

8th International Conference of the RASMB-IMS

Musical Cultures and Diasporas in the Balkans

31.08-02.09.2023 | Thessaloniki, Greece



Regional Association for the Study of Music of the Balkans

IMS | RASMB

**8th International Conference of the
IMS Regional Association for the Study of Music of the Balkans**

School of Music Studies of the Aristotle University of Thessaloniki

Musical Cultures and Diasporas in the Balkans

August 31 - September 2, 2023

Location: The Teloglion Fine Arts Foundation

School of Music Studies of the Aristotle University of Thessaloniki

<https://rasmb-ims2023.gr>

Under the aegis of the Hellenic Musicological Society





Thursday, August 31st, 2023

Location: Amphitheater | The Teloglion Fine Arts Foundation

9:00-9:45 Registration

9:45-10:00 Welcome

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

Chair: Mirjana Veselinović-Hofman

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

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

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

Alessia Zangrando, *University of Bologna*

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

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

“The Sephardic music tradition in Greece”

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

12:00-12:30 Coffee break

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

Chair: Giorgos Sakallieros

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

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

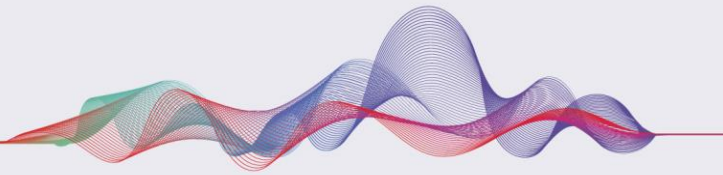
“Award-winning Bulgarian female composers in modernization of Bulgarian culture”

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

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

Marianna Sideri, *Independent Scholar, Athens, Greece*

14:00-15:00 Lunch break



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

Chair: Tatjana Marković

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

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

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

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

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

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

16:30-17:00 Coffee break

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

Chair: Emmanouil Giannopoulos

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

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

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

Yevgeniya Ignatenko, *Ukrainian National Tchaikovsky Academy of Music*

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

Nina-Maria Wanek, *University of Vienna*

19:00-20:00 KEYNOTE SESSION

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

19:15-20:00 Keynote lecture

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

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

20:00-20.45 Concert

Musical and Cultural Interactions

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

21.00-22.00 Reception



Thursday, August 31st, 2023

Location: Beethoven Hall | The Teloglion Fine Arts Foundation

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

Chair: Ioannis Tsekouras

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

Ana Stefanovic, *Faculty of Music, Belgrade*

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

Georgios Kokkonis¹, **Nikolaos Ordoulidis¹**, **Asterios Zacharakis²**, *¹Department of Music Studies, University of Ioannina, ²School of Music Studies, Aristotle University of Thessaloniki*

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

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

“Karamanli Turkish Polychronisms of Sultans in psaltic editions”

Merve Kara, *Independent Scholar, Greece*

12:00-12:30 Coffee break

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

Chair: Nicolae Gheorghijă

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

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

“Regional traditions in Byzantine chant through database”

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

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

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

14:00-15:00 Lunch break

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

Chair: Nina-Maria Wanek

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

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

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

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



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

16:30-17:00 Coffee break

17:00-18:30 IMS – RASMB meeting

Friday, September 1st, 2023

Location: Amphitheater | The Teloglion Fine Arts Foundation

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

Chair: Théodora Psychoyou

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

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

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

Despoina Panagiotidou, *Indiana University, Bloomington*

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

Chair: Costas Tsougras

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

Stanislav Tuksar, *University of Zagreb*

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

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

12:00-12:30 Coffee break

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

Chair: Evangelia Spyraou

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

Nicolae Gheorghijă, *National University of Music, Bucharest*



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

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

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

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

14:00-15:00 Lunch break

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

Chair: Stanislav Tuksar

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

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

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

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

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

Dimosthenis Fistouris, Department of Music Studies, University of Ioannina

16:30-17:00 Coffee break

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

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

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

Alexandros Charkiolakis, Friends of Music Society in Athens

Georgia Petroudi, European University Cyprus, Nicosia

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

19:00-20:00 Concert

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

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

Ensemble for Sephardic Music, Thessaloniki

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



Friday, September 1st, 2023

Location: Beethoven Hall | The Teloglion Fine Arts Foundation

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

Chair: Flora Kritikou

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

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

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

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

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

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

12:00-12:30 Coffee break

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

Chair: Vjera Katalinić

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

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

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

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

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

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

14:00-15:00 Lunch break

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

Chair: Alexandros Charkiolakis

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

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



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

Cătălin Cernatescu, National University of Music, Bucharest, Romania

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

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

16:30-17:00 Coffee break

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

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

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

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

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

18:00-19:00 POSTERS

POSTER I

“Ancient Greek musical theory and Byzantine chant”

Christian Troelsgård, University of Copenhagen, Faculty of Theology

POSTER II

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

Despoina Afthentopoulou, Independent Scholar, Thessaloniki, Greece

POSTER III

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

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



Saturday, September 2nd, 2023

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

10:00-13:00 ROUND TABLE

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

IMS Study Group Music of the Christian East and Orient

Maria Alexandru, Aristotle University of Thessaloniki

Irina Chudinova, Russian Institute of Art History, St Petersburg

Girolamo Garofalo, University of Palermo

Yevgenija Ignatenko, Pyotr Tchaikovsky National Music Academy of Ukraine

Nicolae Gheorghijă, National University of Music, Bucharest

Victoria Legkikh, Technical University of Munich

Maria Rizzuto, University of Palermo

Dimosthenis Spanoudakis, Aristotle University of Thessaloniki

Evangelia Spyrakou, University of Macedonia, Thessaloniki

Irina Starikova, Moscow State Conservatory

Nina-Maria Wanek, University of Vienna

13:00-14:00 Lunch break

14:00-15:30 WORKSHOP II

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

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

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

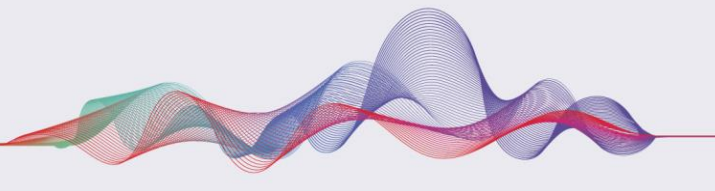
15:30-16:00 Coffee break

16:00-17:30 WORKSHOP III

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

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

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



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

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

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

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

Chair: Stanislav Tuksar

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

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

email: milanovic2801@gmail.com

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

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

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

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

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

email: matige@mus.auth.gr

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



BIOGRAPHIES

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

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

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

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

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



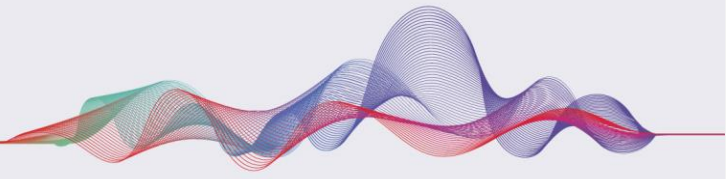
culture in the 19th century in civil Croatia and Military Border” (2021-2025). Published four books, around 230 articles; (co-)edited 11 proceedings, seven monograph editions and eight music scores.

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

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

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

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



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

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

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

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



Organizing Committee

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

Mirjana Veselinović-Hofman, *Professor in the Department of Musicology at the Faculty of Music, University of Arts in Belgrade, Steering Committee of the RASMB, Editor-in-chief of the International Journal of Music Series Musicologica Balcanica*

Maria Alexandru, *Professor, Head of the School of Music Studies, Aristotle University of Thessaloniki*

Kostas Tsougras, *Professor, School of Music Studies, Aristotle University of Thessaloniki*

Kostas Chardas, *Associate Professor, School of Music Studies, Aristotle University of Thessaloniki*

Sofia Kontossi, *Pianist and Musicologist, Adjunct lecturer at the Hellenic American University and the Greek National Opera*

Evangelia Spyraou, *Academic staff in the Department of Music Science & Art, University of Macedonia*

Matina Gerothanasi, *Assistant Professor, Opera singer Aristotle University of Thessaloniki*

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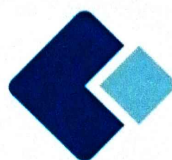
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