

# Musicology and Music Librarianship in Cultural Context

20-21 February 2025

Friends of Music Society  
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Abstracts and CVs



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20.2 10:00-12:00

**Giannis Marinos Hall**

**Sylvain Perrot**, National Centre for Scientific Research, Strasbourg

The Role of Libraries and Librarians in Transmitting Ancient Greek Music Theory: The example of Aristoxenos' "Harmonika stoikheia"

The transmission of ancient musical treatises is part of the history of libraries, although much evidence disappeared with the destruction of the libraries of Alexandria and Pergamon; the only exception is the private library of Herculaneum, which has preserved works by Philodemos of Gadara. However, some texts have reached Byzantine copyists, who were linked to libraries of religious institutions, of the Serinissima or of eminent persons like the cardinal Bessarion, and copied the texts from the 12<sup>th</sup> century onwards. This paper focuses on the transmission of the harmonic texts written by Aristoxenos of Tarentum, one of Aristotle's disciples, in order to highlight their circulation between East and West in the Middle Ages, then between Italy, France and Spain in the 16<sup>th</sup> century. Among the copyists involved are Greek emigrants, notably Iakobos Diassorinos and Konstantinos Palaiokeppas, active at the Fontainebleau library, as well as Giovanni Onorio da Maglie, who was in charge of Greek manuscripts at the Vatican Library. We can thus study the network made up of these different figures and of these libraries (royal, pontifical, etc.), and thereby better define the role they played in the transmission of ancient Greek theories.

CV

Sylvain Perrot, a former scientific member of the French School of Archaeology at Athens and now a junior full researcher at the CNRS as well as director of the research unit UMR 7044 ArchiMède – Strasbourg, devotes his research to ancient Greek music and soundscapes and to their reception in medieval and modern times. He wrote his PhD on music and musicians in Delphi in Antiquity (publication forthcoming). With S. Emerit and A. Vincent, he initiated a research programme in ancient soundscapes (*Le paysage sonore de l'Antiquité. Méthodologie, historiographie et perspectives*, 2015; *De la cacophonie à la musique. La perception du son dans les sociétés antiques*, 2022), a part of which was the exhibition « Musiques ! Échos de l'Antiquité » (with catalogue, published in 2017) and now a database of remains of sound artefacts in the ancient Mediterranean world (project RIMAnt). He is also involved in the field of reception studies (with P. Anagnostou and C. Corbier: [Musiques grecques en représentation \[XIX<sup>e</sup> et XX<sup>e</sup> siècles\]](#) = *BCHmc* 5, 2021). He is currently working at the edition, translation and commentary of the theoretical works written by Aristoxenos of Tarentum.

**Daniela Castaldo**, University of Salento

De tribus generibus instrumentorum musicae veterum organicæ dissertatio by Francesco Bianchini and the Instruments of the Classical Antiquity

"De tribus generibus instrumentorum musicae veterum organicæ dissertatio" (The dissertation on the three kinds of instruments in ancient instrumental music) is a catalogue of 59 Greek and Roman instruments, with some additional instruments from other civilizations, especially the Jewish one. According to the ancient classifications, they are grouped into wind (inflatile), string (tensile) and percussion (pulsatile) instruments and their images, isolated from their context and shown without the player, are represented in eight plates.

The work was written by the historian and astronomer Francesco Bianchini, who was keeper of the Biblioteca Ottoboniana and archivist at the Liberian archive at the Basilica di Santa Maria Maggiore in Rome: during his years in the service of Pope Clement XI Albani, he was the superintendent of antiquities in Rome, preserving and studying the archaeological heritage of the town.

The work, known through several manuscript versions, was published posthumously in 1742 by Bianchini's nephew Giuseppe Bianchini, who edited it for the publication and also intervened in the text inserting additional parts not present in the original version. In this paper I will (1) identify the ancient works that served as models for Bianchini's images and from Bianchini were later repurposed in works by other authors; and (2) relate the text to the images and identify literary models, elements of originality and posthumous additions found in Bianchini's published text.

CV

Daniela Castaldo is professor of musicology and music history at the University of Salento. Her fields of research are ancient Greek and Roman music, music iconography and music archaeology, and the reception of the classical visual tradition in art from the Renaissance to the 19th century. He is president of MOISA. The International Society for the Study of Greek and Roman Music and its cultural heritage and co-general editor of the Encyclopedic Dictionary of Music and Musicians Online Publishing Project (DEUMM online).

**Zdravko Blažeković**, City University of New York

Francesco Bianchini's Designs of Angels Musicians for the Basilica di San Giovanni in Laterano

Immediately after his election to the papal throne in 1700, Clement XI Albani (1649–1721) became involved with the restoration of the Basilica di San Giovanni in Laterano, and among the artistic works he planned to commission were decorative elements to be installed in the frames above the niches occupied now by the sculptures of apostles, in the central nave. Each frame was supposed to represent angels playing ancient musical instruments. To represent instruments accurately, he commissioned his cameriere d'onore, astronomer, historian and librarian Francesco Bianchini (1662–1729), to do their research. Bianchini was a known intellectual and scientist in Rome, who started his career in the service of the Cardinal Pietro Vito Ottoboni, later Pope Alexander VIII (1689–1691), as the librarian of the Biblioteca Ottoboniana. Toward the end of his life, he was appointed in 1725 by Benedict XIII the historiographer of the Roman Synod and the prefect of the Archivio liberiano at the Basilica di Santa Maria Maggiore.

The original proposal for the decoration of the Lateran Basilica eventually changed, but in the group of Bianchini's manuscripts at the Biblioteca Capitolare in Verona are preserved his twelve drawings of angels playing instruments, planned for the Basilica. Instruments which angels play or hold in their hands on these sketches resemble the instruments which he later included in his work *De tribus generibus instrumentorum musicae veterum organicæ dissertatio*, posthumously published in 1742 by his nephew, the church historian Giuseppe Bianchini (1704–1764). These sketches represent the very early visualizations of ancient instruments that are later published in the treatise. The sketches will be analyzed and related to the instruments included in the manuscript and published versions of the treatise.

CV

Zdravko Blažeković is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography *Music in Art*, and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. His research areas concern 18th- and 19th-century music of Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early 19th century, and music symbolism in medieval and renaissance astrology.

**Giulia Giovani**, University of Siena

Giuseppe Sigismondo and Bernard Sarrette: Two Librarians in the Face of a Changing Europe

The musical libraries of the Conservatorio della Pietà dei Turchini in Naples and the Conservatoire in Paris were established in the same years (1794/95), with the common aim of supporting education and becoming pivotal places for the construction of collective memory. At the helm of the two institutions for decades were Giuseppe Sigismondo (1739-1826, in service from 1794 until his death) and Bernard Sarrette (1765-1858, in service from 1795 to 1814). The former – a modest amateur with an eye on the illustrious past of the 'Neapolitan school' – was focused on creating a library that could preserve the most representative elements of its tradition; the latter, an esteemed directeur, shaped the Paris library to reflect European musical identity.

The different visions of the two librarians, influenced by the cultural, social, military and economic history of their time, converged in their desire to represent two distinct cultural and territorial communities through their musical heritage, and make it accessible to the public.

By presenting documentation that has been the subject of an extensive research, this paper aims to provide a synthesis of the two different approaches and their implications for contemporary scholarship.

CV

Giulia Giovani is Professor of Musicology and Music History at the University of Siena, in the Department of History and Cultural Heritage. She has previously been a Research Fellow at the Hochschule der Künste in Bern, the German Historical Institute in Rome, and the Giorgio Cini Foundation in Venice. Her research focuses on music printing and publishing in the 17th and early 18th centuries, on Italian vocal music, on 17th- and 18th-century European musical collections and the history of musical libraries, musical bibliography, and the valorization of music heritage.

20.2 10:00-12:00

**Lecture Room**

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

The promotion of Rena Kyriakou's archive through the collaboration with the Music Library Lilian Voudouri

On 1999 when I visited the Music Library of Greece of the Friends of Music Society for first time I came in touch with a real treasure of manuscripts, rare recordings and CD's. I could find a special amount of books and magazines for dance, theater and architecture. So, it was sure that the Music Library became my little paradise where for hours I could dive in musicological research as this period of my life I was a scholar of the Department of Musicology in National and Kapodistrian University of Athens. On 2011, I started officially my research on Rena Kyriakou's compositions and in the Music Library I've found a big part of compositions that Kyriakou's family had donated. Also the published and unpublished recordings of Kyriakou with the American recording company Vox and a part of Rena Kyriakou's reading approaches to significant works of romantic and classic period of music. After the integration of my Phd dissertation the Music Library devoted a whole year (2017-2018) to concerts exhibitions and symposiums to Rena Kyriakou.

In this paper I will develop all the above facts: The Rena Kyriakou's Archive. The excellent collaboration with the musicologists of Lilian Voudouri. The enrichment of Kyriakou's archive on 2018. The annual programme of the tributes on Rena Kyriakou.

## CV

Christina Kl. Giannelou possesses a Post Doc and a Phd in Historical Musicology. She completed with honors and National Scholarship her dissertation on Rena Kyriakou under the supervision of Katy Romanou. Her Phd thesis is "Rena Kyriakou. Her Compositions: Historical Overview and Thematic Catalogue of her Compositions". Also, she has completed with honors Harmony, Counterpoint and Fugue in National Conservatory in Athens where she taught Piano and Harmony. She completed her Piano Degree and Piano Diploma under the supervision of Effie Agrafioti and Piano Repertoire under the pianist Dimitri Toufexis. She has given numerous recitals of Greek works and she promotes the compositions of Rena Kyriakou worldwide. She works as a Piano Professor in Music School of Karditsa. She has participated in numerous Congresses and symposiums. Her main research interests are Greek Music and the expansion of human consciousness through music.

## **Anastasia Siopsi**, Ionian University, Corfu

The role of music in revivals of ancient tragedy at the Delphic Celebrations (1927 and 1930) as a contribution of Eva Palmer-Sikelianou (1874-1952)

Eva Palmer Sikelianou (1874-1952) was a highly educated and gifted American woman, who studied ancient Greek tragedy, music, and choreography. When she came to live in Greece in 1907, after her marriage to one of the most important Greek poets of his generation, Angelos Sikelianos (1874-1952), she embarked upon a thorough study of the modern and ancient Greek language, folk songs and dances, and Byzantine music.

The couple Sikelianos were the founders of the Delphic Festivals of 1927 and 1930. Together, they were the founders of the Delphic Festivals of 1927 and 1930 where she attempted to put into practice her theories about the importance of music and the chorus's role. Palmer dreamed of restoring the unity of poetry, music, and dance that existed in ancient Greece. Her largest contribution lies in the restoration of the role of the chorus as the main protagonist in ancient Greek drama, something which was not the case in earlier productions of ancient dramas on Greek stage.

CV

Anastasia Siopsi is a Professor in "Aesthetics of Music", Music Department, School of Music and Audiovisual Arts, Ionian University, Corfu, Greece. She is also a tutor of a course entitled "History of the Arts in Europe" (degree in "European Culture"), Greek Open University. Apart from her studies in music, she has studied architecture (Aristotle University of Thessaloniki, Department of Architecture, Thessaloniki, Greece).

She is co-editor of an electronic international journal entitled Hellenic Journal of Music, Education and Culture (HeJMEC), with Prof. G. Welsh (Univ. of London). She is a founder member of the Greek Musicological Society (established in 2011) and coordinator of the team of the Society on "Philosophy and Aesthetics of Music". Her books include (1) Three Essays on MANOLIS KALOMIRIS [Greek] (Athens: Greek Musicological Publications 4, Music Publishing House Papagrighoriou-Nakas, 2003), (2) Music in Nineteenth-Century Europe [Greek] (Athens: George Dardanos Publications (Gutenberg), 2005), (3) Aspects of modern Greek identity through the looking glass of music in revivals of ancient drama in modern Greece [Greek], (Athens: George Dardanos Publications (Gutenberg), 2012), (4) On the 200th year of Richard Wagner's anniversary (1813-1883): Essays on the aesthetics of his theory and work [Greek], (Athens: Greek Musicological Publications, Music Publishing House Papagrighoriou-Nakas, 2013), and (5) Through the looking glass of 'emotion': Cultural readings of music, painting and opera [Greek], (Kallipos+, Open Academic Textbooks, 2023) <http://dx.doi.org/10.57713/kallipos-374> . She is the Head of the Music Department, School of Music and Audiovisual Arts, Ionian University (2020-2025).

**Evangelia Chaldeaki**, University of Ioannina

Case studies of musical transcriptions of Greek Folk Music from the Kamarados Archive of the Music Library of Greece "Lilian Voudouri"

Since the 19th century, Greek musicians and researchers have begun to transcribe Greek folk music in a systematic way. Evidence of this can be found in personal archives, press publications, musical collections and studies that were published during and after the period in question. One of these archives, which contains a generous number of musical transcriptions of Greek folk music in staff and Byzantine notation, is the personal archive of Nilevs Kamarados (1847-1922). Kamarados was a Rum, i.e. a Greek-speaking Christian Orthodox from Istanbul. The archive of N. Kamarados, a large collection of publications, musical transcriptions, and Kamarados' drafts and notes on many musicological subjects, was acquired by the Music Library of Greece "Lilian Voudouri" in 1996. Stephanie Merakos was the first person to tell me about this collection, and after some further references to it that I found in the archive of Konstantinos A. Psachos, I finally applied for and was awarded a two-month scholarship from "The Friends of Music Society" to study it. In this talk I will present some of Kamarados' original musical transcriptions of folk music from Greece and Minor Asia, compare them with later transcriptions and recordings of the same pieces and suggest ways of using them in modern times.

CV

Evangelia Chaldeaki has a PhD from the Department of Turkish Studies and Modern Asian Studies of the National and Kapodistrian University of Athens with the thesis "Folk Music in Turkish and Greek Musical Collections of the Late Ottoman Period: Popular Culture and Inter-Communal Relations". She holds a Ptychio in Turkish Language, Literature and

History and a MA in Folklore Studies and Folk Culture from the same institution. She is currently a postdoctoral researcher at the Department of Music Studies, University of Ioannina. She is an experienced researcher and has received awards for her work, which is generally related to Greek and Turkish music, culture and folklore. She also holds a Diploma in Byzantine music from the Orpheus Conservatory of Athens. She is an active musician and a teacher of Greek folk singing. She has been teaching relevant courses at the Centre for Greek Music "Fivos Anogianakis" since 2013, at the Postgraduate Programme "Ethnomusicology and Musical Practice" of the Department of Music Studies of the University of Athens since 2023, at the Undergraduate Programme of the same Department during the fall semester of the academic year 2024-2025 and at the Undergraduate Programme of the corresponding Department of the University of Ioannina during the spring semester of the academic year 2023-2024.

**Christina Vergadou**, National Library of Greece, Athens

An old story seen through the "eyes" of a Greek composer: Dionysios Rodotheatos' "Atalia"

Racine's *Athalie* is widely considered the masterpiece of the significant "student" of Greek tragedy. Summarizing some of the main characteristics of tragedy he creates a scenery full of conflict, intrigue, nemesis and solution (lysis) perfect to be used as a program for music. Rodotheatos, one of the most promising Greek composers of his era, is recognized as the first Greek composer to have adopted the symphonic poem's genre.

His three symphonic works, *Atalia*, *Cid* and *Rapsodie-Idee Allegorique*, are all compositions of programmatic music while he himself identifies the first two of them as symphonic poems. This paper aims to connect the two works (*Athalie* and *Atalia*) and also present Rodotheatos' *Atalia* demonstrating the musical means the composer uses in order to create a music canvas of the play. Rodotheatos describes in a very eloquent way emotions and conflicting situations of *Athalie* adopting terms of narrativeness. Moreover - given also the fact that he was a composer of eclectic style as there are various influences traceable in his compositions - reference is made to the notable characteristics of his musical language.

CV

Christina Vergadou is a Greek musicologist and musician. She graduated from the Music Studies Department of the National and Kapodistrian University of Athens with the degree of Integrated Master. She earned her PhD on the field of Historical and Systematic Musicology from the same department on June 2024. Her dissertation is about the Ionian School of music and mainly the life and work of Dionysios Rodotheatos. Additionally she holds music diplomas on Piano Performance, Byzantine Music, Harmony, Counterpoint and Fugue. She currently works at the Manuscripts and Facsimiles Department of the National Library of Greece recording and documenting music archives. At the past she was occupied at the Music Library of Greece "Lilian Voudouri", where she was involved with music archival and cataloguing work (Head of the Music Cataloguing Department), and at the archive of the National Opera of Greece for a small period. She also works as a music teacher and choir conductor both with children and adults. She is a member of RILM's National Committee of Greece. She has participated in Greek and international conferences and she has published articles on Greek and international journals. Her main research interests focus on Greek music of 19th and early 20th century, opera, Italian music, music archives and music pedagogy.

20.2 12:30-14:00

## **Giannis Marinos Hall**

**Walter Kurt Kreyszig**, Department of Music, University of Saskatchewan, Saskatoon, Canada; Genova Conservatory "Niccolò Paganini"

A Pioneering Contribution to Librarianship by Howard Mayer Brown and Joan Lascelle: Their Musical Iconography: A Manual for Cataloguing Musical Subjects in Western Art Before 1800 (Harvard University Press, 1972; Reprint 2013)

During the decade of the 1970s, the early music movement gained a significant momentum, especially across Europe and North America, with performers more profoundly engaged in philosophical reflection about performance practice in response to a considerably higher degree of specialization than in their career aspirations of the 1930s and after 1945 (see H.M. Brown, "Pedantry or Liberation?", in: *Authenticity and Early Music*, ed. by Nicholas Kenyon, Oxford: Oxford University Press, 1988, pp. 27-56). This significant re-orientation in the discipline of performance practices gave rise to a search for answers to performance-related questions that lay outside the more narrowly defined traditional realm of studies pertaining to the examination of the musical sources in the broadest sense, in short, the consideration of the musical text as a whole, thus embracing the discipline of organology, with important information gleaned from the consideration of treatises on musical instruments and, in the absence of this documentation, from musical iconography. With relatively little exploration into the field of musical iconography in the era of the pre-1970s, Howard Mayer Brown and Joan Lascelle, in their realization of this shortcoming in scholarship, compiled their *Musical Iconography: A Manual for Cataloguing Musical Subjects in Western Art Before 1800* (Cambridge, Massachusetts: Harvard University Press, 1972; reprint 2013) – a volume in which they proposed a rigorous approach to the classification of these rather manifold and diverse materials in order to enhance a more ready access to the respective documentation and thus deepen this inquiry into a then largely uncharted territory of performance practice. In their endeavour, the topic of the present paper, Brown and Lascelle not only provided considerable enhancement of the discipline of performance practice per se, but with their pathbreaking contribution also proposed a natural link between musicology and music librarianship in a cultural context – an alliance which has had an impact on a number of scholarly endeavours, such as the founding in 1971 of the *Répertoire Internationale d'Iconographie Musicale (RIIdIM)*, headed by Antonio Baldassarre (Lucerne University of Applied Sciences and Arts, School of Music), in 1984 the peer-reviewed *Imago musicae: International Yearbook of Musical Iconography* headed by Tillman Seebass, and in 1998 the multidisciplinary peer-reviewed *Music in Art: International Journal for Music Iconography*, headed by Zdravko Blažeković (Research Center for Music Iconography, Graduate Center of the City University of New York).

CV

Walter Kurt Kreyszig (Ph. D. Yale University) is Professor Emeritus of Musicology and an Associate Member of the Center for Medieval and Renaissance Studies at the University of Saskatchewan, (Saskatoon, Canada), a Deputy Director General of the International Biographical Centre (Cambridge, UK), a Fellow of the American Biographical Institute (Raleigh, North Carolina) and a life member of international societies (IMS, AMS, Swiss Musicological Society, Renaissance Society of America, College Music Society) Author of *Anonymous Compositions from the Late 14th and Early 15th Centuries* (Vienna: Wilhelm Braumüller, 1984) and translator of *Franchino Gaffurio: The Theory of Music* (Yale University Press, 1993; supported by a grant from the National Endowment for the Humanities, Washington, D.C.), Dr. Kreyszig has published widely on music before 1500



in journals (including *Acta Musicologica*, *Music in Art: International Journal of Music Iconography* ), conference proceedings (including *Ashgate Historical Keyboard Series*; *Astrolabio: Revista internacional de filosofía*; *Mousikos Logos*; *Music Discourse from Classical to Early Modern Times*; *Musicological Studies*; *Musik als Text*; *RILM Perspectives*; *Supplementa Humanistica Lovaniensia*; *Veröffentlichungen des Arbeitsschwerpunktes Salzburger Musikgeschichte*; *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik*), *Festschriften* (including for Luther Dittmer, Kenneth Gilbert), and in dictionaries and encyclopedias (*New Grove*, *MGG*, *Pauly's Realenzyklopädie der Klassischen Altertumswissenschaften*; *Musiktheorie: Von der Antike bis zur Gegenwart*). Dr. Kreyszig has drawn his inspiration in part from the scholarship of H.M. Brown, in particular from his presentation of his paper "The Trecento Harp" (1981) at Center for Music Iconography, Graduate Center, City University of New York and (at the invitation of W. Kreyszig) on "Cleriadus et Meliadice: A Fifteenth-Century Manual for Courtly Behavior" in the Fine Arts Research Lecture Series (1990) at the University of Saskatchewan.

**Kateryna Romanovska** and **Jiří Slabihoudek**, Municipal Library of Prague

Pioneers of Czech Music Librarianship: The Legacy of Blanka Červinková and Jana Navrátilová

This paper explores the careers of Blanka Červinková and Jana Navrátilová, two seminal figures in Czech librarianship and musicology, who profoundly shaped the landscape of music librarianship in the Czech Republic during and after the communist era. Through their dedication and innovative approaches, both women made significant strides in the preservation and popularization of Czech musical heritage.

Blanka Červinková, who began as head of the Municipal Library of Prague's music department in the 1970s, skillfully navigated political constraints to foster international connections, ultimately securing the library's inclusion in the International Association of Music Libraries (IAML). A dedicated musicologist, Červinková devoted her scholarship to the music of Czech Jewish composers, particularly Hans Krása, bringing their legacy into wider public awareness. Her establishment of the publishing house *Tempo* further underscored her commitment to musicological research and the promotion of this often-overlooked repertoire. Following in Červinková's footsteps, Jana Navrátilová took on the role of head of the music department in 1996, where she continued to cultivate international IAML connections as a Chair of the Czech National Branch and advocated for the Municipal Library of Prague to be a solid part of the local musical life today and in the future. Through an examination of their careers, this presentation underlines the significant contributions of Červinková and Navrátilová to Czech music librarianship and their efforts in fostering international collaborations that have left an important mark on the field.

CV

Originally from Ukraine, Kateryna Romanovska moved to Prague in 2014, where she is currently completing her master's degree in Musicology at the Faculty of Arts, Charles University. Since 2021, she has worked as a librarian in the Music Department of the Municipal Library of Prague. In 2023, she presented a paper on the future of public music libraries at the IAML Public Libraries Section panel. Additionally, Kateryna works part-time for Czech Public Radio, where she oversees score borrowing and issues related to authorship.

Jiří Slabihoudek has worked as music librarian since 2020. As an employee of both National library and public library, he has participated in numerous projects. Recently, he helped organize a Musicological Symposium at the National Library on Czech half-forgotten composers born in 1824. As a member of the Municipal Library, he presented papers at IAML 2021, 2022 and 2023. Apart from music librarianship, he focuses on music journalism and has published articles for various Czech outlets. He also works part-time for the Czech Public Radio where he prepares broadcasts about contemporary classical music.

**Flávia Camargo Toni**, Institute of Brazilian Studies at the University of São Paulo

All forms of human knowledge interest me: Music librarianship and cultural mediation

Oneyda Alvarenga (1911-1984) was born in Varginha, Minas Gerais, where she began her musical studies, exhausting all the possibilities that the small town offered her to become a pianist. At the age of 19, she moved to São Paulo in 1931, where she enrolled in the Dramatic and Musical Conservatory, and four years later, she took over the management of the first Discotheque in the country. This musical profile will be complemented by the virtues of a musicologist who conducted field research at a time when the science of ethnomusicology did not yet exist, and the virtues of a poet who would enjoy enormous success as soon as her first and only book of poetry was published in 1937.

In Brazil, as in many other countries where the piano had been popular since the 19th century, some women were recognized as performers and composers, such as Guiomar Novaes, Chiquinha Gonzaga and Magdalena Tagliaferro, names that probably inspired the young woman who lived in the interior of the country to become a pianist. But what can we say about librarianship, in a country that did not even have a significant music library? The courage of the young woman who left her parents' home to become a professional in the big city was a sequence of remarkable situations also in the field of music librarianship, as revealed in the report prepared by Carleton Sprague Smith in 1941.

My paper focuses on the biography of Oneyda Alvarenga who, like Stephanie Merakos, left her mark on the musical work of her time by exploring new parameters for research and teaching of Music and Musicology in Brazil and, alongside Mercedes Reis Pequeno and Francisco Curt Lange, creating parameters to bring together Musicology and Library Science.

CV

Flávia Camargo Toni is a Full Professor at the Institute of Brazilian Studies at the University of São Paulo, where she researches in the area of Music. She supervises both the postgraduate program at that institution and at the Music Department of the School of Communications and Arts. In the 1980s, she worked at the São Paulo Cultural Center with the collection of the Folklore Research Mission and, from then on, began to study the musical thought of Mário de Andrade. Together with Oneyda Alvarenga, she prepared and edited the *Dicionário Musical Brasileiro* (1989), an unpublished work by Mário de Andrade. Recently, she prepared the new edition of the *Ensaio sobre Música Brasileira* (2022), an emblematic work of Brazilian Modernism. Flávia Toni is Member of the International Musicological Society (IMS) since 2022.

20.2 12:30-14:00

**Lecture Room**

**Nihan Tahtaşleyen**, Orient-Institut Istanbul

Expanding the Canon: On the integration of Ottoman music sources into the RISM catalog

The Répertoire International des Sources Musicales (RISM) and its catalog, aiming to comprehensively document music sources worldwide, have focused on cataloging the European-centered music canon and making it accessible to researchers around the globe since 1952. In the last decade, efforts have been made to expand this canon to include other musical traditions of the world. The Corpus Musicae Ottomanicae (CMO) Project is collaborating with RISM to realize this goal. With the enrichment of CMO's open-access catalog, compatible data integration standards have finally been met for both parties. The first significant step in the CMO-RISM collaboration was a workshop held in March 2024, attended by CMO, RISM, DNB, GND, and Musiconn representatives. The CMO Source Catalog was recognized as a valuable pilot project for metadata mapping of Ottoman art music sources and repertoire, marking an expansion of RISM's data, and the integration process has recently begun. This is significant in two ways: first, it extends open access on a global scale for a music canon outside the European sphere, and second, it demonstrates RISM's adaptation of its standards to meet the data needs of non-European music traditions, thus achieving true global inclusivity. This presentation will focus on discussions, decisions, challenges, and solutions in CMO-RISM integration.

CV

Nihan Tahtaşleyen is an (ethno)musicologist and research fellow for Münster University's DFG Project Corpus Musicae Ottomanicae since 2022 at the Orient-Institut, Istanbul. The project focuses on Ottoman, Armenian, and Greek music manuscripts. She had been teaching as a research associate of the Musicology Department at the Mimar Sinan University, Istanbul, between 2014-2024. She received her Ph.D. with a thesis entitled Kurt Reinhard as a Representation of the Transition from Comparative Musicology to Ethnomusicology in 2021 at the same university. Her Ph.D. research was focused on sound and written documents of Turkish music field research by Kurt and Ursula Reinhard (1955-1978), sheltered in the Berlin Phonogramm-Archiv. Her recent publications cover early recordings by Hubert Octave Pernot and Felix von Luschan (2020) and the Reinhard's collection (MWS, 2023). In 2024, she curated the Camera Anatolica archive exhibition in Orient Institut Istanbul and is currently preparing its upcoming adaptation for the Berlin Ethnological Museum, Humboldt Forum, scheduled for 2025.

**Will Sumits**, Orient-Institut Istanbul

The CMO Source Catalog: research benefits of inter-archival collaboration and building customized catalogs

Taking the Corpus Musicae Ottomanicae (CMO) project as an example, this presentation will explore some of the ways inter-archival cataloging projects can benefit musicological research. The efforts of CMO to systematically gather Ottoman notation sources from a wide variety of archives and libraries has resulted in a culturally specific music catalogue with bespoke metadata infrastructure based on the varied musical cultures of the

Ottoman empire. We will examine the logic of the FRBR model underlying the CMO Source Catalog, and consider the data taxonomies and classifications used by CMO for cataloging Ottoman music. We will highlight some of the outcomes enabled by using the CMO Source Catalog for musicological research. Specific examples will show how the CMO Source Catalogue can facilitate research on the Ottoman repertoire, its evolution since the 17th century, and how written transmission and print publishing of music effected the processes of variation and canonization of the repertoire over time. As new avenues arise for data sharing and inter-archival cataloging, the CMO Source Catalog can serve as an example of how collaborative projects help tell the story of the musical histories preserved within these collections.

#### CV

Will Sumits is an ethnomusicologist and research associate at the Orient-Institut Istanbul (OII). His doctoral thesis at the School of Oriental & African studies (SOAS) focused on the evolution of Central Asian art music traditions from the 17th-19th centuries. He has taught ethnomusicology at Istanbul Technical University and the University of Central Asia in Dushanbe, Tajikistan, and has worked for the Aga Khan Music Programme to develop music education programs throughout Central Asia. Will is a purveyor of early sound recordings and of historical musical instruments, and has received various fellowships for his research on Central Asian and Ottoman music history. His ongoing research focuses on the historical development of music theory and performance practice in the greater Middle East. He is currently a researcher at OII for the CMO project where he is tasked with expanding the CMO Source Catalog of late-Ottoman music manuscripts and notations.

**Teodora Trajković**, Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade

Printed music editions by publishers Jovan Frajt and Kosta Bojković at the Institute of Musicology of the Serbian Academy of Sciences and Arts

The Institute of Musicology of the Serbian Academy of Sciences and Arts is the leading scientific institute in Serbia dedicated to the research of artistic and folklore musical heritage. Within the Institute we can differ several units: the Library, the Archive (which mostly contains composers' legacies), the Music Library, the Phonotheque, and the Photography collection. Characteristics and diversity of the materials preserved in the Institute of Musicology SASA make them among the most valuable, along with music collections at the Faculty of Music in Belgrade, Radio Belgrade, the National Library of Serbia, and the Matica Srpska in Novi Sad. Interesting printed music editions of the Institut's collections relates to two Belgrade publishers, Jovan Frajt and Kosta Bojković. In this paper, I will discuss the classification of these collections, their preservation, as well as the historical context in which they were created. Thus, I will also address the question of their significance during the time in which they were created – the interwar period.

#### CV

Teodora Trajković (1993), master art theorist and graduate librarian, finished her BA (2018) and MA (2020) studies at the Faculty of Music in Belgrade, at the Department for Music Pedagogy. She obtained a Certificate for passing the professional exam in library and information activities in 2018 (National Library of Serbia), and from 2019 she was

employed at the Institute of Musicology SASA. After that, she obtained a Certificate for passing the professional exam in the field of protection of archival material (State Archives of Serbia) in 2021. In addition to her library and archival work, she administers the digital archive of SASA – DAIS (collection of the Institute of Musicology SASA), volunteers at the international music festival Rossi Fest, and is a member of the Serbian-Jewish Singing Society, the Baruch Brothers Choir. Her field of interest is the preservation and publication of archival material about Serbian composers, as well as the digitalization of the (musical) cultural heritage of Serbia.

20.2 12:30-14:00

### **MusiXLab**

**Charalampos Efthymiou** and **Audra Versekenaitė**, Lithuanian Academy of Music and Theatre, Vilnius

The ambitious long-term project of the complete works of the national composer of Lithuania (Mikalojus Konstantinas Čiurlionis); challenges and solutions

The Complete Works of Mikalojus Konstantinas Čiurlionis was established to publish the composer's complete musical oeuvre in the most authentic manner. As most publications of the composer's musical works to date have included extensive insertions that have distorted the original character of the original compositions, a full and critical account of Čiurlionis's complete works, accompanied by a critically edited score, has become essential. So far, four volumes have been prepared with the aim of publishing them in 2025, the 150th anniversary of the composer's birth. The first two volumes deal with his symphonic works, the symphonic poems "In the Forest" and "The Sea". The multiple layers of editorial changes and additions by several composers, editors and conductors in the autograph scores of the symphonic poems present a challenging situation for the editors of the first two volumes. The first aim of this paper is to introduce these serious problems and the solutions to the editorial problems of these two symphonic poems. Significant problems with the last thematic catalogue of the composer make the creation of a new thematic catalogue eminent. Another aim of the paper is to present, on the one hand, the problems and, on the other hand, the solutions that will lead to the creation of a new thematic catalogue of the complete works of Čiurlionis that will meet the highest international standards.

### CVs

Charalampos Efthymiou has a master in composition, Ph.D. on Mozart symphonies, and Post Doc on critical editions of musical manuscripts. Since 2010 he has been a senior lecturer and senior scientist at the University of Music and Performing Arts in Graz Austria and since 2012 the Lithuanian Academy of Music and Theatre. Currently Charalampos Efthymiou is working on the project on the complete works of Čiurlionis's symphonic works as well as a habilitation on Henze's The Raft of the Medusa. Further musicological topics include history and analysis of Heavy Metal Music.

Audra Versekenaitė has a PhD in humanities (2006) and is an Assoc. Prof. at the Lithuanian Academy of Music and Theatre. Since 2004 she has been a lecturer at the Lithuanian Academy of Music and Theatre, in the Department of Theory of Music. She won a scholarship to study and conduct research at Helsinki University (2003), made presentations at international conferences in Lithuania, Finland, France, Slovenia,

Estonia, Latvia and the UK, and has published a number of research articles in Lithuania and abroad. Her areas of research interest includes the aspects of musical form, composition techniques, intertextuality and others in the music of the 20th and 21st centuries. Currently Audra Versekenaitė is the main administrator of the project of the complete works of Čiurlionis's music.

### **Carmela Bongiovanni**, Genova Conservatory "Niccolò Paganini"

Anonymous music manuscripts: strategies for identification and new discoveries

The Genoa Music Conservatory holds many music manuscripts; more than 6500 manuscript records are available in opac (roughly 50% of the whole). Around 1800 of these records contain anonymous manuscript descriptions, most of them identified. Identification strategies are mainly based on the comparison of musical incipits and on the evaluation of individual recitatives and arias' metadata in digital libraries available online. Among the identified anonymous works are entire operas, as in the case of Latilla and Cesti, or cantatas like those by Alessandro Scarlatti, as well as compositions by Astorga, Duni, Rinaldo di Capua, etc. Most of the new identifications, however, concern late 18th century composers, such as Cimarosa, Pietro Alessandro Guglielmi, Francesco Bianchi, Paisiello, Sarti, etc. Genoa holds manuscripts ascribed to Handel; some of these are certainly spurious: this is the case of the six sonatas by Baldassare Galuppi, but headed to Handel in F. ANT. SCAT. 26. 9. The second act of Handel's Alexander Feast was recently discovered among anonymous manuscripts from the early 18th century. It has similar binding and watermarks to two other anonymous cantata anthologies, mostly by Alessandro Scarlatti: the watermark, a four-legged animal in a circled field, suggests a Neapolitan origin.

### CV

I hold a PhD in Musicology from the University of Bern (CH), and I'm a music librarian professor in Italian State Conservatories since 1992, actually at the Paganini Conservatory in Genoa. I've been teaching 'Music bibliography' at Pisa University since 2013-14. My interests and publications concern music bibliography and history of music from 17th to 19th century. I contributed to important international music dictionaries and I took part in important international conferences with papers and communications in many European cities. My publications include the monographs: *Introduzione alla bibliografia musicale* (Milan, Ledizioni, 2018), *Angelo Mariani: gli anni genovesi (1852-1873)*. *Lettere and documenti* (Milan, Ledizioni, 2020), and furthermore the *Catalogue of the Genoa Cathedral Music Fund* (Genova, AIB, 1990)

### **Rima Povilioniene**, Lithuanian Academy of Music and Theatre

Critical Edition and Interactive Database: Digital tribute to the Lithuanian Composer Mikalojus Konstantinas Čiurlionis

In 2022–2024, joint scientific research focusing on the interdisciplinary approach and a critical edition of complete piano compositions by Lithuanian composer Mikalojus Konstantinas Čiurlionis (1875-1911) was implemented by Lithuanian musicologists and IT professionals under the funding of Lithuanian Research Council. The report overviews the results and methodological approach, which resulted in a comprehensive interactive database. Most of Čiurlionis's compositions (nearly 100, ranging from miniatures to

elaborated and visionary preludes and fugues regarded as pre-serial logics of composing in the very first decade of the 20th c.) maintain in their primary sources (drafts and manuscripts, preserved at the archives of Čiurlionis National Museum of Arts in Kaunas, Lithuania), as well as in the edited and published scores (some of piano pieces were edited and published two, three and more times). The collected different versions of the same piano piece, appended with the studies of Čiurlionis's epistolary and notebooks, allow reconstructing the composing process and creating a critical edition, as well as publicly accessed online representation of Čiurlionis's piano oeuvre applying the machine-readable structure and higher-level XML programming. The project proceeded in parallel in two directions: the music manuscripts were meticulously revised, and a critical music text was prepared along with the accompanying commentary. This resulted in an interactive database, linking manuscripts, edited scores, and first publications. Additionally, a unique search algorithm was programmed enabling formal information retrieval and comparative analysis. The application of such search tool shows the possibility to detect the same motive in an unexpected way, giving the matching results in distant compositions and thus tracking the creativity in composer's path.

## CV

Rima Povilionienė holds a PhD in Art Research/Musicology. She is the member at the Lithuanian Research Council and the Lithuanian National Commission for UNESCO, professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre and assistant editor-in-chief of the "Lithuanian Musicology" journal. She was an editor at the Lithuanian National Philharmonic and has held internships at the Institute of Musicology at Leipzig University (2004), IRCAM (2012), Rochester University Eastman School course in Paris (2019) and Manifeste Academie/IRCAM (2019, 2022, 2023 and 2024). Her monograph "Musica Mathematica" (in Lithuanian, 2013) was awarded the Professor Vytautas Landsbergis Foundation Prize (the English edition published by Peter Lang in 2016). Recently, she has published a monograph "Vox Humana Craftsmanship", with co-authors Girėnas Povilionis and Diego Cannizzaro (Springer, 2022) and "Sounding Utopias. Trajectories and Contexts in Lithuanian Music Modernization", with Rūta Stanevičiūtė, Vita Gruodytė and Donatas Katkus (in Lithuanian, 2023).

20.2 15:30-17:00

## **Giannis Marinos Hall**

**Tatjana Marković**, Austrian Academy of Sciences Vienna

Archives and Politics of Memory: Case study of the Military Frontier

The author and librarian Jorge Luis Borges defined paradise as an all-encompassing archive or a universal library. Starting with this though I am going to consider the archive theoretically (Derrida, Aleida Assmann, Jimerson, Hamilton, Harris, Reid) through different definitions and redefinitions, political perspectives of the five industrial revolutions, as well as my own experiences. A departure point of this endeavor will be related to the differences between the archive, from the one hand, and a library and museum, from the other. According to the traditional definition, an archive is a repository of personal, collective, and historical memory, which provides investigation of the past and projection of the future. The arbitrary choice of the personal and historical memories proper exemplifies not only the discourse of memory, but also the discourse of forgetting. Development of digital humanities since the 1960s resulted in the radical redefinition of the archive, that is, the emerging digital web archives, which had a strong impact to

(ethno)musicological research too. This paper will be concluded with recollection of my own research at the Music Library of Greece "Lilian Voudouri" in 2019.

#### CV

Prof. Dr. Tatjana Marković is a chair of the project Discourses on music at the margins of the Habsburg Monarchy (c. 1750–1914) at the Austrian Academy of Sciences in Vienna (ACDH – Department of Musicology). She was a chair or a member of the numerous international research projects in Serbia, Slovenia, Austria, Germany, France, and the US. She has been teaching at the universities in Belgrade, Vienna, Graz, and Ljubljana. She is a chair of the IMS Study group Music and Cultural Studies, the editor of the journal *TheMA* (Vienna) and a member of the editorial board of *Studia Musicologica* (Budapest), of MGG for southeastern Europe, and of the Academic Studies Press in Brighton, Massachusetts. Her research includes East-Central European opera studies, gender studies, memory studies, and also studies on music historiography and musicology as a discipline. She wrote four monographs, numerous papers published in Europe, the US, and in Asia, and (co)edited thirteen publications. Her book *Envoicing the nation: Emerging national opera traditions in the Balkans* is in print.

#### **Loukia Drosopoulou**, British Library

Women music librarians at the British Library: aspects of their achievements and leadership

This paper will look at the achievements of two women music librarians at the British Library: Pamela Willetts, who was Deputy Keeper of Manuscripts (which included having responsibility for music manuscripts), from 1973 until her retirement in 1987, and Chris Banks who was Head of Music Collections between 2003 and 2007. Among their many achievements were acquisitions of high-profile collection items - including archives of several 20th century British composers and musicians - the management of large national projects, as well as the organisation of exhibitions and events, and the undertaking of musicological research on the British Library's collections, which helped to promote these to national and international audiences. The paper will present some of these achievements, discussing aspects of their leadership, knowledge and skills, and the important role these played in their professional careers.

#### CV

Loukia Drosopoulou is Music Curator at the British Library where she has responsibilities across printed, manuscript, and digital music collections. She was project manager for the 18-month cataloguing project at the British Library: 'Archives of women musicians', completed in September 2024. Other research interests include the music of Luigi Boccherini, source studies and provenance research of historical music collections, particularly of the 18th and 19th centuries, on which she has published numerous journal articles, book chapters, and given conference presentations and talks. She is a member of IAML, ICOM and ICOMOS.

**Patrick Lo**, University of Hong Kong and **Hermina G. B. Anghelescu**, Wayne State University, Michigan,

Symphony Orchestra Librarians Around the Globe during the COVID-19 Pandemic

The COVID-19 crisis brought major disruptions to the performing arts ecology around the globe, and the situation had an even worse impact on classical orchestras. The present study aims to examine how seasoned and established orchestra librarians and



their parent organizations in different parts of the world experienced and reacted to the COVID-19 crisis. Similarities and differences in their professional practices and experience in coping with the disruption brought about by the pandemic are examined.

Method:

Orchestra librarians representing 19 different leading symphony orchestras around the world were invited to take part in this study based on semi-structured interviews where the topics discussed were limited and focused but also provided sufficient flexibility to follow up on particular points of interest.

Results:

The study has shed new light on the changing practices of orchestra librarians associated with their resilience, adaptability, sense of self-worth, and career fulfillment during the COVID-19 pandemic. The impact of the pandemic restrictions on the classical music industry in general and the participating symphony orchestras' transition to virtual performances are also discussed.

Conclusion:

The findings of the current study suggest that the COVID-19 pandemic severely impacted both the operations of the participating symphony orchestras, as well as the professional practices of orchestra librarians, despite none of them being furloughed or made redundant at work.

CVs

Dr. Patrick Lo is a Senior Lecturer at the Faculty of Education, University of Hong Kong. He holds a Doctor of Education degree from the University of Bristol, UK, a Master of Arts in Design Management from Hong Kong Polytechnic University, a Master's in Library and Information Science from McGill University, Canada, and a Bachelor of Fine Arts from Mount Allison University, Canada.

Dr. Hermina G.B. Anghelescu is a tenured Professor at the School of Information Sciences, Wayne State University, Detroit, Michigan, USA. She holds a PhD and Master's in Library and Information Science from the University of Texas at Austin, USA, and a degree in foreign languages and literatures (French and English) from the University of Bucharest, Romania.

Drs. Patrick Lo and Hermina Anghelescu spent their sabbatical leaves of absence at the School of Library, Information and Media Science, University of Tsukuba, Japan, and have collaborated on other research studies and have co-authored several books, among which *Behind the Music Scores: Current Trends in Music Librarianship and Archival Management* to be published in 2025 by Nova Science Publishers in New York.

20.2 15:30-17:00

**Lecture Room**

**George Kokkonis**, University of Ioannina, **Leonardos Kounadis**, Kounadis Archive Virtual Museum and **Nikos Ordoulidis**, University of Ioannina

"Cosmopolitanism in Greek historical discography": Generating metadata for the Kounadis Archive

For the past few years, we have been working on the Kounadis Archive Virtual Museum in Greece, a newly established organisation that has already digitised more than 3,000 78 rpm records out of the approximately 7,000 in its possession. From our research, hundreds of identical musical tunes recorded in various parts of the world have emerged. This shared repertoire appears in early recording expeditions' discography and includes performances literally from all continents. Documenting and analysing these recordings helps us rethink the history of places, societies, and their interactions. In our

presentation, we will share our observations after cataloguing and analysing this material, which constitutes a virtual room titled "Cosmopolitanism in Greek historical discography". We will discuss the critical issue of generating metadata for this vast material and the methodologies we follow. Beyond the exceptional musical interest these repertoires present, they also allow us to re-examine a series of issues, such as the parallel paths followed by various ethnic repertoires in the USA, immigration, the relation between political and cultural borders, music economy, etc. This project promotes interdisciplinary tactics in research, involving archiving, documentation, and musicological analysis.

#### CVs

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 VIII University, focusing on greek music, art and popular and also in musical nationalism. 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.

Leonardos Kounadis is the President of the Kounadis Archive Non-Profit Organization and the curator of the Kounadis Archive Virtual Museum. He holds a Diploma in Composition (Attico Conservatory), a Piano Degree (Hellenic Conservatory) and studied Law (NKUA). The last 20 years he has been involved in recording, documenting and organizing the collections in the Kounadis Archive, in doing research on folk-popular music and commercial discography, and in the curation, organization and coordination of performances, exhibitions, and other cultural events, as well as in publications editing.

Nikos Ordoulidis is a Greek musicologist, pianist, and composer. He holds a Ph.D. in Music from the University of Leeds, UK, focusing on the commercial discography of 20th-century rebetiko music. His research includes previously neglected repertoires from Europe and the Middle East, as they were recorded in the commercial discography and during ethnographic expeditions in Europe, the USA, North Africa, and the Middle East. His research centers on musical syncretism, examining the social and historical contexts that shape the musics he studies, with an emphasis on cultural exchange, border-crossing, and cosmopolitanism. His latest monograph is titled *Musical Nationalism, Despotism and Scholarly Interventions in Greek Popular Music*, published by Bloomsbury Academic.

**Magdalini Kalopana**, National and Kapodistrian University of Athens

#### Music Preservation and Archiving in the Context of Pierre Bourdieu's Social Capital Theory

The preservation and management of archival collections, in accordance with established archival protocols, and the proactive establishment of a dialogic relationship between these archives and both specialized and general publics, represent best practices that have been increasingly applied and coordinated within the field of music. The Music Library of Greece of the Friends of Music Society at the Athens Concert Hall, has taken a pioneering role in these efforts. Over the past decade, more than 50 distinct archives and collections have been integrated into the institution's core holdings. The management of these archival materials is exemplary, particularly in terms of their preservation, exhibition, and accessibility, both in physical and digital spaces. This initiative holds significant potential for the development of Greek music as well as the broader cultural landscape of Greece. The importance of this endeavour will be examined through the

theoretical framework of Pierre Bourdieu's concept of cultural capital, with an emphasis on articulating both its short-term and long-term implications for Greek cultural heritage.

## CV

Magdalini Kalopana serves as Laboratory Teaching Staff at the Department of Music Studies of the National and Kapodistrian University of Athens. She holds an Integrated Master's Degree in Musical Studies (1998) and a PhD in Musicology (2008), both from the Department of Music Studies, School of Philosophy, at the same university. She also earned a Master's Degree in 'Studies in Education' from the Hellenic Open University (2021), completing significant research using mixed methodology. As a Musicologist, she has collaborated with the Music Library of Greece 'Lillian Voudouri', the Third Radio Program of the Hellenic Broadcasting Corporation (ERT), the General Secretariat of the Olympic Games – Ministry of Culture, the 6th Biennale of New European and Mediterranean Creators, and the Institute of Educational Policy. She is a member of the editorial boards of the periodicals Polyphonia and Corinthian Scientific Review, a reviewer for the International Journal of Research and Innovation in Social Science (IJRISS), and a columnist for the online critique magazine Critics' Point. She also serves as Curator of the D. Dragatakis Archive and Friends Society and is a member of both the International Musicological Society and the Greek Musicological Society. She has published extensively on Greek Art Music and music in education. Recently, she was awarded the Gina Bachauer-Nikolaou Douba Award 2022 – Category of Musicology by the Gina Bachauer International Music Association and the Association for the Upgrading of the Historical and Commercial Center of Athens (December 19, 2022) for her monograph: Systematic and Bio-bibliographic Catalogue of Works of Dimitris Dragatakis (Athens: Nakas, 2019). [https://en.music.uoa.gr/staff/laboratory\\_teaching\\_staff/magdalini\\_kalopana/](https://en.music.uoa.gr/staff/laboratory_teaching_staff/magdalini_kalopana/)

**Alexandra Papastergiopoulou**, Archive of the Hellenic Army Band of Athens and **Charalambos Vassiliou**, Department of Archival, Library and Information Systems, University of West Attica

## Organization and operation of the Music Archive of the Hellenic Army Band of Athens

In the military facilities of Hellenic Army Band of Athens (HABA) there is a music archive, which includes works: for philharmonic orchestra, small wind ensembles, and for various music ensembles. Also contains vinyl records/CDs, concert programs, posters, and books for learning instruments or music theory. Until 2020 the structure of the archive did not follow International Cataloguing Principles (ICP), but was organized into categories in alphabetical order. The archive officer did not necessarily have knowledge of archival - librarianship or musicology. During the pandemic period, when music activities were minimized, an appropriate opportunity was given to appoint an officer with a master's degree in musicology as archivist. Due to the large volume of the archive, it was deemed necessary to appoint a second associate, who is a senior student in the Department of Archival, Library and Information Studies (University of West Attica). The attempt was made to organize the archive according to the cataloguing rules derived from the science of Archival - Librarianship, taking into account musicological criteria, which are necessary due to the specificity of the archive. In this paper we will present for the first time the way in which the music archive of the Hellenic Army Band of Athens (HABA) is organized and operated, with the aim of demonstrating its specificity, which results from the dual (musical and military) nature of its documents.

## CVs

Alexandra Papastergiopoulou was born and raised in Thessaloniki. She holds a Master's degree in "Music Culture and Communication" (Department of Music Studies of the National Kapodistrian University of Athens) and graduated from the Department of Music Science and Art of the University of Macedonia (specialization in Greek Traditional Percussion). She is also holds a diploma in the School of Byzantine Music (State Conservatory of Thessaloniki) and a diploma in the School of Advanced Theory. She actively participates with various musical ensembles in various productions in Greece and abroad as well as in the domestic discography and has written music for theatre, films and documentaries. As a researcher, she published many papers and continues to participate as a speaker in national and international conferences. Today she sings, plays and arranges in various musical ensembles of the Hellenic Army Band of Athens (HABA) and she is responsible for the music archive of HABA.

Charalambos Vassiliou is a senior in the Department of Archival, Library and Information Systems (University of West Attica). He has studied music theory and saxophone at Athens Conservatoire. Also, he is a professional bouzouki player and is active in music halls in Athens. He works in the Hellenic Army band of Athens as a musician and as a music archive manager.

20.2 15:30-17:00

### **MusiXLab**

**Tassos Kolydas**, National and Kapodistrian University of Athens

Digital Humanities in the age of Artificial Intelligence: a flipped classroom approach to teaching digital methods in Musicology using Large Language Models

Digital methods in musicology increasingly demand coding skills, presenting a significant challenge for humanities students who often lack technical background. Traditional teaching approaches struggle to provide the personalized support needed for diverse coding skill levels. This paper presents a case study implementing a flipped classroom model enhanced by Large Language Models (LLMs) as teaching assistant to support coding instruction in a digital methods course for musicology students. The approach leverages AI assistance to provide scalable, individualized support while bridging the gap between humanities backgrounds and technical requirements. Through comparative analysis of student performance, supported by both quantitative and qualitative data, significant improvements in coding efficiency and speed among students are demonstrated. Results show enhanced student confidence in handling technical challenges and reduced time to achieve basic coding competency. While this approach shows promise for scaling personalized coding instruction in digital humanities and offers a new model for teaching technical skills to humanities students, there are significant limitations, particularly in assignments involving text generation. This study contributes to the growing discourse on AI-enhanced pedagogy in digital humanities, specifically addressing the unique challenges of teaching coding skills to humanities students.

## CV

Tassos Kolydas is a member of the Laboratory-Teaching Staff of the Department of Music Studies of the National and Kapodistrian University of Athens. He has studied musicology (PhD), computer science (MSc), and guitar. He has published musicological and computer

science papers in both Greek and international journals. His research interests revolve around Greek art music, digital cultural heritage management and information and communication technologies in education. He has taught courses in historical musicology and digital musicology at the University of Athens and the University of Ioannina. He has developed web applications as part of research projects for the University of Athens, the Greek National Opera, the Institute for Research in Music Acoustics, the University of Ioannina, etc. He is a member of the Hellenic Musicological Society, the Greek Branch of IAML, the Hellenic Orff - Schulwerk Association and the Greek Society for Music Education. More information: <https://www.kolydart.gr/>

**Georgia Petroudi**, European University Cyprus, Nicosia

Digital Herodotus: an investigation of digital records of musical activity in Cyprus from 1950 onwards

Under the program Interreg V-A Greece and Cyprus, between the years 2013-2020, hundreds of hours of audiovisual and other musical material were archived, which belong to Cyprus' national broadcaster, CyBC. This project was divided into two phases, Digital Herodotus and Digital Herodotus II, with the first once covering important cultural documents and documents of the period 1974 to 1978, whilst the second phase, Digital Herodotus II covers the years 1950 (year of CyBC's operation) to 1974, and the subsequent years 1978 to 1990. The importance of this digital archive lies to the fact that it is the only comprehensive archive of those years that includes information regarding cultural activities on the island, and the reception and development of art music. The paper will investigate the aforementioned content, will examine what is actually there, what this primary source can tell us regarding the reception of art music in Cyprus and how that information can contribute towards a better understanding of musical activity in the island.

CV

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

**Nick Poulakis**, National and Kapodistrian University of Athens

Collections, Connections, Reflections: Revisiting Giorgos Angeioplastis' Musical Archive

The proposed paper offers a reevaluation of a project undertaken nearly 20 years ago under the auspices of "The Friends of Music Society" within the broader research initiative focused on collecting, cataloging, and promoting local Greek music and dance in Eastern Macedonia. This project primarily focused on selectively recording, documenting, and categorizing major parts of Giorgos Angeioplastis' Musical Archive, giving particular emphasis on the first half of the 20th century. Previous field missions and early literature reviews had already highlighted the archive's substantial value as a main resource for the musical study of the region. Its uniqueness is further underscored by the fact that it

serves as a central repository, incorporating a variety of smaller archives from cultural associations and individuals who played a vital role in the artistic life of the interwar period. However, beyond simply presenting the findings of the research, the paper aims to explore the lasting significance of the archives and the process of reconnecting with them. In this light, the presentation also reflects on the enduring memory embedded within the archival material, examining how it functions not only as a historical record but also as a bridge linking the past, present, and future of research.

## CV

Dr Nick Poulakis is a staff member in the Ethnomusicology and Cultural Anthropology Laboratory at the Department of Music Studies of the National and Kapodistrian University of Athens, where he teaches courses on film music, ethnographic cinema, musicological archives management, and applied ethnomusicology. He also serves as an adjunct instructor in the Modern Greek Culture Program at the Hellenic Open University and in the Department of Digital Arts and Cinema at the National and Kapodistrian University of Athens. Dr. Poulakis has participated in various research projects and has authored several articles and book chapters focusing on ethnomusicological films, video life stories, the anthropology of film and TV music, musical archives and museums, media education, and audiovisual literacy. He has recently published three books in Greek titled *Musicology and Cinema: Critical Approaches to the Music of Modern Greek Films*, *Music from Optical Theater and Silent Cinema*, and *World Musics: Soundscapes, Identities, and Practices*.

20.2 17:30-18:30

### **Giannis Marinos Hall - Lecture Room - MusiXLab**

Keynote Speech: **Stephanie Merakos**, Music Library of Greece of the Friends of Music Society,

Preserving and sharing music treasures: a Greek tale

Initially focused on building a comprehensive collection of music-related materials the Music Library "Lilian Voudouri" of the Friends of Music Society, soon embraced technology innovation and digitization, becoming a pioneer in providing digital access to rare manuscripts, scores, and archival recordings. The institution, dedicated to preserving and promoting music heritage and enhancing music education in Greece, has grown over the last 30 years into a pivotal center for musicological research, education, and cultural heritage preservation. Key milestones include the development of a unique collection of material for the study of music, the establishment of a Greek Music Archive, the digitization of rare Greek music manuscripts, and the development of educational programs that also integrate digital resources. Through strategic adaptation to technological advancements, quality services, emphasis on community engagement, educational initiatives such as workshops, conferences, public lectures, and exhibitions, and collaboration with international networks, this Library has demonstrated how it can transcend its traditional role to become a dynamic cultural hub. The institution's commitment to innovation, international collaboration, and community involvement has made it a model for libraries and cultural organizations in Greece. It is committed to its services and impact on scholars, educators, and the public as well as to the preservation of musical heritage by adapting to the challenges of the digital era.

## CV

Stephanie Merakos started her piano studies in Athens. She holds a B.A. from the State University of New York at Buffalo where she majored in piano (studied with Frina Arschanska-Boldt) and an M.A. in musicology from the University of Connecticut, USA. She also studied at the University of Virginia with Milos Velimirović, specializing in byzantine music and music manuscripts from the 10th to the 15th c. She worked at the library of the University of Connecticut and after receiving a diploma and certification from the International Suzuki Institute she taught the Suzuki Piano Method. Since 1995, when she returned to Greece, she has been working at the Music Library "Lilian Voudouri" of the Friends of Music Society where she was responsible for the establishment of the Greek Music Archive. She became director of the Library in 2005 and retired in 2024. Her interests include archival research and the application of technology towards the distribution of information and especially of educational material. Within this framework she has introduced several applications for music education through her work at the Music Library and has participated in several national and European projects. She has presented her research work at international congresses and published in magazines and on-line, on the subjects of Greek music and its preservation as well as music education. She is a member of the International Musicological Society (IMS), the International Association of Music Libraries, (IAML), the Committee for the Support of Greek Libraries (CSL), head of the Greek committee of Répertoire International de Littérature Musicale (RILM) and founding member of the Greek Branch of IAML.

21.2 10:00-12:00

**Giannis Marinos Hall**

**Zoe Angelopoulou**, Music Library of Greece of the Friends of Music Society

Expect the unexpected: A venture towards Universal Design in the Music Library of Greece

The unexpected use of the Library's spaces and services, as well as the frequent visits from unexpected users raises the question who are we striving to accommodate in the end and in what ways? According to its inspirer Ronald Mace, Universal Design (UD) is a design process that aims for spaces, services and products to be usable by everyone to the greatest degree feasible. In its tenets, UD has incorporated the concept of anticipating that people will use spaces and services in different ways than their original purpose, thus in a way expecting the unexpected. With this regard as a starting point an endeavor is being made to incorporate the principles of UD into the Music Library of Greece. Great challenges arise concerning the methodology of the incorporation of UD as well as the choice of participants and ways of participation in the decision-making processes. When designing for everyone should everyone be included?

CV

Zoi Angelopoulou holds a Librarianship and Information Science Degree from the ATEI of Athens and a Master in Informatics from Linnaeus University of Sweden. She has worked in several libraries with diverse character over the years. She also holds a Piano Diploma as well as a Composition Diploma and has been teaching piano and music theory for over a decade. Additionally, she has completed the Moodle Educator Certificate program and has worked in e-learning and e-learning material production where she got familiar with the concept of Universal Design. She is currently working as a Digital Librarian in the Music Library of Greece "Lilian Voudouri".

**Vera Kriezi and Valia Vraka**, Music Library of Greece of the Friends of Music Society

Managing cultural content and technologies in the Music Library "Lilian Voudouri": from archives management to the outreach of the community

Managing cultural content in libraries involves a variety of processes including the acquisition, classification and cataloguing as well as the digitization of this content, its enrichment and digitalization till the community engagement. In this paper we will present some of the innovative projects of the Music Library that occurred from the re-use of digital cultural content; we will indicate the methods, and the materials used, as well as the challenges we faced, and the lessons learned.

CVs

Vera Kriezi started working in the Music Library from December 2000 as a librarian and now is the New Technologies and Development Manager of the organization. She studied Library and Information Science in University of West Attica (formerly TEI of Athens) and obtained her Master's Degree in Information Technology Management in 2006 from the University of West Scotland. She has served as elected member of Europeana Member Council for 2 continuous terms and has participated in European research projects. Her role at The Friends of Music Society focuses on advancing research and educational programs, digitalizing cultural heritage, and applying innovative technologies. She



specializes in using eXtended Reality (XR) tools and Artificial Intelligence (AI) to transform cultural engagement and education.

Valia Vraka works at the Music Library of Greece 'Lilian Voudouri' since 2002. In the period 2002-2006 she worked as an assistant musicologist for the Mikis Theodorakis Archive and since 2006 she has been working as a musicologist, head of the Greek Music Archive, having as main object the collection, classification and documentation of the Greek archival material. More specifically, she participated in the group that implemented the programme Creation of a unit of documentation and promotion of Greek music, which was funded by the operational programme 'Information Society' (3rd Community Support Frame/CSF, 2000-2006), and, following that, she became the head of the group which worked for the enrichment of the digital collection which was accomplished thanks to a donation of the National Bank of Greece. She has also worked for other digital projects such Euterpe: Songs for schools - Digital Music Anthology and the European projects Europeana Sounds and EuScreenXL. In the period 2014-2016 she was member of the project ARCH-Archival Research and Cultural Heritage: the Archive of Societas Raffaello Sanzio, and since 2018 she is member of the 'Creative Europe' project CREARCH: Creative European ARCHives as innovative cultural hubs. Currently, she is a member of the main research team of the project The Archive of Dimitris Papaioannou and a Ph.D. candidate at the Department of Theater Studies of the University of Peloponnese.

**Silia Papachatzopoulou**, Music Library of Greece of the Friends of Music Society

The "Mikis Theodorakis Score Archive" in the MELOS [Musical Greek Audiovisual Collection] project: methodology and challenges

The project "Musical Greek Audiovisual Collections" (M.E.L.O.S.) is a research program that is being implemented with financing from the Recovery Fund. Its primary goals include creating a specialized music ontology based on open ontology management platforms and relevant worldwide conceptual schemes, as well as developing methodologies and techniques to facilitate the scientific enrichment of the cultural repository. The Friends of Music Society through its Music Library of Greece "Lilian Voudouri," which is also project coordinator, participating in this project by developing a specialized music ontology for the Library's collection of scores from the Mikis Theodorakis Archive. Starting with the physical archive of Mikis Theodorakis, its content and structure, the workflow for the development of musical ontologies, and the enrichment of the cultural repository of the "Mikis Theodorakis Sheet Music Archive" will be analyzed, as well as the way it can be connected to external data sources or other repositories MELOS [their ontologies]. However, the primary requirement from the beginning was the preservation and accurate representation of the physical structure and the classification of the archive in its digital form. Finally, the documentation process revealed various concerns and challenges, which will be examined along with their subsequent resolutions. The entire process leads to the conclusion that the development of this ontology is a dynamic process that produces interest in unexpected fields.

CV

Silla Papachatzopoulou is a musicologist, librarian and archivist. She is a graduate of the Department of Music Studies of the Ionian University (2021) and holds a master's degree in the field of information management in libraries, archives, and museums (2024) from the Department of Archival, Library, and Information Studies of the University of West

Attica. Since October 2021, she has been collaborating with the publications department of the Athens Concert Hall "Megaron" in writing text for the music concert programs. From April 2022 to May 2023, she worked on the digitalization program of the Athens Conservatory archive. From June to July 2023, she worked in the historical archives (Archiwum Główne Akt Dawnych) of Warsaw, Poland, through the Erasmus Internship program. Since November 2023, she has been working at the Music Library of Greece "Lilian Voudouri". Also, since the summer of 2022, she has been responsible for the classification and organization of the Greek Branch of the IAML digital archive, a member of the IAML working group for the recording of libraries, archives, and collections with musical material, and a member of the IAML Digital Exhibitions Curation Team.

**Gabriella Spanò** and **Myrto Economides**, Music Library of Greece of the Friends of Music Society

The anniversary exhibitions in the Music Library: Design, goals and benefits

Approximately 10 years after the opening of the Music Library of Greece of the Friends of Music Society and shortly after its relocation to the new annex of the Megaron building in 2007, an effort was initiated, aiming to a consistent promotion of selected material from its various collections (scores, books, periodicals, programs, audiovisual material), which was thematically centered around a specific anniversary and was made accessible to visitors in the reading room. This growing activity initially led to the organization of small-scale exhibitions, which gradually evolved into well-organized exhibitions in a specially designed space, attracting visitors of various ages and interests, who were often visiting the Music Library for the first time, thus making them potential future users. This presentation focuses on a historical review of this outreach cultural activity, its goals, results, benefits to the organization and to society, and future goals.

CVs

Gabriella Spanò was born in Rome and received her Laurea Degree (MSc) in music history with summa cum laude from the Department of Musical Study of University La Sapienza of Rome (P. Petrobelli). Her thesis published as "Il fondo di musica strumentale Ricardi di Netro a Udine" dealt with a private collection of chamber music manuscripts of the 18th and 19th century. She also received a diploma in modern flute at the Santa Cecilia Conservatory of Rome. She moved to Greece in 1996, where she studied Byzantine music and Greek. She has worked at the Library of Naples Conservatory S. Pietro a Majella, with a scholarship from the Italian Government and later, with a scholarship from the Ministry of Culture of France, she has worked at the National Library of France (BnF) specifically for the Department of Manuscripts and Music as stagiaire. She has been working at the Music Library of Greece "Lilian Voudouri", since 1996, as musicologist and she is currently responsible for the Circulation Department, educational programmes and for library exhibitions.

Myrto Economides graduated from the Department of Musical Studies at the Aristotle University of Thessaloniki. Currently she is a doctoral candidate in Musicology at the Athens University, for which she received a grant from the State Scholarships Foundation. For 27 years she served as the Archive Manager of the Manolis Kalomiris Society. Since 2021 she works at the Music Library of Greece "Lilian Voudouri" as a Conservator of Archival Material. She has been actively participating in both Greek and international musicological conferences, focusing on the Greek National School. She has been

collaborating with various institutions where she has undertaken commissions as an author and editor. She is a contributing author for the Grove Music Online. She is a member of the Greek Musicological Society and the President of the Greek Branch of IAML since 2021.

21.2 10:00-12:00

### **Lecture Room**

**Adrienne Kaczmarczyk**, Research Centre for the Humanities, Budapest

Archives and publishing: a fruitful relationship. Experiences with the Liszt Ferenc Complete Edition

During his long life, Franz Liszt (1811-1886) toured Europe as a pianist, composer and conductor. The extraordinary density of his network of contacts can be seen in his publications: during his lifetime, his works were published by more than a hundred publishers. There is probably no other musician in the 19th century who has built up and maintained as many relationships with so many people – musicians, music theorists, intellectuals – over decades as he did. The care of his legacy has therefore always been a difficult task for archivists and music historians. In my presentation I would like to illustrate the importance of the collaboration between archivists and music historians, based on the typical problems encountered by the 'old' Liszt Complete Edition published between 1907 and 1933 and the New Liszt Complete Edition, which has been in preparation since 1970, and demonstrate that this collaboration is fruitful for both parties: without archivists there is no high-quality Complete Edition, and without Liszt scholars there is no professional archive catalogue.

### CV

Adrienne Kaczmarczyk graduated from the Ferenc Liszt Academy of Music with a diploma in musicology in 1995 and from the Eötvös Loránd University of Sciences in 2002 as a Latin philologist. Between 1992–2010 she was a member of the scientific staff at Ferenc Liszt Memorial Museum and Research Centre, Budapest. Since 1995 she has taught at the Liszt Academy of Music, Department of Musicology. Since 1994 she has been an editor, since 2009 also the editor-in-chief of the Ferenc Liszt Complete Critical Edition. Since 2021 she has worked as a research fellow at the Department for Hungarian Music History (HUN-REN Research Centre for the Humanities, Institute for Musicology). Her main field of research is centred on Liszt's life and works and the music history in the 19th century.

**Katalin Kim**, Research Centre for the Humanities, Budapest

The music collection of the National Theatre in Pest and the critical edition of the Ferenc Erkel Operas

The critical edition Ferenc Erkel Operas was initiated by Tibor Tallián, Director of the Institute for Musicology of the Hungarian Academy of Sciences in 1998. The aim of the project was not only to explore the sources of Erkel's operas but also to undertake basic research on 19th-century musical theatre. Without further research into the sources, we were not only unable to gain an insight into the workings of the National Theatre opera

company led by Ferenc Erkel for decades, but also to reconstruct the performance practice of Erkel's own operas under his leadership. The research gradually developed into a more comprehensive 19th-century basic research project. In my presentation, I will give an overview of the archival work of the Department for Hungarian Music History of the Institute for Musicology in cooperation with the Music and Theatre History Collection of the National Széchényi Library. Through this I also provide an overview of the sources of 19th-century Hungarian-language musical theatre, addressing issues such as the dynamic networks of opera companies and the cultural transfer of musical scores.

CV

Katalin Kim (PhD) is a Senior Research Fellow, Deputy Director of the Institute of Musicology of the Research Centre for the Humanities HUN-REN, and Head of the Department of Hungarian Music History. Her research focuses on the vocal-instrumental (figural) music repertoire of the eighteenth century in Hungary, as well as on the study of Ferenc Erkel's compositional method and the activities of Erkel's workshop. She published the critical editions of two of Erkel's operas (Bátori Mária, Hunyadi László). She is currently working on the critical edition of Erzsébet and Dózsa György. Since 2012, she has expanded her research field to include the institutions of nineteenth-century Hungarian music theatre, its repertoire, and its creators.

**Lili Veronika Békéssy**, Research Centre for the Humanities, Budapest

Insights from Press Research and Archival Sources: Daily Musical Practices of Pest-Buda in 1857

The planned paper offers a unique exploration of the public musical life of Pest-Buda in 1857, focusing on its institutions, social networks, and the rise of middle-class musical culture through a microhistorical lens. Using a novel methodology, it is the first study to undertake an interdisciplinary comparative analysis of an entire year's worth of systematic press and archival sources, including musical scores, ego-documents, printed materials, and ephemera.

The musical life of Pest-Buda in 1857 through a microhistorical lens examines both daily musical practices and festive events as documented by Hungarian and German newspapers of the time. Positioned within the fields of microhistory and Alltagsgeschichte, it highlights the unique role of music journalism prior to the establishment of Hungary's first official music journal, *Zenészet*, in 1860.

Through the systematic analysis of some 6,000 reports, articles and advertisements, this study reconstructs the city's public musical institutions, repertoires and social networks in one year, 1857. In addition, it uncovers previously unexamined musical spaces, figures, and repertoires, thus expanding our understanding of nineteenth-century urban musical culture. The interdisciplinary approach lays the foundation for future studies of the musical heritage of Pest-Buda (now Budapest) in an European context. This research not only offers a comprehensive picture of the musical landscape of Pest-Buda, but also provides insights into the broader socio-political dynamics of the Habsburg Empire.

CV

Lili Veronika Békéssy earned her PhD in musicology (supervisor: Katalin Kim) from the Liszt Academy of Music in 2024. From 2014 to 2016, she worked as a research assistant at the Liszt Ferenc Memorial Museum and contributed to multiple exhibitions. Since 2015, she has been associated with the Hungarian Academy of Sciences' (now HUN-REN)

Institute for Musicology, participating in various national and international research and editorial projects. She has presented her research at several international conferences, including events in Austria, Slovakia, Croatia, and the United States. Békéssy also engages in music outreach as a radio editor and podcast host, interviewing prominent figures in Hungarian classical music.

**Zsuzsanna Polyák**, "Ferenc Liszt" Academy of Music, Budapest

Mihály Ittzés's Contributions to the Music Pedagogical Research Archives at the Kodály Institute

The aim of this presentation is to highlight the library and archival contributions of Mihály Ittzés (1938–2018) at the Zoltán Kodály Pedagogical Institute of Music, Kecskemét, Hungary. Ittzés was a renowned lecturer both in Hungary and abroad and authored nearly a thousand writings during his lifetime, covering musicology, music education, as well as reports and concert reviews. The Kodály Institute, established in Kodály's birthtown, primarily aims to teach foreign musicians and music educators interested in the Kodály Concept. Ittzés was appointed to the newly founded Institute in 1973 and was tasked with creating the library in time for the Institute's opening in 1975. In addition to selecting books and scores for everyday teaching use, he laid the foundations for the Research Archives by acquiring historical documents, textbooks, journal back issues, and manuscripts. From 1978 onwards, he also secured collections and bequests from distinguished Hungarian and foreign musicians and music educators. These donations were largely a result of his efforts, supported by his personal and professional connections. The Archives now holds the bequests of twenty-six musicians, the most recent being that of Mihály Ittzés himself. This presentation will summarise Ittzés's contributions and discuss the current state and future plans for the Archives.

CV

Zsuzsanna Polyák joined the Kodály Institute in 2004 as a librarian and archivist for the Music Pedagogical Archives. In 2018, she also began teaching at both the Kodály Institute and the Liszt Academy of Music. Since 2023, she has been working as a research fellow. She graduated from Eötvös Loránd University, Budapest, with degrees in Library and Information Science, Hungarian Linguistics and Literature, and Pedagogy. Additionally, she holds an MA in Community Development. In 2024, she earned her doctorate in Education from the Theoretical and Historical Pedagogy Doctoral Program at Eötvös Loránd University's Faculty of Pedagogy and Psychology. Her primary research interests include the history and philosophy of music education, with a particular focus on the international dissemination of the Kodály Concept.

21.2 12:30-14:00

**Giannis Marinos Hall**

**Eirini (Irene) Diamantouli**, University of Cambridge

The Materiality of the Archive of Emiliós Riadis: A Site of Physical and Symbolic 'Greekness'

In recognition of Stephanie Merakos's crucial contributions to the Music Library of Greece, this paper focusses on the significance of the archive of Emiliós Riadis, maintained by the

Library. It examines the materiality of the archive as a critical lens through which to consider the complex cultural and ethnic architecture of Salonica, notions of Greekness, and the conceptual history of Orientalism. I will analyse several of Riadis's autograph scores as palimpsestic objects that reflect a negotiation of ethnic identity through their expressive notation, revisions, and flaws. In particular, I will explore the inscription, modification, or rejection of the term 'oriental' on his scores as expressing the complexities of Orientalism 'alla turca' in the late Ottoman Empire. This analysis problematises Riadis's role as a leader of the Greek National School, framing Greekness as a contested and diverse notion that shifts in and out of harmony with prevalent national myths and ideologies emerging from the Greek War of Independence of 1821, and those associated with the 'Generation of the Thirties'. By challenging derivative nationalist narratives, this paper contributes to recent scholarship situating Greece within post-colonial discourse, reframing Greekness in relation with the nation's diverse, multi-ethnic, and multicultural past, present, and future.

CV

Eirini (Irene) Diamantouli is a graduate of the University of Oxford and King's College London. She received her PhD from the University of Cambridge in 2024, which examined the cultural legacy of the Russian Revolution on Greek music from circa 1945 to 1974. Her postdoctoral research plans focus on ethnic identity formation and musical nation-building in the works of lesser-known Greek composers at the turn of the twentieth century.

**Ana Petrov**, Singidunum University, Belgrade

The Mikis Theodorakis Archive from a Yugoslav Perspective

In this paper, I will deal with the material in the Mikis Theodorakis Archive that is related to the composer's collaboration with socialist Yugoslavia. The relations between socialist Yugoslavia and Greece after World War Two went through several phases. In the same period, Theodorakis himself had several phases in his life, his political and musical career. When he started the collaboration with Yugoslavia, he was a great music star known worldwide and a state enemy, living in exile. From 1970 until 1973 there was an intensive collaboration of Theodorakis with Yugoslavia, which included the organization of visits and concerts and finally the choice of Theodorakis as the composer for *The Battle of Sutjeska* (1973), one of the most famous Yugoslav partisan films. Based on the archival research that I made as a fellow of the Music Library of Greece "Lilian Voudouri" of the Friends of Music Society, my paper will elaborate on two issues. Firstly, I will point to the part of the archive that entails the press in Yugoslav languages and thus is less known in Greek-speaking academia. Secondly, I will point to the reception of Mikis Theodorakis in the Yugoslav, Greek and international press during the period of his collaboration with socialist Yugoslavia. I will also provide a comparative view of the issues, considering the materials from the Archive of Yugoslavia in Belgrade. Additionally, I will include an auto-reflexive view of this research and address the importance of the comparative perspective when dealing with topics based on archival material.

CV

Ana Petrov (1982), a musicologist and a sociologist. Currently, she is a full professor at the Faculty of Media and Communications, Belgrade, Serbia. Petrov is the author of several books, including a book dealing with the reception of Yugoslav popular music

after the dissolution of Yugoslavia (Yugoslav Music without Yugoslavia, 2016) and on the theories of nostalgia (Sociologies of nostalgias, 2021). She has dealt with Yugoslav and post-Yugoslav cultural space, as well as with the theories of nostalgia. Currently, she is researching the reception of Mikis Theodorakis in socialist Yugoslavia and Serbia nowadays.

**Eleni Papaspyrou**, National and Kapodistrian University of Athens

The Archive of Georgios Poniridis, housed in the Music Library of Greece and in the Laboratory for the Study of Greek Music at the Department of Music Studies at the University of Athens

The archive of Georgios Poniridis, located in the Music Library of Greece of the Friends of Music Society, includes materials from the composer's residence, featuring manuscripts, scores, texts, books, records, and press clippings. This archive is fully cataloged and organized by theme on the library's website, with brief descriptions, type, title, date, poet, and page or manuscript count. It is digitized and accessible within the library. This collection forms part of Poniridis's broader archive. A substantial additional material, sourced from the musicologist A. Kostios's archive, is kept at the "Laboratory for the Study of Greek Music" at the University of Athens-Department of Music Studies. It includes nearly all the composer's works, along with manuscripts, score photocopies, poems, texts, librettos, and letters, mainly to Maria Frantseskou. Both archives have not been studied yet with respect to chamber music. This preliminary research showed that many compositions prominently feature chamber music, with around thirty works, mostly composed after 1950, and often using wind instruments to create unique tonal colors. Many chamber music pieces are written for piano, mostly duets. Some of those are: Violin-piano sonatas and sonatas for viola, cello, flute, clarinet, oboe, three trombones, tuba, trios etc. Keywords: Poniridis, archive, chamber music, piano.

CV

Eleni Papaspyrou teaches the piano at the Heraklion Music School and the Municipal Conservatory of Heraklion. She focuses particularly on modern Greek music and frequently performs premieres of contemporary works. She obtained the Bachelor of Arts in piano performance and pedagogy at the University of Music and Performing Arts Graz and the Master of Arts at the University of Music and Performing Arts Vienna. She is also a graduate of the Department of Music Studies at the University of Athens, where she has been pursuing doctoral studies since 2022.

**Angeliki Skandali**, independent researcher

The "Idiofytes" in Spyridon Fyliskos Samaras's opera 'Rhea'. An approach related to the national contains of Hellenic opera and the heir Constantine

The paper focuses into Samaras's opera Rhea that was composed in 1908 and successfully performed in Italy and Athens henceforth with a forwarding impact upon Hellenic operatic cultivation. Musicological attention is today on particular music features of the opera, mainly the characteristic of «idiofytes» (=most genius) of the music that is eminently related to traditional music believed as able to link contemporary Hellenic civilisation with the glory of ancient precedes. The approach for the study is mostly from

the view of music analysis with short references to western scholars (Sir Joshua Reynold, Heinrich Schenker and William Drubkin) as well as J.G. Herder through Kostas Kardamis and Haris Xanthoudakis when Hellenic traditional music contents are concerned. The starting point was Gabriele d' Annunzio's willingness for the opera to be applauded in Italy but the main analytic interest lies on the pursue of the stamp of quality based on the pointing out of the «idiofyes» into the frames of Hellenic traditional music ideas. Furthermore, music history comes into scope and the symbolic role of the Hellenic royal family for opera cultivation in Athens emerges as finding in newspaper pages of the era declare. Samaras's cordial link with the heir Constantine is proved to have an elevating effect for the demanding individuals in the Hellenic capital. Having been granted an allowance to compose a true Hellenic opera, the composer settled down to his Hellenic opera audiences for once to offer them a quality new staging that shines until tomorrow. Necessary resources for the study include recent contributions on study about Samaras's operas by Dimosthenis Fistouris and the score is nowadays preserved at the Music Library of Greece of the Friends of Music Society.

## CV

Angeliki Skandali, descended from Crete, was born in Athens. Her music studies include piano, lyric song, odiki and harmony and band orchestration at the Hellenic Conservatory, counterpoint and fugue at the Music College of Thessaloniki, and composition at the Aristotle University of Thessaloniki. She has graduated (A' Honours) the Department for Music Studies at the Aristotle University of Thessaloniki. She continued with postgraduate studies in Musicology-Opera Analysis at the University of Leeds in United Kingdom with Professor Julian G. Rushton. She authored books about opera history and publishes articles about opera cultivation. Fellow researcher at the Department of Music Studies of the Aristotle University of Thessaloniki (2008-2017). PHD holder from the Athens University with Emeritus Professor Olympia Psychopaedi-Frangou and Irmgard Lerch-Kalavrytinou. She is a member of Royal Music Association. Since 2015 she is a member of Hellenic Musicologic Society.

**Mariza Galani**, Aristotle University of Thessaloniki

The Dual Role of Erotokritos: Hero of an Epic Poem and Cretan Opera

When Vitsentzos Kornaros wrote Erotokritos, it would have been impossible for him to imagine the fate of his work — that it would become a timeless creation, a part of our folk tradition whose value remains unchanged over time. The name Erotokritos itself is significant, symbolizing the importance of the poem. The word is composite, derived from "eros" (love) and "kritos" < "krino" (to judge), meaning "one tormented by love." By applying the theory of interatality, we study how the Greek composer of Cretan origin, Nikos Mamangakis, captures the precise and dynamic verbal elements of the poem. He listens to these elements and translates them into stage action in his opera, featuring Erotokritos as the protagonist and creating the "Chorus of Words" with Cretan rhythms. The internal teachings of the poem touch the soul of the composer, awakening his hidden self and evoking memories of his difficult childhood during the German occupation, functioning as a solace. This is because the themes of the work — freedom and love — are the two ideals every person seeks. The composer guides the audience to act spiritually and experience both beautiful and tragic moments in life as they watch his opera.



CV

Mariza Galani was born in Thessaloniki and lives in Athens. She studied in the Department of French Language and Literature at Aristotle University of Thessaloniki. She completed her initial postgraduate studies at the University of Brest in France in the Department of Classical Letters, focusing on Aristophanes. She then pursued further postgraduate studies in the Department of French Language and Literature at Aristotle University of Thessaloniki, focusing on Aristophanes and Marivaux, and was awarded an I.K.Y. scholarship for her postgraduate studies. Her first doctoral dissertation was completed at the University of Brest on the topic *Les didascalies internes chez Aristophane*. Her second doctoral dissertation was conducted in the Department of French Language and Literature at the National and Kapodistrian University of Athens (UoA), titled *Stage Directions from Ancient Drama to Today*. She participated in research programs at Aristotle University of Thessaloniki, such as *Methodology of Research and Teaching of Literature*.

Published works include: *Image, Word, Melody*, Romi Publications, 2023. *Stage Directions from Antiquity to Today: The Journey of Words to Performance*, Govostis Publications, 2017. E-book: *Les didascalies internes chez Aristophane*, 2008. She has published articles in Greek and international journals in French and English and she participated in congresses related to theater. She taught European culture at Aristotle University of Thessaloniki to postgraduate students in the Erasmus-Mundus program and theater courses at the undergraduate level.

On July 10, 2024, she was elected as an assistant professor in the Department of French Language and Literature at Aristotle University of Thessaloniki.

**Illias Chrissochoidis**, Stanford University

Nicolas Astrinidis' *Symphony 1821*: Casting the rise of modern Greece in sound

In 1971, the Municipality of Thessaloniki commissioned a symphonic work commemorating the 150th anniversary of the Greek War of Independence from Nicolas Astrinidis (1921–2010), the music director of its Philharmonic and Mixed Choir ensemble. The composer of three major oratorios on Greek subjects, in particular *Saint Demetrios* (1962), Astrinidis was also a Diaspora Greek born in Romania—not far away from where Ypsilantis had launched the Revolution of 1821—who saw his native city occupied by Soviet troops in 1940 and his dismembered family seeking shelter in Palestine before settling in postwar Thessaloniki as penniless refugees. After fighting the Nazis on the Libyan front for two years, he himself moved to Paris and pursued an international musical career before joining his parents in Greece in 1965. Family hardship, patriotic fervor, and an international artistic record made Astrinidis the ideal composer of the *Symphony "1821"*, an hour-long orchestral-choral work tracing modern Greek history from the Fall of Constantinople to the Revolution of 1821. As the first scholarly engagement with a unique musical tribute to the Revolution of 1821, this paper discusses issues of biography, national identity, Diaspora culture, compositional strategies, and reception. In addition, it presents excerpts from the first electronic edition of the work produced at the Center for Computer Assisted Research in the Humanities (CCARH) at Stanford University.

CV

Ilias Chrissochoidis (<https://web.stanford.edu/~ichriss/>) is a scholar, author, composer and pianist. He received his Ph.D. in Music from Stanford University where he has been

teaching since 1997 (as Lecturer since 2005). A Geballe Dissertation Prize Fellow at Stanford's Humanities Center (2001-2), he was appointed a 2010 Fellow of the American Council of Learned Societies, and, in 2010-11, Kluge Fellow at the Library of Congress. In 2009, he became the first musicologist to be hired at an Economics department (University College London) and in 2015 he joined the Berlin Social Science Center. As a Research Associate at the Center for Economic Learning and Social Evolution, he engaged in innovative research on game theory applications in Wagner's operas. A leading expert on Handel, he also has championed Greek composer Nicolas Astrinidis and introduced Spyros P. Skouras in American and film historiography, editing his memoirs. Chrissochoidis has received over 30 grants and fellowships from world-renowned universities and research centers, professional societies, private foundations, and the Greek state. He has authored more than 50 research articles and essays, which can be found in leading musicological journals. In recognition of his musicological activity, the Academy of Athens awarded him a special commendation in 2005. As an author, Chrissochoidis has written six non-academic books in Greek and has published dozens of articles on educational, social, and political issues in the Stanford Daily, the Chronicle of Higher Education, and in the Greek newspapers Ta Nea, Kathimerini, and Sunday Vima. Composing music since his teens, he has written extensively for the piano and has released four albums of instrumental music.

21.2 12:30-14:00

### **MusiXLab**

**Dimitrios Kiousopoulos**, independent researcher

Fall and rise of Paolo Carrer in Greek music history. A historiographical-archival study (1919-2023)

Paolo Carrer (or Pavlos Carrer; Zante, 1829-1896) was one of the first professional Greek composers to attempt an international career and is now credited as the creator of Greek national opera as a genre. However, assessing his achievement has never been a straightforward matter, neither during his lifetime, nor for posterity. Focusing on the latter, the present paper aims to examine the evolution of Greek music historiography on this topic, mainly through the major "paradigm shifting" histories of Greek music published in the 20th and 21st century, and in relation to archival material, discuss the role that individual agents have played in the evolution of this assessment from dismissal to praise.

CV

Dimitrios Kiousopoulos is a music critic, journalist and translator. He studied history, archeology and classics at the University of Athens and the University of Edinburgh and did postgraduate studies in history with a focus on the social history of music and opera at the École des Hautes Etudes en Sciences Sociales, Paris, the Berliner Kolleg für Vergleichende Geschichte Europas (BKVGE Freie Universität / Humboldt-Universität) Berlin, and the European University Institute, Florence. He has been a contributor for the print and electronic publications Eleftherotypia, Kathimerini, Shedia, Homme, Debop.gr, Book's journal, andro.gr/classical, L'opera, International magazine (Milan, Italy), and has also published articles of music criticism in To Vima, Athens Voice, Proto Thema, Critic's Corner, a.o. He is a member of the Friends of Music Society, Athens, and of the Union of

Greek Critics for Drama and Music. In addition to Greek, he speaks English, French, Italian, Spanish and German.

**Kalliopi Stiga**, High School of Neo Phaliron, Piraeus

The 'universal' music and the socio-political action of Mikis Theodorakis: a diachronic 'lived-in' model

On December 15, 1997, Mikis Theodorakis donated his voluminous, rich and diverse archive to the Music Library of Greece "Lilian Voudouri". From that first moment, the contribution of the distinguished musicologist Stephanie Merakos to the classification and exploitation of the archive of Mikis Theodorakis as well as to the preservation and the dissemination of the work of the "last great Greek" was decisive.

As a researcher of the work of Mikis Theodorakis since 1996 - that is, even before he donated his archive to the Music Library of Greece "Lilian Voudouri"-, I can only be grateful to the tireless and completely dedicated musicologist Stephanie Merakos who was always willing to advise me, guide me and facilitate my access in every way to the various documents of the Archive. In the frame of this communication, I will refer to the reasons why, in our epoch, of the huge international economic, cultural and moral crisis, the "universal music" of Mikis Theodorakis- vehicle of the greatest humanitarian ideals- is worth being preserved and maintained as our "cultural heritage". As far as the socio-political activity of the Mikis Theodorakis is concerned it can only be considered "lived-in" model, characterized by the absolute and altruistic devotion to the Human being, the Democracy and the Union of the Peoples.

CV

Kalliopi STIGKA, born in Athens (Greece), studied piano at the Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV-Sorbonne (France) and Université Lumière- Lyon II (France), taking a Diploma (1997), D.E.A. (1998) and PhD in "Literature and Arts" (2006) respectively. Her PhD thesis is entitled «Mikis Theodorakis: the poet who brought "savant music" and "popular music" together». For her research, she was honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since 2010, she is qualified as 'Maître de Conférences' by the French National Council of Universities (CNU). In 2021, she had her Bachelor's Degree from the Department of Political Science and History of Panteion University. Since September 1998, she has been an established music teacher in Greece. She has worked in the Department of Musicology of the National and Kapodistrian University of Athens (2007-2010), in the Department of Primary Level Education of the Democritus University of Thrace (2010) and for two years (September 2014 to September 2016) as a Rapporteur for Music at the Institute of Educational Policy of Greece, Ministry of Education, Research and Religion. She has been the School Principal of the 6th High School of Piraeus for a year (2019-2020). She is currently the School Principal of the Neo Faliron High School (2023-2027). Her research interests lie in the fields of sociology of music and of history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological revues and participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Poland, Finland, Latvia, Cyprus, Belgium, Turkey, Algeria, Romania).

**Rafail Kontogouris**, Ionian University

B. A. Zimmermann's Sonata for Solo Viola (1955)

B.A Zimmermann completed the Sonata for Solo Viola in 1955, which was dedicated to the memory of his daughter Barbara, creating an enigmatic work of high virtuosity. Zimmermann utilizes a wide variety of musical materials and their combinations in the work, creating a diverse sound effect. Beyond the particular musical nature of this work, the score itself constitutes an autonomous creation, constituting in a way the second nature of the composition, creating a message to be deciphered. Here Zimmermann hints and projects concepts and references that cannot be perceived through listening. Philosophical positions, references to real persons, names, numbers and musical works of different composers compose a complex set of meanings and messages expressed through the coded use of musical materials. The present study examines this work of Zimmermann from different perspective, focusing on the second nature of the work, the text. The meanings that emerge from the score are analyzed, explained and cross-referenced with the external sources they refer to.

CV

Rafail Kontogouris is a graduate of Ionian University, with specialization in viola performance. He holds degrees in viola, fugue, counterpoint, and harmony, and continues his studies in composition. Since 2021, he is working on a doctoral thesis centered on the interpretive approach to works from the second half of the 20th century for solo viola. Kontogouris is a regular member of both the ERT Symphony Orchestra and the Athens Philharmonic Orchestra, and has actively participated in the musicological research component of the HAPTICSOUND program.

21.2 16:00-17:30

**Giannis Marinos Hall**

**Mimis Sophocleus**, Patticheion Municipal Museum, Historical Archives and Research Centre of Limassol

Music Librarianship and Creativity: The case of "the Marinos Mitellas" and its services to the society in Limassol, Cyprus established at the Patticheion Municipal Museum Historical Archive & Research Centre of Limassol

The purpose of this paper is to present the multifaced role which has been undertaken since 2011 by the Music Library established at the Patticheion Municipal Museum Historical Archive & Research Centre of Limassol. The library is named after the well-known maestro Marinos Mitelas, in enhancing musical creativity in the context of music of the broad sense of librarianship. The content of the library comprises of biographies of musicians, music scores, recordings (records, vinyl, CD, 78, 45, real to real etc.) and supporting documentation called "ephemera". Our collections, so far were used for the production of books, biographies, scores, the "lexicon" of Cypriot composers, as well as, reprints of music scores. The paper is centering on how authentic archival resources - from 1890 to the present- are accessible at our Centre for a number of stakeholders, such as music schools, orchestras, bands and free-lance musicians who are in the process of utilizing our unique collection for enriching their repertoire, while in parallel, on how "Cultural heritage and music libraries and archives can contribute in a systematic way in

the awareness of the music industry and provides theoretical and practical issues on what we call "the sound of the City".

## CV

Mimis Sophocleous, was born in 1954 and educated in Cyprus, Greece and Australia. He is an academic since 1979; since then, he held a number of senior positions in universities in Australia, before moving to Cyprus in 2002. In 2004 he was appointed as a member of the first Interim Governing Board of the then newly established Cyprus University of Technology, on which he served from the position of the Vice-President and Co-ordinator of the Department of Multimedia and Graphic Arts. He taught as visiting professor in many universities abroad. He published books, monographs, articles and he participated in numerous local and international conferences, Symposia and Seminars. Since 2005 he is the Convenor of the Oral History Symposium on the History of Limassol organized annually by the Patticheion Municipal Museum –Historical Archives and Research centre of Limassol, of which he is the Academic Director since 2011. In 2007 he established the publishing House "Afi Ltd- Touch Editions" which specializes in editions on Cypriot history, literature, culture and the history of ideas. His latest publications include: His latest publications (relevant to Music) are: The Composer George Kotsonis (1937-2014 (with George Kalogirou), The happy Revolutionary, (Cyprus Broadcasting Services (RIK) Publication, 2022). Mikis Theodorakis, He who was Blessed by the Muses. A Unique Cultural Phaenomenon, (Touch Editions, 2021). The Composer Marios Tokas: the First 50 Years, (2019). Melbourne and Limassol: Two Ports of Nikos Kavvadias (2016).

Other Publications. With the Thunder Struck Lightning Conductors in Heaven and from there to Immortality. Story about an insignificant Rock Band, Melbourne, 1996. The Music Company 'Apollon' of Theodoros Gerardos 1890-1890, Yearbook of the Cyprus Historical Society. The Mandolinata of Ladies and Girls of Limassol by Alexandros Kalligeris in 2009, series Epiphyllides, Ed. Touch, Limassol, 2017. He has edited the following: Vanda Economou, Giorgos Arvanitakis, the Composer, the Educator, the Man, ed. Afi, Limassol, 2017. (ed. M.A. Sophocleous). Yiota Tranta, Defkalion Iacovides. A Romantic Composer in a Hard Age, ed. A Touch, Limassol, 2020.

**Katerina Desylla, George Stavratīs, Katerina Vanou, and Christina Vergadou,**  
National Library of Greece, Athens

Music collections in the National Library of Greece – The case of Historical Archive of Modern Greek Music "Spyros Moutsenigos"

The National Library of Greece (NLG), the first library of the newly established Greek state, holds a numerous amount of music collections, each one of which with a unique significance. After making a brief mention to the most notable of them, an insight is attempted with this paper into the process of appraising, storing and preserving, recording and documenting them, a procedure that requires interdisciplinary approach. Spyros Moutsenigos' Archive (SMA) on the history of neohellenic music is one of the most challenging, yet of great significance, music archives. It incorporates material of different genres (books, newspapers, photographs, music scores, correspondence and manuscripts of different species) to a sizable extent. Due to these reasons, much effort has been made over the last few years for the archive to reach the present point, so that it should be available in its entirety to the research community. In the present paper the Moutsenigos' archive is used as a case study in order that the NLG's archival procedures

be demonstrated. Moreover, some music paradigms of the rare material are presented, as well as Moutsenigos' unknown ethnomusicological profile is revealed.

#### CVs

Katerina Desylla is an experienced Greek educator with extensive teaching and administrative experience in both primary education and heritage language instruction. She has held roles such as head of a primary school and administrative secretary in educational institutions in Greece. Her academic background includes a BA in Primary Education from the University of the Aegean and two master's degrees, an MA in Science Education and an MSc in Mathematics, Computing and Statistics Education both from the Institute of Education, at the University College London (UCL). She is fluent in Greek and English, has an intermediate grasp of French and German, and she is proficient in MS Office. Known for her teamwork and organizational skills, she has contributed to educational training and seminars both in Greece and the UK. In September 2021, she was appointed to work at the National Library of Greece (NLG) as a seconded employee. Assigned to the Manuscripts and Facsimiles Department, she deals with the processing of archival collections.

George Stavratidis graduated from the Department of Archival and Library Science of Ionian University, Corfu, Greece. He also holds a master degree from the same Department in "Management of Cultural Heritage Documents and New Technologies". As an Archivist he has worked at the General State Archives and private companies in documentation of archival material. As a librarian he has worked at the Ionian University Library. Since 2016 he is employed as an Archivist-Librarian at the National Library of Greece. He took part in the projects of documentation and classification of the Historical Service Archive of the National Library and in the expansion of the Rare and Valuable Books Collection. Currently he is in charge of the Archives and Special Collections at the Manuscripts and Facsimiles Department.

He has participated in congresses and meetings representing the National Library of Greece.

Katerina Vanou obtained her Piano Soloist Diploma from the Conservatory of Piraeus Association with special distinction, while studying in the French language and Philology department of the National and Kapodistrian University of Athens. She attended seminars on the German Lied at the Mozarteum in Salzburg with Professor Paul von Schilhawsky. She studied with pianists K. and J. Ganev, A. Valdima, R. Kinka. She worked as an accompanist musician with singing teachers: Vaggelis Hatzisimos, Aris Christofellis, Mechtild Stamatakis, Marina Krilovici. In 2017-2018 she collaborated with the Greek National Opera as a music coach. She has performed in concerts in Greece and abroad (Austria, Holland, Sweden). She worked as a Music teacher at Primary schools from 1996 to 2022. She has been a piano teacher at the Music High-school of Chalkida (N.Skalkottas) since 2022. Since 2023 she has been assigned to the Manuscripts Department of the National Library of Greece and deals with the processing and documentation of the S. Moutsenigos Archive.

Christina Vergadou is a Greek musicologist and musician. She graduated from the Music Studies Department of the National and Kapodistrian University of Athens with the degree of Integrated Master. She earned her PhD on the field of Historical and Systematic Musicology from the same department in June 2024. Her dissertation is about the Ionian School of music and mainly the life and work of Dionysios Rodotheatos. Additionally she

holds music diplomas on Piano Performance, Byzantine Music, Harmony, Counterpoint and Fugue. She currently works at the Manuscripts and Facsimiles Department of the National Library of Greece recording and documenting music archives. At the past she was occupied at the Music Library of Greece "Lilian Voudouri", where she was involved with music archival and cataloguing work (Head of the Music Cataloguing Department), and at the archive of the National Opera of Greece for a small period. She also works as a music teacher and choir conductor both with children and adults. She is a member of RILM's National Committee of Greece. She has participated in Greek and international conferences, and she has published articles on Greek and international journals. Her main research interests focus on Greek music of 19th and early 20th century, opera, Italian music, music archives and music pedagogy.

**Leon Stefanija, Filip Trplan, Matija Marolt, and Matevž Pesek,** University of Ljubljana

### Search Engine for Music Information Retrieval

Modern Music Information Retrieval (MIR) techniques can generate huge amounts of music descriptors, but the visualisation and comparison of these descriptors in large corpora remains a challenge. Complex MIR algorithms can provide valuable insights into musical works, but users typically require specialised knowledge to interpret them, limiting their usability for a wide audience. To address these issues, we developed an end-to-end pipeline and a web platform that facilitates the analysis of music corpora from raw data processing to data visualisation and search. The first step was to identify the features that can be easily standardised and extracted from sheet music in the form of MusicXML files or from raw audio data. To make the data searchable, a popular analysis and search engine was used to perform tasks such as pattern matching and aggregation. Finally, a web-based user interface was designed and created to make the information more searchable and accessible to the general public. Through the interface, all extracted features can be visually compared and the raw analysis data can be downloaded for further local use. The end result is a "search engine for music" that can be used by anyone interested in exploring the processed music corpora. The system is modular to allow specialised use beyond the general data points. We hope that the tool will make both music research and music education accessible to a wider audience. As such, we invite musicologists, music educators and librarians to join us in our endeavour to develop a repertoire of European music – initially focusing on children's and youth pieces – that could enable computer-aided use and source-free musicology.

### CVs

Leon Stefanija (1970, Ljubljana) is a professor of musicology at the Faculty of Arts in Ljubljana, between 2008 and 2012 he served also as the chair of the Department of Musicology. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian music since 1918. More about him: <https://lstefa.splet.arnes.si/>

Filip Trplan is a bachelor's student of the interdisciplinary computer science and mathematics programme at the Faculty of Computer and Information Science, University of Ljubljana. "Slovenska mladinska in otroška glasba 1945–1991" is his first research project. Alongside his studies he works as a web developer.

Matija Marolt (matija.marolt@fri.uni-lj.si) is Professor at the Faculty of Computer and Information Science, University of Ljubljana, where he is the head of the Laboratory for Computer Graphics and Multimedia. His research interests include information retrieval from music and audio, computer graphics, and visualization. It focuses on problems such as detection and segmentation of sound and music events, search and visualization of digital collections.

Matevž Pesek is employed at the Faculty of Computer Science and Informatics of the University of Ljubljana, where he graduated (2012) and received his doctorate (2018). Since 2009, he has been a member of the Laboratory for Computer Graphics and Multimedia. His research interests include information retrieval from music, e-learning in music, deep architectures such as compositional hierarchical modeling, biologically inspired models, and open data.

21.2 16:00-17:30

### **Lecture Room**

**Federica Riva**, Conservatorio di musica "A. Scontrino", Trapani

Claudio Sartori (Brescia 1913-Milano 1994) and his catalogue Libretti italiani a stampa dalle origini al 1800 now digitally reprinted

Claudio Sartori (Brescia 1913-Milano 1994), the most important Italian music bibliographer of the 20th century, was also a music historian, musicologist, music critic and translator.

He conceived and realised bibliographical tools of national and international scope to access historical music documentation, convinced that only a knowledge of the sources allows for a truthful reconstruction of the history of music. At the centre of his bibliographical interests were Italian music sources. His impressive bibliography is available open access, updated by the office Sartori himself founded while working at the Biblioteca Nazionale Braidense, the Ufficio Ricerca Fondi Musicali (URFM) in Milano <http://www.urfm.braidense.it/sartori/searchsartori.php> The paper focuses on his catalogue Libretti italiani a stampa dalle origini al 1800 (Cuneo, Bertola e Locatelli, 1990-1994) which includes quite 25.500 records of Italian libretti everywhere preserved. 'Libretto' means a booklet to be used mainly but not exclusively in theaters during performances The catalogue has been reprinted, on paper and digital, in 2024 by Hollitzer Verlag in Wien, <https://www.hollitzer.at/en/works/i-libretti-italiani-a-stampa-dalle-origini-al-1800>. The preface written by this author includes a description and analysis of the catalogue, a reconstruction of its history and a perspective of use in the future. This paper deepens the analysis and comments by reaching new conclusions.

### CV

Federica Riva, since 2022 at the Conservatorio di musica 'A. Scontrino', Trapani, librarian and professor. She graduated with honors in Musicology (1987); much later studied Library science at the joint Master course of the University in Parma and the University in Northumbria (GB). After a training as music cataloguer at the Conservatory library in Milan, she was hired for competition as librarian in Italian Conservatories of music, working since then in Campobasso, Palermo, Parma (where she acted for sixteen years as curator of the historic Museum where part of Arturo Toscanini's and Arrigo Boito's heritage is preserved) and Firenze. Her courses in Music bibliography and library science



are aimed at undergraduated and graduated Conservatory students. Founding member (1994) and then President (2009/10-2014/2015) of IAML-Italia, the Italian group of the International Association of Music Libraries, Archives, Documentation centres (IAML); she also served as IAML Vice-President (2001-2006). Field of interest: Preservation and valorization of music heritage in Italian Conservatories of Music; Music bibliography between paper and digital media.

**Roberto Testa**, University of Turin and **Giuliana Maccaroni**, Conservatory "G. Verdi" of Turin

A digital approach for the enhancement of collections: Leone Sinigaglia archive and bibliographic fonds

Leone Sinigaglia (1868–1944), Italian composer and ethnomusicologist, left a rich legacy of archivist and bibliographic documentation, preserved at the Library of the Giuseppe Verdi Conservatory in Turin through a donation by musicologist Luigi Rognoni. The archive includes musical scores, both printed and manuscript, as well as personal and professional correspondence, all cataloged in the Italian National Library Service (SBN). All materials were inventoried, digitized, and annotated with metadata for access on Mèmora, the digital platform of Regione Piemonte. This contribution explores possibilities to further development, introducing a model to enhance digital and digitized resources related to Sinigaglia. The project proposes two innovations: an interactive digital graph that visually maps connections among resources held by the Library, related materials from other institutions, and associated metadata; and an AI chatbot trained on the archive's dataset, to offer contextualized responses to user inquiries. These tools create a dynamic experience for researchers and the public, facilitating access to different content types. The model is adaptable to similar cases, demonstrating how musical archives and libraries can leverage these tools to expand access, enrich user engagement, and effectively communicate their collections.

CVs

Roberto Testa is currently a Ph.D. student in the Technologies for Cultural Heritage program at the University of Turin. After completing his master's degree in Historical Sciences at the same university, he had the opportunity to work and conduct research primarily in the field of librarianship. This included positions at the Library of the Giuseppe Verdi Conservatory in Turin and the Libraries of the Renato Einaudi College in Turin. In 2023, he was a fellow at the Luigi Einaudi Foundation in Turin, where he contributed to a web project focusing on Luigi Einaudi. His research primarily focuses on the use of digital tools within cultural institutions, such as archives and libraries.

Giuliana Maccaroni is a lecturer-librarian at the Conservatorio Giuseppe Verdi in Turin, specializing in Music Bibliography, Librarianship, and Music Publishing. She directs projects in cataloging, digitization, and library service development, including the Conservatory's online catalog and several cataloging initiatives funded by regional and national organizations. She holds a degree in Musicology with a focus on Music Librarianship from the University of Cremona and a Master's in Design and Management of Advanced Documentary Services, completed with an internship at Milan's Braidense National Library. Additionally, she published a critical edition of Baldassare Galuppi's keyboard sonatas for Armelin Musica, producing the second volume of the Opera omnia series (AM GOS 102).

**Argyrios Kokoris**, Aristotle University of Thessaloniki

Music, Politics, and Cultural Identity during the Greek National Schism: The 'Epinikia' Celebrations of 1920

This research investigates the intricate interplay between music, politics and cultural identity during the Greek National Schism (1915–1922), particularly through the lens of the 'Epinikia' celebrations held in September 1920. Orchestrated by Prime Minister Eleftherios Venizelos, these festivities aimed to bolster national pride and consolidate political power amidst a backdrop of intense societal division. The events, featuring a blend of ancient drama, Byzantine chants, folk traditions, and national art music, served as a façade of national unity while simultaneously masking the political repression faced by the Antivenizelist opposition. Through a critical analysis interpretative discourse of contemporary press accounts, this study reveals how the Venizelist government employed censorship and propaganda to suppress dissent, despite claims of restored liberties. The celebrations commemorated the recent Treaty of Sevres, yet they also highlighted the constraints on Antivenizelist expression, exemplified by the prohibition of rival anthems and the forced participation of dissenters. Instances of resistance emerged, documented in the Antivenizelist press, showcasing music's dual role as a tool for political power and a medium for opposition. Ultimately, this research underscores the complexities of cultural narratives during a tumultuous period in Greek history, illuminating the profound impact of music on collective memory and identity.

CV

Argyrios Kokoris is a historical ethnomusicologist and an accomplished performer of Greek traditional folk music. He earned his PhD in Ethnomusicology with Distinction from the Aristotle University of Thessaloniki in 2024, backed by a grant from the Hellenic Foundation for Research and Innovation (H.F.R.I.). His academic journey includes a Master of Arts in "Black Sea and Eastern Mediterranean Studies" (2019, Distinction) and dual bachelor's degrees in Music Science and Art (2013) and Law (2009), all achieved with admission scholarships. With over 22 years of experience in music, Kokoris was taught traditional Greek folk singing by the late Chronis Aedonides. He currently holds a position as a Senior Officer in Greek Public Administration, having previously served as a music educator. His performance career spans collaborations throughout Greece and Europe, highlighting his dedication to the preservation and promotion of Greek musical heritage. Kokoris's research focuses on the interplay between music, soundscapes, and political contexts during significant periods in Modern Greek history, particularly the National Schism civil conflict (1915–1922). He is actively involved in the emerging field of Historical Ethnomusicology, contributing to global academic discussions and publications. His work underscores a deep commitment to exploring the cultural and historical roles of music in shaping societal narratives.

21.2 16:00-17:30

**MusiXLab**

**Antonio Baldassarre**, Lucerne University of Applied Sciences and Arts

Revisiting "Greek Folklore": Maurice Béjart's 7 danses grecques (1983)

The French-Swiss ballet dancer and choreographer Maurice Béjart (1927-2007) held a profound admiration for Greece. Greek music and customs served as a significant source of inspiration which found particular expression in his choreography *7 danses grecques* based on music by Mikis Theodorakis (1925-2021), premiered at the City Center New York in 1983. Béjart became particularly influential because of his pronounced polarizing views, and he not only renewed neoclassical ballet by a popular expressionist language but also developed a ballet aesthetic that he coined as "spectacle total" – an aesthetic concept in which language, music, dance and stage direction merge indissolubly. The paper will examine the extent to which Béjart's aesthetic concept has shaped the choreography of *7 danses grecques* and provide an analysis about the intellectual and choreographical discourse on "Greek Folklore" that emerged by the involvement with Theodorakis' music and its setting as a ballet.

CV

Prof. Dr. Antonio Baldassarre is Vice Dean and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music, as well as Editor-in-Chief of DEUMM Online. He holds a PhD from the University of Zurich, and has held research and teaching positions in Austria, Australia, Mexico, Serbia, Switzerland, and the United States. He is a board member of numerous national and international scientific and learned societies. The focus of his research and publication activity including music history from the late 18th century to the present day, , music iconography, performance studies, the social and cultural history of music, and music historiography. In 2022 he was awarded the Cátedra Jesús C. Romero of the Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" (Cenidim), bestowed annually on a renowned researcher in a subject related to Mexican or Latin American music.

**Valia Vraka**, Music Library of Greece of the Friends of Music Society and **Erato Koutsoudaki Yerolymbou**, EY Culture Services

On exhibiting our musical heritage: Musicologists and museologists in action, via 3 examples

The proposed presentation aims to guide us through the ways in which two phonologically similar, yet very different fields collaborate in managing the tangible and intangible resources of musical cultural heritage, from different perspectives. We will examine the parameters followed when preparing the exhibition of a musical archive, the priorities in selecting and curating the material to be exhibited, and how an archive is transformed into a narrative product within a museum gallery. It also explores which elements of a musician's personality should be highlighted, how it addresses both the general public and specialized audiences, and how it balances the creator's own perspective on their work with that of others on it. Most importantly, through the unique challenges of each example, it traces ways to present sound as an autonomous exhibit and ways to make it complementary to the museum experience. How do technology and budget issues interfere with the curators' choices? The examples to be presented include a thematic, commemorative exhibition for Nikos Skalkottas and the one for Mikis Theodorakis, both based entirely on the archives of the two composers, which are part of the collection of the "Lilian Voudouri" Music Library and were organised by the Friends of Music Society, and hosted at the Megaron, Athens Concert Hall. The third example is an experimental museum installation, an "exhibition within the exhibition", that highlights the musical

personalities of 11 composers featured in the permanent exhibition of the Gika Gallery of the Benaki Museum, through an initiative by the Institute of Greek Music Heritage.

#### CVs

Valia Vraka works at the Music Library of Greece 'Lilian Voudouri' since 2002. In the period 2002-2006 she worked as an assistant musicologist for the Mikis Theodorakis Archive and since 2006 she has been working as a musicologist, head of the Greek Music Archive, having as main object the collection, classification and documentation of the Greek archival material. More specifically, she participated in the group that implemented the programme Creation of a unit of documentation and promotion of Greek music, which was funded by the operational programme 'Information Society' (3rd Community Support Frame/CSF, 2000-2006), and, following that, she became the head of the group which worked for the enrichment of the digital collection which was accomplished thanks to a donation of the National Bank of Greece. She has also worked for other digital projects such Euterpe: Songs for schools - Digital Music Anthology and the European projects Europeana Sounds and EuScreenXL. In the period 2014-2016 she was member of the project ARCH-Archival Research and Cultural Heritage: The Archive of Societas Raffaello Sanzio, and since 2018 she is member of the 'Creative Europe' project CREARCH: Creative European ARCHives as innovative cultural hubs. Currently, she is a member of the main research team of the project The Archive of Dimitris Papaioannou and a Ph.D. candidate at the Department of Theater Studies of the University of Peloponnese.

Erato Koutsoudaki Yerolymbou is an architect, museologist, and author of children's books.

She studied architecture at the National Technical University of Athens (NTUA) and museology at the Aristotle University of Thessaloniki (AUTH), earning her Master's degree in 2006. Since then, she has been working as a freelancer, specializing in museological studies and the organization of museum exhibitions, based in Athens. Through her work, she explores ways to create immersive environments, exploring new methods of presenting and framing historical documentation, borrowing tools from theater and cinema. She consistently focuses on highlighting the personal stories behind official history. Her exhibitions mainly deal with themes of history, industrial heritage, modern and contemporary culture, and prominent personalities.

She has also published two illustrated books for children, inspired by Greece's modern cultural heritage and has translated a classic one too.

For more information about her work, please visit: [www.eratokoutsoudaki.com](http://www.eratokoutsoudaki.com)

**Manolis Drakakis**, Department of Archives, Library Science & Museology and **Renata Dalianoudi**, Department of Audio & Visual Arts, Ionian University

Archiving and categorizing the uncharted Radio archives of the National Broadcasting ERT Corfu (1957-2024), with an emphasis on the musical and folklore material

Audiovisual media management organizations and especially Public Broadcasting networks have archival material mainly in the form of audio and video evidence that can "bring to life" the human history of the last two centuries with impressive fidelity. Archive services are very useful for contemporary Media, to which they owe their existence and whose operation they support. The dominance of digital technology creates new data and opportunities and actively contributes to the dissemination of cultural data on the Internet, to the preservation of cultural stock, the collection, quantification and

evaluation of complex data that contribute to the improvement of cultural services and the democratization of cultural creation. The new forms of digitization, remixing, mashing and sampling of different works increase the demand for cultural goods. Thus, the access to cultural information is much easier both in traditional ways and in more modern forms. In the organizational chart of the Hellenic Radio & TV Broadcasting (ERT), the Archive is a separate section, while on the ERT's website, the archive is tagged as "radiotelevision heritage of Greece", and is freely accessible to the public through the link: <https://archive.ert.gr/>. This paper will present part of the uncharted archival wealth of the Corfu Radio Station (from a total of 700 reel tapes, 2000 CDs and 5000 vinyl records), from 1957 to the present, with rare recordings of live concerts, soundscapes and other audio documents (e.g. story telling), focusing mainly on the fairly rich Music Library of the local Radio Station, as well as on radio broadcasts with musical and folklore content. For the archiving and categorization of this archival material, the methodological tools of Archiving /Music Librarianship, Ethnomusicology and Musicology will be used.

### CVs

Manolis Drakakis was born and completed his basic studies in Chania. He studied History at the University of Crete in Rethymnon (Graduate of 1986). He continued his studies in Archives and Palaeography at the Vatican Archives and Palaeography in Rome (Postgraduate Diplomas 1987), and Venice (State Archives of Venice 1988 -90). In 2012 he was awarded his PhD from the School of Education Sciences of the University of Crete. He worked as Director in the General Archives of the State of the prefecture of Heraklion (1993-2016), the School of Education Sciences of the University of Crete (2014-2018) and the Patriarchal Ecclesiastical Academy of Crete (1993-2007, 2013-2015). He is a research associate (researcher-publisher) of the Society for Cre-tan Historical Studies, the Vikelaia Municipal Library of Heraklion and the Society of Kytherian Historical Studies. His research interests and publications refer to the history of Crete in the late periods of Venetian (16th-17th centuries) and Ottoman domination (19th-early 20th century), with emphasis on the study of archival sources. He is a member of scientific societies for Archives (E.A.E.), History and History of Education (E.K.I.M. and EL.E.I.E).

Renata Dalianoudi is Associate Professor at Ionian University, Dpt of Audio & Visual Arts, and Professor-Advisor at the Hellenic Open University (BA "Greek Studies" and Master Studies "Per-forming Arts"). She has also produced 77 Radio & TV Cultural Documentaries. She holds a BA in Musicology and a Phd in Ethnomusicology. She has also studied Theatre and Folklore Studies (Athens University & Vienna University), Piano, Organ, classical Accordion, Guitar. She has attended Greek folk dances, and Tango Argentino. She has been conducting ethnographic fieldwork in many places in Greece. She obtained 31 scholarships from: the State Scholarships Foundation, the Athens University, the Athens Conservatoire, the National Conservatoire and the Foundation of Technology & Research/ Institute for Mediterranean Studies. Her research interests lie in Cinema & Theatre Music, in folk and popular Music & Dances, in Music and Mass Media, in Musical Archives, in Art Music. Among her works are: 4 Monographs in the fields of Ethnomusicology, Ethnography, Culture Studies 4 Lemmas in international Encyclopedias and Dictionaries (New Grove, Grove on Line, Musik in Geschichte und Gegenwart) and Over 70 articles, conference presentations and lectures in Greece, Europe, USA, Asia. She speaks English, French, German (C2), Italian and Spanish (A2).