 1916 through the opera *Master Builder* by Manolis Kalomiris, who born in Smyrna of Turkey, and became the effective leader of the Modern Greek National School of Music. In Turkey, the national opera established rather late, in 1934 through the opera *Özsoy* by Adnan Saygun. It was an order by Kemal Ataturk, aiming as a cultural-political asset for strengthening the bilateral relationships between Turkey and Iran. In Greece, the opera *Konstantinos Paleologos, last Emperor of the Byzantine Empire* by Manolis Kalomiris formally marked the end of the Greek national opera's life cycle in 1962, whereas in Turkey the nationalism in opera lasted till the end of 20th century, such as the opera *Murat IV* by Okan Demiriş.

Through crossing chronologies, this paper tries to look into the political and socio-psychological preconditions for the course of the national opera in Greece and Turkey as well. Since the national subject matters in operas in both countries are associated with or occasionally opposed to each other, common and opposite elements of nationalist expression are researched and juxtaposed. Furthermore, issues of publicity of this musical genre in both countries for domestic and international acclaim are collated comparatively.



**17:00-18:30 PANEL SESSION of the IMS Study Group Music and Cultural Studies**

**“Contemporary networks of diasporas in the Balkans: National and meta-national musical cultures”**

*Tatjana Marković, Austrian Academy of Sciences & University of Music and Performing Arts, Vienna*

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*Alexandros Charkiolakis, Friends of Music Society in Athens*

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*Dilara Turan, Istanbul Technical University, Istanbul Bilgi University (PhD candidate)*

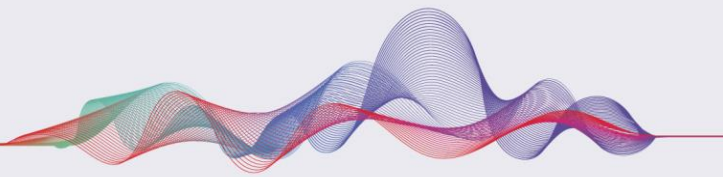
email: [dilarapal@gmail.com](mailto:dilarapal@gmail.com)

The term ‘diaspora’ (Greek, dispersion, distribution, diffusion) replaced earlier ‘dispersion’ in the 1960s. Most broadly, it refers to transnational communities of forced or voluntarily migrants who retain certain connection with a homeland. In the last decades, it has been redefined in accordance with studies of nationalism, migration and exile, gender studies, and postcolonial studies, leading to non-essentialist approaches to identity, ethnicity, and homeland. The extensive Balkan diasporas built for centuries of great religious migrations, political exile, migration to advanced economies, and brain-drain. Through music, identities and cultures are maintained and transformed in diasporic situations and formations among groups.

Four 20 minutes’ long presentations will consider aspects of the Balkan music diaspora, exemplified through four case studies related to contemporary composers born between 1953 and 1979 in Serbia/Yugoslavia, Greece, Cyprus, and Turkey and live and work in the United States and Canada: Ana Sokolović (1968), Christos Hatzis (1953), Evis Sammouris (1979), and Kamran İnce (1960). All four of them reached significant success in their new environments, becoming university professors, and awarded composers. Some of them remained present in their birth countries via institutions (Evis Sammouris is co-founder and artistic director of the Pharos Arts Foundation International Contemporary Music Festival), or/and their creative work. The focus of four papers are relations of the composers to their homelands in the framework of theories of cultural nostalgia, hybrid identities with references to the Balkan and (pre-)national past, diaspora in the global world, and others.

Sounding homelands in the Balkans with their imperial legacies will be analyzed through chosen compositions (Marković, Charkiolakis, Turan) or an overview of the entire opus of Sammouris (Petroudi). Among the individual works that will be presented through the defined perspective are the opera *Svadba* (Wedding, 2010) by Ana Sokolović, *Vernal Equinox* (2021) by Christos Hatzis, as well as *Concerto for Orchestra, Turkish Instruments and Voices* (2002–2009) and *Asumani* (2012) by Kamran İnce.

Serbian Canadian composer Ana Sokolović wrote libretto and music of the awarded opera *Svadba* for six female voices a cappella, out of her inspiration by Slavic/Balkan peasant folk tales, myths, and traditions in Serbian, with English subtitles. She transformed the literary in her own “unique onomatopoeic language and transports listeners to a world of magic realism.” *Vernal Equinox* was commissioned from Greek Canadian Christos Hatzis by the State Orchestra of Athens for the bicentenary of the Greek Revolution of 1821. This work bears the idioms that he recognizes as local but also international, challenging his own national but also cultural identity. Two of the later works *Concerto for Orchestra, Turkish Instruments and Voices* (2002–2009) and *Asumani* (2012) by Turkish-American Kamran İnce. The composer reflects on his Turkish background the makam



tradition and traditional Turkish musical instruments such as kemençe, zurna, and ney. Ince's representation of cultural identity will be discussed with respect to aesthetics of excess and reflects on his poetic stand on the issues such as exoticism, post-modernism, and trans-traditionalism.

**Tatjana Marković, *A Serbian composer as 'national treasure' of Canada: Ana Sokolović's 'Svadba' (2010/2011)***

I am going to discuss the theory of diasporic condition by Ghassan Hage explicated by the chamber opera *Svadba* (Wedding, 2010/2011) by Ana Sokolović (1968), including her the composer's voice from her interviews and ego documents as well as through the singers of the opera. Sokolović decided to flee the civil wars of early 1990s Yugoslavia after the studies with Dušan Radić in Novi Sad and Zoran Erić in Belgrade. In 1992 she completed a master's degree with José Evangelista at the University of Montreal. In 2012 Sokolović was recognized as a “national heritage” of Canada, and in 2022, she was awarded the first Canada Research Chair in Opera Creation at the same university, where she is also a professor of composition.

Sokolović's third opera *Svadba* (Wedding) for six female voices a cappella was premiered in June 2011 and received six nominations for Toronto's Dora Mavor Moore awards, as well as the award for Outstanding New Musical/Opera. That same year, Society of contemporary music in Quebec devoted its entire Série Hommage to Sokolović, producing an unprecedented two hundred concerts of her music across the country to celebrate the twentieth anniversary of her immigration to Canada. Quite unusually, the immigrant composer was highly celebrated for the work in the foreign (Serbian) language and inspired by a Balkan/Serbian pagan rite based on medieval heroic poetry, lyric songs, or tongue-twisters.

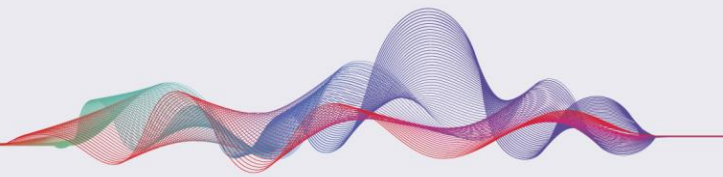
**Alexandros Charkioulakis, *Marking a bicentenary from afar but also close***

Christos Hatzis and his work *Vernal Equinox* was commissioned by the State Orchestra of Athens for the bicentenary of the Greek Revolution of 1821. Hatzis, a member of the Greek diaspora since he has been living in Canada for more than 40 years now, teaching at the University of Toronto and composing there, wrote a work that bears the idioms that he recognizes as local but also international, challenging his own national but also cultural identity. In my paper, I will discuss those elements that define him as a composer in general but also as a Greek composer specifically and will focus on those that appear in this work, written by a diaspora composer referring to one of the most important historical landmarks for his fatherland.

**Georgia Petroudi, *The many faces of diaspora – then and now***

Over the past two decades, the term “diaspora” has evolved from its restricted usage to a more encompassing, broad and inclusive context, coming to mean, nowadays, anyone not at home. Through music, identities and cultures are maintained and transformed in diasporic situations and formations among groups. Studies have demonstrated that connections to home countries foster cohesion in diasporic communities, even though at cases these might lead to social cohesion distances within the communities. Admittedly, cultural engagement is essential for individuals to place themselves in society and cultural artefacts form the basis for continuous construction and renegotiation of identity. Music holds an integral role in diaspora since it is the heart of most profound social occasions and experiences. Movement of people through history has inevitably led to a migrating cultural heritage which in its turn, interacts with the heritage of the new location, and while it preserves its identity, nonetheless – as it is the case with music, it brings innovative fusions and hybrids. The discussion of





music diaspora, will focus on the diachronic aspects and traces of music diaspora in Cyprus, a multifaceted phenomenon with many parameters, and most probably an expected outcome, considering the historical background of the country. Further, the presentation will focus on contemporary paradigms of how the formulated cultural identity is expressed in the creative output of composers who are actually members of the diaspora, even if this migration was voluntarily. Specifically, it will investigate the compositional output of Evis Sammoutis, a Cypriot composer living and working in the United States, and how this output demonstrates traces of cultural nostalgia and identity.

**Dilara Turan, *Reflecting on cultural identity: Two works by Kamran İnce***

Turkish-American composer Kamran İnce (b.1960) is among the few internationally known diaspora composers who bridge the contemporary music of Türkiye with international scenes. The Montana-born composer has been living in the United States, where he went for his undergraduate study in 1978 after receiving his early music education at the state conservatories in Ankara and Izmir during the 70s. Since he composed *Infrared Only* (1985), which is an early period orchestral piece that brought him great success as the youngest winner of the Prix de Rome in 1987, his initial compositional style developed through various musical crossovers, gradually incorporating more elements from Turkish and Balkan music into his uniquely American sound. While his post-minimalist style remains in his economy of musical materials, embracement of consonant sonorities and modality and accessibilities in musical flow with raw qualities, two of his later works *Concerto for Orchestra, Turkish Instruments and Voices* (2002–2009) and *Asumani* (2012) distinguish from the rest of his repertoire in taking a bold step in his expression of Turkish cultural identity. The present study takes a closer look at these two works, in which the composer reflects on his Turkish background not only through pitch relations, gestures, and textures from the *makam* tradition but also by employing traditional Turkish musical instruments such as kemençe, zurna, and ney. Both using a score analytical approach as well as drawing from the composer's discourse and receptions, this study discusses İnce's representation of cultural identity with respect to aesthetics of excess and reflects on his poietic stand on issues such as exoticism, post-modernism, and trans-traditionalism.

**19.00-20.00 Concert**

***Musics from Thessaloniki and other places of the Balkans and Asia Minor***

This concert presents samples of Greek folk music, Sephardic Songs, Art Music from Constantinople and Greek art songs, with the participation of:

***Erifili Damianou***, School of Music Studies of the Aristotle University of Thessaloniki

***Ensemble for Sephardic Music***, Thessaloniki

***Ensemble for Classical Eastern Music “Psaltira”***, School of Music Studies of the Aristotle University of Thessaloniki.

The analytical programme of the concert will be announced during the Congress.



**Friday, September 1st, 2023**

**Location: Beethoven Hall | The Teloglion Fine Arts Foundation**

**10:00-11:30 SESSION XII: Byzantine traditions and intercultural exchanges in the Balkans**  
**Chair: Flora Kritikou**

**“The manuscript no. 129 from the ‘Dumitru Stăniloae’ Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina in Iași, Romania – Representative document of the secular music of oriental origin in Moldova”**

**Ștefan Ilie Graur**, *National University “George Enescu” of Iași, Romania*

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The present communication will mainly focus on the synthetic presentation of the content of Manuscript 129 from the “Dumitru Stăniloae” Ecumenical Library of the Metropolitan of Moldavia and Bucovina, but also on some aspects regarding the musical notation used. Ms. 129 is an anthology of secular songs composed in 1813 by the Greek archdeacon Nikiforos Kantouniaris, a famous psalter and composer, originally from the island of Chios. The document is written in Greek, and the chants are specific to the extra-ecclesiastical repertoire, that is, the secular repertoire. The notation is pre-Chrysantic, more precisely, exegetical or transitional mid-Byzantine. Most of the compositions belong to Petros Peloponnisios, but there are also songs by other authors, such as the autograph ones (belonging to Nikifor Kantouniaris), by Petros Vyzantios, Iakovos Protopsaltis or even anonymous ones. Due to the musical terminology used in the headings of the songs (makam, usul, etc.), we can assume that the music is of Ottoman origin. However, some “European” songs (French and Italian) are also noted, with the text notated phonetically with the Greek alphabet. Manuscript 129 BMMB is of particular musicological interest, both due to its age and the value of the musical material included.

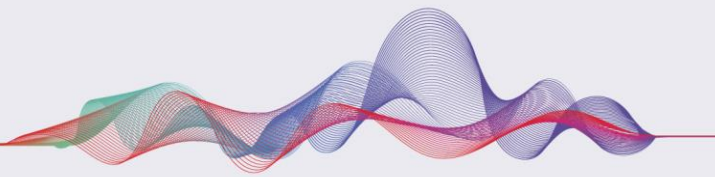
**“The city of Iași, the Little Byzantium of the great composers”**

**Adrian Sîrbu**, *National University of Arts “George Enescu” of Iași, Romania*

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The city of Iași represents a reference point on the cultural map of Romania, a center of value, at the confluence of educational, cultural, and spiritual institutions. It once represented, throughout the past centuries, a great center of the cultural and especially spiritual world, a cradle of Byzantine tradition culture, a capital of Psaltic Art, especially starting from the 17th century and until nineteenth century. For this period of musical apogee of the city of Iași, historical events as well as musical manuscripts from different libraries bear witness, where we find works of great value by different composers who were active in these lands, either at the Royal Court, or at the Metropolitan centre, in various monasteries or more important churches.

The peak of this unprecedented period in the history of our city is recorded during the pastorate of the great scholar-metropolitan Veniamin Costachi, in the first half of the 19th century. Thus, in Iași, famous names such as Athanasios the Patriarch, Dimcea the Old, Ioniță Pralea, Mihalache Moldovlahul, Anastasios Rapsaniotis, Petros Vyzantios, Georgios Paraskiadis, Georgios Lesvios,



archdeacon Nichiforos Kantouniaris, Dimitrie Suceveanu, Ioannis Malaxa, Macarie Ieromonahul, Nectarie Schimonahul, Theodor Stupcanu and many others taught and performed church music in Iasi. At the top of this list, we should especially mention the two hierarchs from whom we have psalter or lay compositions, Veniamin Costachi and Saint Joseph the Merciful (Naniescu).

In order to promote the city of Iași and its psaltic values, the Cultural Association Byzantion started a project, “The city of Iași, the little Byzantium of the great composers.” The general goal was to perform and to record few of the most iconic works of the composers of Psaltic Art from the 18th-20th centuries.

This article aims to present the evolution of the research that was made by specialists of the Byzantion Cultural Association and their collaborators, from the musical manuscripts kept in different libraries to the performance itself.

**“Manuscripts 144, 145 and 146 from the ‘Dumitru Stăniloae’ Ecumenical Library of the Metropolitan Church of Moldova and Bucovina in Iași – Work of copyist Onufrie Bratu from The Holy Mountain”**

*Danila Irina Zamfira, National University “George Enescu” of Iași, Romania*

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The present paper focuses on the synthetic presentation of the repertoire of three valuable manuscripts written in the Holy Mountain, in the first decade of the 20th century, by the psalt copyist Onufrie Bratu. The manuscripts are part of the document fund of the “Dumitru Stăniloae” Ecumenical Library of the Metropolitan Church of Moldova and Bucovina in Iasi and have inventory numbers 144, 145 and 146. They illustrate the psaltic repertoire in the Romanian language related to the main religious services, Vespers, Matins, and the Holy Liturgy, practiced in the Holy Mountain. Classical Greek composers are cited, in musical adaptations made by Romanian authors of reference who promoted the Chrysanthine Reformation in the Romanian Principalities, such as Visarion the Confessor, Macarie the Hieromonk, Anton Pann, Dimitrie Suceveanu. Among them is also Nectarie the Protopsaltis, a prominent exponent of the Romanian school of musical creation and interpretation from Holy Mountain. The copyist of the manuscript, Onufrie Bratu, stands out for his impeccable musical calligraphy and for his exceptional musical training, which allowed him to select a particularly valuable musical repertoire, illustrating the consolidation and affirmation of the Romanian Chrysanthine psaltic music during the late 19th and early 20th centuries.

**12:30-14:00 SESSION XIII: Female composers, Feminine voices**

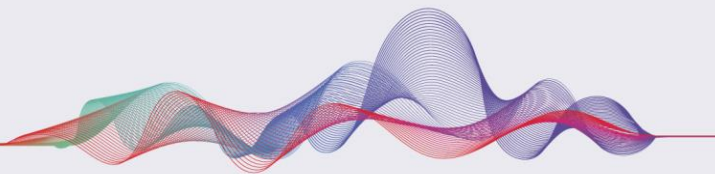
**Chair: Vjera Katalinić**

“Exploring the ways in which the narrative of Theo Angelopoulos’s *Eternity and a day* (1998) is incorporated into Eleni Karaindrou’s main theme for the film’s soundtrack”

*Georgiia Polymeneri, School of Music Studies, Aristotle University of Thessaloniki*

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The ways in which music interacts with the other filmic elements as well as the ways in which it affects how spectators experience a film, have been thoroughly studied since the arrival of synchronized sound. Claudia Gorbman’s book *Unheard Melodies* (1987) offers a detailed study into the functions of music in film. Film music analyst Emilio Audissino (*Film Music Analysis: A Film Studies Approach*, 2017) has developed methodology for studying film music’s motives and functions based on the cognitive processes that take place in the viewer’s mind. However, the majority of film music studies have been



focused on the productions of Hollywood and American cinema. Consequently, the development of such film music methodologies has been heavily influenced by the practices of the American film industry. The music of European, and even more so Balkan or Greek cinema, has not been thoroughly explored. Considering the major differences that exist between American and European film practices in general, it becomes apparent that the soundtrack and the practices that surround it cannot be completely comprehended with the use of methodologies built upon the practices of an entirely different film industry. Angelopoulos and Karaindrou's collaboration offer a notable example of the uniqueness of European film music and its functions. Angelopoulos, heavily influenced by the auteur theory and European film makers has the absolute control over all filmic elements including the music. The present study examines how the soundtrack of *Eternity and a Day* interacts with the other aspects of the film and more specifically how it integrates Angelopoulos' messages and transforms them into musical elements. Through the motivic, harmonic, and morphological analysis of the main theme, it investigates Angelopoulos' own statement about Karaindrou's music "speaking" the same language as his.

**“The exaggeration in Greek lament: The diaspora of the phenomenon through time on diachronic level, from antiquity to the present day, in the context of Greek civilization”**

*Antigoni Ntousiopolou, School of Music Studies, Aristotle University of Thessaloniki*

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The Greek mourning song, which is called threnos, is a vocal musical genre and is performed during the burial customs after the death of a member of the community by the relatives of the deceased or by other non-relative professional mourners. In the Greek tradition, lamentation has its roots in antiquity and is witnessed already from the geometric era, i.e. around 1000 BC. It is performed by one solo performer or even by a group of mourners and is usually accompanied by certain movements, often reaching extremes. Thus, the mourner injures his cheeks with his nails while singing and it is also possible to pull and pluck her hair, if it is a woman, or his beard, if it is a man. Also, cases are not uncommon, in which the performer tears his clothes or beats his chest with his hands, while the above are often accompanied by loud screams. In fact, in many cases the mourner exaggerates so, that it is possible to be seriously injured, bleeding or even passing out. It is extremely interesting that exaggeration does not only accompany the modern moiroloi, as it is called, but even the ancient threnos, which is performed in the same way, as we can see from the iconographical evidence of the time and also by ancient written sources and especially the Attic tragedies. The survival of these exaggerations for at least three thousand years shows that these are elements inextricably linked to mourning and that they definitely serve the satisfaction of the mourner's most basic need at the time of performance, which is psychological detonation. In this way, lament is not a musical genre, which is simply sung, but also “danced”, constituting, like all genres of Greek traditional music, an indivisible set of verse, music and movement.

**“Love and the face of woman in musical compositions of Greek church musicians, through the anthologies of secular music of the 17<sup>th</sup> and 18<sup>th</sup> century”**

*Dimos Papatzakis, School of Music Studies, Aristotle University of Thessaloniki*

email: [dpapatza@mus.auth.gr](mailto:dpapatza@mus.auth.gr)

In recent years a strong interest has been observed concerning the artistic music production which developed outside the Greek Orthodox church during the period of the Ottoman Empire. There is



already a number of transcriptions of secular music in some manuscripts of the 16<sup>th</sup> and 17<sup>th</sup> century (e.g. Leimonos 259, Iviron 1189, 1562 etc.) written by Greek musicians with neumatic notation. However, the chanters paid more attention to the secular music at the dawning of the 18<sup>th</sup> century and so over (Kalaitzidis, 2010). Moreover, their influence has been great, as, according to the scholars, they enriched the vocal techniques of this kind of music in their era (Feldman, 1996).

In our presentation we will focus on songs (sarki), as well as on other vocal genres, such as *beşte*, written by Greek composers, from the following manuscript sources: Melpomeni (Vatopedi 1428), Gritsani 3, Psachou 152/292 (Gregorios Protosaltis' archive), and from printed editions like *Euterpi* by Chourmouzios Chartofylax (1830) and the anthology *Pandora* edited by Theodoros Phokaeus in 1843. We will investigate pieces written by great chanters of the Ecumenical Patriarchate, such as Petros the Lampadarios (fl.1760-1778), Iakovos the Protosaltis (fl.1760-1800), Petros Byzantios († 1808), Gregorios Protosaltis († 1821) a.o., whose lyrics refer to love, as they see it on the face of a woman. We will approach the principles that govern the compositional minds of the creators of those songs through musicological analyses concerning the content, as well as the rhythmical and melodic structure of the pieces. The presentation will also contain various musical examples to illustrate the basic features of Phanariot songs.

#### **15:00-16:30 SESSION XIV: Musical cultures across time and politics in the Balkans**

**Chair: Alexandros Charkiolakis**

##### **“Music is freedom, a huge sea: Mikis Theodorakis’s exile life in Yugoslav press”**

**Ana Petrov**, Faculty of Media and Communications, Belgrade, Serbia

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In this paper, I will deal with Mikis Theodorakis’s reception in socialist Yugoslavia. Based on the archival sources from Belgrade and Athens, the paper aims to contribute to revisiting the politics of music in Yugoslavia and Greece in the second half of the 20<sup>th</sup> century. The relations between socialist Yugoslavia and Greece after World War Two went through several phases. After the war, diplomatic relations were established in 1945 and 1946, but soon after, there was a period of conflict (from 1946 to 1950) due to the Yugoslav support to the communists in the Greek Civil War. After the *coup d’état* in April 1967 brought to power a dictatorship in Greece (1967–1974), a new period of tensions in bilateral relations began. In the same period, Theodorakis himself had several phases in his life, his political and musical career. When he started the collaboration with Yugoslavia, he was a great music star known worldwide (since *Zorba the Greek* made a household name of him in film music) and an ideological state enemy, being jailed and living in exile. One of the results of this collaboration is Theodorakis’s visit to Yugoslavia in 1970, his meeting with Josip Broz Tito, and the choice of Theodorakis as the composer for *The Battle of Sutjeska* (1973), one of the most famous Yugoslav partisan films. From 1970 until 1973 there was an intensive collaboration of Theodorakis with Yugoslavia, which included the organization of visits and concerts. Many interviews and general coverage of Theodorakis’s life in the Yugoslav press show how present his work was in Yugoslav discourses of the time. I will explore the background of this collaboration, focusing on the discourses in the Yugoslav press, and specifically elaborating on the composer’s image as both a great communist and a genuine Mediterranean artist.



**“Claiming culture through music in the Balkans during communism: role of Byzantine musicology in empowering nationalism”**

**Cătălin Cernatescu**, *National University of Music, Bucharest, Romania*

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For almost four decades, between 1950 and 1985, Romanian and Bulgarian Byzantine musicologists held divergent opinions on the authorship of sacred hymns and musical manuscripts compiled at the Putna monastery in the early 16th century. While the investigations of the Romanian Byzantinologists pointed to “the continuity of Byzantine influences on Romanian territories, ascertained in music, the generality of direct relations and not through Slavic interposition”, the Bulgarians maintained that all the music produced within the Putna School was of Slavic origin, claiming even the most significant autochthonous composer from the late 15th and early 16th century, Evstatios Protopsaltes.

Thus, the defence of the authorship of the Putna manuscripts, “which brilliantly represented the Romanian musical culture of the medieval period”, became the main theme of the Romanian Byzantinologists, an approach of national interest, and one of the main reasons for which this guild was tolerated under the totalitarian ideology. The contribution of specialists in feeding the favourite topics of communism, such as protochronism, nationalism and Romanian exceptionalism, was decisive for the survival of the field in a period deeply marked by the control and censorship imposed on sacred music.

**“Cultural interconnections between Greece and Italy: composers of Greek diasporas in Trieste (19th – 21 st century)”**

**Magdalini Kalopana**, *Department of Music Studies, National and Kapodistrian University of Athens*

email: [mkalopana@music.uoa.gr](mailto:mkalopana@music.uoa.gr)

Historical overview indicates a strong interaction between Greece and Italy. The osmosis framed by the political and geographical historiography concludes to the cultural one. Vivid Greek communities in Southern Italy (centred at Venice) already from 16th century culminate in the Greek orthodox community of Trieste, established in 1782. Original research of historical evidence in the “Biblioteca del Civico Museo Teatrale Carlo Schmidl” in Trieste, held by the writer in February 2023, emerged important archival material of three composers of Greek origin: Michele Eulambio, Giorgio Cambissa, Marco Sofianopulo. Their numerous works saved up today regard both ecclesiastical music (centred in the “Cappella Civica di San Giusto”), and secular music as well (centred in the opera theatres of the of the wide region, Trieste and Southern Italy, as well as in neighborhood countries such as Austria, Switzerland, Germany, including those of the Dalmatian coast). What’s more, the wide music vocabulary of Eulambio, Cambissa and Sofianopulo indicates them both as representatives of their host country, as well as of their country of origin. How intense is such a cultural dialogue, however? Newly concise systematic works' catalogues in combination with indicative examples of their work can offer some initial conclusions. On the other side of this cultural interconnection can be found Italian musicians (Domenico Liberalli, Giuseppe Castignace, Ignazzio and Raffaele Parisini) active in the Ionian islands (18th to 19th century) and Athens (19th century). A relative reference to both case study groups can perhaps delineate a pivotal period of musical cultures and diasporas in the Central Eastern Mediterranean.



**17:00-18:00      SESSION XV: Byzantine chant / Historical and hermeneutical approaches to Byzantine music III. Chair: Zamfira Dănilă**

**“The dissemination of the work of St John Koukouzeles and other kalophonic composers in the Balkans. Some analytical approaches to the kalophonic setting *Epeste he eisodos tou eniautou* for the feast of indiction”**

***Maria Alexandru*, School of Music Studies, Aristotle University of Thessaloniki**

email: [malexand@mus.auth.gr](mailto:malexand@mus.auth.gr)

This paper investigates the transmission of various corpora of kalophonic stichera or mathemata composed by St John Koukouzeles and other masters of the Palaeologan era, in manuscripts written on the Balkans or kept in collections from various libraries of the Mediterranean, Balkans and broader South-East European Region.

It also proceeds to the collation of sources, editorial steps and analytical approaches of the first piece of the Mathematarion, the kalophonic sticheron *Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ* - *The beginning of the year came*, for the feast of the inauguration of the new church year on September 1<sup>st</sup>. The piece is compared to its non-kalophonic version from the Old Sticherarion and the famous didactic Method *Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ* by Xenos Koronis. The kalophonic setting is studied both according to the late Middle Byzantine notation from various Mathemataria, such as Sinai 1234, Zakynthos 7, and according to its slow exegesis by Chourmouzius the Archivarion, from the ms Metochion Sancti Sepulchri 727 dating to the first half of the 19<sup>th</sup> cent. Various musical examples and didactic approaches complete the presentation.

**“The Third mode in the *Mathematarion*. An attempt to approach modal issues examining from the past to the present and vice versa”**

***Dimosthenis Spanoudakis*, School of Music Studies, Aristotle University of Thessaloniki**

email: [dimosmusic@yahoo.gr](mailto:dimosmusic@yahoo.gr)

This presentation uses musicological and interdisciplinary analyses, in order to investigate aspects of the third and varies mode in the *Mathematarion*, often referred to as *kalophonic Sticherarion* (Chalchaliak 2008, 184-185). The first part combines collations of manuscripts and multilevel analysis of a composition attributed to the leading byzantine-music composer of the Balkans, Saint John Koukouzelis (13<sup>th</sup> cent.). Specifically, the *kalophonic sticheron* of the third mode in honor of the Holy Great Martyr Theodore the General (8<sup>th</sup> of June) *Τῆς οἰκουμένης τὸν ὑπέραναξον* – *Protector of the world* is comparatively examined from two manuscripts. The first manuscript is the *Mathematarion* of the Holy Metropolis of Zakynthos number 7 (y. ~1440 A.D.), which is written by Gregorios Mpounis Alyatis, the last precentor of Hagia Sofia before the Fall of Constantinople. Zakynthos 7 is collated and compared with the manuscript of the Metochion Sancti Sepulchri 731 (1<sup>st</sup> half of 19<sup>th</sup> cent.) which includes the respective *exegesis* (traditional rendition) rescued in the new method by Chourmouzius Chartofylax (Alexandru 2020, 125-128). The old, classical melody and the large musical *exegesis* are analyzed through multilevel analysis (Spanoudakis 2012 & 2018) focusing on the structural notes of the old source with late Middle-Byzantine neumes and the notes of the new analytical notation. In the second part, reductive musicological analyses approach the so-called *thesis* (melodic formula) and highlight the findings in micro-, medio- and macrostructural level. Final conclusions about the third and varies mode of the *kalophonic* repertoire will be explained in detail with live performance-singing of selected examples.



## 18:00-19:00 POSTERS

### POSTER I

#### **“Ancient Greek musical theory and Byzantine chant”**

*Christian Troelsgård, University of Copenhagen, Faculty of Theology*

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Under the auspices of the Levi Foundation, Venice, the study group “Psaltike” has begun a new 3-years’ project under the theme “Ancient Greek musical theory and Byzantine chant in the Middle Ages and beyond: possible points of intersection?” The aim of the project is not only to re-consider old evidence on the reception and re-cycling of ancient musical theoretical texts and concepts in Byzantine theory and practice, but also to widen the discussion by bringing in new evidence, namely Byzantine scholia on ancient theoretical texts on music, new insights in the use of diagrams, possible intersections with grammar and rhetoric. The poster will present the project in the briefest possible text and illustrate its potential through visual examples of diagram traditions and scholia linking ancient music theory and Byzantine chant phenomena. The study group consists currently of Maria Alexandru (University of Thessaloniki), Sandra Martani (University of Pavia), Giuseppe Sanfratello (University of Catania), Silvia Tessari (University of Padua, co-ordinating secretary), Christian Troelsgård (University of Copenhagen, scientific co-ordinator), Nina-Maria Wanek (University of Vienna), Gerda Wolfram (University of Vienna). The idea of the poster is to present the project and to inspire for collaboration.

### POSTER II

#### **“The reification of the folksong in the Greek National School of Music”**

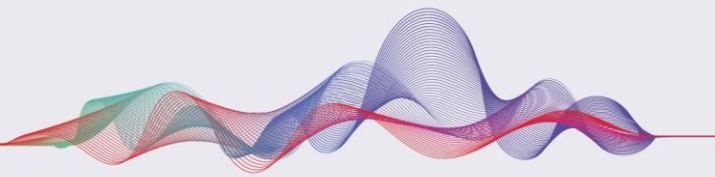
*Despoina Afthentopoulou, Independent Scholar, School of Music Studies, Aristotle University of Thessaloniki*

e-mail: [dafthent.musicdare@gmail.com](mailto:dafthent.musicdare@gmail.com)

The term “reification” derives from the Latin noun *res*, which means “thing”. Although the term refers to both the process by which a “non-thing” (human qualities, relationships, actions, concepts) becomes a “thing” as well as the result of that process, it takes different senses depending on the context in which it is employed. Georg Lukács coined this term in order to describe the ways through which capitalism distorts the human subjectivity and transforms people into objects. What Lukács calls “reification” and Marx names “fetish” is outlined in the false impression that the constructed human relationships are considered to be natural. The Frankfurt School continued Lukács’ formulation of reification. Theodor Adorno describes reification as *identity-thinking*. According to Lewis, attempts to theoretically characterize aesthetic practices or musical works, defining for instance the nature of music, the value and the character of musical meaning, consist of forms of reification.

At the beginning of the 20<sup>th</sup> century, there was a rich emergent discourse in Greece about the nature of the folksong and its importance in the establishment of a National School of Music. As long as musical meaning and value are always derived from a social context and its governing ideology, the use of selected and severely mediated elements of the Greek folksong into an entirely different musical tradition constitutes a type of reification. The national music, based on the archetype of the folksong, arrogates selectively its own values in order to deservedly represent a nation whose substance is imbued with purity and genuineness -values timeless attributed to the folksong. This kind of expropriation also consists a form of reification. Several processes of reification and legitimation





contributed to the (re)production of many ideological constructions into the fields of musical life and music education in Greece, at the beginning of 20<sup>th</sup> century.

### **POSTER III**

#### **“Elements of the Hellenic and the Orthodox Christian identity in children’s songs by Georgios Vakalopoulos”**

*Chryssie Scarlatos, Independent Scholar, School of Music Studies, Aristotle University of Thessaloniki*

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Greek Macedonia was formerly an area where various ethnic and religious groups co-lived for centuries, under Ottoman rule. One of the Greek State’s concerns, after the annexation of Macedonia, was to form a Hellenic national identity to all the people of Macedonia. This identity was often expressed as inextricably intertwined with the Orthodox Christian religious identity. Moreover, the Hellenic identity should be under the umbrella of the western European identity, to differentiate from the Ottoman past and from the neighboring Eastern European countries.

Music has often been used as a means of expressing, maintaining and forming identities within a community. Songs, in particular, are even more powerful because they have lyrics. Songs are also a popular way of entertaining children, who are in the process of forming basic identities. This paper deals with the ways the Hellenic and the Orthodox Christian identity are expressed in children’s songs, composed by Georgios Vakalopoulos (1889-1956). After completing his studies in cello and composition in Belgium, Vakalopoulos came to live in Thessaloniki, shortly after the city’s annexation to the Greek State. He worked as a music theory teacher at the city’s State Conservatory until his retirement. He was also an active composer and conductor. His series of children’s songs are all in western notation, written for one, two, or three voices, and some with piano accompaniment. The aim of this paper is to trace elements of Greekness in those songs, regarding their title and lyrics, rhythmic patterns, the use of modality, melismatic singing, melodies that bring to mind well-known Greek songs, etc.

**Saturday, September 2nd, 2023**

**Location: School of Music Studies A.U.Th.**

### **10:00-13:00 ROUND TABLE**

#### **“Music of the Christian East and Orient: Dynamics between mainstream traditions of liturgical chant and diasporas”**

##### ***IMS Study Group Music of the Christian East and Orient***

*Maria Alexandru, Aristotle University of Thessaloniki*

*Irina Chudinova, Russian Institute of Art History, St Petersburg*

*Girolamo Garofalo, University of Palermo*

*Yevgenija Ignatenko, Pyotr Tchaikovsky National Music Academy of Ukraine*

*Nicolae Gheorghiuță, National University of Music, Bucharest*

*Victoria Legkikh, Technical University of Munich*

*Maria Rizguto, University of Palermo*

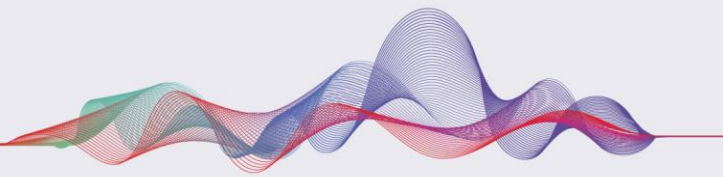
*Dimosthenis Spanoudakis, Aristotle University of Thessaloniki*

*Evangelia SpyraKon, University of Macedonia, Thessaloniki*

*Irina Starikova, Moscow State Conservatory*

*Nina-Maria WaneK, University of Vienna*

Organizer’s contact details: [malexand@mus.auth.gr](mailto:malexand@mus.auth.gr)



This round table addresses issues of the development and rayonnement of various traditions of Christian liturgical chant in the Balkans and beyond, as to

- ◆ local musical 'biotopes'
- ◆ specific music repertoires and their migration from mainstream cultures to diasporas and *vice versa*
- ◆ processes of translation and adaptation of liturgical texts and music into various languages and the emergence of new autochthon repertoires
- ◆ cross-disciplinary approaches.

**Introduction** (Maria Alexandru)

**Local traditions of Byzantine Chant** (Nina-Maria Wanek)

Refers to regional chant versions found in Byzantine musical manuscripts.

**Translations of Byzantine hymnographic texts from Greek to Arbëresh among the Albanians of Sicily: lexical "inventions" and musical adaptations** (Girolamo Garofalo)

Deals with the *Arbëresh*-Byzantine musical tradition and the translations of liturgical books from Greek into *Arbëresh* by Papàs Gjergji Schirò (1907-1992), referring also to the formulaic mechanisms of melodic adaptation.

**Some features of the use of the modal signatures of the 2<sup>nd</sup> Mode in Slavonic chant Sticheraria (12<sup>th</sup>-13<sup>th</sup> cent.)** (Irina Starikova)

Presents special instances of the use of medial signatures in Greek and Slavonic Sticheraria.

**Service to St Antonius 'the Roman.' The sources and peculiarities of the creation** (Viktoria Legkikh)

Concerns the creation of the Service in honor of St Antonios the Roman, famous monastic in Novgorod (12<sup>th</sup> cent.).

**Old Believers as a case of disseminating Byzantine performance practices across borders** (Evangelia Spyrou)

Analyzes the relevance of performing practices of Old Believers' community centered in Moscow to Byzantine Liturgical Typika.

**Greek chant in the manuscript collection of the Solovetsky Monastery** (Irina Chudinova)

Concerns Greek-Russian musical contacts in the 17<sup>th</sup> century and the peculiarities of the perception of the Byzantine tradition in the Russian North.

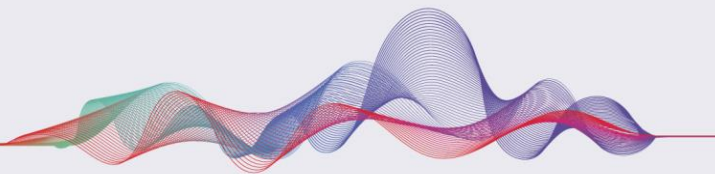
**The oeuvre of Evstatie, the protopsaltes of Putna as a phenomenon of the Greek-Slavonic chant tradition** (Yevgenija Ignatenko)

Devoted to the works in Greek and Slavonic by Evstatie, the protopsaltes of Putna, authorized in the Ukrainian and Belarusian staff-notated musical manuscripts of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

**Acculturation in Orthodox musical practices in the Danubian Principalities in the first half of the 19<sup>th</sup> century** (Nicolae Gheorghită)

Analyzes the major change that acculturation produced in the musical life of Romanian society in the Principalities of Wallachia and Moldavia in the first half of the 19<sup>th</sup> century, by tracing the forms through which Western music insinuates itself into the psaltic repertoires, in the context of building a Romanian national identity.

**The use of Italian in the Coptic Church in the diaspora in Italy: music, texts, and ritual practices** (Maria Rizzuto)



Addresses the “Ritual Plurilingualism” used in the Coptic Church of the diaspora in Italy (Greek, Coptic, Arabic) and focuses on the fact that Italian becomes a “new Coptic ritual language,” thanks to the assimilation of specific Coptic type-melodies.

***Byzantine Music and Music Medicine in Greece, the Balkans and beyond*** (Dimosthenis Spanoudakis)

Examines contemporary applications and future prospects of the use of Byzantine music in Music Medicine in comparison with the worldwide trend.

## 14:00-15:30 WORKSHOP II

### **“Reflecting and applying historical evidence of Byzantine choral performance and conducting”**

***Evangelia Spyrakou***, *Department of Music Science and Art, University of Macedonia &*

***Spyridon Ploumpis***, *Department of Music Science and Art, University of Macedonia*

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Nowadays, due to reasons that are part of a broader discussion, chanting is essentially a one-man task. We live in the ‘era of the Great Protopsaltes and Lampadarioi’, according to Manoles Chatzegiakoumes. Yet, when chanting chorally, would there be any past, byzantine techniques and practices that might be of help?

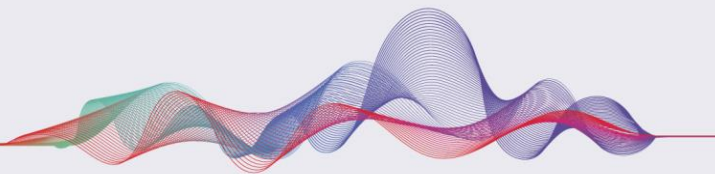
Due to the Fall of Constantinople and the Ottoman conquest, Byzantine choral performance declined and grandiose ensembles gave way to small groups of chanters, even isolated ones. Consequently, the Psaltic art and composition adapted to the new circumstances. Though choral ensembles exist, the roles of choristers and their functions within the so-called ‘system’, namely the ‘choros’ have declined. Nowadays, almost no systematically organised choirs exist within Worship. They are mainly formed for non-liturgical cases, such as concerts and discography.

Nevertheless, since the past century, interest on performances of the past is revived. This is manifested by the use of transcribed old repertoire, the positioning of the choir according to historical evidence, even in the attire of chanters. Paleographical research provides us with evidence on hand gestures later transformed into notation, referred to as ‘cheironomy’. Coordinators ‘drew’ them in the air, in order to remind choristers of melodies they already knew by heart. Historical research provides us with data from narratives on musical performance. Iconography depicts chanters and their coordinating practices.

The proposed workshop aims to contribute to the increasing interest in this domain. It will deal with conducting and performance practices by combining both theoretical- historical and applied aspects on a specific repertoire.

The two-hours workshop will have two parts. In the first, introductory part, evidence from historical narratives, iconography, paleographical research, ritual instructions of musical manuscripts and liturgical Typika will be presented and form the basis for experimentation. A live choir, formed according to a Byzantine one, will present musical examples to test and verify the above sources. The choir will comprise men, women and children, according to the urban Byzantine tradition.

In the second part, we will look together at musical material which will have been distributed in advance to the participants, so that they are already familiar with various aspects of the workshop. Their knowledge and experience will contribute to both performance and discussion. The goal of the second part is to apply results of the first part to present-day needs and repertoire. Examples of repertoire of



the three genres of composition will be examined and serve as a working hypothesis. Its goal is to document that specific aspects of Byzantine conducting and choral performance practices may still be of benefit.

The workshop will contribute to various fields of study, such as the Performance Studies, Choral Performance, Psaltic Art, Paleography, Musical Iconography and Historically Informed Performance of Psaltic Art.

### **16:00-17:30 WORKSHOP III**

#### **“St Kassia’s sticheraric oeuvre for female Saints: Investigating issues of transmission history and performing practice”**

**Maria Alexandru**, *School of Music Studies, Aristotle University of Thessaloniki*

*Study Group for Paleography of Byzantine Music “Chrysorrhemon”, Aristotle University of Thessaloniki, St Anysia Choir, Greek Society for Music Education*

email: [malexand@mus.auth.gr](mailto:malexand@mus.auth.gr)

This Workshop is dedicated to the study of the musical work of St Kassia the nun (9<sup>th</sup> century), Byzantium’s most renowned poetess and female musician, who inspired many artists on the Balkans up to most recent times. Continuing important studies and works by I. Rochow, D. Touliatos, Cappella Romana, Brett Arjomand a.o., the workshop will focus on a selection of compositions by St Kassia belonging to the genre of stichera (antiphons) and their transmission during post-Byzantine times, up to their slow exegesis in the New Method by Chourmouzios the Archivarian.

After a brief introduction and warming-up with exercises from Byzantine diagrams, we will proceed to analyse and sing various passages from stichera by St Kassia in honor of female Saints, such as St Thekla, St Pelagia, St Agathe, St Evdokia, St Mary from Egypt, and St Christina. The audience will have the opportunity to sing together with us, comparing the Byzantine neumes with different kinds of transnotations and transcriptions into staff notation, and to behold the union between words and music, the use of music-rhetorical devices, modal subtleties and other elements which convey to St Kassia’s works a very high reputation.

One of the main points we would like to stress, is the importance of the oral tradition in studying her work. Selected examples from the stichera in honor of the aforementioned Saints will demonstrate the technique and art of slow exegesis as applied to the *Ars antiqua bizantina* represented by St Kassia. They disclose forgotten aspects of the eight-mode system, skillful concatenations of traditional formulas which highlight the meaning of the text and wonderful melodies, which create a profound mystagogical atmosphere.



## BIOGRAPHIES

**Afthentopoulou, Despoina** holds a PhD in Historical Musicology at the School of Music Studies of the Aristotle University of Thessaloniki (State scholarship). She received her MMus in Music Education with Honors (2014), she studied Qanun and folk music at the Department of Traditional Music of the School of Music Studies (University of Ioannina) and Philology at the School of Philosophy of the University of Athens. She studied Piano and Music Theory at the Municipal Conservatory of Moschato and she also received her Diploma in Byzantine Music. She has been working as a music instructor at public music schools since 2010. Her research interests focus on the National School of composers and indigenous music education at the first decade of the 20th century in Greece.

**Alexandru, Maria** (born in Bucharest) studied Music Education, Musicology, Byzantine Studies and Latin in Bucharest, Bonn, Copenhagen (PhD, 2000), and Greece (Byzantine chant, post-doc and kanonaki courses). She received scholarships from the Studienstiftung des Deutschen Volkes, and the Alexander von Humboldt Foundation. Since 2002 she is teaching Byzantine Music at the School for Music Studies of the Aristotle University of Thessaloniki (today as an associate professor and head of the Department). She participated in around 95 congresses and gave conferences and masterclasses in different countries. In 2006 she founded the Study Group for Byzantine Musical Palaeography of the School of Music Studies of A.U.Th. Her work comprises 5 books, 63 articles and different recordings, and she received various distinctions. Since 2017 she conducts the female Byzantine Choir “St Anysia” of the Greek Society for Music Education. She is a member of the International Musicological Society and other musical associations, member of the Editorial Board of *Monumenta Musicae Byzantinae* and *Series Musicologica Balcanica*, as well as chair of the IMS-Study Group for Music of the Christian East and Orient. For her work, cf. e.g.

<https://repository.kallipos.gr/handle/11419/6487> and <https://www.auth.gr/video/25501>.

**Cernătescu, Cătălin** is a scientific researcher at the National University of Music in Bucharest and Music education teacher at Gymnasium School No. 79. His interests are in music theory, paleography, exegesis and alternative semiographic systems of the Byzantine chant, and sacred chant composition. Cernătescu is author and co-editor of several choir books for liturgical use and Byzantine musicology volumes, being as well a prize-winning composer of the National Church Music Festival-Competition “Praise the Lord!”, organized by the Romanian Patriarchate.

**Charkiolakis, Alexandros** studied piano and music theory at the Hellenic Conservatoire in Athens, musicology and orchestral conducting at the University of Sheffield and the Royal Northern College of Music, and philosophy and management at the University of Athens. He worked at the Music Library of Greece “Lilian Voudouri” of the Friends of Music Society, taught at MIAM – Istanbul Technical University, and was also head of the “Erol Üçer” Music Library (2013–2017). In May 2017 he became the general director of the Friends of Music Society in Athens. He is a member of the Board of Directors of the State Orchestra of Athens, member of the board of the Mikis Theodorakis Museum in Zatonou and member of the board of the Greek IAML Branch. He has edited several books and he



co-authored with Avra Xepapadaku the book 'Interspersed with musical entertainment': Music in Greek salons of the 19th century (2017).

**Conforti, Emilia** studied Albanian linguistics and philology at the Università della Calabria, her doctoral thesis is on «La parlata arbëreshe di San Benedetto Ullano [The spoken Arbëresh language of San Benedetto Ullano]» (published in 2018). She holds a quadriannual degree in modern foreign language and literature in various languages, where she specialised in Albanian and English. She also had a post-doc fellowship in Albanian philology at the Universities Ludwig-Maximilian of Munich and della Calabria of Rende for a critical edition project about Francesco Antonio Santori's novel «Sofia Cominiante» with an Italian translation of those parts written in Arbëresh (2010-2016). In 2012, Emilia and her colleague Gianni Belluscio asked for a collaboration with the ethnomusicologist Oliver Gerlach to engage into a comparative study of kalimeret between the various communities of Calabria and Basilicata. Oliver Gerlach studied musicology, ethnomusicology and comparative science of religions in Heidelberg, Basel and Berlin. He did his doctoral thesis about Octoechos modality and forms of improvisation in liturgical music. Since 2010 he lives in Italy to do fieldwork about Balkan minorities and the cultural heritage of il Sud (a local name for southern Italy which also connotate "beyond Western civilisation", since this heritage had always been excluded by the official definition of the Italian nation). Since the Italian school of anthropology also defined studies in this field as part of the "subaltern world", he coined the term "subaltern Orthodoxy" for the very traditionalist Arbëresh concept to stick to Constantinopolitan Greek as the liturgical language.

**Dănilă, Irina Zamfira** is byzantinologist, musicologist, associate professor, PhD holder from the Faculty of Music Performance, Composition, Theoretical Musical Studies of "George Enescu" National University of Arts (GENUA), Department of Theoretical Musical Studies for the disciplines: Theory of Byzantine Music, Folk music, Ethnomusicology (BA level), Byzantine Musicology (MA level). Participation in national and international symposiums. Over 70 studies and articles in the domain of musicology and musical Byzantinology published in professional journals. Member of the editorial committee of the Journal of Byzantine Arts, "Byzantion Romanicon" (since 2007) and of the Journal of Musicology, "Artes" (since 2013). Member of the juries of traditional and psaltic music national festivals. Conductor of the vocal-instrumental ensemble "Floralia" of GENUA (since 2008). Two CDs of old Romanian music recorded with the ensemble ("Trinitas" Records, Bucharest, 2018).

**Delios, Athanasios** was born in Thessaloniki in 1976. He holds a degree in Theology (Department of Theology, Aristotle University of Thessaloniki) and in Musicology (Department of Musical Studies, School of Fine Arts, in the same University). He has a Master's degree in Byzantine Musicology and Chanting Art (Department of Pastoral and Social Theology, A.U.Th.). He is a PhD candidate in the Department of Musical Studies of the aforementioned University, working his dissertation on Byzantine Music. His studies in music have provided him with several diplomas in Music Theory, Byzantine Music and Trombone. His working experience includes mainly teaching of music theory and chanting. His interest in music has led him to participate in numerous seminars, workshops and conferences concerning Music Education. He participated in a number of international congresses presenting musicological papers. Furthermore, he is a member of various vocal and instrumental musical ensembles. At present, he teaches Music Theory at the Municipal Conservatory of Neapolis in Thessaloniki and at the same time he serves as a chanter at the Church of Panagouda, also in Thessaloniki.

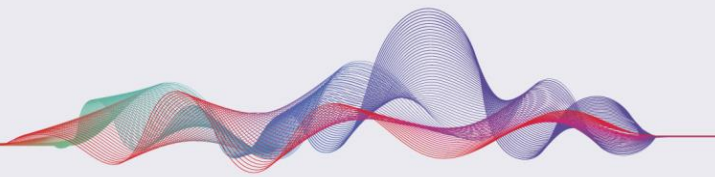


**Dermendzhieva, Stanimira** is a Postdoctoral Research Fellow in the Department of Music Studies at the National & Kapodistrian University of Athens, Greece. She graduated from the Academy of Music, Dance and Fine Arts of Plovdiv, Bulgaria. She submitted her dissertation, titled “Vasily Kalafati (1869-1942): The Life and Works of the Forgotten Composer and Teacher of Russia” at the Music Department of the Ionian University of Corfu, Greece (2012). She specialized in 19th- and 20th-century music, particularly Russian/Soviet and Balkan music, with special interest in comparative studies of minority composers, and her work is published in Greece, Russia, Bulgaria and Serbia. She collaborated with the Tellogleion Foundation of Arts of Aristotle University of Thessaloniki (2006-07) and the Rimsky-Korsakov Apartment Museum (2010) for the exhibition of the archives of Vasily Kalafati. As a program annotator, she has written notes for arts organizations in Athens (Megaron - The Athens Concert Hall, Athens Philharmonia etc.), the booklet presenting the life and the first recorded works by Kalafati (Naxos Records, The Greek Classics Series, 2020). She is a member of the Hellenic Musicological Society and the American Musicological Society. Currently, she works as a music teacher at Socrates Academy in Matthews, North Carolina USA.

**Dimitriadis, Panagiotis.** Born in Thessaloniki. Academic Degree in electronic engineering from A.T.I. (Alexander Technical Institute), Thessaloniki. Holder of “Graduate in Byzantine Music” and “Teaching Diploma”, of the School of the Holy Diocese of Thessaloniki. Postgraduate studies at Brunel University, London, Master (MSc), in “Wireless Communication Systems”, (2009), Doctorate (PhD), research topic on “Effects of Overvoltage on Power Consumption”, (2016). Laboratory associate in the Department of Electronics of A.T.I. (2003 – 2019). From 2019 until now, lecturer in the Department of Information and Electronic Engineering, at the International Hellenic University (IHU) of Greece, where he teaches “Programmable Logic Controllers”, “Motor drives and smart grid” and “Renewable energy sources and smart grid”. Specialized in the design and construction of prototyping digital systems (software & hardware). Chanter, from 2005 to 2020, in the holy churches of Agios Nikolaos Orphanos and Agia Sophia, Thessaloniki.

**Dorgo, Mădălina.** Pianist, piano and accompaniment teacher at the Highschool of Art “Ion Vidu”, Timișoara, Romania, since 2004. Head of the Piano Department from “Ion Vidu” Arts High School. Bachelor’s degree, Faculty of Music, West University of Timișoara, specialization in Instrumental Interpretation - Piano, 2004. PhD in Music, Doctor of Music degree, with the thesis “Emotion, emotionalism and stage fright in musical interpretation”, “Gh. Dima” Music Academy, Cluj-Napoca, 2013. Tutor, teaching practice coordinator for the students of the Faculty of Music, specialization in Music, attending the courses of the Psychopedagogy Training Programme. Artistic Director of “TimorgelFest” International Festival, Artistic Director of “Baroque in contemporary situations” International Festival. Coordinator for Erasmus + projects, member in the jury at National and International Piano Competitions. Author and co-author of articles, books.

**Fistouris, Dimosthenes** is an adjunct lecturer at the Department of Music Studies, University of Ioannina and the Department of Music Studies, European University of Cyprus. Furthermore, he is the main instructor of an e-learning course in lifelong education on History of Opera at the National and Kapodistrian University of Athens. He holds a PhD in Musicology from the Department of Music Studies, University of Athens. He holds diplomas in vocal arts, Byzantine chant, harmony, counterpoint and fugue. His articles and papers on Historical and Systematic Musicology have been



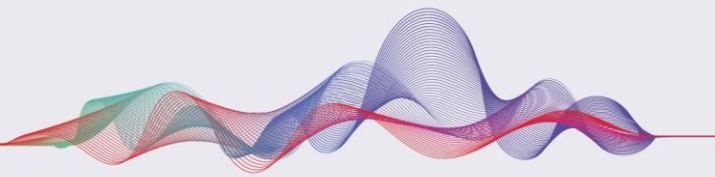
published in the proceedings of international peer-reviewed music conferences. With a scholarship from the Alexandros Onassis Foundation, he completed his vocal studies/opera in Italy with eminent singers such as Luigi Alva, Arrigo Pola, Carlo Bergonzi, Renata Scotto and Enzo Spatola. Furthermore, he is an active freelance tenor. He composed music for theatrical performances receiving favorable reviews.

**Gheorghită, Nicolae** studied at the National University of Music in Bucharest - UNMB (Byzantine music and musicology). He specialized in Athens and Thessaloniki, and held research fellowships in Cambridge (UK), St. Petersburg, and Venice. He also completed two post-doctoral programs at the New Europe College and the Musical Institute for Doctoral Studies in Bucharest (UNMB). Nicolae Gheorghită is the vice-president of the Romanian Union of Composers and Musicologists and was awarded the institution prize for the volumes *Byzantine Music between Constantinople and the Danubian Principalities: Studies in Byzantine Musicology* (2010) and *Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient* (2015), as well as the Romanian Academy of Sciences and Arts Award for the latter work. Gheorghită currently teaches Byzantine music paleography, musical stylistics, and theories of Byzantine chant performance at UNMB (where he is vice-rector), and also serves as conductor and performer of the Byzantine music choir *Psalmodia*.

**Gerothanasi, Stamatia.** BA and PhD (School of Music Studies, Aristotle University of Thessaloniki). Diploma and Master, Music/Voice Performance (Folkwang Universität der Künste, Germany). Opera singer with performances in Deutsche Oper am Rhein, Staatstheater Schwerin, Staatstheater Darmstadt, Theater Magdeburg, among others. Holder of scholarships and prizes for both academic and performing activities (State Scholarships Foundation (I.K.Y.), Folkwang Universität der Künste, Richard-Wagner-Verband Cologne, Research Committee of A.U.Th., DAAD prize, Conrad-Ekhof prize). Experience in international academic cooperations (“IKYDA” bilateral programme 2016), participation in national and international conferences. Adjunct lecturer, School of Music Studies, A.U.Th., for the academic years 2016-2017, 2017-2018 and the summer semesters 2020-2021 and 2021-2022. Her research activity focuses on the field of Opera and on the area of music cognition. She has published the monograph *A Multimodal Approach to the Study of Opera in Aribert Reimann’s Medea*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022 (<https://www.cambridgescholars.com/product/978-1-5275-8110-4>). She has publications in journals, collective volumes and in national and international conference proceedings.

**Giannelou, Christina Kl.** was born in 1981 in Karditsa (central Greece). She has a PhD “excellence” in Historical Musicology (Department of Music Studies – National and Kapodistrian University of Athens, IKY scholarship). The title of her PhD thesis: *Rena Kyriakou. Her Compositions: Historical overview and Thematic Catalogue* was supervised by Dr. Ekaterini Romanou. Her current research interest concerns discovery and promotion of the compositional and recording work of Rena





Kyriakou. She is a Piano Soloist (recitals in Greece, Italy and Vienna); she obtained her Bachelor and Piano Diploma under Prof. Effie Agrafioti and completed her studies in Music Theory (Harmony, Counterpoint and Fugue) in National Conservatory of Athens. She has taken part in hundreds of piano technique seminars of George Hadjinikos, Dimitri Toufexis, Effie Agrafioti. She has participated as a lecturer and soloist in numerous pedagogical and musicological conferences. She works as a permanent Piano Professor in Music School of Karditsa.

**Giannopoulos, Emmanouil** is associate Professor at the School of Music Studies at the Aristotle University of Thessaloniki, teaches Byzantine Music and Musicology in Greece and abroad. He has written many scientific books, articles, essays on Psaltic Art -its handwritten tradition, history, hymnography, theoretical treatises- and papers on the work of famous musicians. He takes part in the most prestigious International Musicological Congress and he taught various aspects of ecclesiastical music in many Universities and Institutions in Europe, USA, Canada and Asia. He has also edited numerous important musical books, has given many performances with his students' choir and organized scientific and artistic musicological events on the life and work of famous musicians of the 18th and 19th centuries. He was a protopsaltes (first chanter) in many churches in Greece and abroad and at the famous Byzantine Church of the Saints Apostles in Thessaloniki. To see his entire scientific and artistic activities visit his personal website: <http://users.auth.gr/mangian>

**Girolamo, Garofalo (Palermo, 1960)** is Assistant Professor of Ethnomusicology at the University of Palermo, where he teaches "Ethnomusicology" and "Byzantine music and of the Christian Orient". He is member of the Academic Board of the PhD in "Musicology and Ethnomusicology" at the University of Rome "La Sapienza". His investigations and publications (essays and musical anthologies) concern Sicilian folk music and the Byzantine liturgical chant of the Arbëresh of Sicily. He participated in many ethnomusicological conferences in Italy and abroad (e.g. ISOCM, MMB, IMS, ICTM), and has organized conferences and ethnomusicological festivals. He is Scientific and Artistic Director of the annual Study-Day "Voice and sound of prayer" for the "Intercultural Institute of Comparative Music Studies" of the Fondazione Giorgio Cini of Venice. He is founder and member of the Comitato Italiano per l' edizione e lo studio delle Fonti Musicali Bizantine, Cifmb (Italian Committee for the Edition and Study of the Byzantine Music Sources) established in Palermo within the National Academy of Sciences, Arts and Letters of Palermo in 2018.

**Graur, Stefan Ilie**, born on March 20, 1998, in the city of Bacau, attended the courses of the Orthodox Theological Seminary "St. Basil the Great" from Iasi. He graduated from the Bachelor degree courses of the Faculty of Interpretation, Composition and Theoretical Musical Studies, specializing in Religious Music, within the "George Enescu" National University of Arts in Iasi. At the same time, he attended the courses of the Faculty of Letters, department of Classical Languages, at the "Alexandru Ioan Cuza" University of Iasi. He graduated the Master degree studies of the "George Enescu" National University of Arts of Iasi, the "Academic and Traditional Musical Cultures" study program, the Religious Music module. He attended advanced training courses in several editions of the Byzantine Singing Masterclass from Iasi and in the Seminar "Introduction to the Performance of our Ancestral Ecclesiastical Music" led by Archon Protopsaltes of the Great Church of Christ, Panagiotis Neochoritis. He has advanced vocal interpretation skills in the field of psaltic music, as well as instrumental - kanun. He is an active



member of the Vocal-Instrumental Ensemble “Floralia” and the Academic Choir “Byzantion”, both formations belonging to the “George Enescu” National University of Arts of Iasi.

**Ignatenko, Yevgeniya** studied Musical Art in Ukraine (Tchaikovsky National Music Academy of Ukraine, N. Gerasymova-Persydska) and Byzantine Chant and Musical Palaeography in Greece (L. Angelopoulos, M. Alexandru). PhD in Musical Art (2006). Since 2002 she is teaching at the NMAU (today as an Assistant Professor). In 2007–2008, 2014–2015 she received scholarship from Alexander S. Onassis Public Benefit Foundation. She is a member of the IMS Study Group Music of the Christian East and Orient and of the Study Group for Palaeography of Byzantine Music of Aristotle University of Thessaloniki. She is a science advisor and lecturer of the projects “Musica sacra Ukraina” (2020, <http://lab.openopera.com.ua>), “Open Partes – communication without borders” (2021), “Vertep – Neo-Baroque mystery” (2021), implemented with the support of the Ukrainian Cultural Foundation. She prepared the edition “Partesny Concertos of the 17th – 18th centuries from the Kyiv Collection” (in collaboration with N. Gerasymova-Persydska, Kyiv, 2006) and published more than 50 articles.

**Jordanidou, Theodora** is a Greek flutist, musicologist and researcher, Doctor of Historical Musicology and Principal Flutist of the Athens Philharmonia Orchestra. During Spring Semester 2023, she was Instructor for Wind Instruments at the Symphony Orchestra of the Aristotle University Thessaloniki (AUTH). Theodora studied musicology at the School of Music Studies, AUTH (BA / Int. MA, 2016 and PhD, 2023, supervisor: Prof. Sakallieros). Furthermore, she studied flute in Greece, Luxembourg, Germany and graduated from the University of Nuremberg (Flute Performance: Diplom, 2013 and MMus, 2015, Prof. Heinzmann and Prof. Wiese). Since 2012 Theodora is performing as flute soloist, orchestral and chamber musician in Greece and in central Europe. She has won Prizes in flute competitions and is also recipient of scholarships awarded by the Athens Megaron Music Hall, the DAAD, the Onassis Foundation, among others. Her papers have been announced in Greek and international musicological conferences and have been published in collective editions, proceedings and recently at the e-journal *Series Musicologica Balcanica* 3 (2022).

**Kara, Merve** was born in Xanthi in 1994. She began her music studies at the National Conservatory of Athens (department of Xanthi). She graduated from the Music School of Xanthi where she took her first lessons in traditional-Byzantine music. In 2018, she completed her studies in Harmony and received her degree distinction. In 2019, she completed her piano studies and received her piano diploma with distinction, from the National Conservatory of Athens. She graduated from the School for Music Studies of the Aristotle University of Thessaloniki in 2023, with a diploma thesis in the thematic field of Ethnomusicology – Byzantine Musicology. Currently, she works as an independent scholar and musician, conducting research in the field of Ottoman Music and the Karamanli tradition.

**Katalinić, Vjera** studied in Zagreb (musicology, violin; BA and MA in musicology), and Vienna (PhD in musicology), specialized in Berlin (Freie Universität, with Rudolf Stephan). She is scientific advisor and director at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society (2007-2013; 2019-). Fields of her interest are musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks, as well as music archives in Croatia. She was leader of the EU and Croatian Science Foundation projects; currently she is researcher on the CRF project “Institutionalization of modern bourgeois musical



culture in the 19th century in civil Croatia and Military Border” (2021-2025). Published four books, around 230 articles; (co-)edited 11 proceedings, seven monograph editions and eight music scores.

**Kokkonis, George** is Associate Professor at the Department of Music (University of Ioannina). He studied in Paris composition (École Normale), jazz composition-orchestration (CIM) and mostly musicology at Paris VIII University, focusing on greek music, art and popular and also in musical nationalism (Phd: “The issue of greekness in Greek art music”). Since the beginning of his research activity is involved in several scientific conferences in Greece and abroad, and regularly publishes articles and studies on art and popular musical traditions of Greece. Selected publications : *Création musicale et nationalismes dans le Sud-Est européen* (2007), *Music from Epirus* (2008), *La question de la grécité dans la musique néohellénique* (2008), *Popular Musical Traditions* (2017), *Music from Thessaly* (2023, forthcoming). Recent Book Chapters/Journal articles : “À la recherche des musiques populaires en Grèce” (2021), “Hora, sirba and doina in Greek discography” (2022), “Samuel Baud-Bovy à l’écoute des chants cleptiques” (2022), “Manolis Angélopoulos et les frontières du laiko” (2015).

**Kritikou, Flora** was born in Athens. She graduated from the National and Kapodistrian University of Athens (NKUA) and she subsequently completed her doctoral studies in Byzantine Musicology (NKUA). In parallel, she attended post-graduate courses at the Ecole Pratique des Hautes Etudes (EPHE) in the Sorbonne, obtaining her D.E.A. and then, in 2004, her second PhD degree (Doctorat d’Etat). In 2008, Flora Kritikou has been elected a Lecturer in Byzantine Musicology at the Department of Musical Studies of the NKUA. Since October 2019, she is Associate Professor at the same Department. Her scientific interests focus on the musical palaeography, the recording of Byzantine musical manuscripts collections and the interrelation between the Byzantine chant and its western parallel.

**Marković, Tatjana** is a musicologist, head of a project at the Academy of Sciences and a professor member of the PhD supervisor team at the University of Music and Performing Arts Vienna. Chair of the IMS Study Group Music and Cultural Studies, editor of the *TheMA* (Vienna), a member of advisory board (Southeast Europe) of the renowned music encyclopedia *Musikgeschichte und Gegenwart*, as well as of the editorial board of the book series “*Studies in History and Sociology of Music*” of the Academic Studies Press (Brighton, MA; London), and journals *Studia Musicologica*, *Glasbeno-pedagoški zbornik*, *Zbornik radova Akademije umetnosti*. Her research topics include Opera studies (Balkan opera); history of the Balkan and German-speaking musicology and music historiography; choral music movements; music in Yugoslavia (1918–1991), USSR (20th century) through (trans)nationalism, migrations and exile, orientalism and exoticism, gender studies, memory studies. She wrote four monographies and edited 15 books. Her last book, *Envoicing the nation. Emerging national opera traditions in the Balkans* is in print.

**Milanović, Biljana**, musicologist, obtained a MPhil in musicology from the Faculty of Music, University of Arts, in Belgrade, and a PhD from the Department of History of the Faculty of Philosophy, University of Belgrade. She works as a Senior Research Associate at the Institute of Musicology, SASA. Her scholarly interests include music of the nineteenth to the twentieth-first century, which she tends to integrate into critical studies of culture and history. She has prepared and edited several outstanding scholarly publications, authored one book, and written more than 90 studies



in Serbian, English, French, German and Greek, which were published in scholarly journals, and edited books. She was Vice-President of the Serbian Musicological Society (2012–2018). She is one of the founders and members of the Editorial Board of the international journal *Muzikologija/Musicology* (Institute of Musicology SASA, since 2001), member of the Editorial Board of the journal *Ukrainian Music* (The Mykola Lysenko Lviv National Academy of Music, from 2020), and a member of the Board of the Department of Stage Arts and Music of the Matica Srpska, in Novi Sad, Serbia. She is President of the Commission for the “Stana Đurić Klein” Award for outstanding contribution to musicology.

**Ntousiopoulou, Antigoni** is a Greek musicologist and archaeologist specializing in Music Iconography and particularly in Greek lamentation from antiquity until nowadays. She is a graduate of the Department of History-Archaeology of Aristotle University of Thessaloniki (2004), of the Department of Music Studies of the same University (2012), as well as of the Department of Music Studies of the Ionian University (2019) in the direction of Musical Performance and Piano Pedagogy under the supervision of A. Fytika. She holds a Postgraduate Degree from the Department of History-Archaeology of A.U.Th. in the field of Classical Archaeology (2007) and the topic of the main diploma thesis is “The role of music in gynaikonitis, marriage and epinikia” under the supervision of D. Pandermalis. She also holds a Doctorate from the Department of Music Studies of the same University in the field of Music Iconography on the subject of ancient lament, “Mourning in ancient Greece of historical times”, under the supervision of A. Goulaki-Voutyra (2020). From 2020 and on, she is a postdoctoral researcher in the Department of Music Studies of A.U.Th. studying lamentation in Greek culture from antiquity until our days, with emphasis in byzantine times under the supervision of M. Alexandru.

**Ordoulidis, Nikos** studied at the University of Macedonia, Greece (BA in Music Science and Art) and at the University of Leeds, UK (Master’s in Music Performance and PhD in musicology). His research interests revolve around music syncretism. The repertoires (historical and modern) he studies concern a broad and multicultural geographical span: Eastern and Central Europe, the Balkans, the Mediterranean, the Middle East and North Africa. Moreover, the performance techniques and the musicological research on the eastward piano in folk-popular and high-status styles constitute his latest research and artistic activity. He has an active record of publication, focusing on ideologies expressed with music as a vehicle, historical discography and modern recording industry, the piano within non-Western contexts, intellectual property and the issue of musical intertexts, cosmopolitanism in folk and popular repertoires, and Jewish repertoires recorded in Europe and the USA. He is an active composer, pianist, improviser and arranger with six complete albums and several singles. His latest book is titled *Musical Nationalism, Despotism and Scholarly Interventions in Greek Popular Music*, published in America by Bloomsbury Academic.

**Panagiotidou, Despoina** is a PhD candidate in music theory at Indiana University, Bloomington. A native of Greece, she has been awarded a scholarship by the Fulbright Foundation for her graduate studies in the United States. Her research has been also supported by the Hellenic Research Fellowship Program, Tsakopoulos Hellenic Collection at California State University, Sacramento. Currently, she is a student representative of the Society of Music Theory (SMT) Professional Development Committee and an instructor of music theory at Indiana University.



**Papatzalakis, Dimos** (Veria, Greece, 1981) is a PhD student at the Department of Music Studies in Aristotle University of Thessaloniki. He is a graduate from the Department of Music Science and Art of the University of Macedonia, the School of Pastoral and Social Theology (A.U.Th.), and he holds a Master in Musicology (A.U.Th.). He works as a music teacher in the Public Secondary Music School of Rethymnon, Crete. He is also a first cantor in the Cathedral of the Metropolis of Neapolis and Stavroupolis, Thessaloniki, while he has performed concerts in Greece and abroad.

**Petroudi, Georgia** is Associate Professor at the European University Cyprus, where she currently serves as the coordinator of the Bachelor and Master of Music Programs. She holds a PhD in Historical Musicology from the University of Sheffield, having previously earned a master's degree in performance from the same university. Her research interests include contemporary Cypriot art music as well as compositions and their subsequent revisions. She has published her research in a number of journals and has participated in a number of funded projects.

**Petrov, Ana** (1982), a musicologist and a sociologist, associate professor at the Faculty of Media and Communications, Belgrade. Petrov is the author of several books, including a book dealing with the reception of Yugoslav popular music after the dissolution of Yugoslavia (*Yugoslav music without Yugoslavia*, 2016) and the theories of nostalgia (*Sociologies of nostalgias*, 2021). Currently, she is dealing with the cultural intersection between socialist Yugoslavia and Greece, focusing on Mikis Theodorakis's collaboration with Yugoslavia.

**Ploumpis, Spyridon**. Graduate of the Department of Music Science and Art (direction Byzantine Music) and the Department of Applied Informatics, holder of the title Msc Byzantine Musicology-Hymnology and PhD candidate of the Department of Music Science and Art (U.o.M.) under the supervision of Professor Fr. Nektarios Paris. He holds a Degree and Diploma in Byzantine Church Music, holds degrees in Harmony, Counterpoint and Fugue, and has been educated in chant (as a scholar), music teaching, phonetics, liturgics and hymnology. He was a student of Charilaos Taliadoros, studying repertoire and performance with Demosthenes Paikopoulos, Emmanuel Daskalakis and Asterios Devrelis. He holds the position of the right chanter at the church of Agios Fanourios and Timios Prodromos in Thessaloniki, while at the same time, he is the founder and conductor of the chant ensemble "Chorostasia", with which he has participated in services, non-liturgical events and record productions. He teaches in conservatories in Thessaloniki and Halkidiki. He has been awarded prizes in a number of national and international competitions. He has presented papers at international conferences on topics related to the history of the Trisagion hymn, the research of chant and its orality.

**Polymeneri, Georgia** was born in Thessaloniki in 1995. She began her studies in music at the age of 7. Her qualifications include a diploma in Classical Harmony from the Municipal Conservatory of Thessaloniki in 2012 and a diploma in Counterpoint by the State Conservatory of Thessaloniki in 2016, acquired with the highest mark of 9.5/10. In 2021, she completed her joined Bachelor's and Master's degree in Musicology from Aristotle University of Thessaloniki with a grade of 8.80/10. Her thesis, "The role of Eleni Karaindrou's music in 'Theo Angelopoulos' Eternity and a Day (1998)", was graded with 10 by all three members of the committee. She is currently a second year PhD student in the field of film music analysis and her dissertation investigates the motives and functions of Eleni Karaindrou's music in all three films constituting The Angelopoulos' Trilogy of Borders. She works as a music teacher at the bilingual elementary school "Fox in the Pine" and a music and movement teacher at the



“Conservatory of Northern Greece” in Thessaloniki. She participates in Thermi’s Con Fuoco Orchestra as a cellist and has participated in many local, national and international competitions and festivals.

**Psychoyoy, Théodora** is associate professor in music and musicology at Sorbonne Université, and current director of the Institut de recherche en musicologie (IReMus). She holds a PhD in Music and Musicology at the University of Tours and a “habilitation à diriger les recherches” at Sorbonne University; she has been a fellow at Villa Medici–French Academy in Rome (2005-2007), member of the RISM group at the Bibliothèque nationale de France (1997-2005), and an associate researcher at the Centre de musique baroque de Versailles (1997-2007). She currently serves as Vice President of the IMS (2022-2027). Her research focuses on the history and mechanisms of the discourse on music in the seventeenth and early eighteenth centuries in France; and sacred music in the 17th century, in particular that of Marc-Antoine Charpentier. Her current projects concern the fortunes and functions of the ancient Greek heritage in musical thought in the early modern era, the quarrel between Ancients and Moderns in music and its ramifications, cultural history of Latin music in the Greek isles, and finally, the relationship between music and science during the 17th century, and the history of musical acoustics.

**Rentzeperi-Tsonou, Anna-Maria** was born in Thessaloniki. She studied at the Department of Musical Studies (B.A. with honours) and at the Department of Chemistry (B.Sc.) of the Aristotle University of Thessaloniki. She is Doctor of Historical Musicology (PhD) at the Department of Musical Studies of the Aristotle University of Thessaloniki. Concurrently with the above, she studied at the State Conservatory of Thessaloniki: harmony (Harmony degree) and classical singing (Diploma summa cum Laude). She gave several performances as a soloist and as a choir-conductor. She has shown ample educational and musicological activity. Her research interests include the National Schools of Music in Europe, Modern Greek music and opera. She has published several studies in international and Greek musicological journals and proceedings of conferences. She is a founding member of the Hellenic Musicological Society and of the Hellenic Society of Music Education. Assistant professor at the Department of Music Science and Art of the Macedonia University of Thessaloniki, Greece.

**Rizzuto, Maria** (Palermo 1980) has achieved the National Scientific Qualification to be Associate professor in Ethnomusicology in 2021. She was an adjunct professor of Anthropology of Music in 2018-2019 at the University of Palermo. She holds a PhD in Musica e Spettacolo at the University of Rome, ‘La Sapienza’, carrying out ethnomusicological research on Coptic Liturgical Chants in the diaspora community living in Rome, a topic falling into the wider research field of Christian and Islamic near East. She received (2019) a “Grazia Marchianò” scholarship of the Officina di Studi Medievali in Palermo in order to develop her research on Leo Levi and Liturgical Christian-Arabic chants of Melkite tradition, cooperating with the Ethnomusicology Archives of Accademia Nazionale di Santa Cecilia. Since 2015, she has been carrying out ethnomusicology researches in Orthodox churches of contemporary Sicily, also developing the so called ‘narrated concert’ project worked out with Irina Nedoshivkina Nicotra, conductor of the Svete Tikhij choir. She has published monographs and articles on her research on the musical practices of several Churches of the Christian of Orient. A member of ICTM, ISOCM and IMS, where she is a member of the study group: Music of the Christian East.

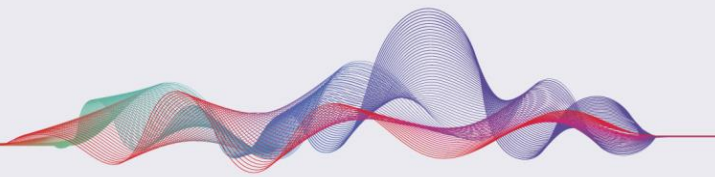


**Sakallieros, Giorgos** is Associate Professor of Historical Musicology at the School of Music Studies, Aristotle University of Thessaloniki. He holds a PhD in musicology from the Faculty of Music, University of Athens. He also studied composition, advanced music theory and classical guitar. His publications include the books, *Perspectives of Musical Modernism in 20th-century Greece. People, Trends, Works, Institutions* (Athens: Kallipos, Open Academic Editions, 2023); *Dimitri Mitropoulos and His Works in the 1920s. The Introduction of Musical Modernism in Greece* (Athens: Hellenic Music Centre, 2016 – 1st Prize for Musicological Monograph by the Union of Greek Music and Theatre Critics, 2018); and *Yiannis Constantinidis (1903–1984). His Life, Works and Compositional Style* (Thessaloniki: University Studio Press, 2010). His articles have been published in collective volumes, conference proceedings and journals, in Greece and abroad, and he is a contributor to Grove Music Online. He is also an active composer of more than 40 works (orchestral, vocal, solo, chamber music). His academic research mainly focuses on Greek art music (19th-20th cent.), through historical, analytical and interdisciplinary perspectives. He is a member of the International Musicological Society (IMS), of the Greek Composer's Union, and a founding member of the Hellenic Musicological Society.

**Scarlatos, Chryssie** is a researcher and a PhD holder in musicology. She has been a research fellow of the Jewish Museum of Thessaloniki (2020-2022), participating in the project “The Evolution of the Jewish Music in Greece”. Her research interests are music history, the history of Greek music, and ethnomusicology. She has studied advanced theory, piano and singing. She speaks English, Spanish, French and German. She is a member of the International Musicological Society and of the Hellenic Musicological Society and she participates in the IMS Temporalities in Music Theater Study Group. She has participated in many musicological and pedagogical conferences and has been a member of organizing and scientific committees. She has also been the author of concert handouts for the State Orchestra of Thessaloniki and the Symphonic Orchestra of the Municipality of Thessaloniki. She has appeared in TV and radio broadcasts. She is currently working at the 2nd Model Junior High School of Thessaloniki.

**Sideri, Marianna** holds a PhD in historical musicology from the National and Kapodistrian University of Athens. Her prior academic studies include a bachelor's and an integrated master's degree from the National and Kapodistrian University of Athens and a master's degree in historical musicology from the University of Leeds (U.K.). Her doctoral dissertation is entitled “The Artist as a Theatrical Character in the Italian Comic Opera of 18th and 19th Centuries” (2008). Dr. Sideri has taught courses on musical theatre and music history at the University of Athens, the University of Patras and the University of Macedonia. She has also collaborated with the University of the Aegean as a lecturer of Greek musical theatre in a distance training program entitled “Greek Music from Ancient to Modern Times”. Her publications include original articles on operatic history, opera performances, and musical theatre in scientific musicological journals. She has contributed with original articles to performance programs of the National Greek Opera and has also collaborated with the Music Library “Lillian Voudouri” regarding the implementation of educational programs. She has participated in numerous conferences held in Greece. Dr. Sideri is currently employed in public music high schools.

**Siklaidis, Nikolaos** studied Byzantine and Modern Greek Literature in Democritus University of Thrace (Komotini). In 2016, he acquired his Master's degree from the Theology School of Aristotle University of Thessaloniki. In 2019, he acquired the Master in Byzantine Music from the School of Music Studies in the same University. From 2007 up to 2020, he is working on the research program



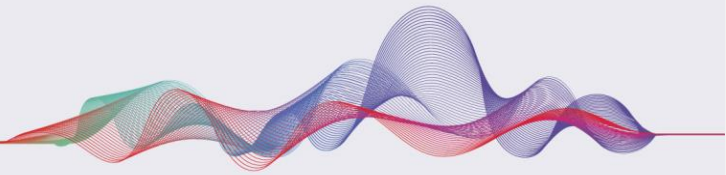
*Diachronic Interactive Lexicon of Greek of the Democritus University of Thrace* as a research fellow. From 2019 up to 2021, he is a researcher in the Holy Great Monastery of Vatopedi (Mount Athos) and a junior researcher in a European project. He has taught (2021-2022) the course “Digital Media for the utilization of Psaltic Heritage” as a scientific collaborator in the Department of Arts at the European University of Cyprus. Currently he is a PhD candidate at the School of Social Theology and Christian Culture (Aristotle University of Thessaloniki).

**Sirbu, Adrian** is a graduate of the “Dumitru Stăniloae” Faculty of Orthodox Theology of Iași and of the Faculty of Philosophy in “Alexandru Ioan Cuza” University of Iasi. He also holds a BA from the Faculty of Musical Pedagogy of the “George Enescu” National Arts University of Iași. He graduated from the State Conservatory in Athens (with Prof. Lykourgos Angelopoulos) and from the Master’s courses of the same Conservatory (with Prof. Dr. Georgios Konstantinou). He is the founder and conductor of the “Byzantion” Male Choir (since 1997), former member of the Greek Byzantine Choir of Athens, and since 2010, he has been a member of the “Graindelavoix” ensemble from Anvers (Belgium). He is also soloist collaborator of the Ensemble “La Tempête” (Paris) and of the Ensemble “Music Alterna” (Saint Petersburg). Since 2007, he has been the Artistic Director of the International Masterclass of Byzantine Chant of Iași, the President of the “Byzantion” Cultural Association and Lecturer in the Byzantine Music Department of the “George Enescu” National University of Iași. He has been the Artistic Director of the Byzantine Music Festival of Iași. He holds a PhD from Aristotle University of Thessaloniki.

**Spanoudakis, Dimosthenis** graduated from the Music High School (Thessaloniki). He studied Byzantine music (diploma, 2009) and classical harmony-counterpoint (2007). He studied Musicology in Aristotle University of Thessaloniki (2008, Department of Music Studies). His master was in “Byzantine Musicology and Chanting Art” (Fr. Sp. Antoniou, Theology, A.U.Th.). He holds a PhD in Byzantine Music since 2018 (M. Alexandru, Department of Music Studies, A.U.Th.) and he was supported by the State Scholarships Foundation (Greece). He participated in 18-month seminars in neurology and his post-doctoral research focuses on Byzantine Music analysis and Palaeography. He is a member of the Study Group for Byzantine Musical Palaeography (A.U.Th., M. Alexandru) and he is interested in palaeography, chanting art of Byzantine and traditional-folk music, analysis and neuromusicology. Adjunct lecturer in the Department of Music Studies, Aristotle University of Thessaloniki.

**Spyrakou, Evangelia.** Musicologist and pianist appointed as Special Educational Personnel in the Department of Music Science and Art (University of Macedonia, Thessaloniki). Her field of expertise is ‘History of Byzantine Music’, and she is part of the Critical Music Research Laboratory. She currently conducts Postdoctoral research in the Department of Music Science and Art (“Four Cherouvika of the New Method in 1st mode: morphological analysis, aesthetic issues and performance”). She holds a PhD in Historical Musicology from the Department of Music Studies-National and Kapodistrian University of Athens. She is a graduate of the School of Music Studies-Aristotle University of Thessaloniki. She is the author of the monograph *Singers’ Choirs according to the Byzantine tradition* (2008) and of the forthcoming: *On the Historically Informed Performance of the Psaltic Art: The Byzantine Chorós* (Editura UNMB). As a piano teacher and former Director of the Music School of Drama, she contributed to the Syllabus of Piano for Music Schools organized by the Institute of





Educational Policy. Research interests: Historically Informed Performance, Sociology of Music, Byzantine Music and Politics, Sacred Soundscapes, Hierotopy and Cultural History.

**Stefanović, Ana**, musicologist, full professor of musicology at the Faculty of Music, University of Arts in Belgrade. She is also an Associate Researcher at IreMus, Paris. She received her MA degree at the Faculty of Music in Belgrade and her PhD in musicology at the University of Paris IV – Sorbonne. Her main areas of research are: baroque opera, solo song, the relationship between music and text, as well as issues in musical hermeneutics and musical stylistics. She is engaged in several international and national projects in musicology and is the author of a large number of studies and articles published in musicology and music theory periodicals and essay collections. She has edited several collections of papers and organised multiple international conferences in the field of musicology and music theory. Her published books comprise the following: *La musique comme métaphore. La relation de la musique et du texte dans l'opéra baroque français: de Lully à Rameau*, Paris, L'Harmattan, 2006; *Temporality and Narrativity in Music Drama*, Belgrade, FMU, 2017, as well as *Anthology of Serbian Art Song I–VI*, Belgrade, UKS, 2008–2014.

**Study Group for Byzantine Musical Palaeography “Chrysorrhemon”**, School of Music Studies of the Aristotle University of Thessaloniki. The Study Group for Byzantine Musical Palaeography has been founded in 2006 and functions as a workshop, complementary to the course “Palaeography of Byzantine Music” at the School of Music Studies of the Aristotle University of Thessaloniki. Its character is didactic and experimental. It aims at the broadening and deepening of knowledge concerning the old Byzantine notation, at developing new didactic approaches in the field of Byzantine Musical Palaeography and at the formation of young scholars in this field. At the same time, the Study Group is open to a broader public, in order to share the beauty of the Byzantine musical treasures with all those interested in it. The Study Group collaborates with traditional singers and different other musical groups. Until today it gave many scientific and artistic presentations and workshops at international congresses in Greece and abroad, it participated in masterclasses, as well as in concerts, made recordings and organized different other artistic activities. The Study Group has been awarded distinctions for its work. It is coordinated by Maria Alexandru, associate prof. of the A.U.Th.

For further details, see:

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**Troelsgård, Christian**. Born 1958, studies in classical languages and musicology at the University of Copenhagen, completed 1987. PhD in Byzantine musicology at the University of Copenhagen 1992. Senior researcher at the University of Copenhagen 1993-1996, assistant professor same place 1996-1999, Associate professor *ibid.* 2000-201, Director of studies at the Institute for Greek and Latin, 2000-2007, Associate professor, University of Copenhagen, Faculty of Theology (2020-). Member of the Royal Danish Academy of Sciences and Letters (2013-), Director of the *Monumenta Musicae Byzantinae* program (2017-).

**Tsekouras, Ioannis (Yannis)** is an Academic Fellow in the National and Kapodistrian University of Athens. His research lies in the intersection of musicology with collective memory, ethnicity, and refugee studies. He examines collective memory in relation to musical processes of emotional remembering, transgenerational trauma, and ethnic subjectivity. He specializes in the music and identity politics of the Pontians or Pontic Greeks and particularly their kence performance practices.



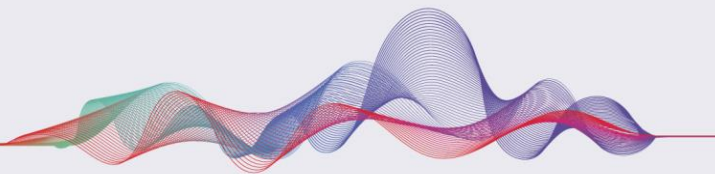
His most recent publication, “Pastures of love, mountains of sacrifice: Imaginings of the Pontic homelands in Parakathi singing and the postmemory of violence,” has been published in the Journal of Modern Greek Studies in October 2022. Currently, Tsekouras is working on his book project, under the (working) title Unrestrained Nostalgia. Re-voicing refugee memory in Greek Black Sea singing.

**Tsougras, Costas** (composer-music theorist, born 1966) is professor of systematic musicology and music analysis at the School of Music Studies of the Aristotle University of Thessaloniki. His PhD research involved the adaptation of the Generative Theory of Tonal Music for the analysis of 20th-century modal music. He has published theoretical and analytical work in books or collective volumes (Routledge, Springer, Bärenreiter, Grove Music Online) and international or Greek journals (Journal of New Music Research, *Musicae Scientiae*, *Music Perception*, *Journal of Interdisciplinary Music Studies*, RASMB journal, *Μουσικολογία*, *Πολυφωνία*, etc) about Greek or European classical, contemporary or traditional music and cognitive / computational musical models. His compositions have been performed in Greece and abroad by acclaimed musicians and ensembles (Thessaloniki State Orchestra, New Hellenic Quartet, dissonART ensemble, Norbotten NEO ensemble, et al) and published on books/ CDs/ online (Panas Music, Irida Classical, Phasma Music, et al). In 2012 and 2019 his music represented the Greek Composers’ Union at the ISCM World New Music Days in Belgium and Estonia.

**Tuksar, Stanislav** is Professor emeritus of the University of Zagreb, where he taught aesthetics of music and historical musicology from 1979 until 2020. He had also lectured at 25 academic institutions and participated at more than 140 scholarly meetings, both worldwide. He holds degrees in Philosophy, English and cello, and MA and PhD in musicology. He has published as author, translator and editor 30 books and more than 250 articles, and he is since 2000 Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. Since 2012 he has been fellow of the Croatian Academy of Sciences and Arts.

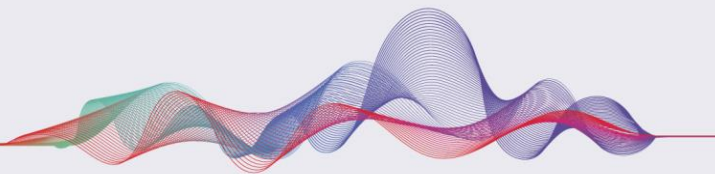
**Turan, Dilara** received her Bachelor degree in violin major from Bilkent University Faculty of Music and Performing Arts in 2013. In 2017, she completed her Master degree in musicology at the Istanbul Technical University, Center for Advanced Studies in Music (MIAM), where she studied music psychology, cognition and ethnomusicology. She is currently a PhD candidate at the same institution and works on history and sociology of contemporary art music scene in Turkey. Since 2018, she has been working as a research assistant at Istanbul Bilgi University Department of Music.

**Wanek, Nina-Maria** has been doing research on Byzantine music for over twenty years. In 2006 she was awarded her habilitation for “Historical Musicology” at the University of Vienna. Her areas of expertise are Byzantine and Modern Greek music from the Middle Ages until today, Western plainchant as well as 20th century Austrian music. From 2015 until 2020 she was principal investigator of a major research-project on the “Cultural transfer of music between Byzantium and the West”. The results of this project are going to be published as a monograph by BRILL Publishers in 2022. Since 2020, she is the leader of another research-project at the Vienna University about “Psalm Composition in Middle- and Late Byzantium”. Wanek regularly teaches at the Institute of Musicology (Vienna University) as well as abroad. For her extensive publication list, see her website: [www.byzantinemusicology.com](http://www.byzantinemusicology.com).



**Zacharakis, Asterios** is a post-doctoral researcher in the field of sound and music perception at the School of Music Studies at the Aristotle University of Thessaloniki. He graduated from the Electrical & Computer Engineering department of the Aristotle University of Thessaloniki in 2008. He obtained a M.Sc. in Music and Media Technologies from the City University, London in 2009 and received his PhD from the Centre for Digital Music (C4DM) at Queen Mary University of London in 2013. His doctorate thesis focused on the relationship between the semantics and perception of musical timbre as well as their acoustic correlates. He is particularly interested in studying how semantic information is conveyed through musical sounds and the way musical meaning arises from musical structures. Asteris has published his work in a number of scientific journals and conferences and is part of the steering committee of the International Conference on Timbre. He has also founded Sound pear, a start-up company whose mission is to enrich gustatory and olfactory experiences through sound and music pairing. Asteris also holds a cello diploma from the State Conservatory of Thessaloniki.

**Zangrando, Alessia** is currently a 2nd year PhD student at the University of Bologna - Department of Cultural Heritage. Her research project focuses on the musical evidence contained in some travelogues written between the 15th and 18th centuries by travellers who passed through the Balkans on their way to the Levant or to Europe (supervisor: Prof. Donatella Restani). She holds a Bachelor's degree in Conservation of Cultural Heritage at the University of Udine, a Master's degree in Archaeology at the University of Bologna and a 1st-level degree in opera singing at the "Jacopo Tomadini" Conservatory in Udine. She has published papers on music in Roman epigraphy and on 17th-century music in travelogues. She has authored papers at international conferences on music in antiquity and she is collaborating on two international musicological projects (RIMAnt and TeMA) aiming at mapping the musical evidence of Egyptian, Greek and Roman musical instruments located in the museums.



## Organizing Committee

**Evi Nika-Sampson**, *Professor emerita, School of Music Studies, Aristotle University of Thessaloniki, Member of the Directorium of IMS, Steering Committee of the RASMB, President of the Hellenic Musicological Society*

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