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NATIONAL UNIVERSITY OF MUSIC BUCHAREST

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INTERNATIONAL MUSICOLOGICAL SOCIETY
REGIONAL ASSOCIATION FOR THE STUDY OF MUSIC OF THE BALKANS

8th International Musicological Conference
**MUSICAL AND CULTURAL
OSMOSES IN THE BALKANS**

Bucharest, 2–6 September, 2019

**CONFERENCE PROGRAM
KEYNOTE LECTURES
ABSTRACTS
ROUND TABLE ABSTRACTS
BIOGRAPHIES**

**National University of Music Bucharest
Mediateca Building
Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest**

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Conference schedule

Venue: National University of Music Bucharest, Mediateca Building

Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest

Monday, September 2

Sessions/Round table

08:30	Registration (entrance of the Mediateca Building)
09:30–10:00	Welcome greetings
10:00–12:00	Session 1: ART MUSIC IN THE BALKANS
Auditorium hall	<i>Historical and Analytical Approaches in Music Composition (I)</i> Session chair: Evi Nika-Sampson Speakers: <ol style="list-style-type: none"> 1. Olguța Lupu, <i>Hide-and-Seek between the Serial and the Modal in Anatol Vieru's Concerti</i> 2. Lukas Näf, <i>Piano Music by the Romanian-French Composer Marcel Mihalovici (1898-1985) in the Context of Western European Art Music and Eastern European Folk Music</i> 3. Anna-Maria Rentzeperi-Tsonou, <i>Songs for Voice and Piano of Greek Composers of the 19th and the Beginning of the 20th Century</i> 4. Petruța Maria Coroiu (Măniuț), <i>Aurel Stroe and the Cultural-Music Resonances of the Balkan Space</i>
10:00–12:00	Session 2: EAST MEETS WEST (I)
Sala de vizionări	Session chair: Katy Romanou Speakers: <ol style="list-style-type: none"> 1. Round table 1: Greeks and the West during the Late Byzantine and Early Ottoman Periods <ul style="list-style-type: none"> ▪ Katy Romanou, <i>Divisive Musicology</i> ▪ Sofia Kontossi, <i>Lamenting the Fall of Constantinople</i> ▪ Georgia Petroudi, <i>Two Medieval Chronicles as Sources on the Music in Cyprus during the Reign of the Lusignans</i> 2. Maria Despina Loukidou, <i>The Lament of the Virgin in Vocal Compositions by the Byzantine Emperor Leo the Wise and by the Bourgoundian Composer Gaspar van Weerbeke</i>
12:00–12:30 Coffee Break	
12:30–14:30	Session 3: MUSIC AND POLITICS
Auditorium hall	<i>Negotiating Musics and Discourses under Political Regimes (I)</i> Session chair: Mirjana Veselinović-Hofman Speakers: <ol style="list-style-type: none"> 1. Florinela Popa, <i>How Ideology Rewrote the History of Music in Romania of</i>

<p>12:30–14:30 Sala de vizionări</p>	<p><i>the 1970s-1980s</i></p> <ol style="list-style-type: none"> 2. Jelena Joković, <i>The Trumpet Orchestras of Serbia through the History of Cultural Politics of Dragačevo Trumpet Festival in Guča (1961-2018)</i> 3. Julian Kujumdzhiev, <i>Socialist Realism and Creative Freedom – Bulgarian Music from the End of the 1940s and the First Half of the 1950s</i> 4. Giorgos Sakallieros, <i>Contextualizing Cultural Policies: The Impact of the Political Milieu on Art-Music in Greece during the 20th and early 21th Centuries. A Selective Retrospection</i> <p>Session 4: BYZANTINE AND POST-BYZANTINE CHANT <i>Music and Liturgics</i> Session chair: Ivan Moody Speakers:</p> <ol style="list-style-type: none"> 1. Gregory Myers, <i>The Miscellanies of the Tipografsky Ustav and the Blagoveshchensky Kondakar Revisited: Musical Witnesses to the Earliest Liturgical Practices of Slavia Orthodoxa</i> 2. Yevgeniya Ignatenko, <i>Kallistrat's Greek Oktoechos 1769: on the Crossroads of Orthodoxy Chant Traditions</i> 3. Stelian Ionașcu, <i>Liturgical Languages in Romanian Service Books and Chants</i> 4. Avraam Bugu, <i>New Contributions regarding Putna School of Music</i>
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14:30–16:00 | Lunch Break (at your own)

<p>16:00–17:30 Auditorium hall</p>	<p>Session 5: ART MUSIC IN THE BALKANS <i>Music Historiography (I)</i> Session chair: Florinela Popa Speakers:</p> <ol style="list-style-type: none"> 1. Laura Emmery, <i>'Rebels with a Cause': The Student Cultural Center, Opus 4, and the Beginning of Avant-Garde in Yugoslavia</i> 2. Anna Bampali, <i>Musical Osmoses between Greece and Bulgaria during the First Half of the 20th Century: The Life and the Piano Works by Yiannis Constantinidis and by Pancho Vladigerov</i> 3. Theodora Iordanidou, <i>The Greek Flutist Eurysthenes Gizas (1863-1903). From the Athens Conservatoire to the Vienna Philharmonic Orchestra</i>
<p>16:00–17:30 Sala de vizionări</p>	<p>Session 6: BYZANTINE AND POST-BYZANTINE CHANT <i>Musical and Cultural Interchanges</i> Session chair: Gregory Myers Speakers:</p> <ol style="list-style-type: none"> 1. Ivan Moody, <i>MetaByzantine as MetaBalkan?</i> 2. Oliver Gerlach, <i>What exactly is Bulgarian Church Music? A Current Attempt to Answer an Apparently Simple Question</i> 3. Cătălin Cernătescu, <i>Some Remarks on Petros Ephesios's Heirmologion Kalophonikon in Alphabetical Notation</i>

17:30–18:00 | Coffee Break

18:00–19:30
Auditorium
hall

Session 7: ART MUSIC IN THE BALKANS

Music Historiography (II)

Session chair: Lukas Näf

Speakers:

1. Marija Golubović, *White Émigrés in the Balkans: The Role of Russian Emigration in the 'Europeanization' of Serbian Music in the Interwar Period*
2. Anamaria Mădălina Hotoran, *The Romanian Choral Tradition and one of its most Prominent Representatives: the Conductor Nicolae Bica*
3. Brian C. Thompson, *Empire and Identity in British-Administered Corfu (1838-1852)*

18:00–19:30
Sala
de vizionări

Session 8: BYZANTINE AND POST-BYZANTINE CHANT

Byzantine Musicology in the Balkans (I)

Session chair: Vasile Grăjdian

Speakers:

1. Daniel Mocanu, *The Influence of Chrysanthine Reform in the Church Music of Transylvania*
2. Constantin Gordon, *Petros Lampadarios' Anastasimatarion: Compositional Techniques and the Process of Adaptation into Romanian*
3. Marius-Nicolae Șerban, *The Unknown Musical Manuscripts of Hieromonk Amphilohie Iordănescu*

19:30–21.00
Aquarium hall

Reception

Tuesday, September 3

Sessions/Round tables/Keynote address 1/Taraful Bucureștilor concert

09:00–10:30
Auditorium
hall

Session 9: ART MUSIC IN THE BALKANS
Musical and Cultural Identities

Session chair: Florinela Popa

Speakers:

1. Mirjana Veselinović-Hofman, *Interrelationships of Musical Cultures Considered from the Perspective of the Phenomena of Diffusion and Osmosis*
2. Viktorija Kolarovska-Gmirja, *The History of the Music Family, as a History of the Music Culture (the Music Family Kolarovski and the Northern Macedonian Music)*
3. Alex Vasiliu, *Ethno-World, the Second ‘New World’ of Jazz. An Example: The Band ‘Arifa’*

09:00–10:30
Sala
de viziunări

Session 10: BYZANTINE AND POST-BYZANTINE CHANT
Italo-Albanian musical traditions

Session chair: Oliver Gerlach

Speakers:

1. Papàs Jani Pecoraro, *From the Balkans to Sicily: the Byzantine Liturgical Chant among the Albanians of Sicily*
2. Maria Rizzuto, *Linguistic and Musical Multilingualism of the Orthodox Liturgical Chant in Sicily and at the Monastery of Saint Elia the Young (il Giovane) and Saint Filareto the Greengrocer (l’Ortolano) in Calabria*
3. Girolamo Garofalo, *The Tradition of the Lazarus’ Song among the Albanians of Sicily and his Relations with the Lazarus’ Paraliturgical Musical Rites in the Balkans*

09:00–10:30
Sala
de audiții

Session 11: ETHNOMUSICOLOGY
Folk and Popular Music in the Balkans (I)

Session chair: Costin Moisil

Speakers:

1. George Kokkonis, *Balkan Ecumene in a Borrow Time. Kostas (Gus) Gadinis and his USA Recordings*
2. Maria St. Kapkidi, *The So-Called Common Balkan Culture in Popular Music: the Case of ‘Alipasaltika’*
3. Tanya Karamanos, *The Contextualization and Temporality of Archiving Balada*

10:30–11:00 | Coffee Break

KEYNOTE ADDRESS 1**Walter Zev FELDMAN**

Senior Researcher (New York University, Abu Dhabi)

Researching Musical Relations Between City, Town, and Village in the Southern, Central and Northern Balkans, from the Eighteenth to the Twentieth Centuries

11:00–12:00
Auditorium
hall

12:00–12:30 | Coffee Break

12:30–14:30
Auditorium
hall

Session 12: MUSIC AND POLITICS***Religious Music under Totalitarian Regimes (I)*****Round table 2: *Sectarian Musics – Great Musics for Belittled People (I)***

Session chair: Marin Marian-Bălașa

Speakers:

1. Ioanida Costache, *The Musics (and Silences) of the Rroma Holocaust*
2. Iemima Ploscariu, *The Word Sung: Music in Interwar Romania's Ethnically Diverse Neoprotestant Communities*
3. Dorin Frandea, *On the Devotional Sonotope with Neoprotestant Romanians*
4. Claudiu Oancea, *Christian Pop Music during State Socialism: Music Tours of American Neoprotestant/Evangelical Churches in Socialist Romania during the 1970s*

12:30–14:30
Sala
de vizionări

Session 13: EAST MEETS WEST (II)

Session chair: Georgia Petroudi

Speakers:

1. **Round table 3: *The 'Sui Generis' Cretan Settings (16th-17th Centuries); a Case Study on Venediktos Episkopopoulos Different Kinds of Compositions***
 - Flora Kritikou/Fañch Thoraval
2. Christiana I. Dimitriou, *A New Approach to the Musical Work and Life of Hieronymos Tragodistes*
3. Théodora Psychoyou, *Latin Music Practices and Religious Identities in the Greek Isles during the Modern Era: Mapping the Terrain of the Jesuit Presence*
4. Vasileios Salteris, *The Officium of Protopsaltes in Crete during Venetian Occupation: the Case of Demetrios Tamias*

12:30–14:30
Sala
de audiții

Session 14: ETHNOMUSICOLOGY***Modal and Rhythmical Systems (I)***

Session chair: Constantin Secară

Speakers:

1. Mihaela Nubert-Chețan, *The Classification of Căluș Tunes – A Multilevel Approach Tool*
2. Kristina Planjanin Simic, *The Use of Children's Rhythmic System on the Territory of Serbian Part of Banat – Through an Imaginary Correspondence*

with Constantin Brăiloiu

3. Katerina Peninta/Ioannis Rizopoulos, *Rhythmical Swing in 7/8 Time Signature*

14:30–16:00 | Lunch Break (at your own)

16:00–19:00
Auditorium
hall

Session 15: MUSIC AND POLITICS

Religious Music under Totalitarian Regimes (II)

Round table 4: Sectarian Musics – Great Musics for Belittled People (II)

Session chair: Dorin Frandea

Speakers:

1. **Round table 4: Sectarian Musics – Great Musics for Belittled People (II)**
 - Marin Marian-Bălașa, *Unofficial/Clandestine Devotional Musics under Totalitarian Regimes*
 - Iulian Teodorescu/Vilmos Kis-Juhász, *Characteristic Aspects in the Romanian Neoprotestants' Hymnology (from History to Pedagogy)*
 - Teodor Caciora, *The Way in which the Protestant Music was Composed, Rewritten, Arranged, Disseminated, Taught and Performed in the Romanian Evangelical Space*
2. Elena Chircev, *The Influence of Political Regimes on Romanian Psaltic Music during the Second Half of the 20th Century*
3. Vasile Grăjdian, *Political and Church Paradigms Regarding the Romanian Orthodox Chanting in the Last Three Centuries*

16:00–18:00
Sala
de vizionări

Session 16: BYZANTINE AND POST-BYZANTINE CHANT

Modus, Modi, Modality

Session chair: Nicolae Gheorghiuță

Speakers:

1. Charles M. Atkinson, *Modulation in Byzantine and Early Western Chant: The Treatise of Manuel Chrysaphes, the Papadikai, and the Enchiriadis Complex*
2. Sandra Martani, *The Evolution of the Heirmological Repertory: the Use of the 'Composite Kanons'*
3. Nina-Maria Wanek, *'Blessed Is the Man' ... Who Knows How to Chant this Psalm: Byzantine Compositions of Psalm 1 in the 14th and 15th Centuries*
4. Achilleas Chaldaeakes, *John Laskaris' Modality Scheme*

16:00–17:30
Sala
de audiții

Session 17: ETHNOMUSICOLOGY

Modal and Rhythmical Systems (II)

Session chair: George Kokkonis

Speakers:

1. Constantin Răileanu, *Systemic and Diastematic Paradigm - A Method of Theoretical Analysis of Oriental Modal Systems*
2. Spiros Delegos, *'Equal Tempered Makam': Change and Continuity in Ottoman Popular Makam. The Case of Rebetiko during the Interwar Period*

17:30–18:00 | Coffee Break

18:00–19:00
Sala
de vizionări

Session 18: BYZANTINE AND POST-BYZANTINE CHANT

Musical Palaeography and Liturgics

Session chair: Nina-Maria Wanek

Speakers:

1. Victoria Legkikh, *The First Russian Saints Boris and Gleb in Serbian and Bulgarian Manuscripts*
2. Emmanouil Giannopoulos, *Some Observations on the Musical Work of Monk Meletios-Matthaios Ephesios (1st half of 19th Century)*
3. Ștefan Aurel Ștefan, *Mechanisms of Adapting the Chants of Doxastarion by Jacob Protopsaltis (ca. 1740-1800) in the Version of Visarion from Neamț Monastery (1794-1844)*

19:00–20:30
Opera Studio

Taraful Bucureștilor concert

Wednesday, September 4

Sessions/Round table/Vespers (Byzantine rite)

09:00–10:30
Auditorium
hall

Session 19: ART MUSIC IN THE BALKANS

Music Historiography (III)

Session chair: Florinela Popa

Speakers:

1. **Round table 5:** Chryssie Scarlatos/Despina Afthentopoulou, *The Entrepreneurial Choir of the Aristotle University of Thessaloniki and their Conductor, Yannis Mandakas; the World and Greek Premiere Concerts during the Years 1970-'80*
2. Alexandra Papastergiopoulou, *Musical Performance in Military Tattoo Festivals: A Case Study for Military Band of Athens, Greece (1959-2019)*
3. Vjera Katalinić, *A Composer as a Diplomat: Luka Sorgo (1734-1789) in Vienna (1781) and Rijeka (1782)*

09:00–10:30
Sala
de vizionări

Session 20: BYZANTINE AND POST-BYZANTINE CHANT

Byzantine Musicology in the Balkans (II)

Session chair: Costin Moisil

Speakers:

1. Gabriel Oprea, *Prints, Theoretical Works and Byzantine Music Histories in Wallachia and Moldavia during 19th Century. An Overview*
2. Adrian Sîrbu, *Ornamentation and Style in the School of Neamț Monastery as Seen through the Written Tradition*
3. Anastassia Zachariadou, *From Byzantine Modes, Arabic and Turkish Maqam to Greek and Balkan Folk Music Scales through a Common Way of Melodic Development*

09:00–10:30
Sala
de audiții

Session 21: ETHNOMUSICOLOGY

Folk and Popular Music in the Balkans (II)

Session chair: Mihaela Nubert-Chețan

Speakers:

1. Stanimira Dermendzhieva, *Traditional Bulgarian Music in Ethnomusicological Perspectives*
2. Nikola Komatović, *Flammable Tones: an Analysis of the Use of Popular Music at Political Rallies in Serbia 1989-2000*
3. Constantin Secară, *Some Aspects of Romanian Traditional Music in the Context of Folklore in South Eastern Europe and Balkan Areas*

10:30–11:00 | Coffee Break

11:00–13:00
Auditorium
hall

Session 22: MUSIC AND POLITICS

Negotiating Music and Discourses under Political Regimes (II)

Session chair: Julian Kujumdzhiev

Speakers:

1. Laura Otilia Vasiliu, *The Autonomy of the Aesthetic Dimension in the*

<p>11:00–13:00 Sala de viziunări</p>	<p><i>Romanian Musical Works of the Decade 1980-1990. Pascal Bentoiu and his Generation</i></p> <ol style="list-style-type: none"> Stanislav Tuksar, <i>Political Background in Music Articles on South-Slavic Lands in the 'Kronprinzenwerk' Die Österreichisch-Ungarische Monarchie in Wort und Bild (1888-1902)</i> Petra Babić, <i>Status of Croatian Patriotic Operas in Socialist Yugoslavia (1945-1991)</i> Cristina Şuteu, <i>Balkan Exchanges reflected in 'Muzica' Journal</i> <p>Session 23: ORTHODOX MUSIC IN THE BALKANS AND BEYOND Session chair: Maria Alexandru Speakers:</p> <ol style="list-style-type: none"> Tamar Chkheidze, <i>Compositional and Melodic Structures of Georgian Chant in the Context of Traditional Folk Music and Eastern Church Music</i> Khatuna Managadze, <i>Modality as the Defining Form of the Medieval Georgian Traditional Musical Thinking</i> Michalis Stroumpakis, <i>'Stichiradoxastikarion' Composed by the Chiote Dimitrios Papadopoulos and 'Idiomelaron' Composed by Petros Hagiotaphites the New Byzantios from Constantinople. Two Unknown Collections of 19th Century</i> Dimosthenis Spanoudakis, <i>Byzantine Music and Music Medicine</i>
<p>11:00–13:00 Sala de audiții</p>	<p>Session 24: ETHNOMUSICOLOGY Cultural Interchanges Session chair: Kristina Planjanin Simic Speakers:</p> <ol style="list-style-type: none"> Robert Galbraith, <i>Balkan and Scottish Bagpipes: Similar Instruments, Very Different Musical Heritages</i> Deniza Popova, <i>Musical Transformation Processes through Project Funding in the Context of 'Plovdiv 2019 – European Capital of Culture'</i> Demetra Hondrou, <i>Musical and Cultural Osmosis in Opera. The Byzantine Heritage and its Interaction with Opera. The Case of Xavier Leroux's Théodora</i>

13:00–13:30 | Coffee Break

<p>13:30–15:00 Auditorium hall</p>	<p>Session 25: ART MUSIC IN THE BALKANS Historical and Analytical Approaches in Music Composition (II) Session chair: Olguța Lupu Speakers:</p> <ol style="list-style-type: none"> Danijela Ilić, <i>The Diversity of Folklore Identities and their Unity in Symphony of the Orient by Josip Slavenski</i> Bianca Țiplea Temeș, <i>Minimalism in 70s Romania: an Imported Trend with Added Local Flavor</i>
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13:30–15:00
Sala
de vizionări

Session 26: BYZANTINE AND POST-BYZANTINE CHANT

Echos and Makam

Session chair: Walter Zev Feldman

Speakers:

1. John Plemmenos, *Cultural Osmosis in 18th-Century Romania: The ‘Oriental’ Element and the Role of the Phanariots*
2. Kyriakos Kalaitzidis, *Twenty-Seven Songs by Nikephoros Kantouniarios on Athanasios Christopoulos’s Poetry*
3. Thomas Apostolopoulos, *Eight Compositions of Dimitrie Cantemir written in Parasimantiki by Petros Lampadarios*

15:00–16:30 | Lunch Break (at your own)

16:30–18:30
Auditorium
hall

Session 27: ART MUSIC IN THE BALKANS

Music Education and Pedagogy

Session chair: Brian C. Thompson

Speakers:

1. Ioannis Andronoglou, *Andres Segovia and the Greek Guitar School: Relation and Disconnection*
2. Kathryn Woodard, *Traversing the ‘Devil’s Staircase’: The Perception and Notation of Folk Rhythms in Piano Music from the Balkans (and Beyond)*
3. Kinuyo Hashimoto, *Educational Campaigns for Bach’s Fugue*
4. Athanasios Trikoupis, *Hellenic Music Education and Practice in Macedonia during the Ottoman Empire*

16:30–18:30
Sala
de vizionări

Session 28: BYZANTINE AND POST-BYZANTINE CHANT:

Palaeography, Performance Practice and Didactics (II)

Session chair: Michalis Stroumpakis

Speakers:

1. Maria Giangkitseri, *Elements of Physiology of Voice and Vocal Technique in Byzantine Medical and Theological Writings titled ‘De Opificio Hominis’*
2. Dimitrios S. Delviniotis, *Advances in Acoustics for the Modern Byzantine Chant (BC). A description of Scientific Research Results in BC Acoustics at the Kapodistrian University of Athens during the Last Two Decades of Years*
3. Konstantinos Charilaos Karagounis, *For a Modern Methodological Approach to the Theory of ‘Echoi’ (Modes) of Psaltic Chant Aiming at More Efficient Methods of Teaching in Practice*
4. Dimos Papatzalakis, *‘Ο θέλων μουσικήν μαθεῖν...’: Modern Approaches to the Didactics of the Interpretation and Performance of Byzantine Music*

19:00–21:00
Antim
Monastery

Vespers (Byzantine chant)

Thursday, September 5

Sessions/Round tables/Keynote address 2/Byzantine Choir *Psalmodia* concert

09:00–10:30
Auditorium
hall

Session 29: ART MUSIC IN THE BALKANS

Musical Sources and their Preservation

Session chair: Bianca Țiplea Temeș

Speakers:

1. Sibel Paşaoğlu Yöndem/Günsu Yilma Şakalar, *A University-Assisted Project in Turkey Music Movements in Ottoman Empire during 19th-20th Centuries (The Balkans Case)*
2. Eva-Maria de Oliveira Pinto, *Preservation and Transmission through Transculturation? Franz Liszt on the Music of the Gypsies in the Habsburg Monarchy and his Concepts for Taking over in Art Music*
3. Dimitra Banteka, *Musical and Cultural Osmoses in the Balkans: The Music Collection of Manuscripts, which were found in Nileas Kamarados' Archive in Istanbul*

09:00–10:30
Sala
de vizionări

Session 30: Round table 6: Musical & Musicological Encounters between Different Traditions of Eastern Christian Chants (I), IMS-Study Group – Music of the Christian Orient

Session chair: Maria Alexandru

Speakers:

1. Romanos Al Hannat, *Ecclesiastical Music in Antioch*
2. Maria Alexandru, *A Brief Historical Survey about Byzantine Chant in Greek Language*
3. Emmanouil Giannopoulos, *Considerations about the Athonite Psaltic Tradition*
4. Nicolae Gheorghită, *Sources of Religious Music in Romania*

10:30–11:00 | Coffee Break

KEYNOTE ADDRESS 2

Valentina SANDU-DEDIU

(National University of Music Bucharest & New Europe College)

11:00–12:00
Auditorium
hall

*Writing and Re-Writing Music Histories:
Mentality Changes in Romanian Musicology*

12:00–12:30 | Coffee Break

12:30–14:30

Session 31: MUSIC AND POLITICS

**Auditorium
hall**

Building National Musics (I)

Round table 7: *Different Meanings of the ‘National’ and ‘Universal’ Character in the Romanian Composition (1920-1970). Four Case Studies*

Session chair: Valentina Sandu–Dediu

Speakers:

1. Lavinia Frâncu, *Directions of Romanian Music at the Beginning of the 20th Century*
2. Benedicta Pavel, *A Strategy of Using Modi and Series in the Organ Works by Wilhelm Georg Berger (1929-1993)*
3. Desiela Ion, *Film and Jazz Music in the Works of Dumitru Capoianu (1929–2012)*
4. Ana Diaconu, *Avant-garde in the Romanian Composition before 1970, as Reflected by the Activity of Costin Mioreanu (b. 1943)*
5. Vlad Văidean, *George Enescu and the Romanian (Post)-Communism. Some Clarifications*

12:30–14:30

**Sala
de vizionări**

Session 32: BYZANTINE AND POST-BYZANTINE CHANT

Palaeography and Performance Practice (I)

Round table 8: *St John Koukouzeles’ Mega Ison and its Prosomoion by Markos Blates in the Context of Other Didactic Poems of the Kalophonic Period. Diachronic View of Selected Formulas and Aspects of Performance Practice.*

Session chair: Maria Alexandru

Speakers and performers:

Study Group for Paleography of Byzantine Music, Aristotle University of Thessaloniki

14:30–16:00 | Lunch Break (at your own)

16:00–18:00

**Auditorium
hall**

Session 33: MUSIC AND POLITICS

Building National Musics (II)

Session chair: Patrick Becker

Speakers:

1. **Round table 9:** *Erosion, Zigzag or Stagnation? Music, Ideology and the Bulgarian Perspective on the Thaw*
 - Angelina Petrova, *Processes of and Ideological Discussions about Bulgarian Music in 1968*
 - Patrick Becker, ‘... Our Assessment is that the Ideological Front Develops Well’. *Cultural Liberalization, Music, and the Bulgarian Thaw*
2. Lampros Efthymiou, *The Folklore in the Early 20th Century and its Role in the ‘National Discipline’: the ‘Origin’ of the Balkan Narrative Songs. A Critical Approach*
3. Miltiadis Pappas, *Defining the Nationality of Secular Byzantine Music*

17:30–18:00 | Coffee Break

16:00–19:00 Sala de vizionări	<p>Session 34: Round table 10: Musical & Musicological Encounters between Different Traditions of Eastern Christian Chants (II), IMS-Study Group – Music of the Christian Orient</p> <p>Session chair: Maria Alexandru</p> <p>Speakers:</p> <ol style="list-style-type: none"> 1. Yevgeniya Ignatenko, <i>Notes on the Slavonic Chant Traditions</i> 2. Ozana Alexandrescu, <i>Greek Copyists in Manuscripts from Romania</i> 3. Girolamo Garofalo, <i>Remarks on the History of the Research about the Liturgical Chant of the Christian East in Italy, during the 20th Century</i> 4. Maria Rizzuto, <i>The Coptic Liturgical Chant in Italy between Historical Sources and New Ethnomusicological Investigations</i> 5. Nina-Maria Wanek, <i>Cultural Musical Transfers between East and West, and Byzantine Psalmody</i> 6. Haig Utidjian, <i>A Brief Overview of Sources of Armenian Sacred Chant</i>
18:00–19:00 Auditorium hall	<p>Session 35: ART MUSIC IN THE BALKANS</p> <p>Music and Iconography</p> <p>Session chair: Ivan Moody</p> <p>Speakers:</p> <ol style="list-style-type: none"> 1. Alexandra Goulaki Voutira, <i>Archive of Musical Iconography and Literary Sources. The MITOS Database</i> 2. Tijana Popović Mladjenović, <i>Modernist Identity of Belgrade's Musical and Painting Environment of the mid-1960s</i>
19:30–20:30 Opera Studio	<p>Byzantine Choir <i>Psalmodia</i> of the National University of Music Bucharest</p>
20:30–10.00 Aquarium hall	<p>Wine Reception</p> <p>All registered conference attendees are welcome!</p>

Friday, September 6
Sessions/Round table/Closing Remarks

09:00–11:00
Auditorium
hall

Session 36: MUSIC AND POLITICS

Negotiating Music and Discourses under Political Regimes (III)/Post-Communist Era

Session chair: Stanislav Tuksar

Speakers:

1. Katerina Tsioukra, *Musical Modernism in Greece and the Story of a Late Delivered Oscar*
2. Meri Kumbe, *The Impact of Political Influence on Music in Post-Communist Countries. The Case Study of Albania*
3. Zhana Popova, *Politics and Bulgarian Estrada Music after 1990 in Bulgaria*
4. Amila Ramović, *In Search for Authenticity in the Culture of Hybridity: Problematizing New Musical Identities in Bosnia and Herzegovina*

09:00–11:00
Sala
de vizionări

Session 37: BYZANTINE AND POST-BYZANTINE CHANT

Palaeography and Performance Practice (II)

Session chair: Emmanouil Giannopoulos

Speakers:

1. Irina Zamfira Dănilă, *Romanian and Greek Psaltic Repertoire: Representative Authors and Copyists from Manuscripts 11, 12 and 20 from the Ecumenical Library 'Dumitru Stăniloae' of the Metropolitan Church of Moldavia and Bucovina – Iași (Romania)*
2. Filotheu Bălan, *Musical Treasures of 13th-19th Centuries in Bucharest. Short Catalogue of the Greek Psaltic Manuscripts from Library of the Romanian Academy in Bucharest (B.A.R.)*
3. Ion Andrei Țârlescu, *The 'Corridor' for the Penetration of the Greek Manuscripts in the Romanian Lands and the Cultural Context of the 17th - 19th Centuries*
4. Costel Stoica, *Observations on the Meloi in the First Mode from the Sticherarion of Panagiotes Chrysaphes (the Younger)*

11:00–11:30 | Coffee Break

11:30–12:30
Auditorium
hall

Session 38: METHODOLOGIES AND NEW TRENDS IN MUSICOLOGY AND MUSIC THEORY

Session chair: Olguța Lupu

Speakers:

1. May Kokkidou/Yannis Mygdanis, *Multisensory Music Teaching-Learning in Theory of Music Courses*
2. Mirela Larisa Roșca Matei, *Musical Education from Pluri-, Inter- and Transdisciplinary Perspective in the Sixth Non-Vocational Class in Romania*

11:30–13:30
Sala
de vizionări

Session 39: BYZANTINE AND POST-BYZANTINE CHANT
Palaeography and Performance Practice (III)

Session chair: Veronica Laura Demenescu

Speakers:

1. **Round Table 11:** *Musical Practice in the Orthodox Church from Romanian Banat and Serbian Banat*
 - Veronica Laura Demenescu/Ion Alexandru Ardereanu/Adrian Călin Boba
2. Alexandru Ioniță, *Chanting the Jews in Romanian Byzantine Chant Books: Socio-Political Conditioning during the 19th and 20th Century*
3. Răzvan-Constantin Ștefan, *Tradition and Continuity of the Melos in the Octoechos' Stichera Dogmatika*

13:30–14:30
Auditorium
hall

Closing Remarks
Departure

Keynote lectures

Keynote address 1 (Tuesday, September 3, Auditorium hall: 11:00–12:00)

Walter Zev Feldman

Senior Researcher (New York University, Abu Dhabi)

Researching Musical Relations between City, Town, and Village in the Southern, Central and Northern Balkans, from the Eighteenth to the Twentieth Centuries

Between the two World Wars, and especially after World War II, the Balkan nations produced much solid research in ethnomusicology as well as in Byzantinology. These scholars frequently benefited from a confluence of musicological methods originating in Germany, Hungary and Russia. But usually a given of the ethnomusicological research was a predilection for documentation and analysis of the village musics and rituals of the peasant majorities of these countries, who had generally been the dominant language group of the existing nations prior to the Ottoman or Habsburg Imperial eras. But in order to gain a truer understanding of the actual musical conditions and relations in the centuries immediately preceding the modern era, it is necessary to reimagine almost all of the Balkan territories at a time when urban populations frequently spoke and wrote a language different from the surrounding villages, and sometimes also practiced a different religion. The musical implications of this abundant reality were evident in almost every region of the Balkan countries existing today. But this was by no means a uni-directional musical movement. The entire area from the Western coast of modern Turkey up to Moldova and the historically Moldavian regions of Ukraine in the North, and Bosnia in the West, were the scenes of complex and mutual musical interactions on many social levels, from the highest to the lowest. Learning how to research some of these issues is a major task confronting anyone wishing to understand the musical history of the Balkans in recent centuries.

Walter Zev Feldman is a leading researcher in both Ottoman Turkish and Jewish music. During the 1970s he spearheaded the revival of klezmer music. Today he is a performer on the traditional klezmer dulcimer, the *cimbal*, and on the Ottoman lute, the *tanbur*. His book, *Music of the Ottoman Court: Makam, Composition, and the Early Ottoman Instrumental Repertoire* (Berlin, 1996) is taught as a basic text worldwide. In 2004 he co-directed the successful application of the Mevlevi Dervishes of Turkey as a Masterpiece of the Oral and Intangible Heritage of Humanity for UNESCO. He is currently researching a book on the music of the Mevleviye for the Agha Khan University. In 2018 he had conducted the workshop “A Locally Generated Modernity: the Ottoman Empire in the ‘Long’ Eighteenth Century” at NYU in Abu Dhabi. Feldman has also published extensively on Ottoman poetry, especially on the “Indian Style” of the seventeenth century, for which he had received an NEH grant in 1999. His current research interests include the relation of rhythmic cycle (*usul*) and melody in Ottoman music. Since 2014 he has been a board member of the *Corpus Musicae Ottomanicae* (CMO) Project of the Westphalian Wilhelm University of Münster. His book *Klezmer: Music, History and Memory* was published by Oxford University Press (2016). He is currently preparing a new book on the Jewish, Gypsy and Greek musical traditions of Ottoman and post-Ottoman Moldova. Feldman is also an authority on Ashkenazic dance, forming part of his current research on the role of gesture in the performing arts, which he taught in the NYU Abu Dhabi core course “Gesture” (2013-15) and in NYU on the Square (2018). In 2017 he gave a series of workshops on this topic in Tokyo and in Moscow.

Keynote address 2 (Thursday, September 5, Auditorium hall: 11:00–12:00)**Valentina Sandu-Dediu**

Professor (National University of Music Bucharest & New Europe College Bucharest)

Writing and re-writing music histories: mentality changes in Romanian musicology

My conference will concentrate on the necessity of writing and re-writing, after 1990, the history of Romanian music (I will focus especially on classical composition). In 2002, in Bucharest, three books announced a clear change of perspective. First of all, Clemansa Liliana Firca – in *Modernitate și avangardă în muzica ante- și interbelică a secolului XX (1900-1940)/ Modernity and avant-garde in the music before and after the First World War (1900-1940)* – analyzes the way in which the Romanian composers of the first four decades of the twentieth century came in tune with European modernity and struggled to find their own, specific, ‘national’ voices. Then, a look at the whole twentieth century initiates an unusual tone in Romanian musicology, coming from ethnomusicologist Speranța Rădulescu: *Peisaje muzicale în România secolului XX/ Musical Landscapes in 20th Century Romania*. She refers to all musical genres: classical (‘scholarly’), folk, popular, written and oral musics, without aiming to inform, but rather to interpret.

In my turn, I have tried to explore the relationship of post-war Romanian composers with the political context, in a first attempt to write the recent history of Romanian ‘scholarly’ music in the second half of the twentieth century (Valentina Sandu-Dediu, *Muzica românească între 1944-2000*, German Version in 2006, *Rumänische Musik nach 1944*, Pfau-Verlag, Saarbrücken).

I do not intend to comment on these books, but to take them as a starting point in analyzing a few aspects. First of all, I will observe how the severe cultural isolation imposed by Nicolae Ceaușescu affected not only the avant-garde oriented Romanian composers, but had an equally unfortunate effect upon musicology and musicians’ mentalities.

I propose to discuss:

- the way in which composers’ biographies and ideas were deformed and manipulated, in order to meet the requirements of the socialist realism propaganda and, later, of the nationalist communism (case studies: Ciprian Porumbescu and George Enescu);
- the nationalist obsession of post-war Romanian musicology (in writings signed by historians, but also by composers) about the „tension” between „national” and „universal” character of music;
- a certain degree of embarrassment in the Romanian musicology when it comes to examination of the communist period. A number of welcome attempts to examine the archives of the Securitate (secret police) have brought to light information that is sometimes ambiguous and controversial, and the documents that have been preserved are inevitably fragmentary. The period of the dictatorships between 1938 and 1944 and their impact on musical life have been studied even less.

On the other hand, I will notice that several musicologists (some of them with a career still before 1990, and other younger ones) tried to distance themselves from the ideological clay and from the clichés handled during the communist period. They adopted a fresh discourse, ethnographic and anthropologic tools, other methods or ideas taken from the contemporary European and North-American musicology. There are some notable efforts to re-write fragments of older or newer histories of Romanian music in *Nineteenth Century Music Review*, 14 (2017), but the problems are still far from being surpassed. The archival research proves to be complicated as, for instance, communist repertoires (including songs dedicated to Stalin) disappeared, scores and recordings were simply destroyed. The challenges are multiple and the results still pale.

Professor **Valentina Sandu-Dediu** graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote over 30 studies, 300 articles, and 10 books: *Rumänische Musik*

nach 1944 (Pfau Verlag, Saarbrücken, 2006); *Alegeri, atitudini, afecte. Despre stil și retorică în muzică* (Ed. Didactică și Pedagogică, București, 2010/2013); *Octave paralele* (Humanitas, București, 2014); *În căutarea consonanțelor* (Humanitas, București, 2017). She has authored series of programmes for Radio Romania. She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, Irina Mureșanu, Diana Moș; in Germany/ Neos with Dan Dediu, and in Boston/ Albany with Ray Jackendoff). Valentina Sandu-Dediu was a fellow of *Wissenschaftskolleg zu Berlin*, she is rector of *New Europe College*, Bucharest (since 2014), and received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

Abstracts

Ioannis Andronoglou

Andres Segovia and the Greek Guitar School: Relation and Disconnection

The Spanish guitarist Andres Segovia is internationally considered an emblematic figure of the 20th century in the classical guitar and it is thanks to him the widespread introduction of classical guitar teaching in international auditoriums and large concert halls. During the 20th century, in the South-eastern part of Europe, a new guitar school, the Greek one, has rapidly been developed, and due to its achievements has been internationally acknowledged for its educational and research prestige. However, a question lies on to what an extent there is a relation/connection between the following, Andres Segovia's career and the Greek Guitar School. In this report, using the views above as a starting point, the relation/connection of Andres Segovia with the Greek guitarists and the Greek audience is highlighted in a general context, giving emphasis on his impact on the development of the Greek guitar school, as well as its later disconnection from his teachings. Furthermore, the scientific interest is focused not only on the general aesthetics of music but also on the political ideology of the Spanish soloist. Valuable conclusions are made for the arisen question through the presentation of several facts, such as the studies of Greek guitarists with Segovia, but also through the musical aesthetical analysis of the Spanish soloist's programmes, compared to the programmes of Greek guitarists. The political and military history along with the sociological context leads to a further understanding of Segovia's impact to Greek guitarists. Throughout the analysis, it is proven the direct relationship of Segovia, as the developmental regulator of the technique and repertoire of the classical guitar in Greece. It is turned out that Segovia or the Greek guitar audience in general have been indirectly and ideologically identified. The conditions, under which the alienation of the Greek Guitar School occurred, are specified too.

Thomas Apostolopoulos

Eight Compositions of Dimitrie Cantemir written in Parasimantiki by Petros Lampadarios

In codex Gritsani 3 of the Library of the Metropolis of Zakynthos, which is an autograph of Petros Lampadarios and includes learned secular repertoire before the 18th century, eight compositions are also included, which are attributed to the ruler of Moldavia Dimitrie Cantemir. Cantemir was an important figure of the early 18th century. He was educated in Constantinople, where he met the Greek culture and also the contemporary Ottoman music tradition. Half a century after his death (1723) Petros, under Cantemir's name, writes eight of his works in Byzantine *parasimantiki*, most probably in the way they were preserved in the repertoire performed in the Ottoman court. Since most of them are known also from other sources and through their survival in the repertoire of the so-called learned music of Constantinople, the comparison of the records and the attempt for the exegesis – transcription of them is especially interesting.

Charles M. Atkinson

Modulation in Byzantine and Early Western Chant: The Treatise of Manuel Chrysaphes, the Papadikai, and the Enchiriadis Complex

In a treatise written ca. 900 C.E. Regino of Prüm states: "There are certain antiphons that we call *nothae*... that begin in one tone, are yet another in the middle, and end in a third." He then names fourteen chants, one category of which can be found "on almost every page of the antiphoner." Clearly, the phenomenon of modulation was well established in the West by the late ninth century. Not surprisingly, modulation likewise played an important role in Byzantine chant. The classic description of modulation in the East is that presented in the treatise of Manuel Chrysaphes. Chrysaphes describes two types of modulation, one by means of *parallage* and the other by means

of *phthorai*. While *parallage* had long been recognized as a means of modulation in Byzantine chant, it was assumed until recently that modulation via *phthora* was only a late medieval phenomenon. Thanks to a brilliant 1990 article by Gerda Wolfram, however, we now know that it is already witnessed in the earliest sources of Byzantine chant, manuscripts exhibiting the Coislin and Chartres notations. Most relevant for the present paper – indeed its *raison d'être* – is that her findings can now be corroborated via parallels with the Western phenomenon of modulation as shown in the ninth-century manuscripts of the *Enchiriadis* complex, in particular the *Inchiriadon Uchubaldi*, which in 2012 Michel Huglo re-dated to the mid-9th century. These treatises show us that the procedures of *parallage* and *phthora* were present in the West as well, the latter being discussed under the heading of *vitia*. The present paper will begin by presenting Chrysaphes' descriptions of *parallage* and *phthora* in Byzantine chant. It will then demonstrate the same phenomena as found in the *Enchiriadis* treatises before returning to an example of both *parallage* and *phthora* as described by Chrysaphes himself.

Petra Babić

Status of Croatian Patriotic Operas in Socialist Yugoslavia (1945–1991)

The paper deals with the attitude of the socialist government towards patriotic operas in the period of the Socialist Federative Republic of Yugoslavia (1945-1991) and how that attitude changed during its course. In this, Croatian National Theatre in Zagreb serves as a case study, using sources such as newspaper articles and interviews with relevant personalities. In this period three Croatian patriotic operas had been performed – *Nikola Šubić Zrinjski* (1876) by Ivan Zajc; *Porin* (1897) by Vatroslav Lisinski, and *Mila Gojsalića* (1953) by Jakov Gotovac. These operas functioned as national symbols not only because they thematised important events from Croatian history and because of patriotic declarations in librettos but also because of their musical and literary values. In principle, in socialist Yugoslavia it was forbidden to openly express Croatian national (“separatist”) feelings and only in these operas it was possible to do it publicly. Changes in government's attitude towards Croatian patriotic operas over three periods will be shown: 1) the 1950s, when official press tried to present Croatian patriotic operas as Yugoslav, treating them as acceptable; 2) the 1960s, when it became clear that the attempt to transfer Croatian to Yugoslav patriotism failed, and when newspaper articles labelled patriotism as a reactionary feeling. Certain spectators were occasionally being arrested and convicted to jail for “expressing separatist feelings by applauding and cheering overly excited” on *Zrinjski*. In that period operas under consideration served as strong national identifiers; 3) the 1970s and 1980s, when the focus was transferred from national question to exclusively the artistic component of a performance. It can be stated that Government's attitude towards Croatian patriotic operas changed according to the country's changing political situation, condemning such pieces when national movements within the multi-national state threatened to endanger the unity of the country.

Anna Bampali

Musical Osmoses between Greece and Bulgaria during the First Half of the 20th Century: The Life and the Piano Works by Yiannis Constantinidis and by Pancho Vladigerov

Bulgaria and Greece, as neighbouring countries in the Balkan Peninsula, have shared common socio-political and historical moments in the past. Despite their difference in their language's origins, they share many similar cultural elements related to music and to folklore. The difficult socio-political circumstances in these countries during the 19th century and their will for establishing their own cultural identity after Ottoman Empire's fall created a special landscape as the canvas for the development of art music in the first half of the 20th century. The composers Yiannis Constantinidis from Greece and Pancho Vladigerov (1899-1978) from Bulgaria belong to this period. Their works have earned great acceptance inside as well as outside the borders of their countries. They are

contemporary creators that studied abroad and on their return to their homeland they were decisively involved in the musical matters of their countries. Following the trends of the musical creation in the Balkans of those ages, folk music became a significant source of inspiration for them. They incorporated folk music material in their music. This paper will take examples of their piano works that reveal this influence. The aim is to show the folk music material each of these composers incorporated in his piano works, taking randomly chosen examples, with focus on their common folk musical features.

Dimitra Banteka

Musical and Cultural Osmoses in the Balkans: the Music Collection of Manuscripts, which were found in Nileas Kamarados' Archive in Istanbul

The aim of this proposal is to demonstrate the artistic movement and the aesthetic appeal that characterized the era of 1850-1900 in Istanbul. More specifically, this paper focuses on evidences of songs and compositions of Greek or other nationality composers, that were found scattered in Nileas Kamarados' archive, placed in the library of Lilian Voudouri. Due to weak local control, these compositions cannot be placed chronologically, but this paper will try to approach their release period. At the same time, the music trend and the way of its consideration will be demonstrated, as recorded on the press of the time. Particularly, proofs from reviews and historic aspect will be presented as they can be read in the newspapers *Nea Efimeris*, *Neologos*, *Anatolikos Astir* and *Konstantinoupolis*, which were published in Istanbul and record great composers who lived and acted in Istanbul and secondly catalogue and evaluate the musical osmosis which took place there. The art movement and the multiculturalism which flourished at that period constitute a reality at that specific period. Comparing to other countries it is today acknowledged as an original, unique trend of the musical action, which highlighted Istanbul as a centre for music of the east Mediterranean people. On the one hand, the music collection of manuscripts of Greek composers presents the role of music in the social and cultural life of Istanbul; on the other hand, it helps or respectively raises questions referring to the incentives that the residents of Istanbul used to receive.

Filotheu Bălan

Musical Treasures of 13th-19th Centuries in Bucharest. Short Catalogue of the Greek Psaltic Manuscripts from Library of the Romanian Academy in Bucharest (B.A.R.)

The musical corpus inside the Greek manuscripts collection in B.A.R. Bucharest comprises 229 manuscripts, ranging from the 13th century until the 19th century. Many of them were the subject of different studies and descriptions, and even a short catalogue published some decades ago, but up to this day there was not a thoroughly description, based on knowledge of scribes and composers. Based on other copies throughout the most important collections of musical manuscripts in the world, I succeeded to identify the hands of the scribes inside B.A.R. Greek collection and make a more precise age determination of each of these treasures, together with a better identification of the musical type of each codex. This short pictorial catalogue is the first of its type in Romania, up to this day.

Avraam Bugu

New Contributions regarding Putna School of Music

The Putna School of Music is described in musicological literature as the most important musical tradition in the medieval Romanian countries but still of minor relevance for Eastern Christianity, due, in principal, to the small number of its representatives – just four until recently. In the last years, historical research patronized by Putna Monastery brought to light some other musicians and

hymnography books belonging to Putna School of Music, which changes the dimensions we knew about the importance of the school's role in the development of ecclesiastic music in the Moldavian territory and abroad. The study briefly presents some of these new musicians – monk Pafnutie from Putna Monastery, monk Isachie from Râșca Monastery and hieromonk Vasile from Slatina Monastery – and their activity. They were protopsaltes and calligraphers and through graphic comparison of their writings the author was able to prove that they authored some of the anonymous Anthologies of Putna. Based on this new research it appears that the most important monasteries built in the 16th century Northern Moldavia had protopsaltes educated in Putna in order to start choirs capable of singing Psaltic music. Furthermore, Psaltic music was normative for the newly-built princely monasteries at that time. The discovery of these new Romanian church musicians, and also of some hitherto unknown Anthologies, brings to the second position of importance the Moldavian Psaltic music culture, at least statistically speaking, right after that of the Romeic realm. In this light, the extension of Putna musical tradition into the Northern Slavic territories is more plausible and sustainable.

Cătălin Cernătescu

Some Remarks on Petros Ephesios's Heirmologion Kalophonikon in Alphabetical Notation

The present paper aims to reveal the music features from a possible unique *Heirmologion Kalophonikon*, Greek manuscript Xeropotamou 415. This codex was written by Petros Manuel Ephesios (†1840), using the alphabetical notation, an almost unknown and hermetic semiographic system derived from Agapios Paliermos's (†1815). Proposed as an alternative to the Chrysantine system (implemented starting 1814), the alphabetic notation provides a precise way of writing down a melody. Deciphering this musical language, as provoking as it can be, is very useful in learning Ephesios's exegesis method regarding the kalophonic heirmoi's *melos*. There are significant differences between his transcriptions and the ones of the Constantinopolitan exegetes, Gregorios the Protopsaltes (†1822) and Chourmouzios Chartophylax (†1840). The codex is also highly valuable because it contains several *epiphonemata* composed by Petros Ephesios, chants meant to be sung at the end of the kalophonic heirmoi, after the kratemata. These musical works have never been transcribed so far into another music system, remaining hidden and unapproachable.

Achilleas G. Chaldaeakes

John Laskaris' Modality Scheme

Of particular interest is John Laskaris' short theoretical treatise on music theory titled as follows: *This is another modulation of the musical art, more wisely devised and more exact in every detail, worked out and drawn up by John Laskaris the Kalomisides and Maestor. It is both contrary to the first one and not contrary. It is appearing contrary to the first one for those readers who did not understand it as it was written; but for those who possess full artistic and exact knowledge of it, it is rather a verification and a supplement, as it revealed itself as a great delight by virtue of a command of its skill, having clearly indicated its peculiarities by showing the whole essence and movements of the four Main Modes and of their four Plagal Modes, both in ascent and descent. Indeed, John Laskaris' aforementioned theoretical treatise describes both the descending movements of Main Modes and the ascending movements of Plagal ones; and therefore the creation of some peculiar versions of the same Modes; such as, on the one hand, the Mediant, Para-Mediant and Plagal Modes; and, on the other hand, the di-phonic, tri-phonic and tetra-phonic ones: "In the ascent of a Mode from the Plagal ones, one obtains the di-phonic, tri-phonic and tetra-phonic ones ['which we call Para-Kyrioi'] and these terminate again into their Plagal ones (being like Main Mode's 'sons'). In descent from the Main Modes, these result in Mediant and Para-Mediant Modes, Plagal and Para-Plagal ones and these terminate on their own fundamentals". The said John Laskaris' theoretical treatise is*

accompanied by a very interesting diagram, which actually is a kind of modality scheme. This scheme is a very typical example of educational and tutorial schemes of teaching of the theory of the Byzantine music, a scheme that (in this case) is a *Parallelogram of all eight Modes of the Byzantine Music* (along with their idioms), described in Greek terms as *Kanonion* (means “theoretical norm”). As I am currently working on a *New Critical Edition of Laskaris’ aforementioned Theoretical Treatise* (an effort that has never been undertaken till now), I would like (through the present paper) to point out some very interesting musicological remarks coming out from the mentioned modality scheme, remarks through which one could not only correct some misunderstood points of the treatise, but also, and more significantly, comprehend the entire (theoretical and practical) musical philosophy of its writer.

Elena Chircev

The Influence of Political Regimes on Romanian Psaltic Music during the Second Half of the 20th Century

During the second half of the 20th century, the Romanian society was marked by two events that had a profound impact on its destiny: the establishment of the communist regime after the abdication of King Michael I in 1948, and the Romanian Revolution of 1989, which marked the end of this regime. The Byzantine monody has had a millenary tradition in this part of Europe, and the contribution of the local chanters to the perpetuation of Orthodox Church music – including through their own compositions – is evidenced by the numerous manuscripts written by Romanian authors and by the printed works of the last two centuries. In 20th-century Romania, the music written in neumatic notation specific to the Orthodox Church manifested itself discontinuously due to the historical events mentioned above. Church chanting in the traditional psaltic style survived, despite being affected by the Communist Party's decisions regarding the Church, namely the attempt to standardize the church chant. The paper captures the way in which the preservation of tradition and the perpetuation of church music succeeded through the difficult times of the communist period, placing special emphasis on the religious music written in neumatic notation and on certain particularities specific to the period, due to the political regime. The musicians trained before the establishment of Communism – by teachers concerned with the preservation of the good tradition of church chanting, in monastic schools and prestigious theological seminaries of the interwar period – were the binding forces who ensured the rapid revival of the music of Byzantine tradition in the last decade of the twentieth century and who enriched the repertoire of the Romanian churches with valuable original works.

Tamar Chkheidze

Compositional and Melodic Structures of Georgian Chant in the Context of Traditional Folk Music and Eastern Church Music

The Georgian ecclesiastical chant presents a very rich and versatile phenomenon of the Christian culture of Middle-Ages. The musical tissue of the Georgian chant is multipart embodiment of preliminary given, ready melodic formulas-models. It is especially rich with multipart (polyphonic) forms. The Georgian chanting art of Middle-Ages has established different styles: plain, ornamented and embellished (colourful). Melodic structures of a Christian Church chant were created as a result of realization of articulation-intonation units composing verbal text and not as a result of connection of melodic tone itself. This happened in the case of the Georgian church chant before formation of which as polyphony, one voice melodic structures coming from Byzantium suffered a certain adaptation. It is presumable that translation of Byzantine hymnography examples in Georgian was followed by certain changes in melodic formulas with aim to natural merging of a melody with the Georgian verbal text. At the same time with maintenance and protection of the main profile of melody. Thus, it is not accidental that the melodic type of the upper (first) part of the

Georgian chant reveals connection with the monody of orthodox tradition which established general *centonic* principles from Byzantium. The church chant proceeding from its primary function is based upon canonical text and musical melody organized by *Octoechos*. Purpose of the article is: to demonstrate the role of structural bodies of the chant in the musical composition; on the basis of analysing the Georgian chant melodic structure to establish similarities and differences between chant and melodic structures of traditional folk songs, as well as with another Eastern Christian musical culture; to mark out “Eastern Church” and “Georgian” peculiarities in the musical language.

Petruța-Maria Coroiu (Măniuț)

Aurel Stroe and the Cultural-Music Resonances of the Balkan Space

Aurel Stroe is one of the most important Romanian composers, being also a profound thinker on the musical phenomenon in its entirety, in its cultural context. His music and his system of thought (which sustains his entire creation) pulls his sights out of very diverse cultural and musical spaces, from the world of Indian ladders to the Western European musical universe, containing metamorphoses between immeasurable sound and cultural worlds. It has not yet been investigated how Aurel Stroe belongs to the national space and – in a broader sense – to the local, Balkan space. We believe that the time has come for such a synthesis that represents for any musicologist a real challenge.

Irina Zamfira Dănilă

Romanian and Greek Psaltic Repertoire: Representative Authors and Copyists from Manuscripts 11, 12 and 20 from the Ecumenical Library “Dumitru Stăniloae” of the Metropolitan Church of Moldavia and Bucovina – Iași (Romania)

The psaltic musical manuscripts collection from the Ecumenical Library “Dumitru Stăniloae” of the Metropolitan Church of Moldavia and Bucovina contains 35 manuscripts. Most of them are of Chrysantine notation and date from the 19th century. The current study aims to analyse the repertoires contained within the three manuscripts mentioned in the title and to present their authors and translators, following a rigorous cataloguing of these manuscripts. The importance of these codices and of the chants they encompass will be emphasized.

Spiros Delegos

‘Equal Tempered Makam’: Change and Continuity in Ottoman Popular Makam. The Case of Rebetiko during the Interwar Period

The current paper addresses the bridging of two theoretically contrary concepts in research discourses: makam and equal temperament in the Greek Rebetiko musical culture from a perspective of historical ethnomusicology. The phenomenon meanders between the Ottoman makam in its popular version and the European twelve-tone equal temperament; this idiosyncratic musical-cultural expression could broadly be considered as osmosis in the Balkan and the Eastern Mediterranean context. In this regard, Rebetiko performance practice, which belongs to the world of orality, transcends the above theoretical incompatibility inducing the deconstruction of the typical static dipole theory – practice and leading to the introduction of the term “equal tempered makam”. It constitutes a secondary form of makam of syncretic character showing its continuity and its modernized version in the new context of Rebetiko based on the equal tempered three-course bouzouki. During the Interwar period, Rebetiko is one of the well-known music genres of the Greek urban popular music. The latter, as an umbrella term, embraces a plethora of instrumental tunes and songs of mixed origin and rich in style and morphology; those flourished in the large urban centres of the greater Greek area and the Ottoman Empire (Athens, Piraeus, Constantinople, Smyrna/Izmir, Salonika etc.) from the 19th century and onwards. After listening to a large corpus of

gramophone recordings of the Interwar period, certain representative music pieces are chosen firstly in order to be documented in transcriptions and secondly to be analysed, co-examined and interpreted within the socio-cultural context. The recordings are regarded as primary elements of the examined musical culture. The above procedure reveals the change and the continuity in the Ottoman popular makam within Rebetiko musical culture shedding light on this peculiar syncretic phenomenon and introducing as well one of the resonant aspects of the ideologically polysemous notions of Balkanism and Mediterraneanism.

Dimitrios S. Delviniotis

Advances in Acoustics for the Modern Byzantine Chant (BC). A Description of Scientific Research Results in BC Acoustics at the Kapodistrian University of Athens during the Last Two Decades of Years

Since 1996 the scientific research in the Department of Informatics regarding the modern Byzantine chant has been focused on the audio and electro-glottographic signal that are produced by a chanter when performing BC and, through processing them, to extract suitable parameters which could analyse and decode the BC in two ways: one was for describing music characteristics such as music intervals, BC modes, ornamentation etc. and a second one was for studying phonetic characteristics such as vowels, vocal intensity, vocal timbre, formants etc. For the music characteristics, each music interval was defined as the difference between the peaks of two normal distributions of the pitch values for two music notes, and the value of a specific music interval is considered to be the average of all these differences inside a melody. The average value of this interval from many different melodies of the same BC mode being performed by the same chanter is considered to be the representative interval value for this BC mode and this chanter. The music ornamentation includes some special vocal ornaments such as the Single Cycle Ornamentation Structure (SCOS) which is an essential element of melody when performing very fast notes, and the vocal vibrato which is somewhat different when it is chanted in BC than in Opera. Also, the vowels pronunciation and vocal intensity are different in BC than in both Opera and common Greek speech and the vocal timbre regarding its two spectral considerations, one from a Long Time Average Spectrum (LTAS) and a second one from the highest formants, discriminate it between BC and both Opera and Greek speech. All of these characteristics have a close relation with the mechanism of voice production and there were important suggestions for the voice usage in BC. More recent advances in studying the BC have to do with a special description of a BC melody by using a proper graphical representation which describes the most frequent pitches and the music notes. Many music and vocal parameters' values could be reported for each music note of the melody while helping the researcher to study the melody in a great detail.

Stanimira Dermendzhieva

Traditional Bulgarian Music in Ethnomusicological Perspectives

This paper offers a conventional broad historical overview of 100+ years of ethnomusicological studies of Bulgarian folk music. It also stresses the importance of folk music in the construction of modern Bulgarian ethnicity and cultural identity. Founded in 681 AD by Khan Asparuh, Bulgaria has a rich history divided into three kingdoms (twice empires). During the Ottoman Empire's reign (1396–1878), Bulgarians preserved their ethnic and cultural identity thanks to their Christian Orthodox religion, language, costumes, literature and oral folklore. Both the development of the professional music and the ethnomusicology started in the late 19th century. Bulgarian irregular rhythms were only introduced to world music in 1886. The earliest recordings of traditional music for scientific purposes were done in the 1900s. In 1920s, Vasil Stoin, Dobri Hristov and Ivan Kamburov collected and published in voluminous books thousands of songs. Stoin lead the activity of the Department of Folk Music at the Ethnographic Museum since 1926. The next head, Raina Katsarova made the earliest recordings in 1938, using Presto Recording Corporation's equipment.

Béla Bartók (1881-1945) also commenced fieldwork recording in Bulgaria. Prof. Stoyan Brashovanov (1888-1956), who was the authoritative leading lecturer in Bulgarian folk music, had a very important contribution. Nowadays, the Institute of Music of the Bulgarian Academy of Sciences (established in 1948) has salvaged and stored more than 250 000 folksongs, pieces of instrumental music, folk dances, and films on ritual practices with musical accompaniment. Many Western professional ethnomusicologists such as Gerald Messner, Marcel Cellier and the Americans Timothy Rice, Carol Silverman, Donna Buchanan, Karen Peters, Angela Rodel, Martha Forsyth, and Martin Koenig carried out research in Bulgaria. The popularization of Bulgarian music in the West started in the late 1980s with the CDs *Le mystere des voix bulgares* by the Swiss musicologist Marcel Cellier (1925–2013).

Christiana I. Dimitriou

A New Approach to the Musical Work and Life of Hieronymos Tragodistes

The years of Venetian rule (1489-1571) brought about the first and most important flourishing of Byzantine music in Cyprus, which is marked by a set of specific characteristics. The political and economic stability of the period to a large extent encouraged cultural life on the island and thus we dispose a considerable amount of musical manuscripts of Cypriot composers, such as Andreas Stellon, the protopsaltes Paul Kasas, Nicolas Petropoulos, the brothers John and Thomas Kordokotos, Hieronymus Tragodistes and others. During the period in question the local composers no longer adopted the models of Constantinopolitan traditions in Byzantine ecclesiastical music, but produced a number of original works which were closely related to local customs and usages, as well as to the worship of local saints. As a result of the manifold cross-cultural exchanges between the Frankish and the Greek element of the island, there appeared a tendency towards the creation of an independent local style exhibiting elements of Western influence, as attested by various explanatory notes in the musical manuscripts: "... from Cyprus", "as performed by the Cypriots".

Lampros Efthymiou

The Folklore in the early 20th Century and its Role in the "National Discipline": the "Origin" of the Balkan Narrative Songs. A Critical Approach.

Since the middle 19th century the Balkan Peninsula has constantly been in a reform. The expected dissolution of the Ottoman Empire leads to the establishment of new ethnic states. In many cases, the new states are first established and then they build their own ethnic narrative over which the so-called national consciousness of the population will be structured. These populations will be the new majorities of the newborn states. In this context all kinds of means will be used in order to obtain homogeneity of the populations through ethnic narratives which derive from the verbal traditions of each people. The recent discipline of the official Folklore is used in a systematic way as a means of proving the authenticity, the origin and the age of the constituents of memorial tradition. In this paper an effort is made to present the way in which narrative songs of the Balkan (ballads, paraloges, epic songs, etc.) are used by the folklorists in the early 20th century to assist every narrative of the ethnic homogeneity, projecting always in the background the glorious past of each people. It is also aimed the revealing of the methods that the Folklorists of each new country use, since they are usually common. The conclusions, however, are different and vary with respect to the country from which the Folklorists come. Last but not least, it is presented the fact that anthropologists and ethnomusicologists criticized sharply the ethnocentric approach of the discipline, from the middle 20th century on.

Laura Emmery

"Rebels with a Cause": The Student Cultural Centre, Opus 4, and the Beginning of Avant-Garde in Yugoslavia

Following the student protests of 1968, the Communist Party of Yugoslavia allowed the opening of the Student Cultural Centre (SKC) in 1971, as a token of compromise. SKC immediately became the centre of avant-garde scene in Belgrade and entire Yugoslavia. A composer collective, referred to as Opus 4, played a central role in establishing SKC as a national centre of progress, new vision, and freedom of expression. Its influence quickly spread throughout the nation and Europe, establishing an unprecedented international collaboration with experimental electro-acoustic music festivals, drawing the attention and participation of figures such as Bruno Maderna, Karlheniz Stockhausen, and John Cage. In this paper, I examine the history of formation of Opus 4 and its influence on the avant-garde scene in Yugoslavia from 1976, the year of the group's first public performance, through 1982, its last collaborative appearance in Bourges, France. My study is informed by archival documents from SKC in Belgrade, Serbia – historical documents, yearly events summaries and catalogues, photographs, news clippings, flyers, and recordings – as well as field work and interviews with the surviving members (composers) of the group, pioneering performers of avant-garde music in Belgrade during the 1970s, and festival organizers. The aim of this study, which is a small portion of my large-scale project on experimental and avant-garde scene in Yugoslavia 1960s-1980s, is to shed some light on the unique socio-cultural events that led to the formation of such an incredibly important, innovative, and influential music scene in Yugoslavia, its impact in Europe, and the legacy of Opus 4's music aesthetic, which was not fully understood at the time and to this day remains virtually unexplored.

Robert Galbraith

Balkan and Scottish Bagpipes: Similar Instruments, Very Different Musical Heritages

Bagpipes have been played for at least a millennium across Europe, Northern Africa, and parts of Asia. Air is supplied through a blowpipe into a bladder, which is compressed by the elbow. Notes are fingered on one or more chanters containing reeds. One or more 'harmonizing' drone pipes are also attached. Air control is exerted by stopping the blowpipe with the tongue, or use of a one-way valve. Elaborate technical fingering embellishments are used to further break up air flow and notes. Nevertheless, the resulting sound is basically always 'on'. The typical Balkan Gaida and Great Highland Bagpipe are structurally similar, although the Gaida sometimes has two chanters and the Scottish Bagpipe always has three drones. Historically, the loudness and stridency of bagpipes made them unsuitable for vocal accompaniment. Their range (just over an octave) and tuning issues limited the possibility of using them together with orchestral instruments. However, by the 1500s, bagpipes were widely used for folk music, for example at weddings, and on feasts and holidays. For the Gaida, the developing musical repertoire remained largely informal and folk-related, although one Czech opera – Švanda dudá, Schwanda the Bagpiper – appeared. In Scotland, the informal folk function of bagpipes also continued to flourish, but two other distinct bodies of music developed. Firstly, serious pipers developed a highly structured music form involving formal statement of melodic themes with extended variations – the Pibroch. Secondly, following Scotland's union with England in 1707, large numbers of bagpipers marched with British army then colonizing and establishing the Empire. A large repertoire of martial bagpipe music emerged, together with specialized snare drums that could cut crisply through the legato sound of the bagpipes. Despite their common origin and structure, the current image and evolved music of the Balkan Gaida and Scottish bagpipes are therefore quite different.

Girolamo Garofalo

The Tradition of the Lazarus' Song among the Albanians of Sicily and his Relations with the Lazarus' Paraliturgical Musical Rites in the Balkans

In the musical tradition of the Albanians of Sicily (the *Arbëresh*), besides the liturgical Byzantine chant, there are interesting devotional and para-liturgical repertoires. In all the Sicilian – *Arbëresh* towns of (Piana degli Albanesi, Contessa Entellina, Mezzojuso, Palazzo Adriano and Santa Cristina Gela: around 20,000 people), during several feasts, ancient melodies alternate with more modern ones; *Arbëresh* or Sicilian dialect texts alternate with Greek or Latin compositions; signs of Eastern tradition are interwoven with Western practices. One of the most significant of these para-liturgical musical traditions is the *Lazarus' song*, still sung the night of Lazarus' Friday (the day before the eve of Palm Sunday). Each Sicilian-*Arbëresh* village owns its own textual and musical variations. The tradition of the *Lazarus' song* in Sicily is also linked to some “special” para-liturgical folk songs (the *kalimere*) of the *Arbëresh* and “*Grecanic*” villages in Calabria and Apulia (two Regions in Southern Italy), with the traditions of the *kàlanda* (τα κάλαντα) in Greece and, more in general, of the Western Balkans countries. The paper will give a synthetic overview of the current state of the *Lazarus' song* and of its ceremonial context in the *Arbëresh* villages of Sicily, in its relation with the *Lazarus' folk musical tradition* in Southern Italy and in the Western Balkans (specifically in Albania, Greece, Serbia and Macedonia). There will be also referred some main historical information on the pre-Christian origins of the Lazarus' ceremonies and rites, in their connection with the ancient spring rites of fertility and of the “resurrection” of the Nature and the Earth.

Oliver Gerlach

What exactly is Bulgarian Church Music? A Current Attempt to Answer an Apparently Simple Question

The question leads me back to my first fieldwork ever I have done at Bačkovo Monastery (Rhodope Mountains) in August 2002, where I got my first basics of psaltic chant thanks to the generosity of Otec Stiliyan, the tipikar of the monastery, and of Deniza Popova, a Bulgarian scholar who studied with me at the Humboldt-University and who visited Bačkovo for many years. When I returned in 2015, I found another Bulgaria and met young people at the church who opened a new world for me. With this paper I would like to try to answer this seemingly innocent question, and point at local Balkan traditions of the country which earn more scholarly attention free from the usual and common preconceptions, also in response to current trends in ethnomusicological research which has changed the common perspectives considerably. The overview includes various traditions since Neophyte Rilski's educational reforms and the later foundation of the Bulgarian state and various new approaches to look at the history of Slavonic chant in the territory of the current state.

Maria Giangkitseri

Elements of Physiology of Voice and Vocal Technique in Byzantine Medical and Theological Writings titled 'De Opificio Hominis'

This paper deals with elements of vocal technique, as they refer to the writings of four Byzantine writers from the 4th to the 8th centuries. The selected works are titled *De Opificio Hominis* or *De Natura Hominis* and most of them belong to the Byzantine Medical Literature. In the work of Nemesius, as well as in the other three, we find references from the music world. The organs involved in the vocal practice are divided into organs of breathing and voice, articulation, and organs that contribute to the formation of the sound of the voice. Sighing and breast breathing are reported as breathing examples. In the work of St. Gregory of Nyssa, we find a detailed description of the function of the voice, which is similar to the operation of the aulos and the lyre. Theophilus writing has a special structure. In addition to describing the voice process, the hygiene of voice is also studied. In the work of Meletius, issues of articulation and speech pathology are also discussed. The descriptions of the vocal process are, with some complements, taken by previous writers.

Emmanouil Giannopoulos

Some Observations on the Musical Work of Monk Meletios-Matthaios Ephesios (1st half of 19th Century)

The monk Matthaios from the Monastery of Vatopedi is an important figure in the Athonite monasticism during the first half of the 19th century. It is well known that Matthaios was particularly distinguished for his musical work, which is preserved in many manuscripts written by his own hands but also by others. In this presentation I will offer some new elements for his action and I will proceed to some musicological observations on specific works of him.

Marija Golubović

White Émigrés in the Balkans: The Role of Russian Emigration in the "Europeanization" of Serbian Music in the Interwar Period

After the October Revolution of 1917 and the ensuing civil war, around 40,000 Russian subjects found their new home in the newly formed Kingdom of Serbs, Croats and Slovenes (later renamed the Kingdom of Yugoslavia). A large portion of these émigrés was made up of people with mid- or high-level educational qualifications, including many cultural workers: writers, artists, musicians, stage performers, ballet dancers, etc. Although these émigrés formed a closed community of sorts that refused to be assimilated into their new milieu, their professional activities and cooperation with Serbian musicians left a deep mark on music development in Serbia. More specifically, they gave direct contributions to the formation of the Opera and Ballet of the National Theatre in Belgrade and the Opera of the Serbian National Theatre in Novi Sad; actively performed; worked as prominent music teachers; introduced works previously unknown to the Serbian public; and took part in the organization of the local musical scene. In their efforts to preserve the heritage of imperial Russia, white émigrés were largely conservative, but their activities nonetheless helped Serbia to make up its cultural delay and catch up with European trends, as evidenced by the fact that the influence of the Orient was still felt in Serbia even in the first years following the end of the Great War. In view of the fact that contemporary historiography sees the term 'Europeanization' as synonymous with 'modernization' or 'progress', this paper aims to show the ways and extent to which the cultural heritage of white émigrés influenced the development of Serbian music and brought it closer to Europe.

Constantin Gordon

Petros Lampadarios' Anastasimatarion: Compositional Techniques and the Process of Adaptation into Romanian

Macarie Ieromonahul (Macarie the Hieromonk) printed in Vienna in 1823 the Romanian version of Petros Lampadarios' *Anastasimatarion*. This edition is the first collection of Romanian chants in Chrysantine notation, used not only by the Church chanters, but also by professors in newly established Romanian chant schools. Macarie's work was considered a model for other Romanian *Anastasimataria* and has been re-edited four times, being used to this day by many protopsaltes. In my research, I compare and analyse the Greek chants and their translation into Romanian, trying to contour the "hidden" mechanism of adaptation. In order to understand the process of adapting the original melody to the Romanian text it was essential to discover the compositional techniques of Petros Lampadarios. Correlation of the melodic formula with the particular stressing of any of the final three syllables of the word to which the formula corresponds, the musical rhetoric effect used upon specific phrases, avoiding a triple meter and the intention of having as much as possible a quadruple one – these are just a part of the characteristics of Petros' compositions. Considering Costin Moisil's study on first mode chants, and my investigation for the second and third mode, the results depict a very strict method of composing byzantine chants, by following several rules. This

paper aims attention at describing the compositional techniques for the third mode chants. I was careful to develop directions that were only pointed in Moisil's research and to bring forward new suggestions for tackling the process of adapting the chants into Romanian, opinions which could be taken into account for other languages too.

Alexandra Goulaki Voutira

Archive of Musical Iconography and Literary Sources. The MITOS Database

The Archive of Musical Iconography and Literary Sources is founded in 1996 as an independent workshop, that supported the courses and research on the field of Musical Iconography in the Department of Music Studies of the Aristotle University of Thessaloniki. Since 2016 it has been established as a research lab in the Department of Music Studies AUTH and renamed as *Musical Iconography Research Lab-AUTH*. The activities of this Archive centre on the collection, documentation and cataloguing of images and literary sources related to Greek music, dance and performing arts (to the extent that they involve music) from antiquity to modern times using interdisciplinary cataloguing methods and systematization criteria and its dissemination with the use of digital technology. For this purpose, the digital database MITOS was developed with a customized structure and search engine which allows for individualized searches using a wide variety of search criteria concerning both the "vessel" of the musical information as well as the musical content of the testimony itself. The bilingual online version of the digital database MITOS is on track and I will try to present some examples of implementations for academic research and for the dissemination of scientific knowledge to wider audiences.

Vasile Grăjdian

Political and Church Paradigms Regarding the Romanian Orthodox Chanting in the Last Three Centuries

The end of the translation of the Orthodox liturgical books into the Romanian language at the beginning of the 18th century marked the inception of the process of musical-melodic adequacy to translated texts—a process called *Romanisation*. Within this process, over the last three centuries, different approaches and attitudes can be observed in the Romanian Orthodox Church—from a personal point of view, of general politics or church politics—regarding the musical background for the liturgical texts of Byzantine origin, translated from Greek. A first *option, of personalities* such as Filothei sin Agăi Jipei at the beginning of the 18th century and Macarie Ieromonahul in the first part of the 19th century, was to follow as far as possible the melodic profile of the Greek models, with inevitable variations due to the translation into a foreign language. A *radical political change* regarding the musical profile of the church chant is the one proposed by Prince Alexandru Ioan Cuza by Decree no. 101/1865, for the replacement of the monodic psaltic singing of Byzantine origin with a harmonic-polyphonic music of Western inspiration. Other disturbances, of *church politics* this time, were determined at the end of the 19th century by the efforts of Gavriil Musicescu, with the support of Bishop Melchisedec Ștefănescu, for the transcription of the Orthodox chants from the Byzantine neumatic notation into the Western notation. A *musicological dispute* in the first half of the 20th century opposed the whole church singers to the vision of scholar I. D. Petrescu regarding the chromatic modes. The beginning of the communist regime in Romania in the mid-20th century determined a certain synchronicity between the political centralism and the Church initiative to create liturgical unity, including by *uniformity* of the church music in all the Romanian regions. Finally, the relative *democratization* of the political (and sometimes ecclesiastical) structures after the fall of the communist regime in 1989, made the musical *diversity* in the Romanian Orthodox Church much larger, alongside the more traditional Byzantine chanting (in older forms or newer ones, such as the singing in common), finding their place in the regional chanting, sometimes with a pronounced folkloric character, or in the choir harmonic music, of a great stylistic variety. The

previously presented historical situations prove the *complexity* of the relationship between the Orthodox musical-liturgical reality and the various musicological, political and/or ecclesial visions.

Kinuyo Hashimoto

Educational Campaigns for Bach's Fugue

The Soft Bach Society is an attempt to transition from research to practice. It's one way to spread Bach's fugue to amateurs. It was founded in 2013, there are 40 members. Soft Bach means flexible thought of Bach' interpretation of works and religion. Because despite Bach being a Protestant, he completed a Catholic Mass in B minor at the end of his life. It's a universal work beyond religious sect. Likewise *Das Wohltemperierte Klavier (WTC)* is a musical universe beyond words and keys. I am presiding over, and taking part in Bach awareness-raising activities regularly. We freely play in ensemble by various instruments (e.g. keyboard trumpet recorder violin viola cello lute gamba voice etc.). Additionally, we hold two commemorative concerts on Bach's birthday and death day, in which anyone participates regardless of being professionals or amateurs. Since this year, we hold a Bach floor concert every month in Western Japan at Shin-Yamaguchi station yard. In Yo Tomita's research (1989), *WTC* was not composed in order from C major to B minor. It completed from a simple key first, and it proved that a difficult key was completed by trying transposition from a simple key. Based on Bach's process, I published *WTC* transposed to either C major or A minor for first time in the world. It's easy to sing and to understand fugue's structure. Bach tried a lot of transposition in his works as needed other than *WTC*. We also play *Dona Nobis Pacem (BWV 232)*, D major → C major, *Fugue (BWV 578)* G minor → A minor, etc. There are no complaints from performers and audiences about transposition. This presentation shows our performance videos and thinks about Bach's transposition.

Demetra Hondrou

Musical and Cultural Osmosis in Opera. The Byzantine Heritage and its Interaction with Opera. The Case of Xavier Leroux's Théodora

The Byzantine experience with duration of over one thousand years was a very important part of the spiritual European apparel. This heritage influenced among others the opera, which—as a product of *pars Occidentis*, borrowed from the former mainly thematical historical material. The paper is focused on Leroux's *Théodora* and the dramaturgical adaptation of Paul Ferrier's from the homonym play of Victorien Sardou's, "acclaimed as the greatest spectacle of the nineteenth century." Dramaturgical elements such as the transition from idolatry to Christianity, the battles between the Blues and the Greens and the Nika Riot, the use of erotic magical filters and the *liaisons dangereuses*, are combined with common denominator the French naturalism. Leroux creates a *collage* of elements, although apparently different, being perceivable as supplementary. Leroux utilizes the naturalistic idiomatic *language musical* to the historical people of the 6th century A.D., a fact which *a priori* creates a contrast. Synthesizing the influences of German symphonism with the traditional elements of the South-eastern part of Mediterranean—notably the rhythmical one, and using a subject remote of the norms of the beginning of the 20th century, composes a mosaic which features the musical and cultural osmosis in opera, continuing the tradition of the French *grand spectacle*.

Anamaria Mădălina Hotoran

The Romanian Choral Tradition and one of its most Prominent Representatives: the Conductor Nicolae Bica

At a time when the most valuable of the Romanian choirs penetrated with difficulty beyond the Iron Curtain, following a very rigorous selection, *Camerata infantis* (a girls' choir called "children with

golden voices”) and *Corală Gheorghe Dima* (mixed choir), founded in 1970 and directed by Nicolae Bica, represented the Romanian music abroad, at international festivals and competitions, and won important awards. Representative of the Transylvanian Musical School and its tradition of vocal ensembles, Nicolae Bica is one of the most appreciated choir professors and conductors. The impeccable diction, the precision in sound attack and intonation, the sensitivity and ease of the interpretation, the colour of the sound and the homogeneity of the vocal parties, along with the rich, unusual but also difficult repertoire, brought to these exceptional choirs and their conductor Nicolae Bica international fame. Important Romanian composers such as Alexandru Pașcanu, Tudor Ciortea, Myriam Marbé, Anatol Vieru, Dumitru Capoianu, Vasile Spătăreanu, Anton Zeman, Dan Buciu and Valentin Timaru have dedicated works to these choirs in order for them to give the world premiere.

Yevgeniya Ignatenko

Kallistrat's Greek Oktoechos 1769: on the Crossroads of Orthodoxy Chant Traditions

In Kyiv, there is a unique musical manuscript, in which the Greek, Moldavian and Ukrainian-Belarusian traditions of church chanting combine. From the title of the manuscript we learn that the monk of the Kyiv Pechersk Lavra Kallistrat “rewritten to the Russian musical notes” the Greek Oktoechos for the brothers of the Monastery of Dragomirna in Moldavia on June 30, 1769. The recipients of the manuscript and the time of its creation lead us to the monastic brotherhood of Saint Paisius Velichkovsky, which was in the monastery of the Holy Spirit of Dragomirna from 1763 to 1775. Kallistrat’s manuscript contains the chants of the Oktoechos and the Liturgy. The features that associate Kallistrat’s Oktoechos with the Ukrainian-Belarusian tradition of church chanting are: 1) Kyiv square notation; 2) modes’ designations; 3) anonymity of chants. At the same time, Kallistrat’s manuscript has no analogues among the Ukrainian-Belarusian chant books, since it represents exclusively Greek repertoire. The Greek chants that were in use on the Ukrainian and Belarusian lands in the 16th-18th centuries have not collected in separate books. The manuscripts with traditional Old Rus chant’s repertoire contain additional Greek chants. Kallistrat’s Oktoechos is bilingual: most of the chants have Church Slavonic text; some of them have Greek text. Kallistrat did not transcribe Greek text with the Cyrillic alphabet that was characteristic for the Ukrainian-Belarusian chant tradition. The verbal text connects Kallistrat’s Oktoechos with the Moldavian chant tradition. In that time, in Moldavia both Church Slavonic and Greek languages was in circulation, so there was no need to transcribe the Greek text to the Cyrillic alphabet. As a result of our research, the Greek-language chants from the Kallistrat’s Oktoechos were attributed.

Danijela Ilić

The Diversity of Folklore Identities and their Unity in Symphony of the Orient by Josip Slavenski

Creating after World War I and in the period of the Renaissance of the national style, Josip Slavenski was influenced by the national folklore of the Balkans and the whole region. His expressionism derives from the reflection of the folklore through the prism of the artistic described in his own words: “I search for the inspiration in the nations not spoiled by the civilization. There lies the unique emotion which inspires me.” He created *Symphony of the Orient* in 1934. The sections entitled *Pagans, Jews, Buddhists, Christians* and *Muslims* clearly describe the wide range of his interests as far as themes are concerned. The last two sections of this symphonic and oratory suite, *Music and Song of Work*, represent the ‘reconciliation’ of religious diversities emphasizing the globalization which transcends all barriers and limitations. He managed to retain the modern music expression while simultaneously maintaining the old music tradition. Three factors define the music expression of this composer: expressionistic reductions of folklore, autonomy of the melodic (linear) principle and independent rhythmic elements. It is through their diffusion and expressionistic approach to the matter that not only harmonic and vertical but also formal solutions are achieved.

Stelian Ionașcu*Liturgical Languages in Romanian Service Books and Chants*

This subject has been lacking a comprehensive development up to these days, but still, the existence of numerous references comprising data related to Romanians' liturgical languages in various historical ages, places, service books, music schools or in several authors' work lead me to this approach. My goal is to bring together extensive bibliographies issued by several historians, philologists, linguists and musicologists who have tackled a vast historical age, starting with the Romanian ethnogenesis up to the impropriations under the rule of Alexandru Ioan Cuza (1863). In the cases where remote history can be analysed but by logical deductions I presented them as such, whereas in the case of written sources, I tried to reach to some conclusions as impartially as possible. To start with, I must highlight the important distinction between the language used in Christian mission and that used during the religious service. This is the same difference as between the language used for spreading Christianity throughout the Greek and Roman world – the language spoken currently by the people – and the one used in the liturgical service. The consequences of this phenomenon are still present in our days. For instance, rites in the Catholic Church have been officiated in Latin up to the Second Vatican Council (1962), even if the devotees were French, Italian, Portuguese or Spanish natives. The same gap between the liturgical language and the spoken one is visible nowadays in the Greek Church, where the Divine Liturgy is officiated in Ancient Greek, whereas preaching and confessions are carried out in the Modern Greek language. The situation is similar in Russia, in Bulgaria and in Serbia, where Slavic has always been the official religious language. Therefore, it can be considered that Romanians have been privileged in the matter of liturgical texts. Nevertheless, there have been oscillations concerning the usage of liturgical languages, as Romanian Principalities were placed at the intersection of the three great liturgical traditions: the Greek, the Slavic and the Latin one. The price paid by our ancestors enables us nowadays to speak to God, to sing and pray in our mother tongue.

Alexandru Ioniță*Chanting the Jews in Romanian Byzantine Chant Books: Socio-Political Conditioning during the 19th and 20th Century*

Shortly after the 1814 reform of the Byzantine notation system, the first printed chant books with Byzantine neumes were issued in the Romanian principalities. From the beginning of the 19th century until the end of the 20th century, several political and socio-cultural contexts like those created by the national awakening, up to the interwar period, and the communist and post-communist era, influenced to a certain degree the manner in which biblical and hymnographic statements regarding the Jews were musically addressed. The aim of my paper is to offer a diachronic overview of particular liturgical statements regarding the Jews underlining the performative power they were endowed with through liturgical music.

Theodora Iordanidou*The Greek Flutist Eurysthenes Gizas (1863-1903). From the Athens Conservatoire to the Vienna Philharmonic Orchestra*

With respect to the recent historical context of Greek art music, indigenous current musicological research tends to focus on the life and works of composers, as a legacy to future researchers and audiences. But there is an equally important field of research regarding the performance of a composition, therefore due attention should be paid to musical performers (either soloists or orchestra members). This presentation will seek to acquaint Greek flautist Eurysthenes Gizas to the international musicological community, as a celebrated, award-winning musician of international acclaim. Born and educated in Athens, Gizas had a brilliant career in Western Europe during the last

decade of the 19th century. He was principal flutist of the Vienna Philharmonic Orchestra, and gave many concerts as a soloist all over Europe. His was a special kind of an artist because his admirable career and success was not hindered by the difficult conditions under which he was raised and educated. An orphan, he studied at the Athens Conservatoire as an orphanage inmate, without the moral and material support of parents and family. Moreover, the belated Europeanization of the Athenian musical life did not provide adequate stimuli or an artistic and intellectual milieu comparable for him to that offered by great Western European musical and educational institutions, as well as long-established musical ensembles. In spite of all these difficulties, Gizas not only managed to bridge the gap between the Greek and Western European music scene but he also became one of the top flutists in late 19th-century Europe. The present piece of research is purely original, mainly based upon the period's press data and also archival material; it signifies excessive documentary evidence on this musician against the circumstances of the era he lived.

Jelena Joković

The Trumpet Orchestras of Serbia through the History of Cultural Politics of Dragačevo Trumpet Festival in Guča (1961–2018)

Trumpet orchestras exist for two centuries in Serbia, from the middle of the first half of 19th century till today. Their functions have changed or, better said, added in society, depends how general politics have changed (and therefore also cultural politics) in a broader sense in Serbia. In this paper, I will deal with, based on available literature and video records, the way on which the political context in Serbia in the period from 1961 to 2018 influenced the cultural policy of the most important trumpet competition in Serbia (and beyond), Dragačevo Trumpet Festival (as one of the most important context in which trumpet orchestras appear) and thus the style of performances and repertoire of trumpet orchestras in Serbia, especially when it comes to the competitive segment of the Festival. It will be made on the division of historical periods, according to what kind of policy is prevailing in the country, which is largely influenced by the cultural policy of this Festival. A special focus will be put on trumpet orchestras of Western Serbia.

Kyriakos Kalaitzidis

Twenty-Seven Songs by Nikephoros Kantouniaries on Athanasios Christopoulos's Poetry

In the early 19th century two important personalities emerged: of letters and politics, Athanasios Christopoulos, and of the music, Nikephoros Kantouniaries. "Precursor or Forerunner" of Neo-Hellenic poetry the first one, important manuscript scribe and composer both of ecclesiastical and secular music the second. Their homelands and those of their action constitute a typical sample of Balkan anthropogeography: Chios, Kastoria, Constantinople, Iași, Bucharest, Budapest and Sibiu. Their paths cross in the cultural environment of the Phanariot society and the result of this relationship gave birth to a series of artworks that are the subject of this paper. Nikephoros Kantouniaries composed a total of twenty-seven songs in poetry by Athanasios Christopoulos which are preserved in three codices of Byzantine music written by Nikephoros' own hand. The songs are composed in ten modes–maqams and in four rhythmical cycles–usuls. The paper deals with morphological observations and findings coming out from the transcriptions of those songs into the New Method of Byzantine Music and the staff notation.

Maria St. Kapkidi

The So-Called Common Balkan Culture in Popular Music: the Case of "Alipasalítika"

It has been argued for many years that the peoples of the Greek Peninsula and Balkans form a unity in various respects. The academician A. Keramopoulos has asserted that one just has to listen to radio broadcasts of folk music in the Balkan countries to understand how the music of the

respective peoples is intermingled. The same applies to poetry, architecture and languages in the Balkans. This uniformity of the culture of the Balkan peoples can be attributed to their long-term co-existence with the civilian administration of Rome and Byzantium first and the Turkish sultans afterwards. In the late 18th century, when Greece was still part of the Ottoman Empire, Ali Pasha Tepelenis (1744-1822) started to reign over the region of Ioannina. During the years of his reign, the city of Ioannina gained considerable importance, both spiritually and culturally, which has resulted in parallel styles of the arts, such as music: lengthy drawn-out oriental songs of a plaintive nature, influenced by the Turkish oral tradition. The “yanniótika”, the “alipasalítika” and the “kléftika” songs develop with a complex style in a free metre, influenced by the local tradition of Istanbul and that of the Ionian Islands. In the discography of products of the gramophone industry we encounter many recordings of folk songs which go back to the days of Ali Pasha. A large number of these songs refer specifically to this great person. The first recording of such an Ali Pasha song dates back to 1904, but numerous other interesting versions by various performers were recorded ever since (right up to 1943) in several cities. Most of these popular songs are the so-called “kléftika” (folk songs of brigands) and in a few cases they have developed into the genre of “manédes”. This presentation will refer to over fifty examples of “alipasalítika” songs and give details of the recordings. Several colourful record labels will be shown, representative examples of the songs will be played and their content analysed, illustrated with relevant material, such as record catalogues and advertisements listing those discs. To investigate and interpret the so-called common Balkan culture effectively a thorough musicological and folkloric analysis is absolutely essential.

Konstantinos Charilaos Karagounis

For a Modern Methodological Approach to the Theory of ‘Echoi’ (Modes) of Psaltic Chant Aiming at More Efficient Methods of Teaching in Practice

When we speak about New Method of Analytical Notation of Psaltic Chant we refer mainly to the great event of replacing the old Byzantine and Post-Byzantine Church music notation by a new, extremely intelligent and easy-to-use musical system of writing down the ecclesiastical hymns. However, this remarkable and historical notational change was accompanied by a ‘reformulation’ of the musical theory of the ‘Echoi’ (Modes) of Psaltic Chant. The ‘reformulation’ was held under the direct or indirect influences of both the Western musical system, as well as the Eastern popular musical traditions. However, the origins of those influences must be sought at least a century ago. Fortunately, the old melodic and composing tradition is preserved through the notation until today; however, modern Byzantine ecclesiastical music exists and evolves in a paradoxical state of great dimension between theory and action. This is very clear in the Systemic Theory of the ‘Echoi’ (that is, in the theory of scales and diastematic systems of ‘Echoi’), which is completely divorced from the existing and current old melodic tradition. The fact has direct and enormous implications on many aspects of Psaltic Art, such as teaching, and ultimately, the act of chanting. This paper proposes a new, modern methodological approach to the Theory of ‘Echoi’, aiming at more efficient methods of teaching in practice.

Tanya Karamanos

The Contextualization and Temporality of Archiving Balada

The composition *Balada* (1880) by the composer Ciprian Porumbescu is considered to be a pillar of the Romanian musical repertoire. Having performed this work in various contexts ranging from concert halls to the woods, from North America to Romania, for Romanian diasporas to local Romanians, I will describe the various conceptions of context and temporality and how they affect the rendition of a live performance of *Balada*. Rooted in performance studies, the experience of performing and auditing a same given work varies greatly depending on how, where, when and for

whom. Drawing on the scholar's own experience both with academic research in this field and her own performance experience, she will expand on the conception of the "migration" of a work through context and time, the cultural value of a work depending on contexts and finally, how *Balada* becomes a ballad through the performative existence of the musician. Responding to the interrogation of the who will be described in the conception of the archival thinking of a performance within the performer and will be deconstructed and reconstructed in order to redefine the preserved existence of a work within the performer's musical identity? The how? where? and when? serve as tools to consider the validity and existence of *Balada* for the performer. The concept of the 'migration' of *Balada* will be brought forward in this conference as a way of archiving the survival of this work in the musician's syllabus.

Vjera Katalinić

A Composer as a Diplomat: Luka Sorgo (1734–1789) in Vienna (1781) and Rijeka (1782)

Luka Sorgo (or Sorkočević, as mostly known today) from the Dubrovnik Republic is nowadays commonly remembered as a composer of several fresh pre-Classical mid-18th century symphonies. However, his musical output can be linked mostly to his early age, while later he served for the Dubrovnik Republic in many different administrative tasks. After the death of the Habsburg Emperor Maria Theresa in 1780, he was sent as an envoy to the Austrian court in order to (re)secure good relations with the new ruler. Sorgo kept a diary from September 1781 to January 1782, and – according to his records – he regularly sent reports to the Dubrovnik Council. In the diary he did not only describe his relations with Viennese politicians (envoys and ambassadors, the Emperor himself, other court and military dignitaries), but also with scientists, artists as well as his attendance to various social and cultural (above all musical) events. On his way back, he visited Graz, and for a few weeks stayed in Rijeka, when waiting for the ship (and the favourable wind) to take him back home to Dubrovnik. While in Rijeka, he also described the local political, economic and cultural situation as well as the already strong Hungarian presence. The paper offers evidence on music, and socio-musical occasions presented in his diary, after which his personal insider's view on musical culture and social relations will be analysed. On the other hand, upon his return to Dubrovnik, Sorgo was able to apply his experiences from the Habsburg centres in his duties in the service of the Republic, even modifying some of his political opinions.

May Kokkidou/Yannis Mygdanis

Multisensory Music Teaching-Learning in Theory of Music Courses

In our era, which is increasingly multimodal, music educators need to consider anew which ways are more effective for their students to be engaged with music. New philosophical trends have been evolved, affecting music curricula design and opening new horizons to music education, as well. Multisensory music teaching-learning consists of a new methodological tool supporting multimodal learning through all senses, compared to the traditional teaching model, which is limited to the visual and acoustic field. Research on the field emphasizes the importance of using the combination of all senses in the teaching-learning process, in continuous interaction with the environment through experience. Educational practices are not limited only to verbal communication but are extended in a number of ways such as speech, writing, painting, gesture, facial expressions, movement, and graphs. Music is associated with a variety of brain processes and is by nature multisensory. To that context, the incorporation of multisensory activities in the teaching-learning process can lead to an in-depth understanding of abstract musical concepts and symbols in a natural way. Emphasis on multisensory activities is also given to the traditional music-educational methods of Orff, Dalcroze, and Kodály. Although the music curriculum in Greece supports the implementation of new methodological tools in music lessons, school music education has not paid the appropriate attention yet to multisensory music teaching-learning. That phenomenon is more intense at

conservatory settings where the curriculum is in use for over 60 years, leading to inconsistency with the current philosophical trends in the field of music education. The aim of this article is the investigation of the characteristics of multisensory music teaching-learning through literature review, as well as the design of multisensory music-pedagogical activities for Theory of Music lessons in school music and conservatory education at Greece. In a broader context, emphasis will be placed on the prerequisites for integration, through examples and practical application.

George Kokkonis

Balkan Ecumene in a Borrow Time. Kostas (Gus) Gadinis and his USA Recordings

Kostas Gadinis was born between 1885 and 1890 in the city of Siátista, in Western Macedonia and emigrated to the United States ca. 1915. A great virtuoso of the clarinet, he began recording in the early 1920s, but his person and his work are today very poorly documented. Legend has it that Benny Goodman and Dave Tarras were blown away by his live performance, and nicknamed him 'Benny Goodman of Greece'. We propose to revisit the traces of this exceptional artist, and try to understand his status as an immigrant musician, who evolves in the multicultural environment which is that of the United States of the early 20th century. This remark often passed over in silence: that the tradition from which it comes is no less multicultural, given the multi-ethnic composition of the Ottoman Empire which is its starting point. In the new world, immigrants – both musician and public – create a new 'topos', where exchanges and mixtures, integration and disappearance, friction and cohabitation, make the rule in music. The repertoire shared by the people of the Balkans has survived in America before returning to its original bed through discography, and starting a new life under the emergence of nation-states and the rejection of multiculturalism. The routes taken by people and music shed light on colourful identities that sway comfortably between 'here' and 'elsewhere', and finally constitute an acoustic ecumene that crosses the centuries and still resonates in the Balkans.

Viktorija Kolarovska-Gmirja

The History of the Music Family, as a History of the Music Culture (the Music Family Kolarovski and the Northern Macedonian Music)

"The great" history of the societies and the countries has been built from "the small" histories of the families and the individuals. The history of the society and the single histories of the subjects are narrowly connected and are in a complex and mutually conditioned process of interaction and mutual impact. They are especially interesting and representative in the periods of the huge social changes, movements of the traditions of living built with centuries, historical and civilizing conflicts, and migrations. In the history of the Republic of Macedonia, one of such periods is almost the period of the entire 20th century, where crucial changes happened in the state and the social organization, as well as in the accepting of the new cultural models, including also in the music culture. The historical meeting of the two aesthetic conventions, respectively the both music systems – the domestic one and the West European one (D. Ortakov) that happened in the 19th century, continues to act throughout the entire 20th century until today, determining the specificity of the music culture in the Republic of Macedonia (the folklore, the spiritual music, the professional composer's music, the forms of the musical life and the education) and on one way or another, reflecting in the biographies and the actions to its stakeholders, including the individuals and the families. The proposed paper is devoted to the music family Kolarovski, whose representatives of three generations became significant persons in the Macedonian music culture of the 20th and the 21st centuries. In their lives and ways of creation of music, there could be conceived the global processes of saving and transforming of the traditions, as well as imputing the new forms and systems of functioning of the music culture in its key segments: the music creation, the music performance and the education.

Nikola Komatović*Flammable Tones: an Analysis of the Use of Popular Music at Political Rallies in Serbia 1989–2000*

In 1989 Eastern Europe was swept by a 'wind of change': the Berlin Wall fell down; Romania was caught up in a revolution; most countries of the Warsaw Pact underwent profound political changes and the fall of communism. The dissolution of Yugoslavia, the ensuing wars and the absence of such a swift political and economic transition in Serbia led to a rather turbulent and politically eventful decade. Almost expectedly, all political actors with vested interests used various genres of popular music to promote their views in the struggle for power. This quickly spilled over into the frequent street protests used by politicians to mobilize their supporters. The state apparatus, personified in its president Slobodan Milošević (1941-2006), deftly maintained a balancing act between a policy of nationalism and post-communism, and so his rallies offered an amalgamation of traditional folk music, patriotic marches, pop music, and, finally, a newly emerged genre known as turbo-folk. At their own protests the larger part of the democratic opposition played rock compositions (paradoxically, rock and roll had been very influential in former Yugoslavia, but in the 1990s it ended up totally marginalized in the media), as well as openly politically charged pop songs written by artists such as singer-songwriter Đorđe Balašević or the rock band EKV. Finally, at their rallies, parties of the extreme right played both traditional and recently composed folk music. This paper will analyse different compositions, albums, compilation records and political concerts, as well as the messages that the political actors hoped their music choices would convey. It will also offer an overview of the reception of these compositions by the general public, for whom they had been intended.

Julian Kujumdzhiev*Socialist Realism and Creative Freedom – Bulgarian Music from the End of the 1940s and the First Half of the 1950s*

The Soviet Communist Party Decree from 1948 introduced, through ideological pressure, the norms of socialist realism in Bulgarian music. At the same time then, two young composers – Lazar Nikolov (1922-2005) and Konstantin Iliev (1924-1988)– uphold the principles of composer's freedom, looking forward a new style based on atonal organization. This paper presents the difficult way of creative independence and the birth of Bulgarian's New Music in the conditions of totalitarian power. Documents from the archives of the two composers reveal the creative process in both of them based on professional criteria rather than party requirements. In 1949, when many composers created works in the glory of Stalin, Lazar Nikolov wrote the *Concerto for String Orchestra* – music based on the purely instrumental principles and rethinking the Baroque genre of concerto grosso, a work that over the years became classical in Bulgarian music.

Meri Kumbe*The Impact of Political Influence on Music in Post-Communist Countries. The Case Study of Albania*

The politics' impact on music is a well-known phenomenon in almost the entire world with the history of music having recorded many examples. Of course, the level of the political influence on the music composition and performance varies from one country to another, while it is conditioned by the level of cultural and socio-economic development. In a small country like Albania – where the state fabric and the culture of policy-making does not exceed the timespan of a century and a half – the musical creativity is highly conditioned by politics. As a former communist country, Albania represents a unique case. The implemented policies, in particular those under the communist regime, had a deep impact on the musical creativity and performance's development, sometimes through reaching outer limits and applying extreme measures. In this article we will present the politics and political influences into various genres of music, such as: a) classical music (or the so-

called cultivated music), b) the religious music and c) the traditional music. In order to achieve the most possible accurate results, we will apply a multi-sourced approach that includes: a) the archival sources; b) music history's books and school books published during the communist period and c) the relevant legislation. Based on the results obtained from a triangular methodology approach, we would obtain a complex picture of the level of political influence on the music, both in a historical and a practical (composition & performance) context.

Victoria Legkikh

The First Russian Saints Boris and Gleb in Serbian and Bulgarian Manuscripts

Saint Brothers Boris and Gleb were the first Russian saints recognized by Byzantium. They were canonized already in the 11th century. Soon after their canonization, SS. Boris and Gleb began to be honoured outside of Russia: particles of the relics of martyrs were transferred to the Sazavsky monastery in the Czech Republic (1094–1095). At the end of the 12th century, in the Sourozh Greek Prologue, under July 24th, the commemoration of the “holy newly appeared martyrs in the lands of the Rus” “τῆ ἀτύτῃ ἡμέρᾳ μνήμη τῶν ἀΥ[λων] νεοφαν[έντων] μαρτύρων ἐν ῥωσικοῖς χώραις δα[υ]ιδ καὶ ῥωμανοῦ”. In the *Tale of the Saints' Sites in Constantinople* by Anthony Novgorodsky (1200) it is mentioned the icon of SS. Boris and Gleb in Constantinople and the church dedicated to SS. Boris and Gleb “In Ispigas Grad”. This fact required a creation of a new service which was created in Greek by the Metropolitan of Russia, who was originally Greek and he didn't know enough neither Old Russian nor Old Slavonic. The service was immediately translated into Old Slavonic and we do not have any manuscript containing a Greek version. This kind of veneration also provoked the fragmental appearance of these saints in Serbian and Bulgarian manuscripts. The earliest version of Russian (originally written in Greek) service is already to be found in the Serbian manuscript in the State historical museum in Moscow. The comparison of the services shows that it was borrowed already in Slavonic version. Later the commemoration of these saints was mentioned in some Serbian and Bulgarian manuscripts. The paper will be devoted to the analysis of Serbian and Bulgarian manuscripts containing their commemoration.

Maria Despina Loukidou

The Lament of the Virgin in Vocal Compositions by the Byzantine Emperor Leo the Wise and by the Bourgoundian Composer Gaspar van Weerbeke

The Lament of the Virgin Mary at the feet of the Cross of her Son represents a beloved theme in religious European music, from the Middle Ages to composers like Antonín Dvořák. This presentation explores the Lament of the Virgin Mary and the way it is interwoven with the theme of the Resurrection, in two pieces from different musical traditions: primary, the troparion-stavrotheotokion *Παρεστῶσα τῷ Σταυρῷ σου Κύριε*, a sticheron of the Byzantine rite for Good Friday, composed by the Emperor Leo VI the Wise (866-912), and secondary the *Stabat Mater*, a 13th century poem composed by the Burgoundian composer Gaspar van Weerbeke (1445-1516). The presentation is based on the research of musical manuscripts from 12th-15th centuries belonging to the Byzantine tradition, as well as on the five-voice score by Gaspar van Weerbeke. The analytical comparative approach focuses on the expression of sorrow in Byzantine and Western church music and highlights the different compositional techniques used in the two traditions of vocal music.

Olguța Lupu

Hide-and-Seek between the Serial and the Modal in Anatol Vieru's Concerti

After first employing the twelve-tone Serialism, Anatol Vieru turned to folklore for inspiration and then wrote works based on artificial modes. I was interested in the possible correlations between

these periods of his oeuvre. More precisely, I wished to analyse Vieru's concerti as to their use of twelve-tone structures and the relations they establish with non-serial configurations. I noticed that, even if he uses the chromatic whole and respects the rules of Serialism only in a first stage, Vieru very much kept in contact with it, albeit by converting it from a point of departure to a destination or landmark, the *direction* of a route seeming to often coincide with the obtaining of the chromatic whole or with an asymptotic aspiration towards it. An interesting intersection is thus created, where the modal takes over the serial while the latter will still discreetly remain woven into the former.

Khatuna Managadze

Modality as the Defining Form of the Medieval Georgian Traditional Musical Thinking

The medieval musical thinking is characterized with the proportion and completes the composition and content. In the works of this period the connection between the idea and form is clearly expressed. Modality can be described as the universal way of the art-work and the work of these ages can be imagined as developed composition, which was based on the first initiation of the universe. The famous Georgian philosopher of the 11th century Ioane Petritsi, in his work *Commentary on the philosophy of Prokles Diadochos and Plato*, provided the information about the characteristic nature of Georgian traditional music. In this book we can find theological foundation for musical features of Georgian medieval music. In general, in creating the form of the chant the method of interchanging the stable musical formulas and the process of forming many intonational tunes from one are not only a property of music. The basis of this process must also be looked for in Christian philosophy since the very beginning; at the basis of the Genesis lies the likeness and the image of God. The idea of the creation of everything from the original source and the unity of the universe in such a co-ordination was very significant in the Middle Ages.

Sandra Martani

The Evolution of the Heirmological Repertory: the Use of the "Composite Kanons"

The use of the so-called "composite Kanons", in particular in the later Heirmologia, was already discussed by Di Salvo ("Gli Heirmoi e le Akolouthiai dell'Heirmologion", in *Orientalia Christiana Periodica*, 1966, p. 271-5), Strunk ("Melody Construction in Byzantine Chant", in *Essays on Music in the Byzantine World*, New York, 1977, p. 191-201), Velimirović ("The Byzantine Heirmos and Heirmologion", in *Gattungen der Musik in Einzeldarstellungen. Gedenkschrift Leo Schrade*, München, 1973, p. 192-243) and Papatthanasiou ("Ομαδοποίηση των Βυζαντινών ειρμολογικών πηγών, 10ος-14ος αιώνας", in *Paleografia e codicologia greca*, Alessandria, 1991), but in these studies only some examples of this peculiar akolouthiai are presented. The aim of this paper is to provide an analysis of the repertory of the Heirmoi in the Heirmologia from the 10th to the 14th century. The research will consider the use of a same Heirmos in various Kanons and/or in the different periods to outline the evolution of this musical collection in the Middle Ages.

Daniel Mocanu

The Influence of Chrysantine Reform in the Church Music of Transylvania

When we refer to the Church music in Transylvania, we are considering the oral musical variant, fixed in the linear notation by the priest Dimitrie Cunțanu and published in 1890. Unlike the other territories of our country, in Transylvania, before the Great Union (1918), the situation of the Church music had a special path, being directly influenced by the historical-social situations. Faced with the historical pressures, with the influence of the Christian cults, with the interference from secular and folklore music, the church music preserved in Transylvania, in its basic structure, the Byzantine musical background, present in the songs of the eight tones. The Chrysantine reform,

which was so important for the dynamics of the psaltic music in Wallachia and Moldavia, also made its presence felt in Transylvania through the works of the protopsaltes Macarie Ieromonahul, Anton Pann and Dimitrie Suceveanu, who circulated through churches, schools and monasteries. Even though the psaltic notation was less used in Transylvania and in the churches it was sung a musical style based exclusively on oral tradition, the works of the protopsaltes formed the basis of the musical repertoire that Dimitrie Cuntanu will uniformize. Analysing the music fixed by Dimitrie Cuntanu with the works of Macarie Ieromonahul and Anton Pann, we observe a great deal of similarities both at the level of the modal configuration and at the level of the cadential formulas. These resemblances are designed to highlight several essential aspects of historical dimension and musical evolution. Of these, it is worth mentioning the following: the circulation of books of psaltic music in all the territories inhabited by Romanians; the Byzantine common fund of liturgical chants; the idea of uniformity and Romanisation of singing; the importance given to the Romanian language as a language of worship and church songs as a factor of national unity. All aspects of structural and modal identity, between the psaltic and Transylvanian variant of each tone, reveal the idea of continuity and unity of Byzantine music in all the territories of our country.

Ivan Moody

MetaByzantine as MetaBalkan?

In this paper, as part of the continuation into my research into this topic, I examine a number of approaches to “the Byzantine” in the Balkan countries (specifically Bulgaria, Greece, Romania and Serbia) as expressed in church music but also in music that stands at some remove from a specifically liturgical purpose, with the intention of examining the common aim of continuing the Byzantine legacy and engaging with modernism, as part of the rise of the nation-state during the course of the long 19th century and beyond. As part of this examination, I analyse the question of this tendency as a pan-Balkan quest. Composers whose musical aesthetics will be examined include Dobri Hristov and Petar Dinev (Bulgaria), Petros Petridis and Emilios Riadis (Greece), Ioan D. Chirescu and Nicolae Lungu (Romania) and Milenko Živković and Milivoje Crvčanin (Serbia).

Gregory Myers

The Miscellanies of the Tipografsky Ustav and the Blagoveshchensky Kondakar Revisited: Musical Witnesses to the Earliest Liturgical Practices of Slavia Orthodoxa

Among the oldest surviving musical sources of the Eastern Slavs, the late 11th century *Tipografsky Ustav* and its slightly later contemporary, the early 12th century *Blagoveshchensky Kondakar*, are testimonials to the richness and intensity of cultural foment of those early centuries following the Christian baptism; they represent an apex in the liturgical and musical development of the time, and also evince the apparent liturgical and musical autonomy of the Slavs during this period, while the Eastern Slavs were liturgically and musically dependent on the Byzantine paradigm by way of the Balkan Slavs from whom they received the Slavonic tradition *in toto*. The most revealing chant repertoires preserved in both documents warranting special attention are those peripheral to the main contents (i.e., kondakaria). Appended to the end of both sources, these include octomodally ordered miscellanies of chant fragments, whose melodic-notational corollaries can only be found in the oldest Byzantine sources. They are remnants of those practices first introduced to the Slavs at the time of their Christianization, but long vanished from the heart of the Byzantine Empire. The proposed paper introduces and compares a selection of this repertoire in a bid to glimpse the ritual and musical practices in place at this critical juncture in the early liturgical development of *Slavia Orthodoxa*.

Lukas Näf

Piano Music by the Romanian-French Composer Marcel Mihalovici (1898-1985) in the Context of Western European Art Music and Eastern European Folk Music

In a letter to his friend Edward Staempfli in 1976, Mihalovici stressed that his *Sonata for Piano* op. 90 – dedicated to the Romanian composer, teacher and Max Reger's pupil Mihail Jora – clearly reflected the 'Romanian side of his personality'. On the basis of this remark, it will be examined how Mihalovici combines scales and harmonic phenomena, which are also important for Eastern European folk music (pentatonic, modal scales, octatonic or mobile steps), with a preference for chromaticism inspired by Max Reger and with developments in French music of the first half of the 20th century to create his own style. Piano works from all of Mihalovici's creative phases, such as the *Sonatina* op. 11 (1922/23) from his student days with Vincent d'Indy at the Schola Cantorum in Paris, are up for discussion. The *Quatre caprices* op. 29 (1928), dedicated to the French-Romanian sculptor Irina Codreanu, are close to Béla Bartók. The *Ricercari* op. 46, written in exile in Southern France and dedicated to his later wife and main interpreter Monique Haas, are based on a passacaglia theme and focus on contrapuntal techniques. The *Quatre pastorales* op. 62 (1950) and the *Sonata* op. 90 (1964) originate from Mihalovici's middle creative phase and show his close roots in Romanian folk music. The *Passacaglia* op. 105 for the left hand, written in 1976 for Lélia Gousseau, again concentrates on contrapuntal methods. Analytical observations and biographical insights are intended to testify Mihalovici's agile use of creative means from different geographical origins.

Mihaela Nubert-Chețan

The Classification of Căluș Tunes – A Multilevel Approach Tool

The present paper is part of a more extended research project entitled *The Ethnomusicological Study of Căluș Dances*, included in the research plan of the Institute of Ethnography and Folklore "Constantin Brăiloiu", within the programme *The National Folklore Collection*. This study is based on all *Căluș* tunes recorded in Argeș County and stored in the Institute's Archive, a total of 200 musical transcriptions completed and analysed by: Nicolae Teodoreanu, Mihaela Nubert-Chețan, Raluca Potârniche, Elena Șulea. The finds of the ethno-choreological studies group the *Căluș* dances into some categories: *specific Căluș dances*, compatible with the ritual circumstances, represented by a variable number of *moves* and of *walks*, and having their own names; *dances taken from other contexts*, such as the village *hora*, weddings, etc., being played at the end; and *free dances*, performed when the host requires. The two groups of tunes, *the Walks* and *the Moves*, represent the sample classified after being analysed at the level of architectural, rhythmic and melodic structure, starting from Corneliu Dan Georgescu's approach in *Jocul popular românesc. Tipologie muzicală și corpus de melodii instrumentale* [Romanian traditional dance. Musical typology and corpus of instrumental melodies]. In order to obtain a valid classification, we considered that the analysing tools should be less numerous, in order to cover more pieces with common features. The present classification has alternative central points, more main levels of analysis which subordinate the other levels. We call this a "multilevel" type of approach and it shows similarities and differences at any of the structural levels.

Eva-Maria de Oliveira Pinto

Preservation and Transmission through Transculturation? Franz Liszt on the Music of the Gypsies in the Habsburg Monarchy and his Concepts for Taking over in Art Music

Migration movements and nomadic peoples are responsible for cultural exchange processes throughout human history. One of the first to engage empirically with the music of the nomadic peoples – the 'Gypsies' – in the 19th century was Franz Liszt. In his work *Des Bohémiens et de leur*

musique en Hongrie (1859) Liszt took the music of the Gypsies, not only in Hungary, in consideration, but also in other countries of the Habsburg monarchy – including countries of the Balkan region. Liszt travelled multiple times through the countries of the Balkan region and got there important artistic impulses. This lecture will focus on Liszt's reflections on the preservation and transmission of Gypsy music through transcultural processes, as described in *Des Bohémiens et de leur musique en Hongrie* and, in this context, Liszt's compositional use and transformation of folkloric material (as in his *Rhapsodies*). Liszt's remarks on the preservation and transmission of the music of the nomadic peoples come very close to a modern definition of music as Intangible Cultural Heritage (UNESCO). Finally, the concept of music as Intangible Cultural Heritage and the meaning of 'osmotic processes' for their preservation will be discussed.

Gabriel Oprea

Prints, Theoretical Works and Byzantine Music Histories in Wallachia and Moldavia during 19th Century. An Overview.

If, before the 19th century, the Byzantine music was preserved and circulated only through oral traditions and manuscripts, the moment the modernization began gives prints an essential role in learning and delivery of such songs. 19th century sets double directions for Byzantine music: the educational and formative dimension, and the circulation of the musical information, of its meaning, as foundations for real communication of the theoretical issues from this monodic chant of the Orthodox Church. This study offers a diachronic view over the production of the Byzantine music in Greek, Romanian and Slavonic (musical collections, treats, grammars of Byzantine music) that existed in the Romanian Countries of the 19th century. Moreover, the manufacture and improvements made to the Byzantine music print in the Northern Danube suburbs further highlights its ulterior configuration. The foundation of the theoretical corpus also refines the Byzantine music features that stemmed up from foreign composers as well as indigenous additions that were integrated in the Romanianisation process of seeking and promoting the national identity.

Alexandra Papastergiopoulou

Musical Performance in Military Tattoo Festivals: A case study for Military Band of Athens, Greece (1959-2019)

Military music has appeared since ancient times, in all armies, different people and cultures. Like music exists and affects the psychology of man and allows him to thrill, enthusiasm, or sorrow, so the military music aims either at the pleasure of the fighters or the excitement of their enthusiasm or elevation of their morale. However, military music often had to entertain a wider audience, not just the fighters! Military Tattoo Festival is a type of military music festival that has become a popular venue for military bands to showcase their talents. In this paper we will discover in brief the history of the military Tattoo festivals. We will focus on the first Greek participation in a military Tattoo festival in 1959. In the following years the production elements of those festivals influenced the development of the Greek military performance. Over the years, Greek show evolved and enriched with "popular" music such as Top 40 songs, movie themes and well-known rock themes, in addition to the traditional military marches.

Dimos Papatzalakis

«Ο θέλων μουσικήν μαθεῖν...»: Modern Approaches to the Didactics of the Interpretation and Performance of Byzantine Music

The study on the interpretation and performance of music is an area largely unknown to the science of musicology, as far as Eastern classical music, ecclesiastical or secular, is concerned. Although there is a large amount of research about Western music on many fields like interpretation, style,

and performance practices etc., Eastern Music lacks much of the relevant research in these thematic cycles. However, in recent years there has been an opening towards such fields by young scholars who are also actively engaged in music as performance. In this paper we will try to approach the question of the interpretation of ecclesiastical music, mainly from the point of view of the performer. In the first part, a brief overview of the previous research in this field will be made. In the second and main part of our presentation we will present our own proposals on the teaching of interpretation and performance focusing on the *Psaltic Art*. The examination of this question is based on old and newer theoretical treatises, recorded material, interviews of well-known chanters and writer's observations resulting from his long-term teaching experience in this subject. In a third part, an approach to the interaction of the secular with the church music, based on specific oral examples, will be attempted, as well as an assessment concerning the value of the teaching of secular Eastern music in modern educational systems.

Miltiadis Pappas

Defining the Nationality of Secular Byzantine Music

One of the basic problems, or issues that historical musicology and ethnomusicology are concerned with, is ethnicity. Ethnicity is a term, which is often difficult to define. The reasons for the difficulties are usually clear, but not always. The non-ecclesiastical music of the Orthodox Eastern Church is an area where either historical or systematic musicologies were concerned. Even today, the definition of this kind of music concerns the science of musicology and the main reason or the main difficulty is the nationality of this kind of music. In the case of ecclesiastic music, the phenomenon is less pronounced. In Greece, for example, for ecclesiastic music the term which is used is usually 'Byzantine music'. Gregorios Stathis among other terms attempted to introduce the term 'Psaltic music' to the universities' platforms. In our opinion, both terms are misguided, in the sense that they have been used earlier, but not widely, and they do not express the whole area of this kind of music, while other more proficient terms have been used like *melourgia* (melourgy) and others. In the case of non-ecclesiastic music, terms such as: 'external', 'urban', 'scholar', 'artwork music' and others are used, precisely because the nationality of it has not been clarified. Because the Turkish music has a share in this issue, the same problems also exist in Turkish music, since the Turk historians disagree with the terms among Ottoman, Turkish, Art, etc. This presentation will attempt to clarify the whole issue and provide some proposals for naming, after given the parameters of how it is possible to define nationalism in music.

Sibel Paşaoğlu Yöndem/Günsu Yılma Şakalar

A University-Assisted Project in Turkey Music Movements in Ottoman Empire during 19th-20th Centuries (The Balkans Case)

The 19th century is a period when musical activities have accelerated more in the Ottoman Empire. From the Tanzimat to the Republic, the rich cultural structure in the Empire's capital ensured the diversity and spread of music. In İstanbul, a place for musical exchange, with the contributions of musicians coming from Europe, musical supply centres, musical notes, supply houses and music venues have increased. The data collection, interpretation, analysis and evaluation of project are supported by Akdeniz University Scientific Research Projects Coordination Office. Within the scope of this project, the Prime Ministry Ottoman archives in Turkey, Oriental Trading Annuals, İstanbul University Library Rare Books, IRCICA, national and international libraries and databases etc. have been scanned. Firstly, archives have been scanned about the Ottoman institutions from the 19th century to the prominence of the Western music, the educational institutions, composed of music used in music education and the works of orchestras and bands and musical societies with a research on the activities. Then, their historical perspective has been examined. The aim of the project is to reveal the developments in the Turkish lands in the Ottoman Empire during the Ottoman period. The data obtained are based on generalization with partial archives and limited

archival studies, since it has been found that there is a space in the field and the publications made up to date will fill the space and bring light on the history. This project, which is a product of a quantitative and qualitative research, has an important place within the field of music and musicology in transferring our history to the following generations by revealing the values and works inherited from the Ottoman Empire, in terms of raising awareness as to Ottoman cultural heritage, and in establishing the basis between the Balkan musical background and development in the Republican years.

Papàs Jani Pecoraro

From the Balkans to Sicily: the Byzantine Liturgical Chant among the Albanians of Sicily

The Sicilian-Albanians (the *Arbëresh*) constitute the most important and largest linguistic ethnic “minority” in Sicily. The community is made up of around 20,000 people living in 5 towns, all of which are in the province of Palermo. The most important of these villages is Piana degli Albanesi, where the Bishop (commonly designated, with Greek name, *Eparca*) of the Diocese (the *Eparchìa*) of the Albanians of Sicily has his seat. The origin of the *Arbëresh* community in Sicily traces back to the period between the end of the 15th century, when – after the fall of Constantinople in 1453 – a great exodus of Albanian and Greek populations occurred from Albania and Morea towards Sicily and other Southern Italian regions. The Sicilian-Albanians cultural identity is basically expressed by the *Arbëresh* language and the Byzantine rite. Since the time of that “diasporas”, the traditional *Arbëresh*-Byzantine liturgical chant has been handed down only orally: therefore in the Mediterranean area it represents one of the very few “local” Byzantine oral traditions surviving to the present day. The Byzantine-*Arbëresh* repertoire is very wide and accompanies all the Liturgies and the Offices (Matins, Vespers, and Hours) during the entire liturgical year. Until few decades ago songs were sung only in Greek; translations into *Arbëresh* were used only recently. Musical and poetic forms still used today belong to the Byzantine hymnals. The musical system is modal and follows the Byzantine theory of *oktòichos*. This paper will present synthetically the relations of the *Arbëresh*-Byzantine liturgical chant with the Greek-Byzantine tradition in the Balkans (over all in Greece and in Albania), both with the ancient tradition of the pre-Chrysantine manuscripts and with the “modern” post-Chrysantine tradition. In the paper, moreover, the main specific and peculiar Sicilian-*Arbëresh* characteristics of this repertoire will be illustrated.

Katerina Peninta/Ioannis Rizopoulos

Rhythmical Swing in 7/8 Time Signature

The proposed paper addresses the originality of traditional music, expressed by distinctive rhythms and percussion performing ways that characterise different geographical regions throughout Greece. The field of research concerned is ethnomusicology and the main tools used during its progress are recording and computational analysis. In order to be able to cover such a broad topic and reach as large field of research as possible, two sources of data are used and analysed in a compare and contrast way, one coming out of field research and ethnography in the city of Drama (Macedonia region) by participation in music events such as traditional public fiestas and the other out of music archives of several regions based on similar events in older periods. Primal goal of this study is to define the rhythmical swing that can be clearly distinguished in Greek traditional percussion performance, comparing two different analyses. One focuses on chronometrical data collected from music archives and the other collected through field research, as described above. Both analyses concern the 7/8 time signature. Through presentation of results of these analyses, this paper attempts to prove how the rhythmical swing keeps the same motive even when this specific time signature is performed in different regions. Moreover, the proof that, despite the existence of small differences, the rhythmical swing keeps the same motive across time, applies the great significance of this study in the field of ethnomusicology.

Kristina Planjanin Simic

The Use of Children's Rhythmic System on the Territory of Serbian Part of Banat – Through an Imaginary Correspondence with Constantin Brăiloiu

The research of children's folklore, especially the countings in the Southern Banat area (Serbia), has unfortunately remained a less frequented domain in the relevant professional studies. The importance of studying this folk genre in the Serbian part of Banat in the period from May 1999 to January 2012 seemed to us all the more necessary as it has the aptitude of characterizing and recording one of the most interesting ethnomusicological issues. In a wider sense, the region of the prostration of the children's rhythmic system points to its universality and archaicity. According to contemporary experts, this system is very old. The experts consider that it is possible that more developed forms sprung out of it. Furthermore, they point out its correlation with archaic rituals. Individual researchers, like Zemtsovsky, have devoted much attention to this phenomenon. However, in addition to children's folklore and folklore for children, it has been noted that the children's rhythmic system exists in many rituals, individual songs of adults, as well as in modern fan folklore. Contemporary ethnomusicologists from Serbia consider these examples in Serbian folklore to represent the most widespread category in the Serbian vocal heritage, in a general sense. It is evident that the current use of rhythm in children's counting rhymes and the frequent use of children's games stimulate the development of rhythmic sense, speech, diction, intelligence and fantasy, both in preschools and pupils. By means of the total number of collected musical examples (192), as well as musical and non-musical factors, in this paper we will try to answer one of the most intriguing ethnomusicological questions from the end of the 20th century, set by Brăiloiu: how do different dialects behave in order to adapt to the strict rules of the children's rhythmic system which govern it?

John Plemmenos

Cultural Osmosis in 18th-Century Romania: The "Oriental" Element and the Role of the Phanariots

Osmosis is the transfer of material from one region of the same system to another, through a certain medium (acting as a carrier), thus causing new developments. This paper will attempt to treat the transfer of the oriental (cultural) element from the Ottoman capital (Istanbul) to the Danubian Principalities (Wallachia and Moldavia) through the Phanariot Greeks during the long-18th century. This issue has been examined and evaluated by the majority of Romanian scholars in an unfavourable way, i.e. as a period of decadence for the Romanian culture. Yet, the idea of osmosis (drawn from Biology but also used by the Social Sciences) seems to provide a valuable key for a re-evaluation of this phenomenon. Three main characteristics of osmosis can be found and will be discussed here: spontaneity, superficiality, and vitality. Greek Phanariots did not intend to "orientalise" Romanian culture and society; they simply brought with them their own cultural "experience" from Istanbul, which was already an amalgam of Byzantine and Ottoman elements. Secondly, their contact with Romanian culture was rather superficial: they did not interfere with traditional Romanian values and symbols, except from some ecclesiastical affairs, where they had already coincided (due to their common Christian Orthodox faith). Thirdly, this cultural osmosis proved to be rather beneficial and re-invigorating to the Romanian society at large, for it offered many new ideas and a radical exposure to the European Enlightenment. It is true that Romanians had a first-hand contact with Byzantine culture, since the 15th century, following the fall of Constantinople and the influx of some Byzantine intellectuals and artists to the Romanian lands. So, the Phanariot involvement with Byzantine culture came as a supplement to an already cultivated (post-)Byzantine tradition (adapted to the Romanian taste, with some Russian "additions"). On the other hand, Romanians did not have the same straight access to the Ottoman (i.e. Turkish) culture, due to their geographical distance and their enmity towards the Turks (since the time of Vlad the Impaler). The case of Prince Dimitrie Cantemir is an exception to the rule, but his reign in Romania was short-lived and unlucky. Greek Phanariots, on the contrary, had a first-hand knowledge and

experience of the Ottoman culture (of Istanbul), in which they grew and developed. Yet, what they brought to the Danubian Principalities was their understanding and refinement of the Ottoman culture, through the lenses of their Greco-Byzantine heritage (real or imagined). So, what the Romanians came to learn of the Ottoman culture during the Phanariot century was a “distorted” version of the “story”. This is, in fact, the sociological aspect of osmosis, i.e. the indirect infusion of cultural knowledge, where the “authentic” experience is displaced by a mediated information, as happens, for example, when someone knows of the existence of a show (including some important details, such as the characters and the names of the cast), without though having acquired this knowledge by watching the show.

Florinela Popa

How Ideology Rewrote the History of Music in Romania of the 1970s-1980s

Nicolae Ceaușescu’s “theses” from July 1971 pressured Romanian culture in its entirety on a new trajectory, that of embracing a national kind of Neo-Stalinism. The so-called “socialist humanism” became the official mask of a new socialist realism aggressively propagated in all Romanian artistic domains. Even if officially more tolerant regarding the “methods” and “styles” of writing music, it put cultural life in Communist Romania under strict ideological control. The obstinate appeal to history and national identity played a key role in the “mini-cultural revolution” of the 1970s and 1980s, ideology firmly indicating that musicology takes up the *study of the values of our musical past*. The emphasis on *the age and originality of our musical culture* led to a growing interest in folklore and, a paradox in an atheist state, Byzantine music. In a variety of works on the history of music – from articles in *Muzica* magazine to whole books on the subject –, the historical perspective was altered and, gradually, radicalized along the lines of the new, protochronist ideological wave. The ambition to “prove” Romanian culture’s unique and pioneering character led to the fabrication of a “Romanian” musical past with extremely remote, Thracian roots, making claims – and not metaphorically, as it would seem at first sight – to Orphic parentage.

Deniza Popova

Musical Transformation Processes through Project Funding in the Context of “Plovdiv 2019 – European Capital of Culture”

Through the title of the so-called “intangible cultural heritage” which can be nowadays officially registered at the UNESCO, the ascription of musical authenticity has once again gained importance. The sociomusicological and ethnological perspective of the Berlin School (Christian Kaden) helps to analyse different aspects around the official registration of musical traditions as “cultural heritage”. Described are current transformation processes, after musical knowledge and cultural practices have achieved the official and global predicate of being “authentic”. Musical education is offered now as a touristic event, but also related to a Utopia of an alternative ecological and mentally healthier way of life. Also the village Dobralak, hidden in the Rhodope Mountains and a continuous subject of my fieldwork since 2002, is under the urban impact of the close metropolis Plovdiv which has become “European Capital of Culture” in 2019. In 2018 a sponsored cooperation project “Murmures” (Whispers) together with a French theatre company, was based in the village and it did reinforce the transformation. Young people are confronted with the old traditional civilisation of a Bulgarian mountain village. They experience ancient cultural techniques and learn about knowledge passed on over generations. The intercultural exchange is funded and expected. Guests and villagers work together on all perceptual parameters. They engage in workshops about traditional tales and fables and confronting their own background with a foreign one. In a next step, they transform these new creative powers by acting them out in a globalised world. Thus, the Bulgarian experience creates transcultural music in various other places, for example in Berlin. During my fieldwork in the small mountain village Dobralak I collected different emic and ethical perspectives. The digital

availability of musical sources, its processes of mediation, and the concrete ways of dealing with music and its different contexts are analysed. The model of the “authentic Bulgarian village” as a place of musicking (Blacking)/ music making, based on an alternative way of life, offers a current opportunity for discussion.

Zhana Popova

Politics and Bulgarian Estrada Music after 1990 in Bulgaria

The paper presents the results from a research on how and what the media says about the ‘estrada’ and pop music after 1990. During the period of Socialism performers like Emil Dimitrov, Lili Ivanova, Maria Koseva become famous with their tours in Romania. What happens with the concerts of the musicians and the influence of music from Romania, Greece, Serbia and Macedonia after 1990? During the past 28 years the attitude towards ‘estrada’ performers has changed a couple of times in three main directions. After 1991 the media quickly changed the definitions about the ‘estrada’ musicians and told their biographies mainly through key phrases like ‘those close to the power’, ‘daughters-in-law to Politburo’, favoured during the regime until 1989. The musicians are divided into two groups: ‘blue’ and ‘red’. The second change in the mass media presentation of the ‘estrada’ musicians is after the spread of the yellow press. The tabloids play a key role in the ‘change’ of the use of those musicians. They sing during the pre-election concerts of the ‘strong of the day’. The interviews of the ‘estrada’ musicians in the yellow press turn into ‘normal’ the time in the beginning of the Bulgarian transition, when they perform at meetings of the Bulgarian mustras, as the local mafia and racketeering groups were called in the ‘90s. The third change appears with the multiplication of music reality shows where the former ‘estrada’ musicians are named stars and are given the role of judges. They become chairpersons of juries. Through the TV shows they send political messages about the political parties they sympathize or are members of. They are most intensively used during elections in favour of the ruling party.

Tijana Popović Mladjenović

Modernist Identity of Belgrade’s Musical and Painting Environment of the mid-1960s

The 1960s were characterized by the strong opening of the Serbian art scene to broader international events. Belgrade was in the forefront of liberal ideas, modernist tendencies and the struggle for the right to an equitable existence of different means of artistic expression, not only because it was the capital of the country, that is, former Yugoslavia, but also because it was the strongest cultural centre thanks to its intensive cultural and artistic dynamics. Namely, the general and artistic spirit of the time in Belgrade during the 1960s, its cultural milieu and spiritual habitus, had the most decisive influence on the modernist achievements in music and painting. The emergence of art informal and individual explorations in painting was the period when abstraction evolved from a solitary avant-garde movement into one of many tendencies, but the one that provides open space for all new experiments. In fact, art informal in Serbia emerged in a specific variant which opted for dense structures and genuine materials, thus being conceptually close to the art of Fautrier, Buri and Tàpies, but differing from it in a peculiar way – a peculiar *differentia specifica* as the general characteristic of the early 1960s in Belgrade, not only in painting, but also in music. The interesting and provocative character of the musical works of that period in Belgrade is reflected in the marked tendency of composers to find the most appropriate solutions for their expression in an authentic way within the exploration of the new. Such a specific exploration of the new in Serbia anticipates competent walking through the latest compositional-technical (e.g. serial technique, aleatorics, ‘sound colour music’, electronic music) and aesthetic trends in Europe, but also implies the creation of a musical entity that is separated from the then music trends, and represents the *differentia specifica* of modernist achievements in Belgrade’s musical environment in the mid-1960s.

Théodora Psychoyou

Latin Music Practices and Religious Identities in the Greek Isles during the Modern Era: Mapping the Terrain of the Jesuit Presence

Latin presence in the Greek area has been permanent since the Roman Empire and throughout its history. It evolved into a Catholic presence, after the East-West Schism of 1054, and got strongly implanted since the fourth crusade (1204) and the Venetian rule, mainly in the islands, while Greece was under Ottoman rule since the conquest of Constantinople in 1453. Thus, the Jesuit missions that were deployed in Greece in the context of the Counter-Reformation had the notable particularity to deal with a strongly multi-confessional environment, that was already highly Christian, mainly Orthodox but also, in some areas, Catholic, though under Venetian and not Roman governance, and in a context of tense Ottoman hegemony. Through an overview of various musical or theatrical practices linked to the Catholic devotion in the Greek isles during the 17th century, this paper will discuss the nature of different types of sources and what they can let us know about devotional and liturgical practices involving music in a cross-cultural context, while displaying several effects of acculturation (such the use of *Frangolevantinika* and *Frangochiotika*, a Latin-alphabet script of Greek, especially in a consequent corpus of hymns). The disciplinary, identity-related as well as historiographical and ideological challenges of this project will be also addressed. There is no study dedicated specifically to this topic: this investigation is still on its early stage, but its potentialities are promising. In this paper I will focus on the case of the island of Syros, in order to discuss the nature of different types of sources.

Amila Ramović

In Search for Authenticity in the Culture of Hybridity: Problematizing New Musical Identities in Bosnia and Herzegovina

Bosnian culture, including its music, is a well-known hybrid created in the flow of 'continuity of discontinuities': we see it develop from 1463, when the country was conquered by the Ottomans, followed by the annexation by the Austro-Hungarian Empire in 1878, and then its subsequent life within Yugoslavia since 1918. The created cultural strata have been in permanent interaction, both synchronic and diachronic, creating a diverse and abundant heritage. But in such conditions, various calls for authenticity have provoked the establishment of separate identities, and these particular identities tend to be derived not through osmoses (which was the normative point) but from the (artificial) reduction from the overall hybrid. After the dissolution of Yugoslavia and since 1992, Bosnia and Herzegovina exist for the first time in the true state of independence and democracy, and the conditions have yet again affected musical creations. This paper follows the tracks of the leading composers in the country's capital post 2010, seeking to find the connection between the projection of Bosnia's new cultural identity(ies) and musical languages traced from the production of these composers.

Constantin Răileanu

Systemic and Diastematic Paradigm – A Method of Theoretical Analysis of Oriental Modal Systems

The field of Near East modal systems, including the Psaltic or Byzantine one, is lesser approached by Western scholars and musicians, who are educated in 12 EDO, because of different theoretical concepts. Use of micro-intervals, mobility of secondary tones, melodic development on different rules by the Western concepts, the existence of a rich formulas' heritage are few of those issues that seem to be difficult to analyse not only by researchers but also by the practitioners of oriental musical languages. By observing the evolution of music theory regarding of Balkans and Near East throughout the centuries, which are reflected by the music cultures developed in this area, the

author of this study identified some of the common and shared systemic patterns, which are the base for the music languages for the mentioned areas, and also the rules of designing those modal structures with their related musical distances. The link between all these musical traditions is the Byzantine music (as spiritual expression) and the secular court music, both of them developed in the Constantinople, the main city of this areas' cultural life. These systemic patterns are used from many centuries before until now (like Byzantine music, for example), but its originality consists in the recognition and in its theoretical approaches. By trying to identify the most important and basic models—*systemic and diastematic paradigm*—, and also the rules, the study will give the possibility for researchers to understand the logic system behind all of those musical heritages. The author proposal consists in offering them a different way and a new approach method and understanding of all those musical languages. It is structured on a progressive plan, starting from the *interval* to the *melos*, from theory to practice.

Anna-Maria Rentzeperi-Tsonou

Songs for Voice and Piano of Greek Composers of the 19th and the Beginning of the 20th Century

During the 19th century Greek Art Music flourished mostly in the Ionian Islands. The Ionian Islands (*Eptanisa*) were actually the only part of Greece that didn't come under Ottoman occupation. Instead, it successively was under Venetian (1386-1797), French (1797-1800 and 1807-1814), Russian-Turkish (1800-1807) and English rule (1814-1864). In 1864 the Ionian Islands were united with the liberated mainland Greece. Due to these historical circumstances music in the Ionian Islands was influenced by the musical development mostly in Italy and the rest of Western Europe. Most of the Eptanisian composers studied in Italy and a lot of them emigrated in Athens after 1864. Regarding the mainland Greece, after the fall of Constantinople in 1453 and until the beginning of the 19th century most of Greece was under Ottoman rule. The circumstances of the slavery left no chance for cultural interaction with Western Europe. The Greek War of Independence of 1821 was the beginning of the gradual liberation of Greece and its connection with the West-European culture. Due to these historical circumstances the Greek National Music School flourished in the beginning of the 20th century. Almost all Greek composers of the 19th and the 20th century composed songs for voice and piano setting into music mostly Greek poems of well-known poets. In this study, songs both of Eptanisian composers and of the Greek National Music School will be examined. In the songs of the first ones the national element is occasionally used, whereas in the songs of the later, folk-like melodies, meters and modes of the Greek folksongs are used many times.

Maria Rizzuto

Linguistic and Musical Multilingualism of the Orthodox Liturgical Chant in Sicily and at the Monastery of Saint Elia the Young (il Giovane) and Saint Filareto the Greengrocer (l'Ortolano) in Calabria

The panorama of Orthodox Churches in Sicily today is particularly relevant. Several Orthodox communities belonging to the Patriarchate of Constantinople, Romania and Moscow have developed in the last thirty years. In Sicily and Calabria, we observe the phenomenon of linguistic and musical multilingualism. Many churches use various languages during the same liturgical celebration, chanting the prayers with melodies belonging to a variety of Orthodox musical traditions (Greek, Slavonic, Serbian, Bulgarian, and Georgian). This new ritual derived from the need to meet the needs of the faithful, who find in the language and in the melodies the cultural elements that bring them back to their native countries. From a musical point of view, there are three very important places: the first one is the Church of San Marco d'Efeso (Patriarchate of Constantinople) in Palermo. This is the first Orthodox church of contemporary era in Sicily. A feature that has characterized the church since its start has been a process of adaptation of the melodies – both Russian and Greek – to the Italian language. The second place is the Church of Sant'Alessandro di Comana (Patriarchate of Moscow) in Palermo, whose choir is directed by Irina Nedoshivkina Nicotra. Next to this choir,

another one has been formed (some members sing in both) who started concert activities that have been called “narrated concerts”. Finally, a very important place for Sicilian Orthodoxy is the Monastery of the Saints Elia and Filarete at Seninara (Patriarchate of Constantinople) in Calabria, guarded by the Iguena Mother Stefania. She is Serbian and has deepened her own musical formation also in Greece, becoming an expert connoisseur of the Greek-Byzantine repertoire. Thanks to her excellent linguistic and musical skills, she is able to make “jumps” not only linguistically but also musical, adapting the Greek monodic melodies to Slavonic and Italian languages.

Mirela Larisa Roșca Matei

Musical Education from Pluri-, Inter- and Transdisciplinary Perspective in the Sixth Non-Vocational Class in Romania

Research concerns over the past few years are increasingly focusing on growth quality of human life. In search of answers, one can turn attention to areas as varied as to find solutions to the complex problems of life and the world in which we are. In Romania, at the beginning of the 21st century, voices are heard that support the fact that current state education does not provide a thorough training for life. Monodisciplinary education specific to our education focuses on competencies in a particular field, without regard for and without linking achievements in other areas of knowledge. Many times, the large amount of information prevents links to ensure a united understanding of the surrounding world and life. The rescue solutions were not delayed by names such as: multidisciplinary, interdisciplinarity, transdisciplinarity. This paper aims to identify ways of achieving musical education and its role in the learning contexts, to what extent they help to understand and perceive a complex phenomenon such as the music and the impact that new learning situations have on students of non-vocational secondary education – the sixth class. In this approach, information will be used in areas such as: musical pedagogy – the relationship between music and education; biology, especially neurosciences – the effects of various sound stimuli; music psychology – the connections between the musical phenomenon and the human personality; aesthetics – the links between music and the aspects of the society in which it manifests itself; socio-cultural anthropology – the evolution of a society from the perspective of the musical phenomenon; psycho-sociology of music – the impact of music on the behavioural attitude of a society; the sociological communication of the musical phenomenon in terms of information and communication technology; philosophy – the system-integrating approach of the musical phenomenon.

Giorgos Sakallieros

Contextualizing Cultural Policies: The Impact of the Political Milieu on Art-Music in Greece during the 20th and Early 21st Centuries. A Selective Retrospection

Musical life, creation and education, and the institutions that sustain them, considerably depend on public support or private funding and resources, while inevitably being subjected to the prospect and pursuance of the current political situation in a society or state; Greece was not an exception at all stages of its modern history. Dissemination of ideologies (nationalistic or other), military campaigns, the Nazi Occupation during WWII, Cold War polarity, the enforcement of authoritarian governments, and even the recent economic crisis all comprise selective phases of Greece’s tense political environment throughout the 20th and early 21st century. In the present paper, the examination of such extrinsic – to music itself – topics and points aims at comprehending the state’s fluidity of social, economic and cultural particularities in direct correlation to the establishment and cultivation of art music and its people under a broader commentary. The identification of cultural policies, be it an impact of political ideologies or a pursuit of patronage, incorporates a wide range of musical activities: the foundation of music ensembles, state institutions, festivals and venues;

musical trends and movements ranging from the Greek National School to the post-war *avant-garde* circles, or the more recent postmodernist proponents; endowment by large private cultural organizations (such as the Onassis and Niarchos foundations) and their presence in Greece's (art-)musical life especially during the recent years of the economic crisis; and the role of composers as begetters and recipients of artistic norms and prevailing aesthetics that survived through the years. The comparative examination of the selected material provides a common thread that aims at directly linking the contextualization of cultural policies to a broader reading of Greek art-music history.

Vasileios Salteris

The Officium of Protopsaltes in Crete during Venetian Occupation: the Case of Demetrios Tamias

The island of Crete stayed under Venetian sovereignty from 1211 to 1669, being for centuries the most important Venetian colony in the Eastern Mediterranean region. Nevertheless, what seemed to concern mostly the Venetian political authorities was the significant influence of the Greek Orthodox clergy on the inhabitants of the island. Therefore, the systematic effort to reduce this influence constituted an integral part of the ecclesiastical policy of the Serenissima. Within this specific framework and among other measures taken, two clergymen in every region were appointed by the Venetian administration to the positions of protopapas and protopsaltes, respectively. Given that, it is obvious that the *officium* of protopsaltes in Crete was not merely ecclesiastical, but also administrative. The most renowned ecclesiastical musician of the late Venetian era in Crete was beyond any doubt Demetrios Tamias, protopsaltes of Chandax for a long period of time during the 17th century. To our knowledge, Tamias was not only a prolific composer, but also a prominent person of the Cretan society of the period. The present paper is based on the evidence contained in the musical manuscripts and the archival material saved in various collections. It focuses on the personality, the work and the action of Demetrios Tamias and it aims to serve as a means of studying the role of protopsaltes under Venetian rule in general, as well as an attempt to understand the specific nature of the Cretan culture of the time.

Constantin Secară

Some Aspects of Romanian Traditional Music in the Context of Folklore in South Eastern Europe and Balkan Areas

Through my paper I intend to reveal some of the important qualities that highlight the diversity, originality, uniqueness and unity of the Romanian musical folklore: the Romanian folk verse sung, syncretism, functionality and rituality. The Romanian folk verse sung (theorized by Constantin Brăiloiu in the middle of the last century) expresses that semantic capability of the Romanian language to articulate in prosody units that associate with vocal melodies in fixed or relative metric patterns. The two basic patterns (consisting of eight and six syllables – with the two forms, complete and incomplete) are, therefore, the only archetypal models of versification in Romanian folklore. They are found especially in the texts of the oldest traditional genres: “doina”, ballads and carols. Syncretism is the combination of all the different elements (music, poetry, dance – seemingly heterogeneous) of the traditional culture. Syncretism is the ability (real, peerless and unrepeatably) of traditional Romanian music to express the spirituality, unity and identity of the traditional culture of the Romanian people. All the cycles of nature and of human life are represented in Romanian folklore as attempts to restore the cosmic, primordial order. “Transitions” in human life are also such moments in which Romanian folklore expresses its way from history to tradition, at a time “narrated”. Functionality of the Romanian folklore is multiple: enchanting and ritual magic functions, utilitarian functions and entertainment functions, etc. It is often linked to use of musical instruments as extensions of the human physical possibilities of sounding, especially in the context of the traditional Romanian pastoral culture of the Carpathian type. Rituality embraces different

forms that encompass both the cycle of nature (habits and rituals of winter, spring, and summer) and that of human life – birth, marriage, and death. Traditional Romanian vocal music has a predominantly monodic character. In the case of ceremonial ritual music, other elements of musical syntax are present, of which heterophony is most prominent. From simplicity to complexity, from ritual to spectacular, traditional Romanian music takes forms of great variety and diversity, expressing strength, vitality and permanence.

Adrian Sîrbu

Ornamentation and Style in the School of Neamț Monastery as Seen through the Written Tradition

The idea of *yphos* (style) of interpretation in the Psaltic Art is very often connected only to the idea of *orality*. *Yphos* is 'air' as Fokaefs would say. That means that one can find characteristics of *yphos* only inside the oral tradition. Still, opinions vary among the great chanters of the Byzantine Church. Some of them assume that *yphos*, or at least a part of it, can also be traced or decoded through the written tradition, mostly from the analytical Chrysantine notation. The 18th and 19th centuries in the Romanian Principalities were characterized by a spiritual, cultural and musical revival, thanks to the personality of Saint Paisius Velichkovsky. The New System of notation encouraged his disciples to make exegeses of Father Iosif compositions (a monk from Neamț Monastery), sometimes at different degrees of analysis. One key element of this musical monastic school is that a great number of these exegeses are embellished in a hyper-analytical Chrysantine notation that was meant to preserve some of the characteristics of the oral tradition of the Neamț Monastery. Our presentation aims to reveal the oral phenomenon of *yphos* through written elements and to analyse the message conveyed by these musicians, monks of Neamț Monastery, *via* different ways of using the Chrysantine notation.

Dimosthenis Spanoudakis

Byzantine Music and Music Medicine

During the last decades, the research in the field of Music Medicine is constantly growing and new findings strengthen the belief about the important role of music in health. After a brief description of the aforementioned field, we will describe how music is used in Music Medicine, in various ways and situations. The results are very encouraging considering the contribution of music in ameliorating the human health. Subsequently, some of the world's top universities and scientific centres use not only the term 'beneficial' impact of music but also the term 'healing' effect (Harvard, Medical School, 2015). At the same time, a question of crucial importance has emerged and has to be further investigated: Which musical material would be the most appropriate for such researches? The present study focuses on this question and suggests that Byzantine music can be one of the possible answers. This proposal is supported by some separate researches. One of these investigates the neuropsychological impact of Byzantine music in listener's emotions and another beneficial impact of Byzantine music against the sense of pain and stress. Additional researches are also described in detail. Finally, contemporary scientific trends and perspectives concerning the use of Byzantine Music in Music Medicine are recorded.

Costel Stoica

Observations on the Meloi in the First Mode from the Sticherarion of Panagiotes Chrysaphes (the Younger)

The paper investigates chants written in the First Mode from the Sticherarion of Chrysaphes the Young, by following three levels: a) diachronic observation on the gender development; b) exposing the main characteristics of selected chants' morphology; c) capturing the elements of syntax. First level reveals the existence of sticheraric *meloi* over the centuries, in musical manuscripts – including

those using the modern notation, and the way(s) how the researched compositions were translated from the Old into the New Method. The observation of the morphology considers the elements of musical writing, cheironomies mainly and the lexicon of formulae (*theseis*). On the third level, the syntax, the research aims to reveal ways of construction and combining musical phrases in the sticheraric gender, in order to compose a chant in the First Mone.

Michael Stroumpakis

“Stichiradoxastikarion” Composed by the Chiote Dimitrios Papadopoulos and “Idiomelaron” Composed by Petros Hagiotaphites the New Byzantios from Constantinople. Two Unknown Collections of 19th Century

The need of new compositions of idiomela according to the style of New Sticherarion appeared more and more imperative, while the New Method of Byzantine notation was established. Moreover, the Doxastarion composed by Petros Lampadarios was printed (in Bucharest 1820) and spread during the 19th century. The Sticherarion composed by Germanos the Metropolitan of New Patras which contained idiomela according to the style of Old Sticherarion used to serve only the monastic services. On the other hand, it was never printed but it remained in the frame of manuscript tradition. The Chiote Dimitrios Papadopoulos, student of the three Teachers, subscriber (habitant in Bucharest) in Doxastarion of Petros Efesios, and teacher of Psaltic Art, composed Doxastikon and Idiomelon, and wrote them down in the ms so-called “Stichiradoxastikarion”. Petros Hagiotaphites the New Byzantios, protopsaltis in the Metochion of Holy Sepulchre in Constantinople, composed another collection of Doxastikon and Idiomelon, the so-called “Idiomelaron”. Both composers aimed to cover the liturgical needs sufficiently after the introduction of the New Method (1814), by composing hymns written in the New Method. That was done after the edition of the *Collection of Idiomelon* composed by Manuel Protopsaltis of Great Church (Constantinople 1831) and before the edition of the 3rd volume of *Mousiki Melissa* (Constantinople 1847) and *Mousiki Kypseli* by Stephanos Lampadarios (Constantinople 1857). The aim of the paper is to present the manuscripts of these collections, to provide elements of musical morphology concerning the compositions, whilst the content of the collections is compared with the compositions of above-mentioned printed books.

Marius-Nicolae Șerban

The Unknown Musical Manuscripts of Hieromonk Amphilohie Iordănescu

Hieromonk Amphilohie Iordănescu was a singer, teacher, calligrapher, translator and composer of Orthodox Church music at the end of the 19th century and in the first half of the 20th century. He was a singer at several churches in Bucharest from 1884 until 1925, when he entered the monastery, becoming a monk at Cozia Monastery and being a professor of church music at the school of singers there. In 1929 he served as a priest at the Negru Vodă-Câmpulung Monastery, and in 1930 he was appointed priest at Pasărea Monastery. After a closer examination of what is known from the musical work of hieromonk Amphilohie Iordănescu, my paper presents his unknown works, namely a number of 22 original music manuscripts, which sums more than 2,000 pages, and 9 prints and articles.

Răzvan-Constantin Ștefan

Tradition and Continuity of the Melos in the Octoechos’ Stichera Dogmatika

Stichera dogmatika attributed to Saint John of Damascus date back in the 11th century, in the Sticherarion. The tradition of their melodies, in Octoechos, before the 14th century, can be approached by highlighting the Byzantine classical authors who recorded the *melos* of the Anastasimatarion. Only the texts of the *theotokia-dogmatika* were transmitted, due to the fact that their *melos* was deeply rooted in the protopsaltis’ musical awareness. In the early Turkocracy

period, the most prominent Byzantine musician was Manouel Chrysaphes the Elder. He had a vast influence on a generation of hymnographers, including Chrysaphes the Younger (the New), whose melodies were in use during the 17th century (some are currently in use). It is debatable whether Georgios Redestinos established the character of the Sticherarion used by Chrysaphes the Younger. However, if confirmed, we may assert that chant repertoire dates back in the 16th century. Although Chrysaphes the Younger's creation imposed itself by the end of the 17th century, nevertheless many compositions belonging to other Byzantine classics had their well-deserved place in the chant repertoires. For instance, even though it was not entirely followed, Daniel Protopsaltis' Anastasimatarion was used, in parallel, by cantors. Thus, two Greek psaltic manuscripts containing his *theotokia* are to be found in the Romanian Academy Library. The *theotokia* are also to be found in Iakovos' *Doxastarion*. After 1814, Chourmouzos translated his chants in *argon* style and, years later, Simonos Karas translated them in *syntomon* style. Chrysaphes the Younger version also circulated in parallel, but Daniel Protopsaltis and his successors (Peter Lampadarios) imposed a much more concise chanting style. Famous Romanian protopsaltai (Mihalake Moldovlahul, Macarie the Hieromonk, Anton Pann and others) introduced this approach in the Romanian Principalities.

Ștefan Aurel Ștefan

Mechanisms of Adapting the Chants of Doxastarion by Jacob Protopsaltis (ca. 1740-1800) in the Version of Visarion from Neamț Monastery (1794-1844)

This article analyzes a part of the translation into Romanian of *Doxastarion* by Jacob Protopsaltis by Visarion from Neamț Monastery. It is conceived in two sections: first it deals with historical aspects regarding the two composers, and the second deals with the ways of adapting this repertoire in the version of the Romanian author. In the beginning, I projected the historical-musical framework of the prior period of the Moldavian composer, period marked by profound transformations which gave a new vision in the ecclesiastical music field. Also, I've tried to sketch the authority of the Moldavian monastic environment in the promoting of Byzantine music art through reevaluation of the repertoire. The second part outlines a comparative analysis of the *Doxastarion* of Jacob Protopsaltis with the Romanian version of Visarion. The first step was to identify the linguistic differences that underlie the differences in musical treatment. I intended to provide a comprehensive picture of the mechanisms for translating and adapting a representative repertoire for the liturgical calendar by highlighting modal pathways, modulations, or changes to melodic phrases.

Cristina Șuteu

Balkan Exchanges reflected in 'Muzica' Journal

Framed in the context of more than one century (1908-2019), the Romanian oldest journal specialized on musical issues entitled *Muzica* offers remarkable coordinates for research including articles and musical criticism. The presentation will focus on criticism that reflects the interpretative aspects and cultural exchanges between Romanian musicians who performed in Balkanic territory and musicians from Balkans (Bulgarians, Greeks, Albanians, and Serbs) who performed in Romania. The subject will be framed into the Romanian socio-political context being aware that most of the criticisms were published during the communism period.

Brian C. Thompson*Empire and Identity in British-Administered Corfu (1838-1852)*

This paper explores music making in British-administered Corfu. It focuses on the activities of a Sicilian musician, Gaetano de Angelis (ca. 1813-1874), who, over a period of more than twenty years, served as a bandmaster in the British army. After starting his career in Naples, then capital of the Kingdom of the Two Sicilies, De Angelis travelled to Corfu in the late 1830s where he was hired to lead the band of Britain's 53rd Regiment. When in 1840 that regiment returned to its base in England, the bandleader and his family travelled with it. During his sojourn in the UK, De Angelis's ensemble was selected to perform for Queen Victoria and at other state occasions. Seven years later, they returned to Corfu with the 16th Regiment and they stayed on for three years. Through De Angelis's activities, the paper explores some of the ways in which identity and authority are expressed through music. In addition to considering the context and repertoire of De Angelis's performances, I reflect on the impact of his association with Nikolaos Mantzaros (1795-1872), the Corfu composer of the Greek national anthem. Through examining the place of music in the military, the paper considers the use of music in defining and enforcing imperial authority.

Athanasios Trikoupis*Hellenic Music Education and Practice in Macedonia during the Ottoman Empire*

In the wider geographic region of Macedonia and the Balkans trade and transport were developed in late 19th and early 20th century. This kind of development enabled Hellenic wealthy bourgeois to settle in central Europe so as to study and even find better living prospects at that time. Respectively, the well-off Hellenes of the Diaspora contributed to the education and development of their compatriots in their ancestral homes, transferring there the Western culture. In this context, the region of Macedonia is a large and central area of the Balkan Peninsula, which encloses a coastal zone, a low land and a mountainous area. Consequently, it contains urban centres of all categories in terms of their location. The essay focuses on the study of the original proliferation of Western music in the Hellenic population of Macedonia, which took place during the late Ottoman Empire. The cases of the Hellenic schools, in which music was taught, are examined from a historical and musical-pedagogical point of view. The proposal also examines the contributions of the Associations and Philharmonic Societies, where various musical groups were operating and with the help of specialized music instructors taught their members (adult and minors) musical theory and practice. The study involves all urban centres of Macedonia, in which Hellenic communities developed substantial educational and cultural activities such as Thessaloniki, Serres, Veria, Monastir, Krusovo, Megarovo, Kozani, Choristi, Kavala, etc., despite the fact of whether those cities were eventually incorporated into the Hellenic national space or not. All of the characteristic traits of Macedonian area and the Balkan peninsula examined should contribute to the realization of reliable conclusions concerning the beginning of musical and cultural osmosis in the particular geographical area, as well as the relations and interactions between modern Hellenic society and Western music and even more generally, European cultural orientation.

Katerina Tsioukra*Musical Modernism in Greece and the Story of a Late Delivered Oscar*

Late in 1962 a unique and very promising Music Competition took place in Athens, Greece. Its impact was truly significant for the Greek modernism in music because following the Competition, the movement was pushed to its climax, bringing forward a new generation of Greek modernist composers. Among them were the already internationally renowned and both born in Greek communities of the Balkans, Iannis Xenakis and Anestis Logothetis, who shared the first prize. This paper will examine the events of the 1962 Music Competition from its conception and organizational procedure, leading up to its concert and the resulting aftermath. It will reveal how an unprecedented late delivered Academy Award on film music was related to the beginning of a new

era in Greek art music in the 1960s, which replaced the so called "National School" after the latter's inevitable decline. Furthermore, it will study the socio-political developments in Greece and their relation with modernism, specifically in music, at that given time of the Cold War.

Stanislav Tuksar

Political Background in Music Articles on South-Slavic Lands in the "Kronprinzenwerk" Die Österreichisch-Ungarische Monarchie in Wort und Bild (1888-1902)

The culturological project officially titled as *Die Österreichisch-Ungarische Monarchie in Wort und Bild*, known also as the 'Kronprinzenwerk', which started in 1888, was conceived and realized in the last decades of the existence of the Austro-Hungarian Monarchy as a political and propagandistic manoeuvre of the crown prince Rudolf von Habsburg (1858-1889). After his premature death in 1889 the whole idea was continued as a project of the top of the dynasty and of the highest ranks of the Austro-Hungarian socio-political establishment until its completion in 1902. During almost eighteen years 24 volumes of encyclopaedic size had been published in German in the Royal and State Printing Office in Vienna. They contain 587 texts in all, written by 432 authors. The Viennese version in German was led by the writer and former army officer Joseph von Weilen, while a separate parallel edition was published in Budapest in Hungarian, led by the writer Maurus (Mór) Jokái. The supra-structure of this *opus magnum* was recognized by contemporary Austrian cultural historians and sociologists as having a political function of bringing closer the peoples of the multi-national Habsburg state by ethnographical descriptions of the so-called folk life of single 'folk tribes' (official term), strictly avoiding the notions and terms 'nationality' or 'nation'. It is supposed that such direct 'political programming' was in service of promoting Archduke Rudolf as the predestined next Habsburg monarch, featuring as a future enlightened and modern ruler. Music issues dealing with South-Slavic lands within the Monarchy were published in five volumes as following: Carinthia and Crain (Vol. 8, 1891), the Coastal Lands–Gorizia, Gradisca, Trieste and Istria (Vol. 10, 1891), Dalmatia (Vol. 11, 1892), Bosnia and Herzegovina (Vol. 22, 1901) and Croatia and Slavonia (Vol. 24, 1902). The very articulation followed the political-territorial scheme, and music was divided in units dealing with folk and art music. Their authors were musicologists (e.g. F. Ks. Kuhač, L. Kuba) and writers specialized in other areas (F. Miller, A. Spinčić and others). The supervisor and coordinator for the whole area of music was the famous Viennese music aesthetician, critic and university professor Eduard Hanslick. The paper will deal with the processes of commissioning and editing of single contributions on particular music issues in the above-mentioned volumes, revealing their general and cultural-political background.

Ion Andrei Țârlescu

The 'Corridor' for the Penetration of the Greek Manuscripts in the Romanian Principalities and the Cultural Context of the 17th-19th centuries

At the intersection of multiculturalism, the Romanian Principalities have been, for centuries, part of the mosaic of the peoples who have passed here. From the Tartars to the Turks, from the Slavs to the Greeks, all these Gentiles have contributed to the influence of the religious and secular culture evolving on today's territory of Romania. The first half of the 17th century was decisive for the Greek Patriarchate of Constantinople, especially concerning the fate of the Theological Academy there. The dogmatic problems, which generated huge conflicts, were based on the interpretation of neo-aristotelism. Among the professors of the Constantinopolitan Academy, such as Meletie Syrigul, who in turn condemned Teofil Corydaleu for his dogmatic deviations, Ghermanos Lokros de Nyssis, Ioan Cariofil or Sevastos Kymenites, began to be invited by Wallachian prince Constantin Brâncoveanu (1654-1714) to teach at the Royal Academy in Bucharest for many privileges. The teachers brought with them in the Romanian Countries manuscripts and old books absolutely indispensable for teaching at the courses. From rhetoric to philosophy, from the logic of Blemmydes

to the mathematics of Pythagoras or the sermons of St. Basil the Great, a fairly wide range of materials arrived to fill the shelves of the Academy Library in Bucharest, this being one of the first *corridors* that manuscripts Greeks quickly entered the territory of the Danubian Principalities. The organization of the Princely Academy and its library was at the hands of the great scholar and patriarch of Jerusalem, Chrysanthos Nottaras, himself bringing with him manuscripts and old Greek books from his own library. Numerous manuscripts from the collection of the Romanian Academy Library bear his signature as the owner. At the same time, the Greek island of Patmos was another ideal place for deepening theological and rhetorical knowledge at the monastic academy there, led by Daniel Kerameu. Sevastos Kymenites is discovered by us in the papers that he teaches at the same time at all three academies: Constantinople, Patmos and the Princely Academy, in the school textbooks in manuscript form starting to take the way to the Romanian Countries. This is the third *corridor* of Greek manuscript penetration. Of course, the presence of a large number of these treasures existing today in the Library of the Romanian Academy implies also musical codices.

Bianca Țiplea Temeș

Minimalism in 70s Romania: an Imported Trend with Added Local Flavour

Already cut off from the Western culture in the 70s, Romanian composers found their ways, sometimes in a clandestine operation, to stay tuned with what was happening at a cultural level on the other side of the Iron Curtain. Their inventiveness managed to cheat the vigilance of an absurd censorship (which led an open battle against modern language and dodecaphony), by means of sonorous subterfuges and codes. Yet, musical minimalism did not find its terrain in this country. Sceptical towards its simplistic means in composition, Romanian artists distanced themselves from this trend, while absorbing all the other orientations. Despite this situation, some of them did come close to the minimal music, as they approached it from a different angle, taking Romanian folk music as point of departure for their minimal adventure. Composers such as Corneliu Dan Georgescu, Octavian Nemescu, Aurel Stroe, Mihai Mitrea Celarianu, Lucian Mețianu and Liviu Glodeanu produced a few pieces with clear minimal echo. An emphasis will be placed on pieces relying on folk melodic motifs and especially on the children's folklore, providing a solution with strong local flavour, thus keeping Romanian composition school of the 70s in the loop of musical minimalism.

Alex Vasiliu

Ethno-World, the second 'New World' of Jazz. An Example: The Band 'Arifa'

Having appeared in the mid 1960s, the style ethno-jazz allowed the gradual emancipation of the musicians outside the United States of America from models that had been successfully structured for over half a century in the New World. Despite having reached the same age, the second New World of jazz is not well known because of the numerous multi-ethnic combinations present in much vaster ethno-cultural spaces, which require from listeners a mastery of historic information and the freedom to accept cultures that are more or less familiar. On the cultural-artistic level, Romania has the advantage of several powerful traditions. The Balkans, the areas of Greece, Bulgaria and Turkey continue to offer ideas to musicians who are additionally linked to the elements of modern jazz. 'Scanned' in the 1970s and 1980s under various forms by Richard Oschanitzky and Harry Tavitian, the areas of ancient tradition in the Orient and the Balkans are also researched nowadays by Western musicians who get along well with musicians from the mentioned areas. An example worth our attention is the multi-ethnic band 'Arifa', which weaves together compositional ideas and techniques of instrumental-vocal performance characteristic of the style 'ethno-world-jazz'.

Laura Otilia Vasiliu*The Autonomy of the Aesthetic Dimension in the Romanian Musical Works of the Decade 1980–1990. Pascal Bentoiu and his Generation*

Contemporary historic research regarding the relation between art and politics in communist Romania proves ever more convincingly the graduate division of the two components, a separation which attains the outline of two parallel trajectories in the 1980s. As the political order becomes ever more absurd, illegitimate and formal, high-level artists and musicians escape in a world of abstract ideas and working solutions. The autonomy of the aesthetic dimension, one of Titu Maiorescu's concepts, which was revitalised by Romanian literary criticism around the year 1980 as a reaction to the Protochronism inspired by Ceaușescu's nationalism, would be tolerated by the regime. Thus, the creation of elitist art with a learned, abstract, contemporary language was being accepted, an art which did not have a social influence in that era as it was not understood. There were two generations of Romanian composers who benefited from this cultural strategy by developing their vocation of creators of absolute, wordless music, accepting in time the chasm created between their art and the public. We focus our attention on the generation which asserted itself in the early 1960s—composers who in the 1980s were in a period of complete stylistic individualisation and produced their works in the environment of spiritualised avant-garde – a generation that includes Anatol Vieru, Tiberiu Olah, Ștefan Niculescu, Pascal Bentoiu a.o. Our analysis identifies some common features at the level of the sonic-aesthetic finality in works by the mentioned authors composed in the decade 1980–1990: a certain balance between the diatonic and the chromatic dimensions offered by the modal strategies, the maximum refinement of the sonic colour in orchestrations and textures of various densities, the rational control over the dimensions of time and space (not formalised with Pascal Bentoiu), the moderate insertion of the simulated *versus* the controlled improvisation, the aspiration to integrate a cultural multiplicity of ideas. An identifiable musical world—a true effigy of the learned Romanian musical art—still awaits the performers, critics and music lovers who are less receptive to the mutations of history.

Vlad Văidean*George Enescu and the Romanian (Post)Communism. Some Clarifications.*

Relatively recently, it was necessary to defend Enescu's posthumous reputation against unfounded assertions that accused the musician of collaborating with the new communist regime that was consolidating in Romania in 1945-1946. I propose a review of the arguments capable to dismantle such a slanderous assumption. Also, I try to problematize the principal factor which contributed (and, in some respects, still contributes) to the unfair diminution of Enescu's international profile: it is the cultural chauvinism that was promoted during the Ceaușescu's reign, and which still lasts at the level of the public discourse in Romania, continuing to treat the enescian heritage as a "state affair".

Mirjana Veselinović-Hofman*Interrelationships of Musical Cultures Considered from the Perspective of the Phenomena of Diffusion and Osmosis*

The subject of my interest in this paper consists in the aspects of the musical transposition of two spontaneous physical processes: diffusion, and its specific form – osmosis. The aim of my research is the application of their laws to the theoretical interpretation of the interrelationships of different musical cultures, particularly in the field of the phenomenon of the creative appropriation of compositional procedures and attitudes, their dissemination and pervasion. And for the musical argumentation of that interpretation, I chose examples from the avant-garde 'wave' of Serbian music of the 1960s. From the methodological point of view, I shall carry out the flow of my text from the conceptual determination and differentiation of diffusion and osmosis, to the deliberation of

these processes from the perspective of their nature and appearance forms in music. Thereby, in the first step, I shall reflect on a question in which I find the root for almost all specificities related to the issue I here deal with: the question of whether diffusion and osmosis—as metaphorically transferred to the sphere of musical creativity—can at all be conceived as spontaneous processes. So, the expected result of this research is that the transposition of diffusion and osmosis into music will not disclose these processes as the ones unfolding ‘by themselves’, but as considerably caused and directed by both authors’ individual, and social-historical and cultural agents. And yet, even as such, those processes don’t need to be inevitable or necessary. Their spontaneous character in the process of composing is namely the utmost relative due to its entirely different origin in music, which is not rooted in the laws of physics, but in the laws immanent to the sphere of creativity and creative work, more precisely, to the creative nature and creative process. Hence, the essential categories of diffusion and osmosis are not simply metaphorical in music but also transformed to a certain extent. Thereby, some of those categories—such as entropy, for example—acquire the crucial importance as determinants of the ‘status’ position of compositional-technical systems in the processes of their spreading over the musical cultures from which they do not originate. But still, also from which they do originate.

Nina-Maria Wanek

'Blessed is the Man' ... Who Knows How to Chant this Psalm: Byzantine Compositions of Psalm 1 in the 14th and 15th Centuries

Psalm 1 (*Μακάριος ἀνὴρ/ Makarios aner/ Blessed is the man*), the first antiphon of the first *kathisma*, constitutes a fixed element of the evening office (*Hesperinos*) in Byzantine chant. All its verses are chanted in the fourth plagal mode with *alleluia* attached as the standard refrain. We find notated compositions of *Makarios aner* in *Akoluthiai*-manuscripts from the 14th century onwards (e.g. EBE 2458, EBE 2622, Theol. gr. 185 to name only a few). Although psalm 1 is claimed to have been performed as festive as the *Anoixantaron* (ps. 103), no studies have so far dealt exclusively with it. However, the rubrics accompanying psalm 1, as well as its structure and settings are of special interest for the study of Byzantine chant in general and psalmody in particular. The paper will therefore aim at giving a detailed description of the peculiarities of psalm 1: What was the performance like when e.g. the first two verses always bear the instruction to be sung *eis diplasmon/ εἰς διπλασμόν* (i.e. an octave apart) and the repetition of verse 1 is even called a “study” in the lower octave (*μελέτη εἰς τὸν ἔσω διπλασμόν*)? The paper will look into the structure of the psalm and its great variety of settings for the verses by many different composers of the 13th/ 14th centuries. What are the characteristics of the melodies which are referred to as being in the *palaion/ παλαιόν* (old) style? What does the inscription *hagio-sophitikon/ ἁγιοσοφίτικον* (in the Hagia Sophia-style) convey that has so far not been explained? Some verses are more melismatic than others, which have an overall simple, syllabic outline: Is it possible to trace features of the early simple psalmody and its psalm-tones in these syllabic compositions? By tackling these questions, the paper will try to give an insight into the distinctive features of this little known but nevertheless intriguing psalm.

Kathryn Woodard

Traversing the 'Devil's Staircase': The Perception and Notation of Folk Rhythms in Piano Music from the Balkans (and Beyond)

With the publication of *Six Bulgarian Dances* in 1936 as part of the sixth volume of his pedagogical work *Mikrokosmos*, Bartok provided piano students with important lessons in playing the irregular meters so typical of music from the Balkans. Bartok’s approach to using these rhythms in piano music has found resonance in the works of numerous other composers, including Adnan Saygun, with whom Bartok undertook ethnomusicological fieldwork in Turkey in 1936, as well as György Ligeti, İlhan Baran and Ivan Božičević. This paper will examine works by these composers

(including 'Devil's Staircase' by Ligeti) in order to shed light on the prevalence of such rhythms in piano music from the broader region. While dances from the Balkans serve as a logical starting point because of Bartok's compositions, dances from other regions will also be discussed, including the 'horon,' a fast-paced 7-beat dance from the Eastern Black Sea region of Turkey that both Saygun and Baran used as compositional inspiration. Just as most piano students learn the meter and musical characteristics of a minuet, waltz, or courante before knowing what the corresponding dance is, so too are they introduced to 5/8, 7/8 and other irregular meters at the piano without being familiar with folk dances of Eastern Europe or Turkey. The author will discuss both the challenges and benefits of learning these rhythms at the piano as the player's perception and interpretation of rhythm and meter is enhanced. The author will also compare and contrast composers' methods for notating these meters and discuss how they might alter one's perception and approach to performance. In the course of discussing specific works by each composer, the author will offer an analysis of significant links between pieces as evidence of an ongoing dialogue concerning these rhythms at the piano.

Anastassia Zachariadou

From Byzantine Modes, Arabic and Turkish Maqam to Greek and Balkan Folk Music Scales through a Common Way of Melodic Development

Five music traditions that are delimited through their differences present at the same time some catalytic similarities. The music traditions mentioned above and their reflections in music theory potentially share same scale names, tuning or intervallic structures and/or harmonic coming patterns. What defines a musical scale or a mode in all these traditions, apart from its intervallic structure, is definitely its movement. This very important characteristic of musical idea's progress (either free or fixed composition) is what creates the character of each tune and therefore of each tradition. A certain way of modal monophonic texture of musical expression that has travelled from the oral traditions of the East until the Mediterranean Sea, connects many civilizations that share a history of centuries. In the tradition of Greek folk modes and Balkan folk scales this melodic development was embraced by the harmonic coming of the West, in the beginning of the 19th century, and slowly but steadily the Rebetiko and the Balkan music flavour, as we know it today, was created. Byzantine music, Arabic and Turkish maqam tradition, Greek Folk/Urban music as well as the multi-ethnic background that supports the character of the Balkan music tradition, stand on a common stem scale structure and analysis. In this paper main axes of these music theories will be presented and compared as well as scale common characteristics through juxtaposition. This will create a strong frame work in order to analyse characteristic music samples (audio samples and live Kanun performance) of each tradition and through that to observe this common way of melodic development that at the end seems to unite so many *different* traditions.

Round table abstracts

Round Table 1

Greeks and the West during the Late Byzantine and Early Ottoman Periods

Katy Romanou/Sofia Kontossi/Georgia Petroudi

Our panel brings to the fore the interrelations between Western and Eastern cultures during the late Byzantine and early Ottoman periods in the areas inhabited by Greeks, and examines the reasons why these interrelations have been disregarded by contemporary musicologists. 1) *Divisive musicology* examines the reasons why contemporary Greek musicology is divided into two hardly ever collaborating fields ('musicology' and 'Byzantine musicology'). It exposes the negative consequences of this division, most important of which is the concealment from history of the interrelations between Greeks and Westerners during the last centuries of the Byzantine Empire and the first of the Ottoman domination of the Greeks; 2) *Lamenting the Fall of Constantinople* shows how one of the greatest composers of early Renaissance (Guillaume Du Fay who had close contacts with Greeks and had most probably lived for a while in Patras, a city in Peloponnese) reacted to one of the most dramatic events in the history of the Christian Church; 3) *Two medieval chronicles as sources on the music in Cyprus during the reign of the Lusignans*. All information relating to music contained in those two long chronicles has been traced and commented upon. The paper also brings to light the high esteem held in the West for the Cypriot dynasty of the Lusignans, as well as the gradual assimilation of Greek-Orthodox Christians in the French royal court.

Round Table 2/4

Sectarian Musics: Great Musics for Belittled People (I, II)

Ioanida Costache/Iemima Ploscariu/Dorin Frandeu/Claudiu Oancea/Marin Marian-Bălaşa/Iulian Teodorescu/Vilmos Kis-Juhász/Teodor Caciora

For many decades, the Romanian mainstream musicology has ignored the musical life and repertoires belonging to small communities and religious denominations that were object for State, institutions and popular persecution and marginalization. It is little known that for such communities music was a major way for expressing and emancipating themselves, growing/developing, and resisting/surviving. If, for example, the Bessarabian 'inochentişti' and 'stilişti' were musically discreet/quiet (having to literally go underground during the interwar hard persecution), under communism the pietist movement called 'Oastea Domnului' made out of poetry and music a strong/sounding path for clandestine resistance and proliferation. After 1947, their spiritualized Christian songs became shared repertoire of the banned and clandestine Greek-Catholics, turned into anonymous Orthodox 'pricesne', and many neoprotestant/evangelical groups assimilated them into their own repertoires. Music was the real and the most effective ecumenical force. Perhaps it was the neoprotestant communities that cultivated music and musical literacy mostly as a major tool for expansion and social-cultural emancipation. Though amateurish, for those community members the here discussed musics were great from a social and cultural point of view. However, apart from cases of such overt religious minorities, in lay socio-cultural spheres there also were musics and musicians that did not go along with the official path ascribed by the political systems and dominant normativities (samples from pop music genres will be presented). All such facts deserve to finally become object for serious, modern, empathic and respectful research.

Teodor Caciora

The Way in which the Protestant Music was Composed, Rewritten, Arranged, Disseminated, Taught and Performed in the Romanian Evangelical Space

This presentation deepens the analysis of compositional, architectural, musical forms and genres by which composers, performers, choral ensembles of different ages, in combination with instruments or orchestras gave life to musical works written in times of restraint and persecution. In addition to the primordial role of worship, the repertoires born in the evangelical space during the communist era also played a role of educating young believers, including myself being in the situation of performing various instruments. In my presentation I will expose my own compositional, performing, conducting, pedagogical and editorial experience.

Ioanida Costache

The Musics (and Silences) of the Rroma Holocaust

The Rroma Holocaust is understudied, and the songs and (lyrical) recollections of those who survived the tragic events are fewer and fewer, materializing the critical yet silenced issue of social, politic as well as academic guilt and conscious/chosen ignorance. In my paper, I attempt to understand and explain why there were so few songs on the tragic fate of the Rroma who suffered pogroms, exile/deportation, and genocide during the Holocaust. Bringing to light musico-oral Holocaust testimony in the socio-political context of Romania was and still is a deeply suppressed part of Romanian history. Rroma communities, fearing social disapproval of Romanian society, keep hidden these unwanted (hi)stories, thus majoritarian society succeeded in rendering the experiences of Rroma shameful and unwritten. Folklorists and ethnographers of the 1950s–1980s paid no attention to such songs, choosing not to request them in their fieldwork from their interlocutors. These exclusionary practices and the success of fascist regimes in Romania of rendering these personal accounts as shameful and unworthy of preservation has generated a resounding and deafening silence around Rromani Holocaust testimony – accounts which today might have otherwise existed as part of familial and societal collected memory. In this paper, these aspects of remembering/forgetting are discussed and the few songs that have been collected in Romania will be presented.

Dorin Frandea

On the Devotional Sonotope with Neoprottestant Romanians

This is a brief analysis on the anthropological complexities, evolution and challenges those neoprottestant communities and their religious services face from musical and acoustic (hence musicological) perspectives. As part of the 'sonosphere', the 'sonotope' (concept that I coined for the purpose of my long-lasting participatory observation and large academic theorization) covers the totality of auditive perceptions in a specific situation and space. Hereby, I present a sketch of the devotional gestures as they are communally performed inside a neoprottestant church, all from an acoustic/auricular point of view, whereas musics, sung voices and spoken word, as well as noises, get included in space, time, and duration.

Marin Marian-Bălașa

Unofficial/Clandestine Devotional Musics under Totalitarian Regimes

The paper focuses on the ecumenical voyage/dissemination, sharing and appropriation of unofficial/ clandestine music (mainly strophic hymns and folk-like romances) that flourished in the interwar and especially communist period in Romania. It all started with the melo-poetic compositions launched by the *Oastea Domnului* (Lord's Army) movement, then turned into the larger repertoire of official orthodox *pricesne*, that were accepted and disseminated by the Transylvanian Greek-Catholics that were formally and forcefully 'converted' by the State into Orthodox believers, just to be eventually assimilated by neoprottestant communities too. Orthodox – as well as neoprottestant – poets, composers, singers and instrumentalists, though most of them

amateurs, adapted classical music pieces, created new hymnal and romance-like pieces, making music a most powerful (not only devotional, but also social and cultural) platform and media for surviving, resisting, developing, expanding. Speaking from a musicological point of view, the romance-like Romanian-created vocal songs added the 'Balkan' flavour to the American-based and inspired hymns that characterized the neoprotestant communities worldwide.

Claudiu Oancea

Christian Pop Music during State Socialism: Music Tours of American Neoprotestant/Evangelical Churches in Socialist Romania during the 1970s

Pop Music in Socialist Romania is a topic which has only recently begun to draw interest from academic researchers. Its importance for the study of this historical period is manifold and it goes beyond the geographic borders of Romania, as well as beyond the theoretical boundaries of political, social, or music history. While the cultural transformations brought about by Western pop music at the level of everyday life during state socialism remain the apanage of informal oral histories, or nostalgic writings, there are still aspects of this history which remain vastly unknown, even to those whose aim is to shed light on Romania's cultural history during the latter half of the 20th century. One such aspect is the missionary activity undertaken by American neoprotestant/evangelical churches in socialist Romania during the 1970s, under the guise of concert tours. Such Churches labelled themselves as 'Ambassadors of Friendship' and took advantage of the relative openness of Romania in its foreign relations with the United States, in the early 1970s. Their music programs included spirituals, as well as pop songs by Burt Bacharach, or The Beatles. Last (but not least), they never forgot to include renditions of Socialist Romania's national anthem. An analysis of such concert tours can shed light not only on the history of marginalized groups during state socialism, but also on the transnational networks which were at work over the Iron Curtain, during the latter half of late Stalinism.

Iemima Ploscariu

The Word Sung: Music in Interwar Romania's Ethnically Diverse Neoprotestant Communities

Baptists, Brethren, Pentecostals, Adventists showed considerable growth in Romania in the interwar period. They were deemed sectarian and dangerous proselytes, and viewed with suspicion by authorities for the diverse ethnic composition of their communities. Though increasingly Romanian, their churches were often a mix of Bulgarian, German, Hungarian, Jewish, Roma, Russian, Ukrainian, and other ethnicities. The insertion of scriptures into music and blending this with translated Protestant hymns, Orthodox lyrics, and traditional Romanian music allowed congregants to engage together through song in giving the Word back to God. Unlike prayer, preaching, or conversion testimonies, this united the individual with the religious community by speaking corporately through song the words they had individually read, internalized, and testified to previously. Neoprotestant identity (in all its diversity) within Romanian identity, as expressed through their music, proved a complex expression of modernization in the development of religious and national movements across the region.

Iulian Teodorescu/Vilmos Kis-Juhász

Characteristic Aspects in the Romanian Neoprotestants' Hymnology (from History to Pedagogy)

This is a talk on historical and present day musicological and pedagogical technicalities – as implemented by and among neoprotestant communities; their autochthonous trends and contents, their North-American influences and inspirations (as they evolved in the course of the last 100 years) are surveyed. This will also be an applied and experimental musicological event, because personal music-making and musicological contributions of the contributors, will serve as

references, cases/examples, and analysis. Some compositional and pedagogical experiences (by composer and presenter I. Teodorescu) are also presented.

Round Table 3

The 'Sui Generis' Cretan Settings (16th-17th Centuries). A Case Study on Venediktos Episkopopoulos Different Kinds of Compositions

Flora Kritikou/Fañh Thoraval

The compositions included in the musical manuscripts known as 'Cretan manuscripts' of the 16th and 17th centuries can be distinguished in two great categories: the first one concerns the Cretan works composed according to the 'classical' Byzantine tradition or/and arrangements of older Byzantine works, usually entitled by their composers '...as it is written and chanted by me...' or '...as it is chanted by the Cretans', in order to indicate the re-treatment of older compositions. The second category includes compositions, which are clearly differentiated from the classical/traditional Byzantine ones and for this reason characterized as 'particular Cretan compositions'. The settings included in the aforementioned second category could be described as 'mixed' given that, even though the Byzantine notation and the Greek language have been used, they present characteristics of Western liturgical music, without, however, being completely deprived of the techniques of the Byzantine composition. This mixed repertory constitutes the research object of a project actually held by the NKUA, the INCAL-UCL and other institutions. In the frame of the project the corpus of the particular Cretan compositions is studied clustered per type and liturgical use and subdivided into sub-groups, related to the composer and the century. The sampling study of different kinds of composition of the well-known Cretan composer Venediktos Episkopopoulos will offer the occasion to verify the appearance (or not) of the Western traits in all the cases concerned, eventually highlighting the general use of morphological, notational or other elements in different settings of the same composer. For this purpose, Venediktos' several compositions of different type will be studied and presented, the particular traits of which, if found, will be compared to the grouped by type ones as the *Credo* or the *Pater noster*, already studied. This presentation is expected to lead to another estimation of the research material, additional to the one derived of the study of the clustered by type Cretan settings.

Round Table 5

The Entrepreneurial Choir of the Aristotle University of Thessaloniki and their Conductor, Yannis Mandakas; the World and Greek Premiere Concerts during the Years 1970-'80.

Chryssie Scarlatos/Despina Afthentopoulou

The choir of the Musical Department of the Aristotle University of Thessaloniki, consisting of a large choir, a chamber choir and an instrumental ensemble, was an important factor to the musical life of Thessaloniki, the second largest city of Greece, thanks to the immense efforts of Yannis Mantakas, its founder and conductor from 1953 until 1993. Although its members changed from year to year, due to the fact that it consisted of young students that left when they graduated, this choir managed to reach a very high level of virtuosity. It introduced choral works that were unknown to the Greek audience, it gave concerts all over the world and many Greek composers of the time composed choral music especially for it. Many of its concerts were given especially for schools, while the Musical Department of the Aristotle University organized choral festivals and lectures for all kinds of music. This paper will summarize the world and Greek premiere concerts on choral works that this choir gave during the years 1970-1980, with emphasis on the works of contemporary Greek composers, and will provide information about the composers and the circumstances under which the concerts took place. The paper aims to show the choir's educational role for the Greek audience and especially the citizens of Thessaloniki and also to demonstrate the fact that it formed a beacon

of inspiration for the Greek composers of the time. The Musical Department of the Aristotle University of Thessaloniki has been renamed as the 'Yannis Mantakas' choir, after its founder and conductor for almost 50 years.

Round Tables 6/10

Musical & Musicological Encounters between Different Traditions of Eastern Christian Chants (I, II), IMS-Study Group–Music of the Christian Orient

Romanos Al Hannat/Maria Alexandru/Emmanouil Giannopoulos/Nicolae Gheorghită/ Yevgeniya Ignatenko/Ozana Alexandrescu/Girolamo Garofalo/Maria Rizzuto/Nina-Maria Wanek/Haig Utidjian

Since the beginning of the 21st century, a renewed interest in the comparative study of different chant traditions of the Christian East emerged (see e.g. the conferences organized by the Verein zur Erforschung der Monodie, Vienna [M. Pischlöger, since 2002], the International Society of Orthodox Church Music, Joensuu [the Very Rev. Ivan Moody, since 2005]; the conferences and study days organized by G. Garofalo in collaboration with the Fondazione Cini in Venice, 2010-2014; the conference organized at the A. A. Brediusstichting in Hernen, The Netherlands, by V. van Aalst, Chr. Troelsgård, and G. Wolfram, 2015). Furthermore, it has been a continuous endeavour of the IMS Study Group 'Cantus Planus' (since 1982), to bridge the Western chant traditions with the Eastern ones. Complementary to the above mentioned initiatives, the present Round Table of a new Study Group of the IMS brings together specialists in different fields of Eastern Christian Chants, such as Greek, Romanian, Slavonic, Syrian and Arab, Armenian, Coptic a.o., in order to share brief overviews about some pivotal themes, such as: 1) the historical development of various chant traditions, 2) their sources, 3) the methodologies applied in their research and 4) their rayonnement in past and present, both in East and West. It aims at contributing to a long-lasting and fruitful collaboration of scholars and musicians concerning major topics of different Eastern Christian Chant traditions, such as modality, written and oral transmissions, music theory and didactics, performance practices, repertoires a.o., allowing for future multiple comparative approaches. The presentation will be followed by a broader discussion on the subject of Eastern Chant Traditions, inviting other colleagues and participants to contribute to it.

Ozana Alexandrescu

Greek Copyists in Manuscripts from Romania

The liturgical music of the Orthodox rite has been transmitted over 500 years by means of the notated manuscript. The collection of the chants comprising the repertory of all the liturgical offices has assured the existence and the continuity of this type of music. Although the oral tradition was an important element in the process of handing down of this music from generation to generation, the notated manuscript constituted the form of preservation of the repertory and also has circulated throughout the entire south-eastern cultural area. Byzantine tradition music is to be found in today's Romanian libraries in over 250 manuscripts. The codices are either put together on Romanian territory, or brought from Greece, as in the XVII-XVIII centuries, due to shared Orthodox faith, cultural enterprises in the Romanian Provinces were sometimes carried out by Greeks and those in Greece by Romanians. Regarding this aspect, the present paper intends to add to the material issued in Greece some data provided by the documents extant in Romania concerning a few Greek psaltae-copyists such as: Lavrentios Hierodiakonos, Ignatios Hieromonachos, Damaskinos Hieromonachos, Germanos Olympiotes, Melhisedek Pantokratorinos, Athanasios Hierodiakonos, Antonios, Nanos Kastorianos, Ioasaf Hierodiakonos, Xanthos Ainitis.

Maria Alexandru*A Brief Historical Survey about Byzantine Chant in Greek Language*

Christian ecclesiastic chant in Greek language spans over almost two millennia. The present historical survey intends to hint at some of the most important moments in its history, referring to both sources (written: papyri, manuscripts on parchment and paper, printed editions; iconographic; oral and recordings), centres of cultivation of Greek ecclesiastic chant and key personalities in its development, together with some of their major works in the different genres and categories of Psaltic art.

Romanos Al Hannat*Ecclesiastical Music in Antioch*

This presentation intends to shed light upon the different historical stages of the ecclesiastical music in Antioch. Emphasis is laid on the multiple languages that have been used in the hymnography, and which were changing from one period to another. As a result, also the way of the music codification changed through the centuries, as it will be shown by music examples from each period. Finally, the present state of the art will be presented.

Girolamo Garofalo*Remarks on the History of the Research about the Liturgical Chant of the Christian East in Italy, during the 20th Century*

This presentation focuses on some of the most significant moments of the scientific interest in 20th century Italy for the liturgical chant of the Christian East, as well as on recent initiatives by the author of this abstract. The extensive research work on the liturgical musical tradition of Eastern Christians (about five hundred recordings on magnetic tape) and the organization of many events on the same theme of the Hebrew-Italian Leo Levi, who was born in Italy in 1912 and died in Jerusalem in 1982, including: 1) the creation in 1963 of the International Centre for Traditional Liturgical Music (CIMTL) in Rome (under the patronage of the International folk music council-UNESCO and of the National Academy of Santa Cecilia in Rome); 2) the Conference 'East and West in music', organized in Jerusalem in August 1963; 3) the very wide work of Father Bartolomeo di Salvo of Piana degli Albanesi-Sicily (an Italian-Greek monk of the Greek Abbey of Grottaferrata, b. 1916-d. 1986), including the organization in Grottaferrata in 1968 of an important International Meeting of Liturgical Byzantine and Oriental Music Studies.

Emmanouil Giannopoulos*Considerations about the Athonite Psaltic Tradition*

This presentation focuses on the Athonite Psaltic tradition as main psaltic expression of the ecclesiastical music of the Orthodox Church. Older and newer testimonies of its importance are mentioned, along with the exploration of the effect of Athonite chanting on the wider Balkan area. It comprises brief notes about leading composers, musical works, and Psaltic manuscripts belonging to the tradition of the Holy Mountain Athos.

Nicolae Gheorghită*Sources of Religious Music in Romania*

Although it is commonly assumed that the forefathers of contemporary Romanians, the Dacians, embraced Christianity as early as the first centuries of the new era, the administrative establishment of the local Orthodox Church was completed only in the 14th century, following the

model of the Byzantine Church and liturgical practices of Constantinople. The three principalities that were united in 1918 only, in what we now call Romania, were Wallachia, Moldavia and Transylvania, and the Christian Orthodox religion was adopted at state level in the former two, whereas in Transylvania, it survived and disputed its supremacy alongside Roman-Catholicism and Protestantism. The current study focuses on the diachronic presentation of both monodic and harmonized musical and religious sources from the three historical provinces, from the 16th up to the 20th century.

Yevgeniya Ignatenko

Notes on the Slavonic Chant Traditions

In more than a thousand-year history of the East-Slavic Christians' relations with the Orthodox East, there were repeatedly attempts to add the Byzantine chant to the Slavic worship. The Old Rus Kontakaria of the late 11th–early 14th century and the Greek chants in the Ukrainian-Belarusian tradition of church chanting of the 16th–18th centuries evidence this most clearly. But the Eastern Slavs has never mastered the Greek-Byzantine chants in their authentic form. The Old Rus Kontakaria's semeiography differs from the Paleo-byzantine one. In the Ukrainian and Belarusian manuscripts, the Greek chants are written down with staff notation, which has nothing in common with the Byzantine one. In addition, the acoustic distinctions between Slavic and Byzantine music are obvious. Approximately 10% of the Ukrainian and Belarusian liturgical musical manuscripts of the 16th–18th centuries contain the Greek chants (their sum total is about 100). My research is based on the over 50 Ukrainian and Belarusian liturgical musical manuscripts from the libraries in Ukraine, Russia, Belarus and Poland.

Maria Rizzuto

The Coptic Liturgical Chant in Italy between Historical Sources and New Ethnomusicological Investigations

Copts, i.e. Egyptian Christians, strongly recognize their identity through ecclesiastical rites that are entirely chanted and orally transmitted to new generations both in Egypt and in the Diaspora. For this reason, the role of transmitters of Coptic chants is embodied by singing masters, *mu'allimūn* in Arabic. These have always played, and still play a key role in the Church. It is possible to rebuild the history of the Coptic chant thanks to the important and large research conducted since 1928 by Ragheb Moftah (who is considered the father of Coptic musicology) and his team. This work allowed the publication in 1998 of the Pentagram transcription by Margit Tot of The Coptic Orthodox Liturgy of St. Basil; in this publication the text in English, Coptic and Arabic was edited by Martha Roy. Among the sources there are the documents contained in the Ragheb Moftah collection at the Library of Congress in the section entitled Coptic Orthodox Liturgical Chant and Hymnody. The recordings of the hymns of the entire liturgical year, contained in the site www.tasbeha.org, are also very relevant, for both scholars and Copts in the Diaspora. These documents are of central meaning for the comparison of contemporaneous executions in the Coptic communities of the diaspora, and particularly in Italy where the Coptic diaspora began only in the 1980s. One of the characteristics that emerge from my research concerns the relationship between ritual plurilingualism and music. Plurilingualism and music are intimately connected in the Coptic world. As a matter of fact, apart from very few prayers recited in a low voice, the liturgy is a unique sound flow in which Greek, Coptic, Arabic languages and Italian in Italy, alternate in specific ritual moments, and different melodies follow each other without any interruption.

Haig Utidjian*A Brief Overview of Sources of Armenian Sacred Chant*

The Armenian Orthodox Church possesses a rich tradition of sacred chant, of which the extant sources are varied. First, there is a body of neumated manuscripts, going back to the end of the 12th century, and embracing liturgical volumes – especially hymnals, books of para-liturgical pieces known as tał (usually translated as ‘odes’, in a usage at variance with practice in the Byzantine tradition), and specialist manuals embracing breviary chants. We are at present unable to decipher the neumatic notation, although useful indirect information can be gleaned from it. Second, a novel notational system, named after Hambarjum Limōnčean, devised and promulgated in the second decade of the 19th century in Constantinople, was used – principally in the second half of the 19th century – to notate the chants of the Hymnal, Book of Hours and Divine Liturgy. The bulk of the repertoire now extant has reached us thanks to this system. Third, substantial transcriptions of chants in Western notation appeared in the mid-19th century (following a couple of isolated examples from the 18th), culminating in harmonised versions of the Divine Liturgy during the turn of the century. The melodies at our disposal at present come from one or other of the above three types of source, or combinations thereof. In particular, though the neumes could no longer be deciphered, there was a long tradition of quasi-improvisatory singing whilst making use of the neumes for rough guidance, coupled with memory, knowledge of some model melodies, and an awareness of the modal characteristics of the octoechos. Indeed, when chants were given fixity in the Limōnčean system, extensive use was made of the neumatic notation – in a manner which recent research in Prague has served to elucidate. The geographical provenance of the various Armenian traditions is also varied, but is centred upon Constantinople (with offshoots in Cilicia, Venice and Vienna); to a limited extent, variants associated with New Julfa in Persia have also reached us. Finally, we have a very small number of transcriptions in hybrid notational systems making use to various degrees of the Middle Byzantine notational system, and one example of a chant transcribed in the Chrysanthine system – testifying to close interactions of an earlier era. Analogies may also be found between the respective octoechoi of the two traditions, as well as common similarities with the tradition of Ottoman Classical makams. However, the defunct state of the neumatic system, the destruction of the Armenian homeland, and a closer association with the Latin West meant that Westernisation appears to have made far more profound inroads into Armenian sacred musical practice.

Nina-Maria Wanek*Cultural Musical Transfers between East and West, and Byzantine Psalmody*

This presentation will be two-fold: 1) I will give a short overview of my current research project ‘Cultural Transfer of Music between Byzantium and the West’ that deals with the phenomenon of the so-called ‘Missa Greaca’, i.e. the ordinary chants (Gloria, Credo, Sanctus and Agnus Dei) appearing with Greek texts in Western manuscripts between the 9th and the 12th centuries. Based on the results from four years’ work on the project I will show the interrelations of Byzantine and Western chant in the Middle Ages; 2) I will outline my proposed new research project on Byzantine psalmody (10th-15th centuries) with the help of Psalm 1 (*Μακάριος ἀνὴρ*), on which I will also focus my paper at the IMS conference in Bucharest.

Round Table 7

Different Meanings of the 'National' and 'Universal' Character in the Romanian Composition (1920–1970). Four Case Studies

Ana Diaconu /Lavinia Frâncu/Benedicta Pavel/Desiela Ion

We have chosen the span of the aforementioned five decades because they mark important developments of Romanian culture, as well as ideological restrictions that have shaped it inevitably. In the interwar era Romanian composition (similar to visual arts and literature) aligns itself in the debate between the 'national character' offered by indigenous traditional music on one hand, and the necessity of synchronizing with Western models, on the other. Socialist realism interrupted since 1945 the upsurge of Romanian composition brutally, forcing it to fit in the limits defined by Moscow. The post-Stalinist years (the '60s) displayed a certain liberalization and the view of the young composers towards the West; yet gradually, after 1970, the nationalist communist regime of Ceausescu would isolate Romanian culture more and more drastically behind the iron curtain. Therefore, our case studies are not haphazardly chosen mostly from the '60s, a period of artistic liberty, when some young composers achieved the synchronization of the Romanian composition to the avant-gardes of the world.

Ana Diaconu

Avant-Garde in the Romanian Composition before 1970, as Reflected by the Activity of Costin Mioreanu (b. 1943)

During the '60s, the Romanian composition was enhanced by the new generation of musicians born during 1935–45. Driven by an experimental thrust through which they wanted to catch up with the avant-garde models from the West, young composers such as Alexandru Hrisanide, Horațiu Rădulescu, Mihai Mitrea-Celarianu, Octavian Nemescu, or Costin Mioreanu manage to move the scale in favour of the universality in music, despite the limits that were sometimes imposed by the Composers' Union and the inclination towards nationality. During a very short career in Romania (ca. 1965–1968), followed by permanent emigration in France, Costin Mioreanu pled fervently for synchronizing with the universal models in his studies, articles and overall work. Costin Mioreanu was the first Romanian to publish a study on *Wozzeck* by Alban Berg and was among the first authors to publish on Anton Webern, in the context of the relative cultural liberalization in early Nicolae Ceaușescu's regime. He took part in the 4th edition of the Music Biennale in Zagreb, where he had the opportunity to listen to Luciano Berio, Milko Kelemen and Krzysztof Penderecki's compositions. He also listened to musical works by Messiaen, Boulez, Stockhausen, Iannis Xenakis and Edgard Varèse, that he already thought of as 'classical values' of modernism. Towards the end of the same year (1967), he caught the attention of the Composers' Union by winning the International Composition Contest organized by the Gaudeamus Foundation in the Netherlands. I will focus on the way Costin Mioreanu's plea for universality (materialized through spectralism, neo-serialism, or structuralism and through a certain type of syncretic creation) was seen in a Romanian society leaning towards nationalism. I will bring to light the trajectory of works such as *Donum Sacrum Brâncuși*, *Monostructuri* or *Finis Coronat Opus* in Bucharest's musical life towards the end of the '60s, by taking into account documents and recordings of the Romanian Radio Broadcasting Company and the Union of Romanian Composers, completed by studies and articles of the time.

Lavinia Frâncu

Directions of Romanian Music at the Beginning of the 20th Century

Designed by Romanian historiography as the beginning of modernity, the year 1920 is marked by important events in the Romanian musical life, for instance the founding of the Romanian Composers' Society, as well as the extensive inquiry of the *Muzica* journal. The latter aimed to

question the development of a 'superior' musical genre, of European type, based on local folklore. Thus, in the musical composition, two directions are outlined: the nationalist one, by treating the traditional peasant music in a symphonic context, and the universal one, by synchronizing music with the Western model (styles, structures, techniques). This kind of discussion is consistent with the wide intellectual interwar debate between Romanian ideologies: on the one hand, the 'Sămănătorism', strongly supported by the traditionalists, through the search of models based on the social and cultural heritage of the country, and on the other hand, the 'synchronism', for which pleaded the literary critic Eugen Lovinescu, who considered 'Westernization' an absolutely necessary historic stage for Romania. Through this presentation I will show some examples from the aforementioned inquiry, in which important composers of the time expressed their opinions on the two fundamental questions stated in the *Muzica* journal: if one can talk about a Romanian musical creation and its future, and if traditional music could serve to develop a superior musical genre.

Desiela Ion

Film and Jazz Music in the Works of Dumitru Capoianu (1929–2012)

In the post-war era, socialist realism dominates the musical scenery for almost two decades, imposing the pattern of national musics with their indigenous and folkloric themes. After 1965, nationalism in Romania will head in a different direction and the ideas of "nationality" and "universality" would gradually change. Amidst growing attempts of the Romanian government to maintain its independence up against Union of Soviet Socialist Republics and the "warming" of the communist regime from the '60, Romanian composers have easier access to the Western patterns than in the time of the socialist realism. In the '60s, Romanian composers searched for patterns from the modern universal music, both from *avant-garde* tendencies, and those that relate to film and jazz music. With its film music, Dumitru Capoianu experienced a roaring success, obtaining "Palme d'Or" award at the Cannes Festival in 1957 for his music in the *Short History* cartoon directed by Ion Popescu-Gopo. I will underline the symbiosis between the symphonic film and jazz music composed by Capoianu in *Variațiuni Cinematografice (Cinematographic Variations, 1966)*, a distinctive work in the composer's catalogue, as well as in the Romanian musical context dominated by the permanent debate between nationality and universality, fuelled by the communist ideology.

Benedicta Pavel

A Strategy of Using Modi and Series in the Organ Works by Wilhelm Georg Berger (1929–1993)

The end of the Stalinist period in Romania (ca. 1954) coincides with the founding of a new 'national school' of composition, which again emphasized the premise of folklore's integration in scores modelled after Western patterns. In this context, as early as 1957, some young composers strive to align themselves with Western *avant-garde* musical trends. They show a concern for new trends through systematization and the use of new music methods and strategies, following predecessors such as Paul Hindemith, Olivier Messiaen, Béla Bartók, and Arnold Schönberg. All these composers (Aurel Stroe, Ștefan Niculescu, Tiberiu Olah, Anatol Vieru, Wilhelm Georg Berger, Pascal Bentoiu, Dumitru Capoianu a.o.) also justify, in different ways, the incorporation of Romanian oral traditions into their own compositions, in order to be accepted by the communist censorship. This paper captures the double hypostasis of the 'moderate modern' Wilhelm Georg Berger, theorist and composer. Bearing the main source of Berger's *Dimensiuni Modale [Modal Dimensions]* – a survey of studies published in the 1960s in *Studii de Muzicologie* and *Muzica* journals – the research pursues the applicability of modal and serial scales in his organ works and the principle of reaching the supremacy of the integral chromatic corals.

Round Table 8

St John Koukouzeles' Mega Ison and its Prosomoion by Markos Blates in the Context of Other Didactic Poems of the Kalophonic Period. Diachronic View of Selected Formulas and Aspects of Performance Practice

Study Group for Paleography of Byzantine Music, Aristotle University of Thessaloniki

The didactic poem entitled 'The Great Ison', composed by St. John Koukouzeles through the modes (oktaechon), probably in the first half of the 14th century, was undoubtedly the most well-known didactic tool for learning characteristic musical formulas – mainly of the old and the kalophonic sticherarion, but not only –, along with their names and cheironomic gestures, in some of their typical modal settings. Continuing the series of articles and books devoted to the *Mega Ison* in modern research, we would like to present its prosomoion *Μόνη παρθένε και μήτηρ* by Markos Blates (cf. Gr. Stathis and MSS Konstamonitou 86, Laurence E 173, Pantokratoros 211) as well as to refer to selected formulas of the didactic poem, viewed in a diachronic approach and also in comparison with other didactic songs, such as the *Method of the Sticherarion* by Xenos Koronis and the *Methods of Kalophony* by St. John Koukouzelis. A main point of the presentation will consist of the history of the exegesis of the *Mega-Ison* formulas and their performance, shown on some examples selected through the modes.

Round Table 9

Erosion, Zigzag or Stagnation? Music, Ideology and the Bulgarian Perspective on the Thaw

Angelina Petrova/Patrick Becker

In recent years, the Soviet Thaw after 1956 has received an increased scholarly attention. Several authors outlined the emergence of critical discourses, unofficial music culture, and the advent of Western music in the Soviet Union. However, the notion of a gradual erosion of the official party line has also received critique from a politically and institutionally informed musicology that highlights the zigzag course of ideology with changing periods of liberalization and party control, rendering the time after 1956 into a 'Long Now' that serves as a metaphor of stagnation. This panel challenges the idea of a singular and unified Thaw by analysing the situation in Bulgaria during the 1960s, questioning concepts of uniformity, and developing an-other gaze on this time.

Patrick Becker

'... Our Assessment is that the Ideological Front Develops Well'.

Cultural Liberalization, Music, and the Bulgarian Thaw

When the Central Committee of the Bulgarian Communist Party (BCP) invited the Union of Bulgarian Composers to their first, and probably only, joint meeting in February 1962, one could quickly get the impression that the cultural liberalization of Bulgaria's musical life after 1956 was put on halt. In 1962, the BCP reached out to all professional artists' organizations, to keep track on their development after the end of the 'personality cult', and requested further developments in convergence with the official party line. For Bulgaria, it seems like the year 1962 with its Cuban Missile Crisis and Nikita Khrushchev's rants against 'Abstractionism', is yet another turn of the infamous political zigzag course that dictated the arts under communism. However, the impression of synchronicity that encompasses the entire Eastern Bloc can be differentiated and problematized, if actual discussions in different institutions are carefully analysed. Surprisingly, the BCP did not consider Bulgaria's musical life as insufficient, but praised its development and even offered new public podia to composers that were previously subjected to harsh criticism. These conflicting observations raise the question in how far the top-down model of anti-liberal cultural campaigns, starting in Moscow and ending in every satellite country, is adequate to describe the actual mechanisms of party control and the situation of musical life. The case of Bulgaria is especially

compelling in this respect, because popular historical knowledge has it, that the BCP felt an outstanding relationship to its Soviet counterpart due to a shared cultural heritage that was supposed to date back several centuries. However, the hypothesis could be formulated that official directives from Moscow and the Central Committee in Sofia only provided a set of vocabulary that was to be enacted and performed by local agents and specialists that could adapt it to the actual situation and needs in their respective fields.

Angelina Petrova

Processes of and Ideological Discussions about Bulgarian Music in 1968

The year 1968 in Bulgaria is a year of ideological revolt in the sphere of contemporary Bulgarian music and the renewal of the so-called 'Socialist Realist' canon. The ideological sanctions encompass all arts: literature (Radoy Ralin's *Chili Peppers* is banned), theatre (Georgi Markov's *I Was Him*), cinema (Binka Zhelyazkova's *The Bound Balloon*). According to Václav Havel, after 1968, a stage of 'post-communism' was established, with full ideological and administrative control over the arts, while, on the other hand, communities were formed with an idea of 'inner resistance' and their original poetics of dissidence. In the collision of the restoration of Socialist Realism and the poetics of contemporary music in 1968, the stance of 'resistance' and dissidence of Bulgarian composers like Konstantin Iliev, Lazar Nikolov, and Ivan Spassov is shown. They proclaim their experiments for an 'art of truth' in contrast to the ideologized art of Socialist Realism, an art that deals with a-political nature – in contrast to the party-like character of the official art. With composers like Konstantin Iliev, Ivan Spassov, and their colleague Vasil Kazandžiev, the relationship of aleatorics, sonoristics, and Bulgarian folklore is established. 1968, the conflict between the poetics of Bulgarian contemporary music composers and the communist ideology reaches its zenith. From this point, several basic perspectives should be mentioned: first, there is the official stigmatization of contemporary music that is connected to West European dodecaphony and aleatorics. It went so far that folklore was supposed to become 'the avant-garde art of Socialist Realism' (Dimitar Khristoff). Second, there is a differentiation of ideas, opinions and principles of writing that rewrites the meaning of 'dissidence', an inner opposition between contemporary music and official music. Third, as a result of this conflict, a series of new works written against the orthodox regime emerges: among them, the New Folklore Wave starts with Konstantin Iliev's *Fragments* and in 1968 Lazar Nikolov composes his *Prometheus Bound*, dedicated to the Hungarian Revolution of 1956.

Round Table 11

Musical Practice in the Orthodox Church from Romanian Banat and Serbian Banat

Ion Alexandru Ardereanu/Adrian Călin Boba/Veronica Laura Demenescu

The current context of musical practice in the Orthodox Church in Romania reveals a series of areas dialects, through which the perpetuated tradition gave birth to musical works that enriched the repertoire of cult music, the music of Byzantine tradition being one of the sources of inspiration of the most important Romanian composers of the 19th-20th centuries. The historical and political conditions of Romania in the 20th century under the auspices of censorship specific to communism led to the impossibility of promoting and knowledge of these works. The musicological literature in this field is also insufficient, the Banat zone dialect being in most cases intuited or rarely mentioned in these works. Research over the last 10 years has highlighted aspects of our proposed topic. Our study aims at identifying the most important compositional contributions practiced in the Orthodox Church in the Romanian and Serbian Banat, as well as their systematization in a general Banat repertoire. Taking into account the numerical representativeness, the statistical data show that 78% of the current population of the Romanian Banat is made up of Orthodox Christians, so we consider it appropriate to approach our research. The research methodology focused on the identification of resources by field research, by the elaboration of manuscripts from the Orthodox churches in Banat

and by the historiographical and lexicographical references that refer to the subject we are dealing with. The significant number of works of the genre, as well as their diversity, have prompted us to address this issue from the perspective of a broader research.

Biographies

Despina Afthentopoulou is a PhD student in Historical Musicology at the School of Music Studies of the Aristotle University of Thessaloniki. She received her MMus in Music Education with Honours (2014), and studied kanoun and folk music at the Department of Traditional Music of the School of Arts TEI of Epirus (2013) and Philology at the School of Philosophy of the University of Athens (2005). Despina Afthentopoulou studied Piano and Music Theory at the Municipal Conservatory of Moschato and she also received her Diploma in Byzantine Music (2013). She has been teaching piano and kanoun at public music schools since 2010. Her research interests are focused on the National School of composers and indigenous music education in the first decade of the 20th century in Greece.

Ozana Alexandrescu graduated the National University of Music in Bucharest. Since 1988 she has been a scientific researcher at the Institute of Art History of the Romanian Academy in Bucharest. In 1993 she received her Ph. D. in Byzantine studies. Between 1991-1995 she taught Byzantine Musical Paleography at the National University of Music in Bucharest and in 1995 she studied in Greece with a postdoctoral fellowship. In 1996 she participated in the 19th International Congress of Byzantine Studies in Copenhagen with the paper *A Catalogue of 17th Century Manuscripts in Romania*. She has published two books (*Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVII-lea*, Editura Arvin Press, București, 2005 and *Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVIII-lea, Fondul grecesc din Biblioteca Academiei Române*, vol. II, Editura Muzicală, 2015) and more than 15 articles in international issues and volumes.

Maria Alexandru studied Music Education, Musicology, Byzantine Studies and Latin in Bucharest, Bonn, Copenhagen (PhD, 2000), and Greece (Byzantine chant, post-doc and kanonaki courses). She got scholarships from the Studienstiftung des Deutschen Volkes, and the Alexander von Humboldt Foundation. Since 2002 she is teaching Byzantine Music at the Aristotle University of Thessaloniki (today as an associate professor). She participated in more than 70 congresses and gave conferences and masterclasses in different countries. In 2006 she founded the Study Group for Byzantine Musical Palaeography from the School of Music Studies of the A.U.Th. Her work comprises 4 books, more than 50 articles and different recordings, and she got 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. For her work, cf. e.g. <https://repository.kallipos.gr/handle/11419/6487> and <https://www.auth.gr/video/25501>.

Romanos Al Hannat studied at the University of Balamand in Lebanon and at the Aristoteles University of Thessaloniki (PhD, 2011). He also took a Diploma for Byzantine Music in Athens (2004). He was ordinate as a monk in the St George Al-Humayrah Monastery (Syria, 2005) and later as a priest and archimandrite (Cologne, 2012). In 2014 he worked as an assistant professor at the University of Balamand and since 2016 he is the Abbot of the Patriarchal Monastery of Our Lady of Balamand. He has a rich activity on the realm of Ecclesiastic Chant (Protopsaltis in the Church of St John of Damascus, 1995-1997; director of the Choir of the same church between 1997-2000, with many regional conferences in Syria and Lebanon; member and director of the Choir 'St Romanos the Melodist', 1994-2006, with 14 CD editions; he also directed a great number of concerts in different cities of Syria, Lebanon, Turkey, Cyprus, Greece, France, Germany and UK). His scientific writings comprise different articles on subjects concerning Byzantine Musicology and Orthodox Worship.

Ioannis Andronoglou holds a Ph. D. in Musicology from the National and Kapodistrian University of Athens. He is considered, also, as one of the most prestigious Greek guitarists with international fame. The Italian press characterized him as 'Absolute master of his art' and the most important magazine for guitar in the USA, the 'Soundboard' wrote: 'Andronoglou is a flashy, passionate and

powerful player and he takes chances'. He was awarded in Hellenic and international guitar competitions and he has given numerous recitals, appearances in international festivals (incl. Guitar Foundation of America, Volos International Guitar Festival etc.) and associations with philharmonic orchestras in Greece and abroad, with fabulous reviews by music experts and mass-media. He has taught guitar and Methodology of Research in Greek Universities. Nowadays, he is a lecturer at the University of Western Macedonia.

Thomas Apostolopoulos is Associate Professor at the Music Studies Department of the National and Kapodistrian University of Athens, teaching since 2011 the subject *Byzantine music and music of East Mediterranean traditions*. The research interests of Thomas Apostolopoulos, as they are reflected in his scientific work, include the Chanting (Psaltike), the Greek Folk Music, the Learned Music of Constantinople, the Greek instrumentation, the secular repertoire written by Byzantine notation, general records of Folk tradition, the relations of Psaltike with other traditions of the Eastern Mediterranean, discographic edits, and especially the issue of Greek music theory and the field of exegesis (explanation and transcription) of chanting and secular music from the manuscripts of the Old stenographic Method of Byzantine notation in the New Method.

Ion Alexandru Ardereanu has graduated from the Music School Ion Vidu from Timișoara. He studied at the West University of Timișoara, where he graduated the Music Interpretation – Canto and Orthodox Pastoral Theology. He obtained the PhD title at the Babeș-Bolyai University in Cluj-Napoca, during the period 2008-2013, the field of Orthodox Theology. Currently he is a PhD student in Musicology at the West University of Timișoara. From 2013 he is lecturer at the Faculty of Music of the West University in Timișoara and Diacon at the Ronat Orthodox Parish in Timișoara. He has participated in a series of conferences and symposiums of musicology, and has published in specialized journals.

Charles M. Atkinson is Arts and Humanities Distinguished Professor of Music and University Distinguished Professor (emeritus) at The Ohio State University (USA). He has also taught at the University of California, Irvine, the *Ecole Pratique des Hautes Études* (Sorbonne) in Paris, and the Universität Würzburg, Germany, where he is now a member of the project *Corpus monodicum: the Monophonic Music of the Latin Middle Ages*. His scholarly work is devoted primarily to music within the intellectual history of Antiquity and the Middle Ages. The recipient of various prizes and awards, he is a former President of the American Musicological Society.

Petra Babić is a PhD candidate at the University of Zagreb with research topic *National operas in non-German lands of Austria-Hungary*. She is co-editor of the collection of papers *Nikola Šubić Zrinski and the Battle of Szigetvár in the Arts* and has published 10 scientific papers as yet. She participated in the organization of five scholarly conferences, and took active part in 7 of them in Croatia and abroad. She was part of a research group on the project *Acta Croatica* (2016-2017) and is currently engaged in the project *Military frontier: social-cultural integration processes and national identity*.

Anna Bampali is a piano teacher at the Music High School of Piraeus, Anglia Ruskin University at Cambridge (B.A. Music), and Middlesex University (MA Music Education). She has participated in various piano master classes and has given performances of solo piano repertoire and chamber music in Greece and abroad. She has presented papers at International Conferences and Symposiums in Greece and abroad, related to education, piano teaching and 20th century Greek/Balkan composers. Her articles have been published in academic international journals. She is co-author of the Guide for Piano Teachers for State Music Schools in Greece by the Institute of Education.

Dimitra Banteka was born in Athens. She started attending the Greek Conservatory and she became a holder of both a piano degree and a diploma. She studied music theory and she became a holder of harmony degree. She is a graduate of the School of Music Studies of the Faculty of Fine Arts (Aristotle University of Thessaloniki). She has attended piano seminars of theory, chamber music and music pedagogics with: N. Chatzinikos, D. Toufexis, A. Papastefanou, D. Dimopoulos, L. Boyadjieva, E. Meligkopoulou, F. Karayianni, V. Kitsos and G. Gkouranis. She is elaborating her doctoral thesis since 2014, in the field of Historic Musicology, supervised by Evi Nika-Sampson. She teaches music in conservatories and private schools since 2012.

Monk **Filotheu Bălan** is a paleographer dedicated to medieval and post-medieval Greek and Romanian manuscripts. In various researches in Romania and Greece, in either public or monastic libraries, he succeeded to uncover many musical manuscripts, his main goal being the techniques of musical exegesis (from different stages of the neumatic notation) and publishing the unknown musical compositions. He already published two large musical anthologies in 2005 and 2018, and authored many articles, presentations, courses, etc.

Patrick Becker studied Musicology, Philosophy, German Literature, Historical Linguistics, and Economics at Humboldt-University Berlin. He graduated with a thesis on the folk music reception of the Bulgarian avant-garde that was published in 2019. He works as a research assistant at the DFG research training group 'The Knowledge of the Arts' at the University of Arts Berlin, where he writes his PhD on the history of Bulgarian opera during Socialism. Among his awards and scholarships, in 2017/2018 he received a scholarship of the 'Metropolises in Eastern Europe' program from the German Academic Foundation and Alfried Krupp and Bohlen und Halbach Foundation for a research stay in Sofia.

Adrian Călin Boba graduated the Theological Seminary of 'Ioan Popasu' from Caransebeș in 1996, and then attended the courses of the Pastoral Orthodox Theology Faculty at the West University of Timișoara (1996-2000) in parallel with the Faculty of Music, specializing in Canto – Music-Interpretation. He attended MA in the field of Interconfessional History and in 2016 he obtained the PhD title in Orthodox Theology at 'Lucian Blaga' University in Sibiu. Since 2001 he has been a lyrical artist at the Romanian National Opera in Timișoara, and since 2007 he was Archdeacon, then Priest and Cathedral Administrator at the Romanian Orthodox Cathedral in Vârșet – Serbia. Since 2017 he is an associate professor at the Faculty of Music, West University of Timișoara. He has participated in numerous symposiums and conferences in the field of musicology.

Hierodeacon **Avraam Bugu** is a monk from Putna Monastery with a PhD in musicology and a B.A. in musical performing from The National University of Music Bucharest. His research interests lie mainly in the Byzantine music paleography and interpretation of Old neumatic notation but also in the history of Psaltic music. He especially focuses on Putna School of Music, having brought to the public knowledge new music personalities from the 16th century Moldavia in the framework of Putna Colloquia of History. He is also a member of the *Eusthatios Protopsaltes* Choir of Putna Monastery.

Teodor Caciora holds a PhD in Musicology (2010), and is a composer, editor, and professor of music pedagogy and musicology at 'Emanuel' Baptist University in Oradea. He studied Music Pedagogy from 1967 and Composition from 1971 at the 'George Enescu' Conservatory in Iași. His compositions – such as *Childhood Souvenirs*, *5 Miniatures for Piano*, *3 Inventions for Piano*, *3 Songs for Tenor and Piano on Lyrics by Ioan Alexandru*, as well as many choral arrangements – were performed by Philharmonics in Romania. He is a member of the Union of Composers and Musicologists in Romania since 1977.

Cătălin Cernătescu is a PhD student at the National University of Music in Bucharest under the mentorship of Nicolae Gheorghiu. As a researcher he has a special interest in Byzantine music paleography and history of the kalophonic heirmoi in the Greek and Romanian musical traditions. As author and co-author, he has published and edited eight music books, reprinted works of Anton Pann or his own compositions. He also won a few prizes at the National Musical Contest 'Praise the Lord!', Musical Composition section, organised by the Romanian Patriarchy.

Achilleas Chaldaeakes [www.achilleaschaldaeakes.gr] is professor of Byzantine Musicology and Psaltic Art at the Department of Music Studies of the NKUA. He studies, analyses and comprehends the theory, the history and the aesthetics of music through its practical expression, because he firmly believes that the combination of theory and practice is instrumental for a substantial knowledge of the phenomenon of musical creation. This thesis of his is substantiated in his extensive (more than 200 titles) published work, while he has also participated in a great number of conferences. His whole activity as an internationally recognized musician in his twofold quality, both as a scientific researcher and university professor and as an artist, composer, interpreter, and director of musical ensembles, explores new paths toward a global, multifaceted and innovative approach to Byzantine Musicology and Psaltic Art.

Elena Chircev, musicologist-byzantinologist, publicist, habilitated professor at the Theoretical Faculty of the 'Gheorghe Dima' Academy of Music of Cluj-Napoca. Ph.D. in Musicology (1998), with a thesis in the field of Byzantine music. Participation in national and international symposiums. Numerous studies and articles published in professional journals. Published books: *Muzica românească de tradiție bizantină între neume și portativ* [Romanian Music of Byzantine Tradition between Neumes and Staves], *Amprente românești în muzica bizantină* [Romanian Imprints in Byzantine Music], *Mărturii și dialoguri despre muzica bizantină* [Testimonies and Dialogues about Byzantine Music]. Editor at Radio 'Renașterea' (1999-2013), editor-in-chief of the 'Intermezzo' journal (2008-2009) and of the bilingual journal 'Lucrări de Muzicologie'/Musicology Papers (since 2009).

Tamar Chkheidze is a musicologist, PhD in Art studies, associated professor, and head of the Church Music Department at V. Sarajishvili Tbilisi State Conservatoire (TSC). She teaches the musical theoretical disciplines (Harmony, form analysing) and different study courses in the direction of Georgian traditional music. Since 2014 she is leading church musicology department at the St. George Mtatsmindely Church Music University. Her scientific interests are connected with the research of Medieval Georgian professional music (ecclesiastical chant) problems (form, texture and harmony, musical writing, interrelation of liturgical and musical aspects). She has published more than 40 scientific works, articles for musical encyclopaedia and musical-liturgical dictionaries; she is co-author of *The dictionary of chanting terms*, supported by the Georgian Shota Rustaveli national foundation. She participates in national and international symposiums, conferences. Her research was supported by DAAD (2014), Georgian President's Scholarship (2000-2003). She is involved in different scientific and inter-institutional projects. She is a member of the Creative Union of Georgian Composers and musicologists; 2005-2012 deputy head, since 2013 Head of the Quality Assurance department at TSC.

Petruța-Maria Coroiu (Măniuț) is a musicologist, aesthetician, composer, pianist, professor. She is a triple licensed musician. She studied at the National Music University of Bucharest (Musicology, Musical Composition, and Musical interpretation – piano). At the National Music University of Bucharest she completed doctoral studies (2005) and MIDAS post-doctoral studies (2012-2013). She is Prof. Habil. of the 'Transilvania' University of Brașov (since 2005). She has spoken on scientific communications, lectures, and conferences in Romania (conference cycles 'Conversations

on Music', 'Musical Vespers', and 'Music Portraits'). She is the author of over 25 musical volumes and dozens of specialized studies.

Ioanida Costache is a PhD candidate in (ethno)musicology at Stanford University. Her research explores issues of race and ethnicity, the performance and construction of identity/subjectivity, cultural memory, affect and the production of history as they intersect in Rromani musico-oral traditions of Romania. Ioanida earned a B.A. in Music from Amherst College and completed a Fulbright Research Grant in Romania.

Irina Zamfira Dănilă – byzantinologist, musicologist, teacher assistant at the Faculty of Music Performance, Composition, Theoretical Musical Studies of the 'George Enescu' National University of Arts in Iași (GENUA), Department of Theoretical Musical Studies for the disciplines: *Theory of Byzantine Music, Folk music, Ethnomusicology* (BA level), *Byzantine Musicology* (MA level). She has participated in national and international symposia and published in professional journals over 50 studies and articles in the domain of musicology and Byzantine musicology. Published books: *The Valorization of the Byzantine and Psaltic Source in the Creation of Composers from Moldavia*, Iasi, Artes, 2015, *The Catalogue of Sacred Music Manuscripts of Moldova (XI-XX centuries)*, Iasi, Artes, 2010 (in collaboration), *The Folklorist and Byzantinologist Priest PhD Florin Bucescu - 75 years*, Iași, Artes, 2011 (coordinator). Editor of the Journal of Byzantine Arts, 'Byzantion romanicon' (since 2007) and of the Journal of Musicology, 'Artes' (since 2013). Conductor of the vocal-instrumental ensemble *Floralia* of GENUA (since 2008) and recorded two CDs of old Romanian music with this ensemble.

Spiros Delegos holds a Master's degree *Ethnomusicology and Cultural Anthropology* from the University of Athens and a degree in Mathematics from the University of Patras, where he continues his studies in the Department of Philosophy. He has studied Traditional Greek Music and *laouto* (lute) at the Municipal Conservatory of Patras, Theory of Western Classical Music at the Philharmonic Foundation Conservatory of Patras, Eastern Music and classical mandolin privately. As a musician, he has been appearing on plenty of musical stages and festivals and has composed music for theatre. He has participated with ethnomusicology papers in several conferences (Cyprus, Morocco etc.). He teaches in the Philharmonic Foundation Conservatory of Patras and is responsible for the 'Urban Popular Music Orchestra'.

Dimitrios Delviniotis graduated from the Department of Physics in University of Patras, the M.S. in Electronic Automation in 1992 and Ph.D degrees in 2002, in Communications and Signal Processing both from the University of Athens. He also received the Diploma of teaching and performing the Byzantine Music in 1992. Since 1979 he has taught physics at High School and since 1992 Byzantine Music at conservatory. Also, from 1994 to 2000 he taught Programming Languages at the Institute of Vocational Training and from 1983 to the present he is a performer of Byzantine Music. From 1996 to 2003 he was a Research Associate and from September 2003 to June 2006 he was a Visiting Professor at the Department of Informatics and Telecommunications, University of Athens. His research interests are digital signal processing, speech and music analysis with emphasis on the acoustic and musicological characteristics of singing. Also, he studies musicological issues concerning the musical expression of Byzantine Music with regard of its performance.

Veronica Laura Demenescu studied the piano at the 'Ion Vidu' Music High School in Timișoara. After graduation she continued her undergraduate studies at West University of Timișoara and master and doctoral studies at the National University of Music in Bucharest. Since 1998 she is working at the Faculty of Music of the West University of Timișoara. She attended several conferences and scientific symposia and published a large number of works. As president of the International Society for Music Education, annually organizes cultural and scientific events of international level.

Stanimira Dermendzhieva – Ph.D. in Musicology (Ionian University of Corfu, Greece), Magister in Music Pedagogy and Musical Aesthetics (Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria) is a Music Teacher in Primary/Secondary Education, Ministry of Education of Greece. She specialized in 19th and 20th century music, particularly Russian/Soviet and Balkan music. She collaborated with the Tellogleion's Foundation of Arts of Aristotle's University of Thessalonica (2006-2007) and the Rimsky-Korsakov Apartment Museum (2010) for the exhibition of Vasily Kalafati's archives. Stanimira is a member of the Hellenic Musicological Society and has had her works published in Greece, Russia and Serbia.

Ana Diaconu has graduated in both Law and Musicology, the latter under PhD. Prof. Valentina Sandu-Dediu's tutelage at the National University of Music of Bucharest. She is currently attending a Master's Degree Program in Musicology at the same institution. During the academic year of 2016-2017 she has studied at the Conservatoire National Supérieur de Paris through an Erasmus scholarship. Throughout her Bachelor's degree studies, Ana Diaconu has won prizes at national and student competitions of musicology, piano and music theory. In 2016, she won first prize for 'Musical Criticism' at the 26th edition of the *Mihail Jora* National Competition. For two years, she has authored the programme notes for The Romanian Radio Orchestras and Choirs' concerts and is now working as an editor and radio host at Radio Romania Muzical. Starting with the 2017 edition, Ana Diaconu has been in charge of editing the website and programmes of the *George Enescu* International Festival and Competition.

Christiana I. Dimitriou studied musicology, violin, and Byzantine studies at the University of Vienna (PhD 2001). Since 1990 she has been working in Cypriot secondary education and is currently Assistant Director. Her research areas are Byzantine Music in the 15th century with a special focus on Manuel Chrysaphes and the Byzantine tradition of Cyprus.

Lampros Efthymiou is an Ethnomusicologist (PhD). He works as an adjunct lecturer in the Department of Music Studies, at the University of Ioannina. He studies the music tradition, its evolution and effect on the new trends of the Balkan ethnicities, ethnic groups and minorities. He has done fieldwork in more than 150 communities and cities in Greece, Serbia, Turkey and Bulgaria. Specifically, he focuses on the vocal music tradition of the Balkan, at a theoretical and practical level. One of his scientific interests concerns also the ethnographic documentary. He is member of the International Council for Traditional Music (ICTM) and of the Hellenic Musicological Society.

Laura Emmery is Assistant Professor of Music Theory at Emory University. Her research focuses on 20th-21st-century music and post-tonal theory, with an interdisciplinary approach that draws on philosophy, literary criticism, and critical theory and performance studies. Having spent over two years at the Paul Sacher Stiftung conducting a critical study of the original sources, her analysis of Elliott Carter's music incorporates sketch study in tracking the composer's evolution and process. Her work on Carter has been published in *The Musical Quarterly*, *Contemporary Music Review*, *Tempo*, *Twentieth-Century Music*, *Sonus*, *Mitteilungen der Paul Sacher*, among others. Her monograph, *Compositional Process in Elliott Carter's String Quartets: a Study in Sketches*, is currently in press. She is currently working on a new monograph, examining the avant-garde music in Belgrade, Yugoslavia, 1960s-80s.

Lavinia Frâncu has graduated in Musicology at the National University of Music Bucharest, where she is currently studying the Master's Degree, also in Musicology. Over the years she has won prizes at the National Student Contest of Musicology. She currently works at the Institute of Ethnography and Folklore "Constantin Brăiloiu" as a Research Assistant. In November 2018 she attended the City Rituals 13th Bi-annual Conference of the Ritual Year Working Group (SIEF), in Bucharest, Romania.

Dorin Frandeu is a conductor and PhD in musicology and has graduated from the „G. Dima” Conservatory of Music in Cluj-Napoca, conducted symphonic orchestras worldwide, and from 1992 to 2012 also served as the Director of the Arad Philharmonic.

Robert Galbraith is a non-musician who since retiring has pursued studies of vocal music in East and West. His primary area of interest is Russian sacred music. He has recently studied the European Enlightenment and its very different effects on the subsequent trajectory of sacred music in Russia and in Western Europe. He has also undertaken performance analysis of existing recordings of Rachmaninov’s Vespers. Currently, he is examining possible parallels between vocal chant and Pibroch, the structured music developed in Scotland for the bagpipe.

Girolamo Garofalo is Assistant Professor of Ethnomusicology at the University of Palermo, where he teaches ‘Ethnomusicology’ and ‘Byzantine music of the Christian Orient’. 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 ethno-musicological conferences in Italy and abroad (eg. ISOCM, MMB, IMS, ICTM), and has organized conferences and ethno-musicological 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.

Oliver Gerlach studied musicology, comparative studies of religions and German philology in Heidelberg, Basel, and Berlin. He did his PhD thesis about the oktoechos system and traditional forms of musical improvisation based on it like organum and kalophonia. Since 2002 he does ethnomusicological fieldwork in Bulgaria, since 2006 in Italo-Albanian (Arbëresh) and Italo-Greek (Grikoi) communities in Calabria, Basilicata, and Apulia, and since 2015 in Turkey.

Nicolae Gheorghiuță is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest, as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge (UK), Sankt Petersburg, and Venice. Nicolae Gheorghiuță has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. He has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution’s prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy in the same year 2015. Nicolae Gheorghiuță is also the author of ten volumes on musicology and more than 50 academic studies published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK, and editor of the *Musica Sacra* section within the *Musicology Today* international periodical.

Maria Giangkitseri, from an early age she dealt with European and Byzantine Music. She was a student of the Municipal Conservatory of Alexandroupoli and of the State Conservatory of Thessaloniki. In 2014 she graduated from the ‘University of Music Detmold’ (Hochschule für Musik Detmold) in the specialization of the piano. In 2016 she received her postgraduate diploma in Musicology from the ‘Folkwang University of Arts’, where she was awarded for her postgraduate work on female chanting in the monasteries of Northern Greece. From 2018 she is a PhD candidate at the University of Essen in collaboration with the Aristotle University of Thessaloniki. The subject of her research is the pedagogy of Medieval Ecclesiastical Music (Byzantine Music and Gregorian chant).

Emmanouil Giannopoulos is assistant Professor at the School of Music Studies at the Aristotle University of Thessaloniki, teaches Byzantine Music and Musicology in Greece and abroad. Emmanouil Giannopoulos 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 prestigious International Musicological Congress and his papers are published in the Proceedings and on the web. He has also edited numerous important musical books and he has given many performances with his students' choir. He is a protopsaltes (first chanter) in the famous Byzantine Church of the Saints Apostles in Thessaloniki. For more, see: <http://users.auth.gr/mangian>

Marija Golubović completed her bachelor and master studies at the Piano department of the Faculty of Music in Belgrade. She also specialised both in piano and chamber music at the same faculty. Active as a performer and chamber musician, she has performed varied repertoire in many halls in Serbia and also collaborated with the Faculty of Music Symphony Orchestra. She is currently a PhD student at the Faculty of Philosophy in Belgrade. Her doctoral thesis deals with the pedagogical and concert activity of Russian musical emigration between the two world wars in Belgrade. Her fields of interests include history of pianism, Russian piano pedagogy and Russian musical emigration in Belgrade between two world wars.

After graduating the Faculty of Theology and a Master programme in Biblical Studies at the University of Bucharest, **Constantin Gordon** dedicated to the study of Byzantine ecclesiastical music, conducting his PhD thesis at the 'Babeş-Bolyai' University of Cluj-Napoca, on the topic of *The Adaptation of Greek Byzantine Chants into Romanian, in the 19th Century*. He participated at several national and international conferences, such as ISOCM – Joensuu, 2015; 23rd International Congress of Byzantine Studies Belgrade, 2016, etc. Tackling musical scores in 'Old' and 'New' neumatic notation, confronting both Greek and Romanian hymnographic texts, exploring the codicological world of 18th-19th century manuscripts – these elements shapes his domain of interest.

Alexandra Goulaki Voutira is professor for Musical Iconography in the Music Department of the School of Fine Arts in the Aristotle University of Thessaloniki and she is in charge of the archive for Musical Iconography in the same institution. Alexandra Goulaki Voutira is head of the Study Group for Musical Iconography in the EME (Hellenic Musicological Society) and General Secretary in the administration board of the Tellogleion Foundation (Art Institute and Collection under the authority of the Aristotle University of Thessaloniki). She has organized a large number of exhibitions on Greek and European art and music and published many books, articles and papers in the fields of her research. Member of learned Societies in Greece and abroad. Main research topic: musical iconography and Modern Greek art (mainly sculpture).

Vasile Grăjdian, priest, professor, musicologist, conductor. Professor at the 'Andrei Şaguna' Faculty of Theology in Sibiu. Conductor of the Metropolitan Cathedral Choir in Sibiu (1992-2007). Director for research/cultural projects (*Orality of the Church Music in the Sibiu Archdiocese 2002-2004*, projects within Sibiu European Cultural Capital 2007 etc.). Artistic Consultant (2001-2008) and Musical Secretary of the Sibiu Philharmonic (2014-2016). Author/co-author/editor of books (11/12/12) and over 150 studies/articles in theology/musicology. Participant at over 120 national/international symposiums of musicology/theology. Member of the International Fellowship for Hymnological Studies (since 1992) and of the Union of Composers and Musicologists in Romania (since 2003).

Kinuyo Hashimoto learned piano at Osaka College of Music. After graduating from college, he was a teacher at YAMAHA Piano School for thirty years. He published the book *Yawarakana Bach* ("Soft Bach") in 2009 by Syunjyusya Publishing Company in Tokyo. K. Hashimoto set up the society named

Yawarakana Bach, trying to spread Bach's music to amateurs through his research and conferences in Japan and abroad.

Demetra Hondrou holds a Master's Degree in Musical Interpretation (Piano) at Ionian University (2009), a degree in Musical Interpretation (Piano) at Academia de Arte 'George Enescu' of Iași School of Musical Interpretation (1996), and is a PhD candidate at AUTh Faculty of Fine Arts School of Music Studies.

Anamaria Mădălina Hotoran is an Associate Professor at the Emanuel University of Oradea, and holds a PhD in Musicology (2004) from the 'Gh. Dima' Music Academy of Cluj-Napoca. She lectured at numerous musicological conferences in Romania and abroad, published over 30 articles and 2 books (*The variational concept in Ede Terényi's organ music* and *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers*). She organized international conferences and directed 3 research grants in the field of sacred music, and one grant in musical journalism.

Yevgeniya Ignatenko studied Musical Art-Music Studies in Ukraine and Byzantine Chant in Greece (PhD, 2006). She got scholarships from the Alexander S. Onassis Public Benefit Foundation in 2007-2008 and 2014-2015. Since 2002 she is teaching at the Theory of Music and Early Music Departments at the Tchaikovsky National Music Academy of Ukraine (today as an assistant professor). Her scholarly interests lie in early music and Byzantine music. Significant part of her work is connected with studying of manuscripts. She edited and prepared for printing the book *Partesny Concertos of the 17th-18th centuries from the Kyiv Collection* (in collaboration with Nina Gerasymova-Persydska, Kyiv, 2006). She is the author of over 40 articles. She appeared at numerous congresses and festivals in Ukraine, Russia, Poland, Austria and Greece and lectured at universities of Greece, Poland and Romania.

Danijela Ilić graduated from the Faculty of Music in Skopje, the Department of Musical Theory and Pedagogy, in 1997. She completed the master studies with the paper *The Role and Importance of the Code in the Logical Organization of the Music Forms in Beethoven's Works* at the State Academy of Music 'Panco Vladigerov' in Sofia (1996) under the mentorship of Professor Penca Stojanov. She completed her specialist academic studies at the Faculty EPTE in Rome, Italy, at the Department of Musicology with the paper *Maurice Ravel – the Concerto for the Left Hand and Orchestra in D-major* in 2007. Danijela Ilić defended her doctoral thesis *Suite in the 19th and 20th centuries* in 2008 under the mentorship of Professor Penca Stojanov, at the State Academy of Music 'Panco Vladigerov' in Sofia. Danijela started teaching the subject Music History at the College of Music in Nis in 1995. Two years later, she started teaching the subject Music Forms as a senior lecturer. She has been teaching the subject Music Forms at the Faculty of Art in Nis as an assistant professor since 2003. She is the founder of *The International Symposium of Composers, Musicologists, Ethnomusicologists and Music Theoreticians* which has been held in Sokobanja since 2005. She is the author of the textbook *Music Forms of Expression* which was published by 'Nota' Knjazevac in 2002. The book based upon her specialist paper entitled *Maurice Ravel – the Concerto for the Left Hand and Orchestra in D-major* was published by 'Punta', Nis in 2008. Her monograph *Serbian Suite and its Place in the National and European Music Tradition* was published by 'Dimi 99', Sofia, Bulgaria in 2008. She has participated in a great number of international and national seminars and conferences (Serbia, Republika Srpska, Bosnia, Macedonia, Montenegro, Bulgaria, Russia, etc.).

Desiela Ion studied piano at the National College of Arts 'Dinu Lipatti' and musicology at the National University of Music in Bucharest, where she holds a Bachelor's Degree with a paper entitled *Various Interpretations of European Neoclassicism*. She received awards at the National Students' Piano Contest (2014), the National Students' Theory of Music Competition (2014, 2015),

the National Students' Musicology Contest (2014-2019), and won the UNMB's excellence grant for artistic activity in 2019. Since 2013 she has studied under the guidance of Professor Valentina Sandu-Dediu and her research focuses on Romanian music of the 20th century. She is currently studying the Master's Degree in Musicology and from 2018 she has been an employee of the Research, Innovation and Information Unit (National University of Music Bucharest).

Stelian Ionașcu has been a lecturer at the Faculty of Theology in Bucharest since 2005 and a conductor at 'Nicolae Lungu' Patriarchate Choir, since 1993. In 1996, he graduated the National University of Music in Bucharest (Pedagogy and Byzantine Music Department). He also graduated the Faculty of Theology in Bucharest (1995) and he carried out thorough studies of stylistics in choir while conducting at the University of Music in Bucharest (1998). He holds a Ph.D. (2005) issued by the Faculty of Theology in Bucharest, with a thesis entitled *Paul Constantinescu and Romanian Psaltic Music*, developed under the guidance of Professor Nicu Moldoveanu. He is a member of Romanian Composers and Musicologists Union (since 2006) and a member of panels for musical contests, such as the National Olympics for Schools (Târgoviște, 2017) or rendition contests of choral and psaltic music, organized by UNMB (Bucharest, 2017). He is a jury member at the 'Praise the Lord' annual music festival, developed under the patronage of the Romanian Patriarchate, for composition (2011, 2014, 2015) and for rendition contests (2012, 2017). He is a member of the organizing committee for the 10th edition of the 'Praise the Lord' festival. He attended the International Music Festival organized by the Association for the Peace of Religions and won a composition prize (1998). He also attended the 'Praise the Lord' Festival and won the first prize at a rendition contest, in 2008 and 2010. He wrote four books and more than thirty scholarly articles. He is also a special guest at national and international symposiums of music and theology.

Alexandru Ioniță is a research fellow of the *Institute for Ecumenical Research* at the 'Lucian Blaga' University of Sibiu since 2015. After his theological studies in Sibiu he spent four years in Munich writing his PhD thesis about the patristic reception of Romans 9-11. His current project approaches the topic of anti-Jewish elements of the Byzantine Liturgy ('Byzantine Liturgy and the Jews', www.ddic.ecum.ro) and he is generally interested in the reception of biblical texts and motives in the liturgical context. He is member of several scholarly societies, here mentioning only the *International Society for Orthodox Church Music*, being at the same time a passionate chanter of Byzantine music and conductor of the *Dia.Logos* children choir.

Theodora Iordanidou is one of the most active young flutists in Greece, has won numerous music competitions and has performed as Flute Soloist, Orchestral and Chamber Musician in Greece and in Central Europe. She studied flute in Greece, Luxembourg, and Nüremberg and graduated with honours. Theodora holds a BA in Musicology from the Aristotle University of Thessaloniki and she is currently a PhD Candidate in Historic Musicology at the same university. She received the scholarships: Athens Megaron, Onassis, DAAD, and State Scholarships Foundation. She is Principal Flutist at the Athens Philharmonia Orchestra and collaborates with the Athens State Orchestra. www.theodora-iordanidou.com

Jelena Joković was born in 1992 in Belgrade, the Republic of Serbia. She finished BA (2015) and MA (2017) at the Faculty of Music in Belgrade, Department of Ethnomusicology. Today she is enrolled as a PhD student at the same university. The area of her doctoral research comprises the trumpet orchestras of Western Serbia through their historical and stylistic development. She took part in several international conferences and symposiums, published one monography and several papers in journals.

Kyriakos Kalaitzidis is a scholar and active musician in the field of modal secular music of the post-Byzantine era and Mediterranean traditions. As a member of 'En Chordais' or as soloist he has given more than 2000 concerts in 45 countries in major festivals and venues. He has given lectures and

master classes in various Universities in Europe, Middle East and USA. Kalaitzidis' discography includes recordings of local traditions, presentation of unknown art music works as well as his compositional works. His PhD *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music* was published by the Orient Institute – Istanbul. Currently, Kalaitzidis is Associate Professor in Ioannina University.

Maria St. Kapkidi has graduated of the Department of Music Studies of the University of Athens with a Master diploma in Byzantine Musicology. Today she is a PhD candidate in the same above department and a student in a second postgraduate program in Folklore and Education. Kapkidi also holds Certificates in Harmony, Counterpoint, Fugue, Piano, Michigan Proficiency in English and ECDL degrees. Furthermore, she has attended the 'Special Education' seminar and the program *The Ecumenical Patriarchate: History-Law-Cult*, Life-Long Learning in the IP of the Centre for Continuing Education and Training getting the corresponding certificates. She is also member of the Hellenic Musicological Society and of the Greek Folklore Society.

Konstantinos Charil. Karagounis graduated the Theological School of Aristotle University in 1987. He learned Ecclesiastical Music from Protopsaltes John Schoris and Emmanouil Hatzimarkos (in Volos), Chrysanthos Theodosopoulos, Charilaos Taliadoros and Periklis Mavroudis (in Thessaloniki), Spyridon Peristeris and Lazaro Kouzinopoulos (in Conservatory "Odeion Athinon"). He was a member of the choir of chanters *The Maistores of Psaltic Art*, directed by Gregorios Stathis. He learned to play the *kanonaki* by Panagiotis Achilas (Volos), Petros Tampouris and Anies Agopian, specialized in Greek Traditional and Classical Ottoman Music. In 1998 he was appointed as a teacher of Theology in Secondary Education and from 1998 to 2006 he served as a special teacher of Ecclesiastical Music at the Music High School of Volos. In 2000 he was proclaimed Doctor of Byzantine Musicology of the Faculty of the University of Athens, under the supervision of Professor Gregorios Stathis (*The Tradition and Notational 'Exegesis' of the Melody of the Cherubic Hymn in Byzantine and Post-Byzantine Composition*). He collaborated with the Department of Music Studies of Aristotle University of Thessaloniki (2004-2006). Between 2006 and 2011 he served as Head of Cultural Affairs of the Department of Secondary Education in Magnesia. In July 2010 he was elected Assistant Professor of Byzantine Ecclesiastical Music of the Ecclesiastical Academy of Athens, and he got a permanent position in February 2013. In October 2018, he was elected Associate Professor of A.E.A. on the same cognitive subject. He has published several works and has participated in many international academic conferences in Greece and abroad. In August 2013, he founded the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies, and since then he is the Director of the Department. Among his additional activities, one should note that in 1992 he founded the *Panagiotis Acheilas Association for Research, Preservation, and Restoration of Greek Music*. He has served for 36 years as a chanter and choirmaster at various churches in the Holy Metropolises of Demetrias and Larissa. He has been elected for four terms as a member of the Board of Directors of the Chanters' Union of Volos, and in 2010 was elected General Secretary of the Federation of Chanters' Unions in Greece. Finally, he has served five terms as a regular member (and four more as a substitute member) of the Board of Directors of the Institute of Byzantine Musicology.

Tanya Karamanos holds her Bachelor's of Music from University of Montreal (Canada), a Graduate Diploma in Advanced Performance Studies – Violin Performance from Concordia University (Canada), a Master's degree in Musicology from York University in Toronto (Canada), a Master's of violin performance from the University of Akron (USA) and is currently a 3rd year PhD Candidate in Arts and Creative Art Practices at UQAM-University of Quebec in Montreal (Canada), where she focuses on the performance of various Romanian musical practices. As an academic, she has worked extensively on the writings of Constantin Brăiloiu and has conducted fieldwork research in the region of Drăguș, Romania. As a violinist Tanya has performed extensively throughout North

America and Europe. Her performances of Romanian repertoire on violin have propelled her to win 1st prize in the 2016 American Protégé International Music Competition and Second prize at the 2017 Grand Virtuoso Competition in London, UK. She performed *Balada* by Ciprian Porumbescu as a violin soloist at Carnegie Hall, New York (USA) in November 2016.

Vjera Katalinić is a scientific advisor and director at the Department for the History of Croatian Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy. Her fields of interest: musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; music archives in Croatia. Leader of the HERA project *Music migrations in the early modern age* (MusMig, 2013-2016); leader of the Croatian Research Foundation project *Networking through Music: changes of paradigms in the 'long 19th century'* (NETMUS19, 2017-2021). Recent book: *The Sorkočevićs: Aristocratic musicians from Dubrovnik* (2014).

Vilmos Kis-Juhász graduated from four universities (Partium [Reformed] University and the 'Emanuel' Baptist University of Oradea, 'Babeş-Bolyai' University and the Music Academy of Cluj-Napoca) and defended his Ph.D. with a thesis on the history of Protestant church music. He writes and teaches in Cluj-Napoca and Budapest, and preaches in a Hungarian-Language Baptist church in Cluj-Napoca.

May Kokkidou (MEd, PhD, post-PhD) is a music education specialist and researcher and she has published numerous papers and articles in international and national journals and conference proceedings. She is author of many books on music and aesthetic education. Her new book (2017, G.S.M.E.) is entitled *From kindergarten to early adulthood – Findings from a longitudinal study*. She teaches as adjunct lecturer in the Post-Graduate Programs 'Semiotics and Communication' (University of Western Macedonia), and 'Music Pedagogy' (European University Cyprus). May Kokkidou served as president of the Greek Society for Music Education (2007-2012). Her recent work focuses on the areas of the music curricula studies, semiotics of music, musical identities, philosophy of music education, and the multimodal music perception.

George Kokkonis 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 8 University (PHD: *The issue of greekness in Greek art music*). Since the beginning of his research activity he is involved in several scientific conferences and projects in Greece and abroad and regularly publishes studies and articles on art and popular musical traditions of Greek and Mediterranean area.

Viktorija Kolarovska-Gmirja graduated on the Musicology department at St. Petersburg Conservatory "Rimsky-Korsakov". Since 1989, she has lived and worked in Republic of North Macedonia as professor at Ss. Cyril and Methodius University-Faculty of Music in Skopje. At the same Faculty, she graduated at the Piano department and earned her MA and PhD degree. She writes papers about contemporary music and music education in North Macedonia. She is a member of the Editorial Board of the journal *Music*.

Nikola Komatović concluded PhD at the University of Music and Performing Arts in Vienna under mentorship of Prof. Dr. Gesine Schröder in 2018. His thesis focused on harmonic language of César Franck. Previously, he finished the Music Theory Bachelor (2011) and Master (2012) studies at the Faculty of Music in Belgrade. Komatović researches historical theories (in the first line, historical theories of tonality and harmony in France), development of methodology in Eastern Europe (Soviet Union and former Yugoslavia) and China, popular music and certain aspects of modern and postmodern music (heritage of Ancient Greek and Byzantine music).

Sofia Kontossi is a pianist and musicologist. She graduated as a piano soloist from the 'George Enescu' University of Arts in Iași. She received a Ph.D in musicology (University of Athens) and a D.M.A in piano performance (University of Arts 'George Enescu'). She has won prizes in International Piano Competitions and she has given concerts in Greece, Romania, Italy, Spain, Germany, Austria, Cyprus and Turkey. A researcher of Greek Art Music, she has participated in many conferences and she has published in Greek, French and Serbian scientific journals. She is also a contributor to the *New Grove Music Online*. She is teaching at the Hellenic American University and at the National Conservatory of Greece. She is a member of RIPM's Greek Committee and of the Greek Musicological Society, a member of the board of Directors of the *Leonidas Zoras Archive* and of the *Manolis Kalomiris Society*.

Flora Kritikou was awarded her PhD in Byzantine Musicology (Department of Musical Studies, National and Kapodistrian University of Athens) and in 2004, her second PhD degree (Ecole Pratique des Hautes Etudes IV-Paris). In 2008, she was elected a Lecturer in the Department of Musical Studies, NKUA and in 2014, an Assistant Professor at the same Department, where she teaches undergraduate and Master courses of Byzantine Musicology. She participates in almost all Conferences related to Byzantine Musicology, both in Greece and abroad, with communications on specialised subjects, whereas in many of them she is a member of the respective scientific and organising committees. Her published work (monographs, articles, encyclopaedic entries, communications at scientific congresses, essays in collective volumes and in specialised reviews, etc.) is related to subjects from the field of Byzantine Musicology, with a special focus on Musical Palaeography and Morphology. Her scientific interests focus on the Musical Paleography and the relations between the Byzantine and the Latin chant. She works on the recording and cataloguing of the manuscript sources of Byzantine Musicology.

Julian Kujumdzhev graduated in Musicology at the State Academy of Music in Sofia. He is a professor at the Academy of Music, Dance and Fine Arts in Plovdiv and member of the International Musicological Society. Between 2011 and 2016 Kujumdzhev was a vice-rector of the Academy and from 2011 up to 2017 he was a president of the section *Musicologists* at the Union of the Bulgarian Composers. Since 1999, Julian Kujumdzhev has been editor-in-chief of the *Music Horizons Magazine*. He wrote extensively being author of several books and numerous articles, contributing also to the encyclopaedia *Musik in Geschichte und Gegenwart*.

Meri Kumbe is a musicologist and lecturer of the Old Scripture of Music, History of Musical Instruments and Music Pedagogy at the Department of Musicology at the University of Arts of Tirana. Her research career is focused on the historical and cultural development of Albania. Her main research topics are the religious music and the Intangible Cultural Heritage. She is the author of two books, *Dorëshirkeme Muzikore të Arkivit Qëndror Shtetëror* (The musical manuscripts of the Central Archive of the Albanian State) and *The artistic School Jordan Misja in its 60th anniversary*. From 2014 to 2016, she was the director of the National Center of Folklore Activities, Ministry of Culture of Albania. Her work focused on the organization of Folkloric Festivals and notably on the awareness raising around ICH issues, as well as the inventory of the ICH and safeguarding. For two years (2014-2016) she was the Secretary of the National Committee of the Intangible Cultural Heritage, Ministry of Culture of Albania. From 2017, she is a member of UNESCO's Global Network of Facilitators.

Victoria Legkikh graduated philological faculty of St. Petersburg State University in 2002. Her PhD thesis (2008) which was in 2010 published as a monography was made in Russian Academy of Sciences and devoted to two services to St. Nicholas of Myra in Slavonic manuscript tradition. Since

2005 she lives in Germany and since 2015 she works at the University of Vienna. In the last years her main interest are Russian saints and Serbian princes (mainly hymnography which is devoted to them) and borrowings of Byzantine and Slavonic hymns for newly canonized saints. She also is member of ASEC, ISOCM, IOTA and ÖSLV.

Maria Despina Loukidou studied piano, cello, harmony, counterpoint, fugue and Byzantine music at the Municipal Conservatory in Volos. She has also followed numerous piano, cello and chamber music master classes by famous professors in Greece and abroad. In 1999 she has graduated from the School of Music Studies in Aristotle University of Thessaloniki. As a cello player she is member of the Larissa Symphony Orchestra since 2005. She has been teaching cello, harmony and analysis at Volos and Larissa and since 2001 she is a piano teacher in the Music School. Since 2018 she is PhD candidate at the School of Music Studies in the University of Thessaloniki. Furthermore, she participated in several congresses, as well as didactic and artistic activities of the Study Group for Palaeography of Byzantine Music of the Aristotle University of Thessaloniki, both in Greece and abroad.

Olguța Lupu studied piano, then graduated in Composition with Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and Doctor in Musicology. Her favourite topic is the music of the 20th century, with a focus on Romanian composers. She is the author, co-author and editor of several books in the field of musicology and music theory. Her papers were included in different national and international symposia; she participated in radio broadcasts and published over 40 studies. Presently, she teaches Music Theory, Score Reading, and is the Dean of the Faculty for Composition, Musicology and Music Education, National University of Music Bucharest.

Khatuna Managadze is Doctor of Art, professor of Batumi Art Teaching University. Head of Quality Department of the Music Faculty and head of TV-program "Art-Expert". She graduated from the Musicology Department of Tbilisi State Conservatoire (1990) and Theological Seminary (2000). She defended Candidate's dissertation under the supervision of Pr. R. Tsurtssumia (2006). Her scientific interest is focused on Georgian hymnography music. She has participated in the various national and international scientific conferences. She is the organiser of the International Festival of Folk and Church music in Batumi.

Marin Marian-Bălașa graduated from the 'G. Dima' Conservatory of Music in Cluj-Napoca, musicologist (UCMR member), ethnomusicologist ('C. Brăiloiu' Institute of Ethnography and Folklore) and international journals editor. Lectured worldwide and presented many papers in international musicological and ethnological venues. PhD in Philosophy.

Sandra Martani, librarian and teacher of Musical Librarianship at the Conservatory of Mantua, received her doctorate from the Faculty of Musicology in Cremona (University of Pavia) with a dissertation on the melodic tradition of the heirmologia. She carried out her post-doctoral work on Greek Evangeliarion with ekphonic notation. She has published several articles on these topics and attended national and international conferences. Member of the advisory board of the journal *Cahiers de l'Institut du Moyen Age Grec et Latin* (Saxo Institute, University of Copenhagen) and of the Levi Foundation research group *Psaltike*, dedicated to Byzantine Music, she has been asked to participate in the project of the Monumenta Musicae Byzantinae on ekphonic notations in the Greek Evangeliaria. She has taught at the Universities of Parma and Ravenna and, since 2004, she has been teaching Byzantine Musical Paleography in the Department of Musicology in Cremona (University of Pavia).

Daniel Mocanu is lecturer at the Faculty of Orthodox Theology, 'Babeş-Bolyai' University of Cluj-Napoca, at the specialization 'Sacred Music and Ritual', with a PhD thesis on *The Feast of Pentecost in the liturgical and musical orthodox tradition of Romania (from the 19th to the 21st century)*. He teaches Byzantine music at the Orthodox Seminary of Cluj-Napoca and at the Faculty of Orthodox Theology. His research interests include the history of Romanian church music, the transposition of the liturgical Byzantine musical repertoire into Romanian, modern methods of teaching music.

Father **Ivan Moody** is a composer, conductor and musicologist. His largest works to date are *Passion and Resurrection* (1992), the *Akáthistos Hymn* (1998), and *Qohelet* (2013). He has lectured and published widely, publishing *Modernism and Orthodox Spirituality in Contemporary Music*, in 2014. He is a researcher at CESEM-Universidade Nova, Lisbon, and is currently engaged in a substantial research project dealing with Mediterranean and Balkan cultural identities. He is Chairman of the International Society for Orthodox Church Music, a founder member of the Music Panel of the European Academy of Religion, and Chairman of the Music Panel of the International Orthodox Theological Association. He is a protopresbyter of the Ecumenical Patriarchate of Constantinople.

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Born in Thessaloniki, **Miltiadis Pappas** studied Byzantine music at the Municipal Conservatory of Katerini. He served for a decade at the Saint George's Patriarchal Church in Constantinople and since 1997 he served as the archon First Domesticos of the same church. He is a graduate of the Department of Musical Studies in the Turkish Music Fundamentals Department of the Turkish Polytechnic University of Istanbul, with a Master's and PhD degree from the Institute of Social Sciences of the same university. Today he teaches at the Department of Musicology of the Polytechnic of Istanbul as assistant professor. His interests are in Byzantine ecclesiastical and secular music as well as in Ottoman music and the connections between them. He has written many studies on ecclesiastical and Ottoman music relations, published in various scientific journals and has been an editor of books and periodicals of ecclesiastical music.

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