



cyprus  
music institute

## 2009 Biennial Euro-Mediterranean Music Conference

18 - 20 September

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## WELCOME FROM THE BOARD OF DIRECTORS OF THE CYPRUS MUSIC INSTITUTE

The Board of Directors of CMI would like to welcome you to Nicosia and to the 2009 Biennial Euro-Mediterranean Music Conference – the first of what we hope will become a recurring landmark event for musical scholarship in the region.

Founded in 2007, CMI is an independent non-profit academic organization registered in the Republic of Cyprus, governed by a Board of Directors and an Executive Committee. Its mission is to contribute actively to the growth and improvement of the musical culture of Cyprus by conducting music-related scholarship, developing and implementing innovative approaches to applied music education, and offering high-quality support services to stakeholders in the local music community.

CMI seeks to encourage and support a musical-cultural environment that values the highest possible standards across a diverse range of stylistic categories and intellectual orientations. The founders are dedicated to the belief that the performance and study of music, both of which are collaborative and process-oriented cultural activities, act as catalysts in promoting peace and mutual understanding between individuals and groups.

It is with this mission in mind that CMI has inaugurated this biennial conference, bringing together music scholars from around the Mediterranean, along with those from other areas with strong interests in the region's rich musical heritage. We hope that this conference will establish a forum that will engender a sense of shared academic community, facilitate the creation of personal and institutional networks, and generally promote intercultural exchange and peaceful dialogue.

We are enormously pleased to have the opportunity to welcome so many of you, who represent a dozen countries, to join us in making this aspiration a reality. In addition to the excellent papers on offer, we would like to draw your attention to a special presentation on the work of the European Association of Conservatories (AEC) and the "Polifonia" project, which will be offered on Saturday evening by Eleonora Tchernoff of the AEC.

We are also particularly honored by the participation of the three outstanding scholars who have kindly accepted our invitation to present plenary lectures: Göran Folkestad of the Malmö Academy of Music, Lund University; Jim Samson of Royal Holloway, University of London; and Panos Vlagopoulos of the Ionian University.

Once again, allow us to offer you our warmest welcome and best wishes for a beautiful stay and a rewarding conference.

## CMI BOARD OF DIRECTORS

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## ACKNOWLEDGEMENTS

CMI would like to express its gratitude to the following local institutions and companies whose generous support has helped make the 2009 Euro-Mediterranean Conference possible.

The University of Nicosia  
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## SCHEDULE OUTLINE

### DAY 1: FRIDAY, 18 SEPTEMBER

8:00-9:30	Registration and Refreshments
9:30-10:00	Welcome Speeches
10:00-11:30	Session 1 (3 papers) Melting Pot Venice
11:30-12:30	Session 2 (2 papers) The Italian Renaissance
12:30-14:00	Lunch
14:00-15:30	Session 3 (3 papers) Music on the Ionian Islands
15:30-16:00	Refreshments
16:00-18:00	Session 4 (4 papers) Music and Greek Identity
18:00-18:30	Refreshments
18:30-19:30	Session 5 Invited Speaker Jim Samson 'Greece and Its Neighbours'
20:00	Dinner

**DAY 2: SATURDAY, 19 SEPTEMBER**

8:30-9:30	Registration and Refreshments	
9:30-11:00	Session 6A (3 papers) Twentieth-Century Music	Session 6B (3 papers) Curriculum and Assessment
11:00-11:30	Refreshments	
11:30-12:30	Session 7 Invited Speaker Göran Folkestad 'Dissolving Former Dichotomies in Music and Music Education'	
12:30-14:00	Lunch	
14:00-15:30	Session 8A (3 papers) Perspectives on Analysis	Session 8B (3 papers) Issues in Music Pedagogy
15:30-17:00	Session 9A (3 papers) Mediterranean Musical Identities	Session 9A (3 papers) Workshop: Free Improvisation
17:00-17:30	Refreshments	
17:30-18:15	Session 10 AEC Presentation	
18:15-18:30	Short Break	
18:30-19:30	Session 11 Invited Speaker Panos Vlagopoulos 'A Day in the Life of "M. Aramis": A Microhistory of the Late-Nineteenth-Century Uses of Greek Folk Songs'	
20:00	Dinner	

**DAY 3: SUNDAY, 20 SEPTEMBER**

8:30-9:30	Refreshments
9:30-10:30	Session 12 (2 papers) Aesthetics and Genre in Greek Music
10:30-11:30	Session 13 (2 papers) Greek Themes in Russian Opera
11:30-12:30	Session 14 (2 papers) Stravinsky
12:30-12:45	Closing Remarks

**KOURION-LIMASSOL EXCURSION**

14:30	Departure from Nicosia
16:00	Arrival at Kourion
18:00	Departure from Kourion
18:30	Arrival in Limassol
20:00	Dinner
23:00	Departure from Limassol
00:30	Arrival in Nicosia

## FRIDAY 18 SEPTEMBER

All Friday sessions will be held in the UNESCO Amphitheatre

8:30-9:30 Registration and Coffee

9:30-10:00 Welcome Addresses

10:00-11:30 **Session 1: Melting Pot Venice: Sacred Music and Its Stylistic Diversity in the Context of the Four Venetian Ospedali**

Session Chair: Kenneth Owen Smith (Cyprus Music Institute; University of Nicosia)

Helen Geyer (Hochschule für Musik Franz Liszt, Weimar; Friedrich-Schiller Universität, Jena)  
The Venetian Ospedali: *Mulier non taceat in ecclesiam* – An Outstanding Example for Venetian Politics in Culture

Birgit Johanna Wertenson (Hochschule für Musik Franz Liszt, Weimar; Friedrich-Schiller Universität, Jena)  
Two Phenomena? Different Psalm-Settings of *Dixit Dominus*: Stylistic Approaches to the Repertoire of the Ospedali Grandi and San Marco

Alan Dergal Rautenberg (Hochschule für Musik Franz Liszt, Weimar; Friedrich-Schiller Universität, Jena)  
Laudate Pueri: Researching Handel by Giving Light to His Contemporary Venetian Scene

11:30-12:30 **Session 2: Renaissance Italy**

Session Chair: Helen Geyer (Hochschule für Musik Franz Liszt, Weimar; Friedrich-Schiller Universität, Jena)

Maria Antonella Balsano (Università di Palermo)  
The Cypriot Madrigals of Gian Domenico Martoretta

Alceste Innocenzi (Società Italiana di Musicologia)  
The Codex No. 9 of the Spoleto Cathedral: Problems of Attribution

12:30-14:00 **Lunch**

Delegates with a pre-paid voucher will have lunch in the University of Nicosia Gallery Restaurant.

14:00-15:30 **Session 3: Music on the Ionian Islands**

Session Chair: Giorgos Sakallieros (Aristotle University of Thessaloniki)

Alexandros Charkiolakis (Music Library of Greece 'Lilian Voudouri')  
A Manuscript Revealed: The 'Sonetto di Messer Francesco Petrarca, a due Voci. A Canone Continuo all' Undecima sopra e sotto, con Accompagnamento di Pianoforte' by Nikolaos Mantzaros

Athina Fytika (Ionian University)  
Dances, Waltzes, and Serenades: Salon Piano Music by Ionian Composers

Katy Romanou (University of Athens)  
A Cembalo for Nabucco? Basso Continuo Improvisation in 19th-Century Opera Performances in Italy and Corfu

15:30-16:00 **Break**

16:00-18:00 **Session 4: Music and Greek Identity**

Session Chair: Panos Vlagopoulos (Ionian University)

Stella Voskaridou Economou (Newcastle University)  
Big, Fat, Greek Stereotypes: Music, Identities, and Receptions of Greekness in Cinema

Anna Papaeti (Greek National Opera)  
Political Opera in Postwar Cyprus: The Case of *Manoli...*

Ioannis Polychronakis (University of Oxford)  
Diamanda Galás: Musical Images of Greekness on a Transnational Scale

Giorgos Sakallieros (Aristotle University of Thessaloniki)  
Diverging from an Established Greek Musical Nationalism: Aspects of Modernism in the Works of Dimitri Mitropoulos, Nikos Skalkottas, Dimitrios Levidis, and Harilaos Perpassas, during the 1920s and 30s

18:00-18:30 **Break**

18:30-19:30 **Session 5: Plenary Lecture**

Jim Samson (Royal Holloway, University of London)  
Greece and Its Neighbours

20:00 **Dinner**

For delegates who have prepaid at the time of registration.

**SATURDAY 19 SEPTEMBER**

**8:30-9:30**      **Registration and Coffee**

**9:30-11:00**      **Parallel Sessions 6A and 6B**

**Session 6A: Twentieth-Century Music (Millennium Amphitheatre)**

Session Chair: Alexandros Charkioulakis (Music Library of Greece 'Lilian Voudouri')

Georgia Petroudi (European University of Cyprus)  
Working towards the 'Ideal': Hindemith and the Journey of the *Marientleben* Songs

Katerina Levidou (Christ Church, University of Oxford)  
The 'Spirit' of Twentieth-Century Music: (Post)Modernism and Spirituality

Vasilis Kallis (Cyprus Music Institute; University of Nicosia)  
Scriabin's Method of Pitch Organization in his Late Post-Tonal Style: The Tenth Sonata, Opus 70

**Session 6B: Curriculum and Assessment (UNESCO Amphitheatre)**

Session Chair: Panagiotis Kanellopoulos (University of Thessaly)

Natassa Economidou-Stavrou (Cyprus Music Institute; European University of Cyprus)  
Designing the School Music Curriculum Document: From Whom? For Whom? Why? What? When? and How?

Inge Breznik (National Education Institute of Slovenia)  
Understanding Different Cultures through Multicultural Music Education: A Case Study

Ada Holcar (National Education Institute of Slovenia)  
Assessment for Learning - Creating a Culture of Assessment

**11:00-11:30**      **Break**

**11:30-12:30**      **Session 7: Plenary Lecture (UNESCO Amphitheatre)**

Göran Folkestad (Malmö Academy of Music, Lund University)  
Dissolving Former Dichotomies in Music and Music Education

**12:30-14:00**      **Lunch**

Delegates with a prepaid voucher will have lunch in the University of Nicosia Gallery Restaurant.

**14:00-15:30**      **Parallel Sessions 8A and 8B**

**Session 8A: Perspectives on Musical Form (Millennium Amphitheatre)**

Session Chair: Bella Brover-Lubovsky (Jerusalem Music Academy; Hebrew University)

Kenneth Owen Smith (Cyprus Music Institute; University of Nicosia)  
Cadence-Based Analysis of Rhetorical Disposition in the Airs of Sébastien de Brossard

Ioannis Fulias (University of Athens)  
A Peculiarity in Haydn's Early Symphonic Work: Form and Possible Sources of the First Movement of Symphony Hob. I: 21

Persia Panayiotou (University of Birmingham; University of Nicosia)  
Debussy's Temporal Games: An Examination of his use of Antithetical Temporalities in the First Movement of the Sonata for Flute, Viola, and Harp

**Session 8B: Issues in Performance Pedagogy (UNESCO Amphitheatre)**

Session Chair: Dina Savvidou (Cyprus Music Institute; University of Nicosia)

Ruth Rondas (University College Ghent)  
Research into the One-to-One Relation in Instrumental (Higher) Education

Ioulia Papageorgi (Institute of Education, University of London)  
Performance Anxiety and the Adolescent Musician: An Investigation into the Influence of the Wider Context of Learning by Comparing Self-Reported Experiences of Cypriot and British Young Musicians

Johanna Roels (Artesis Hogeschool Antwerpen-Koninklijk Conservatorium)  
The Concept 'Children on Wings': Composing and Playing as Unity

**15:30-17:00**      **Parallel Sessions 9A and 9B**

**Session 9A: Mediterranean Musical Identities (Millennium Amphitheatre)**

Session Chair: Georgia Petroudi (European University of Cyprus)

Nathanael May (Missouri Western State University)  
Pictures of the Eastern Mediterranean: Culture and Landscape in Anis Fuleihan's *Three Arabian Preludes* and *Cypriana* for Solo Piano

Ardian Ahmedaja (Institute for Folk Music Research and Ethnomusicology, University of Music and Performing Arts, Vienna)  
A Vocal Repertoire in Northern Albania and its Balkan-Mediterranean Contexts

Beatrice Birardi (Università del Salento)  
The Esoteric Side of the Futuristic Music in Mediterranean Puglia: The Relationship between Franco Casavola and Hrand Nazariantz

**Session 9B: Workshop. Frameworks for Free Improvisation: Shared Practice as Research (CINE Studio)**

Session Chair: Vasilis Kallis (Cyprus Music Institute; University of Nicosia)

Panagiotis Kanellopoulos (University of Thessaly)

Danae Stefanou (Aristotle University of Thessaloniki)

Alexis Porfiriadis (Aristotle University of Thessaloniki)

**17:00-17:30 Break**

**17:30-18:15 Session 10: Special AEC Presentation**

Eleonora Tchernoff (European Association of Conservatories)  
The European Association of Conservatories (AEC) and the 'Polifonia'  
Project

**18:15-18:30 Short Break**

**18:30-19:30 Session 11: Invited Lecture (UNESCO Amphitheatre)**

Panos Vlagopoulos (Ionian University)  
A Day in the Life of 'M. Aramis': A Microhistory of the Late-Nineteenth-  
Century Uses of Greek Folk Songs

**20:00 Dinner**

Kindly offered to conference delegates by the Cyprus Tourism Organization

**SUNDAY 20 SEPTEMBER**

*All Sunday sessions will be held in the UNESCO Amphitheatre*

**8:30-9:30 Registration and Coffee**

**9:30-10:30 Session 12: Aesthetics and Genre in Greek Music**

Session Chair: Athina Fytika (Ionian University)

Demosthenes Fistouris (Independent Scholar, Athens)  
Aesthetic Tendencies in the Operas of Spyros Samaras

Yannis Belonis (Technological University of Epirus, Arta)  
The String Quartet in Greece in the First Half of the 20th Century

**10:30-11:30 Session 13: Greek Themes in Russian Opera**

Session Chair: Margarita Elia (Cyprus Music Institute; European University of Cyprus)

Anastasia Belina (University of Leeds)  
Greek Antiquity in Russia and the Case of Taneyev's *Oresteia*

Bella Brover-Lubovsky (Jerusalem Music Academy; Hebrew University)  
East and West in the 'Greek Project' of Catherine the Great and Giuseppe Sarti

**11:30-12:30 Session 14: Stravinsky Studies**

Session Chair: Tasos Stylianou (University of Nicosia)

Ilaria Grippaudo (Università La Sapienza)  
Ludus in Fabula: Music and Play in Stravinsky's *The Rake's Progress* (1951)

Angela Fodale (Università La Sapienza)  
Fabula Aeterna: A Recurring Plot in Stravinsky's Theatre

**12:30-12:45 Farewell Address**

## ABSTRACTS

### Session 1: Melting Pot Venice: Sacred Music and Its Stylistic Diversity in the Context of the Four Venetian Ospedali

Helen Geyer (Hochschule für Musik Franz Liszt, Weimar; Friedrich-Schiller Universität, Jena)

The Venetian Ospedali: *Mulier non aecat in ecclesiam* – An Outstanding Example for Venetian Politics in Culture

Researching Venice today, we are confronted with a myth built up on several cultural disciplines and on a long history. The *Serenissima* was one of the leading Mediterranean powers in former times and became a 'melting pot' for diverse kinds of arts. Quite far from Rome, it gave birth to astonishing musical phenomena, such as the first conservatories for women, the so-called *ospedali grandi*: not only in the sense of 'conservare', as caretaking, but also in the sense of an exemplary school of music. This extraordinary combination of the two aims was understood as an outstanding example that still exists today, for instance, in Latin America. The four churches of the Venetian ospedali, together with the ducal chapel of San Marco, form the unusual case of Venice producing sacred music of high quality which could be heard on a regular basis – with the obvious difference that the voices were female in the ospedali, male at San Marco. The ospedali gained a specific institutional situation in that their position in relation to other Venetian cultural institutions was exceptional. This was not only because of the fact '*mulier non aecat in ecclesiam*', but also because, as opposed to other Venetian chapels, their music was figural and concerto-like, even for the ferial days and simple festivals. Especially in the period of their highest prosperity, in the seventeenth and eighteenth centuries, the virtuosity of the female singers and their delightful interpretation were highly appreciated, though the role of the ospedali as competitors of San Marco cannot be underestimated. Therefore, it is no wonder that the importance of the musical production at these four conservatories has been greatly underestimated until now; systematic research on this phenomenon dates back less than half a century, leading up to the project 'Venetian Psalm Settings of the 17th and 18th Centuries', at the Institute of Musicology Weimar-Jena. The Napoleonic invasion 1797 brought this phenomenon more or less to a definite end; in part the new circumstances brought a sort of secularisation, and this meant a marked change. Their musical archives were partly destroyed, partly brought to France, or sold. Consequently, research on the women conservatories must confront a complex situation of documents found in many European archives. For instance, whereas one can find the archive of the San Marco chapel in quite good order, tracking down the ospedali repertoire is ongoing and requires a musicological network. In presenting some aspects of the music of the Venetian ospedali, we would like to open the discussion to the aspects of intercontextuality and diversity in style and institutional demands between the ospedali musicians, foreign composers, and other sacred musical realms such as San Marco or Capella San Antonio, starting with the example of some psalm settings, but also with a few considerations on *musica sacra*.

Birgit Johanna Wertenson (Hochschule für Musik Franz Liszt, Weimar; Friedrich-Schiller Universität, Jena)

Two Phenomena? Different Psalm-Settings of *Dixit Dominus*: Stylistic Approaches to the Repertoire of the Ospedali Grandi and San Marco

The Venetian ospedali were active in the field of religious music and produced one of the most elaborate musical traditions to become well-known outside Italian borders. So it is interesting to have a closer look at one genre of their festivity repertoire, the psalm settings, which are part of the Vespers service. Beside the Mass, the Vespers belongs to the principal service in church music and was held at least every Sunday at all four ospedali, as well as on celebratory occasions such as feast days. Consisting of a cycle of five psalms, the *Dixit Dominus* was fixed as the first psalm of Vespers, whereas the sequence of the others psalms could change. Little wonder, then, at not only the importance but also the frequency of the settings of this 'psalm of the king' in today's archives. Therefore, it is remarkable that the musicological discussion about the settings of the psalms in the Italian baroque era is inhabits *terra incognita*. Among the many questions we may ask about this repertoire are: How do we imagine the compositional tasks regarding this huge amount of psalm compositions to be prepared during Christian year? Confronted by the fixed liturgical psalm texts and rules, which kind of creativity and how much dramatic style and experiment is allowed? The comparison of the compositional structures and stylistic characteristics of some settings of *Dixit Dominus*, on one hand for San Marco (A. Biffi, A. Lotti), and on the other for the Pietà (Vivaldi), may offer some answers and open discussion about the stylistic richness and diversity of Venetian Italian sacred music.

Alan Dergal Rautenberg (Hochschule für Musik Franz Liszt, Weimar)

Laudate Pueri: Researching Handel by Giving Light to His Contemporary Venetian Scene

Another Vespers psalm that has been set to music almost as often as the *Dixit Dominus* is the *Laudate pueri*, which corresponds to Psalm 112 of the Vulgate. Two compositions on the *Laudate pueri* by George Frideric Handel have survived so far. Both works were written between 1706 and 1707, the years in which Handel left Germany and went to Italy at the invitation of the Grand Duke of Tuscany, Gian Gastone de' Medici. Although the first setting of the *Laudate pueri* was possibly started in Germany, both compositions were finished in Italy and show a good amount of Italian stylistic devices. Also interesting is the fact that Handel rearranged some parts of his first setting and used them again in the second. But what were the factors that moved him to compose a second *Laudate pueri* after having completed his first setting just a few months before? Was it because of the different musical possibilities of the Italian singers and instrumentalists, or was it simply a response to the new forms of Italian music, which he had learned, internalized, and adopted up to that point, and which he wanted to try in a new composition? An examination of both works may give an idea about the stylistic similarities and differences in the compositions and answer some of the questions presented above. In order to identify the new stylistic devices that Handel let flow in his first and, above all, in his second composition, it becomes necessary to have a look at other settings of the 112th Psalm by some of Handel's Italian contemporaries. Since Handel was mostly active in Venice and Rome during his first years in Italy, it is possible to restrict the compositions to be analyzed to both settings by Handel and some of the works produced by other Italian authors that also worked in any of these centres, such as Vivaldi, Biffi, Lotti or Porpora.



The examination of different settings may shed a new light on Handel's works, his musical development, and Italian music in general.

## Session 2: Renaissance Italy

**Maria Antonella Balsano (Università di Palermo)**  
**The Cypriot Madrigals of Gian Domenico Martoretta**

In 1554, the *Terzo Libro di madrigali a quattro voci* by Gian Domenico Martoretta was published in Venice. Born in Calabria and educated in Rome in Arcadelt's circle, Martoretta lived in Caltanissetta at the service of Antonio Moncada, one of the more authoritative exponents of the Sicilian nobility since the 1540s. He was the dedicatee of Martoretta's *Primo libro di madrigali a quattro voci* (1548). In 1552, his *Secondo Libro di madrigali a quattro voci* was published. From the dedications of each of the 28 madrigals, we know that, already away from Sicily, he was in contact with people from all of Italy, even as far as the town of Istria. From the dedication of the *Terzo Libro di madrigali a quattro voci* we know that he was a pilgrim in the Holy Land and while coming back he had a long stop in Cyprus: 10 of the 28 recipients of the madrigals belong to noble Cypriot families. Unlike the others, one madrigal has a double text: an Italian ottava with the translation in the Cypriot dialect. We find this text in the well-known *canzoniere* from the sixteenth century, edited in 1952 by Thémis Siakaras-Pitsillides. The work by Martoretta can be also regarded as an interesting witness of the musical practice in Cypriot society of the mid-sixteenth century, exactly as testified by Estienne de Lusignan three decades later.

**Alceste Innocenzi (Società Italiana di Musicologia)**  
**The Codex No. 9 of the Spoleto Cathedral: Problems of Attribution**

The musical holdings of the Spoleto Cathedral, the subject of different studies, include some particularly interesting manuscripts. Amongst these, our attention is drawn to a group of six codices 'in folio' with polyphonic music in the choral book of Palestrina (or Giovanni Andrea Dragoni?) and Lerma (codex nr. 9), Giovanni Bernardino Nanino, Costantino Ferrabosco (codex nr. 10), Giovanni Troiano (codex nr. 11) and anonymous. These manuscripts date back to the second half of the sixteenth century. Of note, in the code nr. 9 there is the inscription 'Joan. s. Petrus Aloisius prenestinus' twice in the header. This codex contains: a complete book of nine Lamentations, one book of Lamentations composed by Lerma (an unknown composer probably born in the Spanish town of Lerma), and a complete book of anonymous Lamentations identical to the 'Lamentations a voci pari' of Giovanni Nasco (printed in Venice in 1561 by Anthony Gardano). The last part of the manuscript contains a series of antiphons, psalms, etc. from the *Officium de defunctis*, all anonymous and never found, until till now, in other sources. The attribution of the Lamentations to Palestrina perhaps should be considered uncertain, because there are some unusual details not found in other versions. These lamentations 'sound' as if they had been written many years after 1560. The first and the third Lamentations of Holy Thursday could be ascribed to Palestrina but the two lamentations for Friday and Saturday sound incredibly different. There are different elements that suggest such a composer as Dragoni, rather than Palestrina. Particularly, two textual differences in the Spoleto book distinguish it from all of Palestrina's other manuscripts. In the first Lamentation of Holy Thursday, the Spoleto codex follows the version of the Roman Breviary of 1568. The most common versions introduce small textual variations; Palestrina uses both of them in

Laterano 59 and in Ottoboni 3387 codices. In the version published in 1588 some lines are entirely omitted. The Spoleto Lamentations are identical to those contained in the Laterano 87 codex and composed by Giovanni Dragoni. Even Knud Jeppesen, who had the opportunity to compare the two manuscripts, is not in the position to give the correct attribution. Thanks to meaningful analogies with other codices (ink, musical handwriting, period of compilation) and to the consultation of the capitular resolutions books of the cathedral, I can suppose that these Lamentations were composed by Dragoni and only later copied and brought to Spoleto by Giovanni Troiano, during his second engagement as chapel master (1578-1593), after he had held the office of choir director in S. Maria Maggiore and organist in S. Giovanni Laterano in Rome.

## Session 3: Music on the Ionian Islands

**Katy Romanou (University of Athens)**  
**A Cembalo for Nabucco? Basso Continuo Improvisation in 19th-Century Opera Performances in Italy and Corfu**

Students of nineteenth-century Greek music are familiar with the names of the Italians Signor Giuseppe Castagnaci, Signor Marco Battagel, Signor Luigi Trippa, Signor Raffaele Parisini, and others, whose contribution to Corfu's music culture is undisputable. Their names appear in numerous announcements of Italian opera productions in San Giacomo (the island's opera house) followed with terms such as 'Maestro al cembalo', 'Contrabasso al cembalo', 'Violoncello al cembalo' etc. A cembalo in 19th century Italian opera? No matter how intriguing, those terms have remained an untouched riddle. This riddle was recently solved in a study examining the use of such terms in Italian documents; it relates the survival of the practice of improvised basso continuo in the performance of nineteenth century operas in Italy. This was a widespread tradition that disappeared only at the beginning of the twentieth century. Erased in that same moment from musicological memory (because of the German dominion on the field at that time), it has only recently attracted the curiosity of investigators, together with many aspects of Italian nineteenth-century musical life, characterised by the popularisation of formal practices, and the blend of written and oral traditions. Conforming with Italy's isolation, during most of the nineteenth century, from the progressive musical centres of the West, and the slow pace of its modernisation, the improvisation of the basso continuo was practiced along with other 'old-fashioned' customs in orchestral performance (such as a violinist-conductor or the arrangement of the orchestra's instruments in groups of similar range instead of similar construction and colour) and in music education (such as the instruction of the partimenti, a semi-formal method of learning counterpoint). This fact, together with the diversity of the numerous local opera traditions and a terminology that persisted longer than the practice itself, constitutes the difficulty and the fascination of the research. This paper exposes the fascinating perplexities of the related facts for Italy and Corfu and will discuss their socio-cultural causes and effects.

Alexandros Charikiolakis (Music Library of Greece 'Lilian Voudouri')

A Manuscript Revealed: The 'Sonetto di Messer Francesco Petrarca, a due Voci. A Canone Continuo all' Undecima sopra e sotto, con Accompagnamento di Pianoforte' by Nikolaos Mantzaros

The Music Library of Greece 'Lilian Voudouri' has recently acquired a manuscript score of a canon composed by Nikolaos Mantzaros on a sonnet by Francesco Petrarca. Although this piece is indexed in Mantzaros's works list, this is probably the first time that the manuscript of the work is being revealed. It seems helpful to recall that Nikolaos Mantzaros holds a special position in the history of Modern Greek art music history, not only because he composed the 'Hymn to Liberty' that later became the Greek national anthem, but also because he is currently considered the composer who established, and became the major representative of, the Ionian Music School, which is considered the first Greek school of art music. In this paper we will portray the background of this work and engage the compositional techniques of Nikolaos Mantzaros. Also, one of our concerns will be to answer whether this manuscript is an autograph of Mantzaros.

Athina Fytika (Ionian University)

Dances, Waltzes, and Serenades: Salon Piano Music by Ionian Composers

Greek piano music in the twentieth century encompasses a stylistic variety in terms of compositional methods, techniques, and aesthetic ideals incorporating Italian, French and German influences, often under a Greek National Music School ideology. At the same time, particularly from the mid-twentieth century on, a number of avant-garde enthusiasts produced an interesting body of piano works that experimented with atonality, serialism, extended piano techniques, unconventional notation, electronic music and so forth. As a result, twentieth-century Greek piano music demonstrates a remarkable variety of styles. Until recently, an important body of mainly nineteenth-century Greek music from the Ionian Islands was neglected and dismissed as 'non-Greek'. Due to political circumstances, this particular region became the centre of Greek musical life from the beginning of nineteenth century until the first decades of twentieth. Composers from the region received their training mainly in Italy, and occasionally in France, thus producing music that followed these countries' respective nineteenth- and early-twentieth-century trends. 'Non-Greek' as this may sound to lovers of asymmetrical Greek folk rhythms, it should not be ignored that this very European music was in fact the musical heritage of this particular Greek region. As a result, piano music by 19th century Ionian Composers included a variety of 'salon music' pieces, operatic transcriptions, marches, as well as various dances and other characteristic pieces. A selected presentation of five Ionian composers (N. Mantzaros, P. Karrer, G. Lambelet, S. Samaras and A. Greck), whose works cover the whole period of Ionian musical flourishing, may serve as a vehicle to underline the significance and evolution of piano salon music genres in the western part of Greece.

## Session 4: Music and Greek Identity

Stella Voskaridou-Economou (Newcastle University)

Big, Fat, Greek Stereotypes: Music, Identities, and Receptions of Greekness in Cinema

The paper will examine the potentials of cinema as a vehicle of musical identities and more specifically as a domain in which the reception of Greek musical identity is questioned and defined. Within this context it will discuss the concept of Greek musical identity both in terms of creation and perception. On one hand, there will be an examination of the ways in which the composers refer to Greekness through several elements in their incidental compositions, and thus serve the needs of thematically relevant narratives. Furthermore, an analysis of the ways in which music interacts with the text and the image will give more detailed explanation about the procedures through which music produces or affects meanings relating to Greek identity. On the other hand, a focus on the ways in which the identities and the histories of the audiences determine the effectiveness of the above concepts will illuminate the complex character of reception, and the diversity of the meanings with which 'Greek musical identity' is charged. Within this context, matters relating to the preconditions for identification will be taken into account, and the potential of music as an essential element of diegesis (and cinematographic language in general) will be illuminated. In all of these processes the quality of music as a socio-cultural context and as a form of communication, as well as its potentials as an ethnographic metaphor will play a decisive role. As a result of the above viewpoints, ideas, and epistemological approaches from film theory, film music theory, and ethnomusicology will be utilized for the formulation of argumentation. However, inasmuch as all of the above procedures are highly dependent on the audiences' responses, a number of methodological tools will also be borrowed from the field of reception studies. The music of Mikis Theodorakis for films will have a central role in the discussion of the above concepts, although examples from other composers' incidental compositions will not be excluded.

Anna Papaeti (Greek National Opera)

Political Opera in Postwar Cyprus: The Case of *Manoli...!*

This paper explores the way recent political opera allows traumas of extreme political instability and collective suffering to surface. Past and ongoing civil wars, terrorism, states of terror and torture have defined the past century and continue to do so, something that has been repeatedly expressed in literature, art, theatre and media, but also in opera. The paper focuses on Savvas Argyrides's opera *Manoli...!* (1990). The work addresses the conflict in the Greek-Cypriot community that led to the Greek coup d'État in Cyprus in 1974, and the lack of catharsis in the form of war trials. Based on a play by George Neophytou – who also made the libretto adaptation – it tells the story of a Cypriot mother who was an eyewitness to her son's murder during the 1974 coup. The frame for the analysis is the thematic shift from the nineteenth-century notion of redemption to anxiety and trauma in twentieth-century opera, as read through the aesthetics of Theodor W. Adorno and Bertolt Brecht. The complexity of memory and amnesia, the persistence and repetition of trauma in postwar Cyprus is brought to light through the composer's musical translation of silences and his handling of the Mother's anxiety, trauma and her nostalgia for the past. The paper focuses on the notion of witnessing, a focal point of the opera,

drawing on Kelly Oliver's model of subjectivity through the process of witnessing. Also analyzed is the reception of the opera in Greek-Cypriot press, as well as the fierce reaction of Greek-Cypriot newspapers to the withdrawal of a televised version of the play *Manoli...* in 1987.

**Ioannis Polychronakis (University of Oxford)**  
**Diamanda Galás: Musical Images of Greekness on a Transnational Scale**

Diamanda Galás is an American singer, pianist and composer born to emigrant Greek-Orthodox parents in San Diego, California. Her diverse cultural background and her training in classical music, jazz and East Mediterranean folk musics have fuelled her highly idiosyncratic musical style and controversial performances, which have provoked either admiration or condemnation. Galás has revisited and processed issues of locality in music through 'an un-matrixed production of vocal sounds', as she has put it herself. Her songs concentrate on themes of displacement, bereavement and despair, while her performances are a merging of shrieks, howls and the aesthetic practices of ululation songs (*mirolóya*) from Mani in South Peloponnese, Greece. Galás's international career, which spans nearly three decades, has attracted the attention of such writers as Susan McClary and Richard Middleton. They have analysed gender-related aspects of her music and her input to the notion of representation in music, considering her a 'subversive voice' in contemporary performance practice. By observing the particular characteristics of Galás's career, performing styles, artistic influences and reception, this paper examines some of the possible meanings of Galás's image as an 'Anatolian', 'avant-garde diva'. More specifically, it focuses on the ways in which she has reinterpreted traditional Greek and East-Mediterranean popular musics, transforming them resolutely into politicised songs/protestations against the silencing of disempowered and minority groups. By voicing her personal and artistic agenda, Galás has mediated new socio-cultural identities that have been moulded by migrant displacement and transnational diasporic development.

**Giorgos Sakallieros (Aristotle University of Thessaloniki)**  
**Diverging from an Established Greek Musical Nationalism: Aspects of Modernism in the Works of Dimitri Mitropoulos, Nikos Skalkottas, Dimitrios Levidis, and Harilaos Perpepass, during the 1920s and 30s**

Musical nationalism in Greece was established under the auspices of the Greek National School of composers (led by M. Kalomiris), during the first decades of the twentieth century (and up until 1950). The broad and diverse compositional output produced by its representatives was also related to several political, historical, cultural, economic, and even military aspects of modern Greek society. Many of those aspects emerged or evolved as subsequent consequences of an antecedent urbanization (culminating around 1880-1900, especially in Athens), that were followed by a series of drastic social changes all over Greece after 1922. The presence of many talented young composers outside Greece, studying in prominent Western-European music centers during the 1920s and 30s (i.e. Berlin or Paris), set them free from such ideological compulsions, and let them express various trends of musical modernism that were being established around the same period in western music. The elaboration of such trends along with the artistic and creative results in art music composition are commended upon the works of four different Greek composers: the pioneer of atonality and twelve-note technique in Greece, Dimitri Mitropoulos (1896-1960); the innovator and descendant of the Second Viennese School,

Nikos Skalkottas (1904-1949); the ardent supporter of timbral innovation into new instruments (ondes Martenot, 'polychordon') and ensembles (*dixtuor éolien*), Dimitrios Levidis (1886-1951); and, finally, the ascetical figure of the secluded Harilaos Perpepass (1907-1995), a pupil of Schoenberg, who embraced late romanticism, modernism, and mysticism (probably under the influence of Skryabin), into an important number of works still waiting to be revealed. Each composer is examined under a series of criteria that help us define basic elements of his compositional style and technique, in order to classify his creative output under a sense of 'modernism'. Perception and dispersal of all four composers' works are also commented upon, relating to the particularities of Athenian musical life during the 1920s and 30s and the established musical trends of that period.

## Session 6A: Twentieth-Century Music

**Georgia Petroudi (European University of Cyprus)**  
**Working towards the "Ideal": Hindemith and the Journey of the *Marienleben* Songs**

Paul Hindemith's song-cycle, *Das Marienleben*, based on a setting of Rainer Maria Rilke's fifteen-part cycle of poems of the same name, on the story of the Virgin Mary's life, is an example of a work which was radically revised from the root after its publication. The two different *Marienleben*, also bring to the surface two different 'Hindemiths'. The quarter-of-a-century gap between the two published versions (1922-23 to 1948) and the inevitable evolution of Hindemith as a composer proved catalytic to the formation of the second *Marienleben*, which proceeds from a very different compositional concept. The first *Marienleben* derives from Hindemith's youth, as his compositional approach was defined by the audacity and boldness of his twenty-seven years of age. The second *Marienleben*, on the other hand, is the composition Hindemith was working on during the formulation of his Series of Tones and it is a refined product of thorough calculation and consideration. What added to the discussions regarding the two versions of the *Marienleben*, is a comprehensive supplementary essay/commentary written by Hindemith on the publication of the revised song-cycle. Paradoxically, the composer went to great efforts to explain the rationale behind the work put into the construction of the revised *Marienleben*, expressing his preference of the second over the first version. Further to that, he provided a helpful insight into the way he perceived the composition, giving analytical details regarding the overall structure and tonal and thematic schemes, thus making the second *Marienleben* more approachable for interpretation and analysis. The rewriting that has gone into these songs, in order for Hindemith to achieve his 'ideal', is fascinating and even perplexing, proving an exciting phenomenon to study and analyse.

**Katerina Levidou (Christ Church, University of Oxford)**  
**The 'Spirit' of Twentieth-Century Music: (Post)Modernism and Spirituality**

Accounts of twentieth-century music history have by and large identified an upsurge of spirituality among eminent composers in the second half of the twentieth century, which is frequently described as a 'spiritual renaissance'. This 'spiritual renaissance' has been warmly received as a relief in an age of secularism, rationalism, and materialism; it has been hailed as a promising and fertile attempt to lead music out of the impasse it seems to have entered with modernism, due to its progressivism and its focus on technical innovation. In this context, and given modernism's intellectualism, the expression of spirituality would emerge as a postmodernist tendency. This paper questions the perception of a 'resurgence' of

spirituality in the second half of the twentieth century, which followed a first half dominated by the allegedly purely rationalist and materialist musical modernism. Instead, it argues that spirituality was a significant preoccupation of key early-twentieth-century figures, an inseparable feature of their modernist aesthetics and a crucial element of their modernist reaction to the perceived crisis of the modern world. The cases of the two most prominent modernist composers in the first half of the twentieth century, Schoenberg and Stravinsky, is telling, and reveals that musical modernism involved much more than formalist compositional procedures. The paper wishes to offer a fresh outlook on twentieth-century music history by reconsidering the role of spirituality in twentieth-century music, thus putting forward a more nuanced understanding of musical modernism's nature and its relationship with postmodernism.

**Vasilis Kallis (University of Nicosia, Cyprus Music Institute)**  
**Scriabin's Method of Pitch Organization in his Late Post-Tonal Style: The Tenth Sonata, Opus 70**

Scriabin broke away from tonality with his Opus 58, initiating a period in which his method of pitch organization is based on the exploitation of, and particularly the interaction between, the acoustic (set-class 7-34) and the octatonic (set-class 8-28) scales. These particular pitch entities, along with the occasionally appearing whole-tone scale (set-class 6-35), constitute the composer's primary pitch material up to Opus 69, inclusive. The Tenth Sonata, Opus 70 introduces additional pitch entities into Scriabin's compositional palette, the hexatonic scale (set-class 6-20) and, probably its most famous superset, the nonachord known as the 'augmented mode' (set-class 9-12). This significant expansion in pitch material allows us to prompt the partition of Scriabin's post-Opus 58 oeuvre into two periods: the early post-tonal (Opus 58–Opus 69), and the late post-tonal period (Opus 70–Opus 74). This study examines the manifestation of the pitch syntactic specifics of the late post-tonal period in the Tenth Sonata. More specifically, how nonachords 9-10 (the superset which arises from the union of the acoustic and the octatonic scales) and 9-12 interact via four chromatic dyads (instead of just one in the early post-tonal period).

### Session 6B: Curriculum and Assessment

**Natassa Economidou-Stavrou (Cyprus Music Institute; European University of Cyprus)**  
**Designing the School Music Curriculum Document: From Whom? For Whom? Why? What? When? and How?**

Curriculum, according to the literature, is a multifaceted term that consists of the official, the offered-by-the-teachers, and the received-by-the-children curriculum. Research reveals that usually a gap exists between curriculum theory and practice, as what is stated in curriculum documents is far from what really takes place in real classroom situations. School music is not an exception. Findings from current studies investigating the relationship between the official and the implemented curriculum in the subject of music reveal the existence of a huge gap between what it is officially suggested to be taught, what the teachers teach, what the children learn, and what the children would like to learn. What are those factors that need to be taken into consideration during the design of the music curriculum that will ensure that the curriculum document is helpful and supportive for the music teacher, but at the same time it gives space for negotiation, flexibility and creativity

for both the teacher and the children? The aim of this paper is to raise and discuss some critical questions that need to be answered in order to enhance the design of a contemporary, open, child-centered, and negotiable music curriculum for schools. Why do we teach music in schools? Who is the learner? What are his/her experiences, needs, and preferences? Who is teaching the subject? What training do teachers acquire regarding the subject of music during their studies? These are some of the most significant questions that need to be answered before we move on to other questions like what we teach, when, and how? It seems that there is a vital need to bridge the gap between expectations and reality, between the theory and practice of the music curriculum. In order to achieve this, it is crucial, during the curriculum design and application process, to take into consideration the voices of all the factors involved: the designers, the teachers and the students.

**Inge Breznik (National Education Institute of Slovenia)**  
**Understanding Different Cultures through Multicultural Music Education: A Case Study**

The problem of national minorities always stirs up the spirits. Its focus is on national identity, culture preservation, and the minority's individual sway on the culture of the national majority. The ripeness of minority-majority relations can be distinguished through: knowing and understanding the relations, use of language, expressing the need for cooperation, and using complementary dialogue. All mentioned influences: tolerance, intercultural coexistence of different nationalities, and other identity-based entities within one country or state. This paper enlightens the situation of established national minorities in Slovenia (Italian, Hungarian and Gipsy minorities), and the state of Slovenian minorities in Austria, Italy and Hungary, envisioning the formal and legal status, and focusing on education. The importance of music education in primary schools is emphasized, since music, as a phenomenon in each culture and as a universally recognized language, importantly influences national culture, minorities' culture and symbolizes a gateway to distant world cultures. The theoretical arguments from the introduction are supported by research conducted in the final classes of primary school children in Slovenia, Austria, Italy and Hungary. The research accentuates the comprehension problems of: knowing the relations between different nationalities living within a designated country, and grasping the folk music of nationalities living within the particular country.

**Ada Holcar (National Education Institute of Slovenia)**  
**Assessment for Learning - Creating a Culture of Assessment**

Values are things we bring to work as individuals, climate is what it feels like to work here, and culture is how we do things around here. A culture of assessment promotes a school environment in which decisions are based on facts, research, and analysis and where lessons are planned and delivered in ways that maximize positive outcomes and impacts for students. A culture of assessment is an integral part of the process of change and the creation of a student-centred environment. For effective learning to take place students need to understand what it is they are trying to achieve. Understanding and commitment follows when students have some part in deciding goals and identifying criteria for assessing progress. Communicating assessment criteria should involve discussions with students, providing examples of how the criteria can be met in practice and engaging students in peer and self-assessment. Students need information and guidance in order to plan the next steps in their learning. Teachers should address the students' strengths and

advise on how to develop, be clear and constructive about any weaknesses and provide opportunities for students to improve their work. Assessment for learning develops students' capacity for self-assessment so that they can become reflective and self-managing. Independent students have the ability to seek out and gain new skills, new knowledge, and new understanding. They are able to engage in self-reflection and to identify the next steps in their learning. Teachers should equip students with the desire and the capacity to take charge of their learning through developing the skills of self-assessment. A culture of assessment should recognize the full range of achievements of all students. It should be used to enhance all student opportunities to learn in all areas of educational activity. It should enable all students to achieve their best and to have their efforts recognized. How teachers can encourage students to reflect and evaluate their own learning in music lessons and plan for their own personal development will be presented at the music plenary session presentation.

### Session 8A: Perspectives on Musical Form

**Kenneth Owen Smith (Cyprus Music Institute; University of Nicosia)**  
**Cadence-Based Analysis of Rhetorical Disposition in the Airs of Sébastien de Brossard (1655-1730)**

Included in Sébastien de Brossard's manuscript writings is an incomplete draft of his *Dictionnaire* (1701) containing a final entry for the term *cadenza*. Spanning four large folios, it is the most extensive treatment of cadences from any Baroque writer before the appearance of Rameau's *Traité* (1722). Among the most striking features of Brossard's treatise is the complete absence of any reference to chords. Drawing upon an eclectic mix of sources dating back to the writings of Vicentino and Zarlino up to his own time, Brossard characterizes cadences as aggregates of contrapuntal activities, which he considers as four independently significant classificatory parameters: (1) melodic motion towards the cadence final, (2) the contrapuntal voice for which the melody is most appropriate, (3) modal degree of the cadence final, and (4) final harmonic interval. Within each of these parameters, Brossard describes several generic cadence types that collectively bestow relative degrees of conclusiveness to the cadential aggregate. The overall conclusiveness of a given cadence, then, derives from the interaction of all the particular categorical types present within the cadence. In addition to these categorically definitive theoretical parameters described by Brossard, constructing cadences in real music entails choosing among various stylistic possibilities that can equally influence their relative conclusiveness. All of these factors can be accounted for and expressed quantitatively through a simple point system in which individual cadential elements are assigned a score based on the degree to which they contribute to the perception of conclusiveness. Such a system permits much richer analyses of rhetorical disposition than those which merely mark off the formal divisions of *exordium*, *narratio*, *refutatio*, *peroratio*, and so on. Moreover, since it quantifies cadential content, this system may be easily applied to a large number of pieces, thus leading to significant insights into questions of genre. Analyses of several of Brossard's own secular airs will serve to support these claims and to demonstrate how this system works.

**Ioannis Fulias (University of Athens)**  
**A Peculiarity in Haydn's Early Symphonic Work: Form and Possible Sources of the First Movement of Symphony Hob. I: 21**

Among the first forty symphonies that Joseph Haydn wrote up to 1765, Symphony Hob. I: 21 (1764) has a slow first movement that does not resemble any other, since it is not based on the usual in mid-eighteenth-century ternary or binary sonata form, i.e. sonata types 3 and 2, respectively, in J. Hepokoski's and W. Darcy's recent typology (2006). As R. Landon (1955 & 1980) and especially E. Haimo (1995) have already noticed, its structure would be better described as a fantasy with some allusions of sonata form. In this paper, this interpretation is critically re-examined and finally confirmed, placing this special structural case somewhere in the middle of two other notable 'capriccios' by Haydn from the very same period: the first movement of Keyboard Trio Hob. XV: 35 (1764-1765) – a pure (binary) sonata form! – and the Keyboard Capriccio Hob. XVII: 1 (1765) – a pure fantasy on a single theme. Yet, the unique form of the first movement of Haydn's Symphony Hob. I: 21 does not seem to be absolutely novel in the 'pre-classical' repertoire: some slow movements from C. P. E. Bach's 'Württemberg' Sonatas – and particularly Wq. 49, Nos. 1, 3 and 6 / H. 30, 33 and 36 – display several common characteristics with Haydn's above mentioned work. Although U. Leisinger (1994) has already put under comprehensive investigation all possible influences of C. P. E. Bach on Haydn's keyboard sonatas, his restriction to keyboard music only results in the localisation of the whole topic from about 1770 onwards. On the contrary, the present attempt, focusing on similarities between C. P. E. Bach's and Haydn's compositions during the 1760s, aims at the broadening of this crucial subject matter, not only from a chronological point of view but also in terms of an interrelation between different music genres.

**Persia Panayiotou (University of Birmingham; University of Nicosia)**  
**Debussy's Temporal Games: An Examination of his use of Antithetical Temporalities in the First Movement of the Sonata for Flute, Viola, and Harp**

Various writers have proposed the existence of a dichotomy between time, as manifested in everyday life, and the time a piece of music evokes. Music has the power to suggest to the listener various temporalities – at one extreme being progressive, goal-directed linear time; at the other, static, non-directional time. Tonality is a particularly important means by which the effect of progressive musical time can be created. However, by placing tonality under various kinds of pressure or by removing it entirely, twentieth-century music brings the question of forward-moving temporality to the fore. Debussy's music has been credited as being one of the first to present instances of non-progressive timelessness. Adorno argues that the 'juggling away of time' commenced with the 'Impressionist' school. The German philosopher also states that time in Debussy is spatialised. It consists of objects or – perhaps a better term if we accept the notion of Debussy's essential spatiality – images. These images are frequently static in temporality, but they may also suggest motion towards goals that never arrive and at times are truly directional. One of the most fascinating aspects of Debussy's music is the interaction of static and progressive elements. The exploration of various temporalities is characteristic of Debussy's later oeuvre, ranging from the fragmented time sense of *Jeux* and of pieces from the second book of Preludes, to the more directional temporality of the Violin Sonata. A piece that exemplifies Debussy's constant play with linear time and dissociated time is the Sonata for Flute, Viola and Harp. The first movement is in a large-scale ternary form. His use of ternary form here, however, suggests a symbiosis of the more stagnant images of Section A with the more directional

Section B. The return of the material of Section A in Section A', is not a simple reiteration, as the images of the opening section are now reordered and some of their implications realised. In this paper, we will explore Debussy's temporal 'games' ranging from the suspension of time in floating textures with no clear pulse, to the more linear instances where functional harmony and regular pulse are brought to the surface.

### Session 8B: Issues in Performance Pedagogy

**Ruth Rondas (University College Ghent)**  
**Research into the One-to-One Relation in Instrumental (Higher) Education**

The aim of my project is to examine educational practice within one-to-one higher instrumental education. My research focuses on the input and perspectives of both the teacher and the student, in order to discover and map a unique pedagogical reality. For decades, instrumental lessons have been realized through individual education programs and approaches, in which a student is introduced to the profession by an expert musician. The relation built up by teacher and student reflects the tradition of the master-apprenticeship model. In the classical definition of the latter, the master – i.e. the 'model' – is (s)he who is observing, demonstrating, talking, inspiring and commenting. The apprentice is the disciple who is looking, listening, imitating and searching for approval. Research into the one-to-one relation in instrumental education generally uses this definition. However small, there have already been some investigations into the interaction between the teacher and the student, though it should be noticed that in those cases the teacher's part is observed, and that little attention is given to the student's experience. One tends to forget, so it seems, that 'it takes two to tango'. From a triadic pedagogical point of view, three important interrelated factors constitute every educational situation: the educator/teacher, the learner/student, and the (professional) knowledge/content. My study intends to do justice to all three components. The methodology used should be in articulation with the sensibilities of the population, i.e., instrumental teachers and their students. To that effect, a qualitative approach, allowing for a dialogical relation of respect and trust to be built up between researcher and participants, is needed. A corollary of this is that the observations and participations will extend over a longer period of time. By means of the triangulation of data gathered from field notes, audio-recordings, journal and in-depth interviews with the teacher and his/her students we should be able to portray this unique educational practice. A preliminary study tried out the methodology: in March 2009 we started with this research project in higher instrumental education. In this paper the first results of a following study focusing on two piano teachers and four of their students will be discussed. In addition to a clarification from within of what one-to-one instrument education is about, it will be argued that a portrayal may help reflect participants overtly on their praxis.

**Ioulia Papageorgi (Institute of Education, University of London)**  
**Performance Anxiety and the Adolescent Musician: An Investigation into the Influence of the Wider Context of Learning by Comparing Self-Reported Experiences of Cypriot and British Young Musicians**

Stephens (2001) suggests that individual musicians encounter anxiety to different extents. Theories explaining performance anxiety in music have conceptualised it as a multidimensional construct operating over time (Hallam, 1998; LeBlanc, 1994; Papageorgi,

Hallam and Welch, 2007). To date, most research has focused on adult professional musicians, disregarding how anxiety might affect younger performers. No clear understanding has yet been established of how performance anxiety develops in adolescent musicians, under what conditions and in which performers (Kenny and Osborne, 2006). This paper addresses this gap in the existing literature and focuses on comparing performance anxiety experiences of British-based and Cypriot-based young adolescent musicians. Four hundred and ten young musicians aged twelve to nineteen responded to a newly-developed self-report questionnaire that dealt with a range of learning and performance issues, including performance anxiety. Performance anxiety was measured with the Adolescent Musicians' Performance Anxiety Scale (AMPAS), developed specifically for the needs of the study. Differences between the two cultural groups were observed across a number of issues related to performance anxiety, which indicated that the cultural context of learning can influence performance anxiety. Cypriot-based students had higher scores on the AMPAS compared to the British-based students. Differences were observed between the two nationalities in the intensity of performance anxiety when considering anxiety in relation to age, but not in relation to gender. Whilst British students tended to get more anxious as they became older, Cypriot students tended to get less anxious with the passage of time. Female students were more anxious than male students in both cultural groups. Differences were also observed between Cypriot and British students' approaches to learning and in relation to the type of musician that each cultural group mostly represented. Cypriot students showed more susceptibility to experiencing maladaptive performance anxiety (anxiety that has a negative impact on the quality of playing) compared to the British students. Possible explanations for these differences will be given, followed by a discussion on the implications of these findings and the needs of music education in Cyprus and the UK.

**Johanna Roels (Artesis Hogeschool Antwerpen-Koninklijk Conservatorium)**  
**The Concept "Children on Wings": Composing and Playing as Unity**

'Children on wings' is a project /method originally developed from piano lessons to children. The 'concept' is based upon a combination of elements – aural and visual – in which the creative potential of the individual is given a primary place and constructive musical thinking can be developed simultaneously with mastering the technical part of playing the instrument. Therefore, children learn to improvise and compose from the very start, as well individually as in group. Naturally, they also study the standard repertoire as well. In this concept visual expression is taken as a starting-point for composing, leading to musical development, including listening, designing and performing, and aiming for deep-level-learning-effects with great transfer values. Through concentrating on the creative power of children, placing talent in a wider perspective and building intelligence and cognitive ability in a more integrated way, children not only develop an authentic musical language; also other latent capacities can be discovered and educated, and relations between different competencies become visible. The method 'Children on wings', developed some eight years ago, has been introduced in several courses at the Artesis Hogeschool of Antwerp and other music institutes, and presented in numerous workshops and lectures during national and international congresses. Since 2008, the project is also a 'University Research-Project' of the University of Leuven, Belgium. An elaborated illustration of how the method began is to be found in the book 'Children on Wings' published by Metropolis in 2002, Antwerp. A second book and specific website including the results of research are in preparation (2010).

## Session 9A: Mediterranean Musical Identities (Millennium Amphitheatre)

Nathanael May (Missouri Western State University)  
Pictures of the Eastern Mediterranean: Culture and Landscape in Anis Fuleihan's  
*Three Arabian Preludes* and *Cypriana* for Solo Piano

The Cypriot-born Anis Fuleihan (1900-1970) is perhaps best known as an American composer of symphonic music. However, throughout his career, his music was inexorably rooted in the experiences of his youth, as a child of the Mediterranean. His early *Three Arabian Preludes* (1920) incorporate various elements of the Bedouin and Islamic traditions, and were instrumental in establishing his reputation as a composer of oriental music for dance with major companies in New York. Pianistically, they reveal certain tendencies in his approach to writing for the piano, which can be linked to definitive hallmarks of his mature compositional style. Apart from his first Sonata (1940), the publication of *Cypriana* in 1943 marks Fuleihan's first significant composition for solo piano in the twenty-three year interval following the *Three Arabian Preludes*. As both sets of pieces are largely drawn from Levantine sources, this study investigates the influence of the oriental on his subsequent mastery of occidental keyboard forms. *Cypriana* adapts music native to the island's *fonai*, liturgical Byzantine chant, and indigenous instruments, such as the pithkiavli. Included in the set are two pieces of Spanish origin, whose Andalusian roots illustrate a common sphere of Arabic influence, connecting Cyprus to Iberia via the Maghreb. Collectively, these pieces represent a vibrant cross-pollination of music from around the Mediterranean. Fuleihan's abiding interest in the promulgation and synthesis of diverse musical cultures and traditions is of especial relevance in establishing a climate of goodwill and understanding in contemporary society.

Ardian Ahmcdaja (Institute for Folk Music Research and Ethnomusicology;  
University of Music and Performing Arts, Vienna)  
A Vocal Repertoire in Northern Albania and its Balkan-Mediterranean Contexts

One of the well-known vocal repertoires in North Albania is that called *abengu shkodran* from the traditional music of Shkodër. It is based upon urban songs whose lyrics describe love (often unattained), passion, and their sorrows. This repertoire greatly reflects the influence of oriental musical cultures on Albanians' musical life that occurred during the Ottoman period from the fifteenth century to 1912, the year of the independence of Albania. In spite of different developments in the musical traditions in Turkey and Albania, afterwards similarities are still evident. Connections of *abengu shkodran* with other vocal cultures in the Balkans are to be perceived especially in the case of the well-known *sevdalinkes*, whose roots lie in the period of Ottoman rule in the Balkans. *Sevdalinkes*, considered the national music of Bosnians, is also very popular in Serbia, Montenegro, and Macedonia. Moreover, it has been one of the sources for the so-called 'novokomponovana narodna muzika' (newly-composed folk music), a main stream of popular music in the former Yugoslavia since the 1970s. A third consideration is the possible connection between the Sephardic songs from Sarajevo and urban repertoires in the western Balkans. Through comparative analysis of musical features, contexts of use and themes a detailed view can be attained about the one of the ways of cultural connection among various communities, religions and nations.

Beatrice Birardi (Università del Salento)  
The Esoteric Side of the Futuristic Music in Mediterranean Puglia: The  
Relationship between Franco Casavola and Hrand Nazariantz

This work intends to investigate the relationship between the Armenian poet, Hrand Nazariantz, and the composer, conductor, and music critic, Franco Casavola. In particular we deal with the musical works resulting from this collaboration when both the artists were close to Futurism, during the years after the First World War. Nazariantz, established as an exile in Bari (Puglia, Italy) in 1915, became a leading figure for many young Apulian intellectuals who were looking for a medium with the modern European experiences. Nazariantz was in fact in relationship with Marinetti, Lucini, and other European poets: they shared the same spiritual path from symbolism to esoteric issues, such as the affiliation to the Rosicrucian Movement. The young Casavola met Nazariantz when he came back from the war and, thanks to their friendship, he joined the Futurist Movement. This study evolves around the poetic-musical-esoteric relationship between the two artists, first of all by analyzing the following music works: the ballet *Lo specchio* (from the narrative poem dedicated to the mirror, a Rosicrucian symbol); two lieder for voice and piano, *Muio di sete* (from *La tristezza delle rose nudità*, included in the oriental-inspired short poem 'Vahakn') and *Douceurs sans paroles*. Furthermore we analyze the correspondence between the two artists over the whole life and their intellectual collaboration with two interesting journals, *Humanitas* (a meeting place between futuristic music and esoteric issues from 1911 to 1924) and *Graal* (a literary review founded and directed by Nazariantz in the fifties). Thanks to the precious documents kept in the archives of the two artists, it is possible to offer a contribution to the big 'loom of links' in which the connection between oriental and European cultures takes place in a 'frontier land' like Puglia.

## Session 9B: Workshop. Frameworks for Free Improvisation: Shared Practice as Research

Panagiotis Kanellopoulos (University of Thessaly)

Danae Stefanou (Aristotle University of Thessaloniki)

Alexis Porfiriadis (Aristotle University of Thessaloniki)

The aim of this workshop is twofold: on the one hand, it attempts to familiarize the participants with the field of free improvisation through a hands-on group improvisation session; on the other, it encourages theoretical discussion on the issues surrounding free improvisation as a compositional and educational tool, as a historically construed musical genre, and as a space for the emergence and enactment of social processes. In the theoretical part of the workshop, the three contributors will approach such issues from the point of view of music pedagogy (Kanellopoulos), music history and aesthetics (Stefanou), and musical composition (Porfiriadis), drawing equally on the relevant literature and on their experience as practitioners, to examine the functions and implications of free improvisation in their respective fields of research. In the practical part, we will work with conference participants to create emergent improvisational structures and explore the formative processes that result from real-time decision-making and negotiation of sonic relations.

## Session 12: Aesthetics and Genre in Greek Music

**Demosthenes Fistouris (Independent Scholar, Athens)**  
**Aesthetic Tendencies in the Operas of Spyros Samaras**

Undoubtedly Spyros Samaras, who acclaimed an international full career as an opera composer, and above all in Italy, is the most eminent Greek composer of the later Ionian School. He was born on 17 Nov 1861 in Corfu and died on 25 March 1917 in Athens. After his studies in Greece, he went to Paris in 1882 to study at the Paris Conservatoire and became a favorite of Jules Massenet. His other instructors included Léo Delibes, Théodore Dubois, and Charles Gounod. He worked successfully as a composer in Paris for three years and then migrated to Italy in 1885. Samaras quickly became an important figure in the opera scene in Italy. His operas, such as *Flora mirabilis* (Milan -1886) *Medea* (Rome - 1888) *Lionella* (Milan- 1891) *La martire* (Naples - 1894) *La furia domata* (Milan - 1895) *Storia d'amore - La biondinetta* (Milan -1903), *Mademoiselle de Belle-Isle* (Genova -1905) *Rhea* (Florence - 1908), were admired by the Italian audiences and enjoyed wide distribution with performances staged in Paris, Monte Carlo, Cologne, Berlin, Vienna, Malta, Bucharest, Constantinople, Smyrna, Alexandria, Cairo, and of course Greece and Italy. The aim of this paper is to describe the aesthetic tendencies on the operas of Spyros Samaras. The elements and the tools that constitute the base of this analysis are as follows: French naturalism and Italian verismo (common elements and differences); use and development of libretti; French lyricism and the techniques of instrumentation; musical types and stereotypes of naturalism and verismo; the projected types of personalities in the works; the topography of naturalistic or veristic decors; the use and the importance of the recurring motives (leitmotives) and musical depictions through the use of the leitmotives; techniques and influences of impressionism; the veristic/naturalistic attribution of sentiments and the projection of human passions; and reference of vocal writing and short comparison between the voices.

**Yannis Belonis (Technological University of Epirus, Arta)**  
**The String Quartet in Greece in the First Half of the 20th Century**

It is clear that the circumstances in Greece during the first half of the 20th century did not facilitate the creation of chamber music, especially string quartet. Nevertheless, there were many Greek composers who became much more involved with this kind of music, when they studied or followed their careers in a big city of central Europe. The middle class in Greece seemed to be searching for its national identity through all possible art forms. The composers of the Greek National School of Music, on the one hand in support of the movement of 'demotikism' (the people's language) were led to the creation of many works based on texts (with national themes) in demotic dialect. On the other hand while adjusting their composing activities to the progressive urban movement of the period, which expected the projection of elements of Greek tradition (rhythms, modes, instruments, style), they worked under conditions which did not facilitate the cultivation and development of chamber music. The Greek National School of Music's romantic character led their representatives towards high-expectation symphonic works with epic character, in the spirit of ambition to realize the 'Great Idea' (the unification of Greece with Constantinople), which the people had a need to believe in. This manner of composing was limited but not eliminated after the mass eviction of Greeks from Asia Minor in 1922,

when the dream of the 'Great Idea' collapsed. Greek composers who wrote for string quartet either did not participate in the musical life of Greece and their genre followed the musical developments of Central Europe, or they lived the greatest part of their life in large Central European cities. With the central axis on the cultural-social situations of the period, the chamber works of the Greek composers, the ensembles of chamber music that were active within Greece, the musical education and the role of the Greek audience, we will examine the various developments in the field of string quartet, simultaneously locating the underlying reasons for its lack of further growth in Greece.

## Session 13: Greek Themes in Russian Opera

**Anastasia Belina (University of Leeds)**  
**Greek Antiquity in Russia and the Case of Taneyev's *Oresteia***

Sergey Ivanovich Taneyev (1856-1915) was a giant of Russian music. He was a pupil of Tchaikovsky, and a teacher of Rachmaninov and Scriabin. While the majority of the operas written by Taneyev's contemporaries were inspired by Russian history, literature, and folk material, Taneyev based his opera *Oresteia* (1894, premiered in St. Petersburg in 1895) on an ancient Greek tragedy by Aeschylus. Nineteenth-century critics almost unanimously blamed such an unusual choice of the subject on the opera's lack of success in 1895, but their Soviet counterparts found the story to be highly relevant to the ideals of newly-Communist Russia in 1917. Antiquity was highly prominent in Russian culture of the eighteenth and nineteenth centuries, and every college or university student was expected to learn Greek and Latin, and to take a course in ancient history. Russian art was strongly influenced by the world of antique culture, myth, and literature, but music had remained almost untouched by it. This can be explained by the widespread belief among Russian musicians that the ancient myths about distant gods and kingly humans could not interest modern audiences, since such characters were usually too immortal, regal, or exotic to evoke sympathy from listeners. Tchaikovsky, for example, believed that it would be impossible to depict truthfully the lives and emotions of the people who were historically so far removed from his own times. Lev Tolstoy thought that 'works written 2500 years ago cannot interest us. We cannot enter into the soul of a person who sacrifices his own daughter'—a remark made about Taneyev's opera in one of their conversations. This paper will present a survey of Classical antiquity in Taneyev's Russia, explore the reasons behind the composer's choice of such surprising text for his opera, and show how the myth of *Oresteia* fits into Russian culture.

**Bella Brover-Lubovsky (Jerusalem Music Academy; Hebrew University)**  
**East and West in the 'Greek Project' of Catherine the Great and Giuseppe Sarti**

I explore a fascinating musical drama, *The Early Reign of Oleg* (1790, St Petersburg), created by Giuseppe Sarti (along with Carlo Canobbio and Vassily Pashkevitch) on a libretto by Catherine the Great. It is an eclectic spectacle with regard to both drama and music, incorporating elements of many different genres previously developed on Russian theatrical soil. The plot treats the Russians' early tenth-century contest with the Greeks, securing an obvious patriotic and political appeal. This historical pageant-allegory glorifies Russia's past and extols its military power—featuring a recent victory in the Second Turkish War of 1787-91 and foretelling the preparation of the Catherine's famously unrealized 'Greek project'—the restoring of the Greek Empire on the ruins of the Ottomans. Pride of place



in terms of creating music for this unique spectacle was the responsibility and eventual triumph of Giuseppe Sarti, composer for the Fifth Act, in which Byzantine Emperor Leon (after signing the peace treaty) entertains Oleg in his palace and later at the hippodrome. It reaches its zenith during the Greek scene with the performance of a sizeable excerpt from Euripides' *Alceste*, which inspired Sarti to invoke the lofty spirit and dignified style of Attic tragedy. I analyze the 'Greek scene' in terms of the authenticity of Sarti's Greek idiom, addressing such devices as melodeclamation, monodic texture, characteristic instrumentation, and a use of particular tonal structures and poetic meter appropriate for Attic paens. I prove that Sarti's rendition of Euripides's paraphrased text arose less from the robust operatic tradition of *Alceste* than from his own understanding of Attic tragedy, and that the source of his inspiration was the theoretical treatises of Greek authors of the later Antiquity, as widely quoted and elucidated by Italian *musica antica* proponents (Athanasius Kircher, Francesantonio Vallotti and Giambattista Martini). The 'Greek project' of Catherine and Sarti exemplifies Western neo-classical aesthetics as inspired by the lure of the East. Oleg's 'Greek scene' thus comprises Sarti's ingenious response to the pivotal aesthetic debate on *musica antica e moderna*, as well as to the unique political, intellectual, and artistic climate of late-eighteenth-century Russia. Moreover, its tremendous cultural significance lies in the fact that it was among the first genuine revivals of Attic drama for the modern stage, and has thus been credited with inspiring similar productions elsewhere in Europe.

#### Session 14: Stravinsky Studies

Ilaria Grippaudo (Università La Sapienza)

Ludus in Fabula: Music and Play in Stravinsky's "The Rake's Progress" (1951)

In Stravinsky's production, the idea of 'play' is much more than a simple cue or thematic subject. A favourite activity in his everyday life, it also becomes the basic principle of Stravinsky's compositional process, as well as the aptitude for a 'musical making' that the composer, as is well known, has always considered in manipulative and handicraft sense, very close to Tchaikovsky's poetics, as far as this last aspect is concerned. Even the inclination to parody, typical of the Russian composer, and in particular of his late period, is a clear metamorphosis of the ludic approach: parody and play have in common a gratuitous aspect, fun for its own sake, and particularly the disguise, like a 'screen that serves to hide the intimacy of feelings and, at the same time, allows its masked expression' (Massimo Mila), which is the essence of mimicry in play, according to the well-known classification of Roger Caillois's *Les jeux et les hommes* (1958). A 'man of order', according to Mila, Stravinsky exalts the Ludus, the regulated component of playing, that imposes cosmos on chaos, rejecting Paidia, disorderliness without any rules. So, by putting card games in his works, the composer makes clear his artistic ideas, as well as his philosophical conception, that seems to negate any free will for a man/puppet in the hands of fate. If this is true for most of Stravinsky's works, such as *L'histoire du soldat* and *Jeu de cartes*, in the case of *The Rake's Progress* we need to formulate different approaches. This paper will deal with these topics, starting from the presence of the card game in Stravinsky's last theatrical work, with special regard to the relationship between *The Rake's Progress* and other composers' operas.

Angela Fodale (Università La Sapienza)

Fabula Aeterna: A Recurring Plot in Stravinsky's Theatre

All the theatrical works by Stravinsky, from *Le rossignol* and *L'oiseau de feu* to *The Flood*, and, remarkably, *L'histoire du soldat* and *The Rake's Progress*, both directly inspired by folk tales, follow a plot line that faithfully respects that delineated by V. J. Propp in *Morphology of the Folk Tale*. In Stravinsky's works there are not only the universal features that the folk tale shares with almost any literary genre, especially the opposition hero vs. villain (almost always the devil, in the case of both the folk tale and Stravinsky's works), but also all its peculiarities (like the use of triplication or the presence of a helper). In the great variety of Stravinsky's production, the persistence of this plot through the Russian, Neoclassic, and Dodecaphonic periods, allows one to find general unity. The fact that this plot is the same of the Russian folk tale, referring to the early days of Stravinsky's life and activity, and resisting through two exiles in France and in the USA, confirms that the division in three styles of Stravinsky's work is only apparent, reposing on a substrate of unity.

## BIOGRAPHIES OF DELEGATES

### Ahmedaja, Ardian

Ardian Ahmedaja was born in Tiranë, Albania, where he has studied composition. Since 1991, he has been living in Vienna, Austria, where he has studied composition and theory of music (MA 1995), as well as Folk Art and Musical Sciences (PhD 1999). He works as a Senior Postdoctoral Researcher at the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts in Vienna. His main research interests include the local music cultures in the Balkans: music and religion, music and minorities, and multipart music in Europe. In 2008 he edited together with Gerlinde Haid the book *“European Voices I. Multipart Singing in the Balkans and in the Mediterranean.”* published in Vienna (Boehlau). His fieldwork has been conducted in Albania, Croatia, Greece, FYR Macedonia, Malta, Montenegro, Southern Italy and Sicily.

### Balsano, Maria Antonella

Maria Antonella Balsano, Associate Professor at the University of Palermo, studied first under Luigi Rognoni's and Paolo Emilio Carapezza's guidance, then in Germany with Wolfgang Osthoff and in Poland with Michal Bristiger. Her main field of research is the polyphonic music of the Renaissance: She edited the second 4-voice madrigal book of Martorella and sacred music of the beginning Seicento. She also edited the two *Quaderni della Società Italiana di Musicologia*, dedicated to the great Italian poets, Ariosto and Tasso, and their relationship to music. Her other works relate to the events, personages and musicians of the musical life of Palermo between the sixteenth and nineteenth centuries, as well as Schütz, Haydn, Mozart, and Polish composers of nineteenth century.

### Belina, Anastasia

Anastasia Belina is a Russian-born New Zealander who now lives in the UK. She studied piano performance in Russia, gained First Class Honours in musicology from the University of Auckland, New Zealand, and received her doctorate in musicology at the University of Leeds. Her dissertation is entitled 'A Critical Re-Evaluation of Taneyev's *Oristeia*', where she examines a full history of Taneyev's opera: its composition, music, performances, and critical reception. She has a number of publications dedicated to Taneyev and his opera. Anastasia has delivered numerous papers and lectures on Taneyev, his opera, Wagner reception in Russia, and various aspects of Russian music in the UK, Russia, Ireland, and Greece, and will speak at conferences in Oxford and Portugal later this year. Since 2007, Anastasia has been a writer and translator for Naxos, and has been contributing to teaching at the University of Leeds. Her research interests cover the areas of nineteenth-century Russian music, Russian opera, Wagner and his influences on Russian composers, modern opera written on Greek drama, and lesser-known Russian composers.

### Belonis, Yannis

Yannis Belonis is a professor in the Department of Folk and Traditional Music at the Technological University of Epirus (Arta). He specialises in Greek music, and particularly in composers of the Greek National School. He graduated from the Department of Musical Studies at the University of Athens in 1998. The following year he received a scholarship from the National Scholarships Institution in order to complete his PhD dissertation on the subject 'The Chamber Music of Manolis Kalomiris', which was completed in 2004. Since 2002 he is co-editor (and co-founder) of the musicological journal *Polyphonia*. He participated in a research program in the University of Athens, with the title 'Serbian and Greek Music. A Comparative Research', under the scientific

supervision of Katy Romanou. Since 2004, in collaboration with the Philippos Nakas publishing house, he has undertaken the editing of a part of the orchestral works of the composer Yannis A. Papaioannou. He has actively participated in international musicological conferences. His articles have been published in Greek scientific journals, in newspapers and in program notes of the Athens Concert Hall.

### Birardi, Beatrice

Beatrice Birardi is a PhD student of University of Salento (Puglia, Southern Italy) on 'History and Analysis of Musical Works'. In 2003 she graduated in Percussion at the Conservatory of music 'Niccolò Piccinni in Bari', and in 2006 she obtained her second level degree at the University of Salento with a thesis about the lieder of the futurist composer Franco Casavola. She works as a musician in different musical situations, such as classic and popular ones, with various ensembles. As a researcher, she took part in various conferences and seminars, such as the Fourteenth Annual Conference of the Italian Musicological Society (2007) and International Conference on Music and Film at the University of Rome (2008). She has published some transcriptions for percussion instruments, as well as musicological essays on the lieder of Poulenc and Brahms and on soundtracks of Italian documentaries of the Fascist period. Her research fields are: music and spectacle history of twentieth-century music, film music, music and mass media, musical discography and videography.

### Breznik, Inge

Inge Breznik's professional interests include music pedagogy and education, world music, minorities, and multicultural education. Now Senior Consultant for Music Education for the National Education Institute of Slovenia, she has previously worked as a primary school music teacher and Assistant for Music Education on the Education Faculty University of Maribor. She is also a member of the International Society for Music Education and the International Council for Traditional Music.

### Brover-Lubovsky, Bella

Bella Brover-Lubovsky's principal research interests include eighteenth-century harmonic theories, the epistemological and cultural roots of tonality, and early- and mid-eighteenth century Italian music. She is an author of *Tonal Space in the Music of Antonio Vivaldi* (Indiana University Press, 2008). She has published articles in various scholarly journals and volumes, including *Indiana Theory Review*, *Studi Vivaldiani*, and *Ad Parnassum*. Brover-Lubovsky has been a recipient of national and international research grants and fellowships. From 2008, she is serving as the Israel Musicological Society chair. Brover-Lubovsky is an Assistant Professor at the Jerusalem Academy of Music and Dance and a Senior Associate Researcher at the Musicology Department, Hebrew University.

### Charkiolkakis, Alexandros

Alexandros Charkiolkakis was born in Athens, in 1977. He studied music at the Hellenic Conservatoire, gaining degrees in Harmony and Counterpoint. He continued his studies in the University of Sheffield where he received a BMus (Hons) and an MMus in musicology and conducting. He currently works as a musicologist in the Music Library of Greece 'Lilian Voudouri' and he is writing his PhD dissertation on the Greek composer Alekos Xenos. He has published papers and articles in major Greek and foreign musical and musicological periodicals and has participated in several international conferences presenting his research work.

#### **Dergal Rautenberg, Alan**

Born in Mexico-City, Alan Dergal Rautenberg studied composition at the National Music School in Mexico City and musicology and musical practice at the Franz Liszt School of Music in Weimar. His main interest lies in German and Italian vocal music of the seventeenth and eighteenth centuries. Since October 2008, he has collaborated in the project 'Italian Psalm Settings of the 17<sup>th</sup> and 18<sup>th</sup> Centuries', which focuses principally on the Venetian repertoire. In his MA thesis he also investigated Marian antiphons as an exceptional phenomenon at the Venetian women's conservatoires during the eighteenth century. In addition, he reconstructed some of the works he dealt with in his thesis. A publication of his results is in planning.

#### **Economidou-Stavrou, Natassa**

Natassa Economidou Stavrou is Assistant Professor in Music Education at European University Cyprus. She is Music BA holder (Honours) from the Music Department of the University of Athens and an MA holder from the University of Reading in the field of Music Education. She gained her PhD (Honors) from the University of Athens in 2004 in the field of music curriculum. She presented papers in international conferences regarding music curriculum design, practice and evaluation, teachers' and children's attitudes towards music as a part of the school curriculum, the use of interdisciplinary approach in pre-primary school music classes and teacher education. Her work has been published in the *British Journal of Music Education*, *Arts Education Policy Review* and in various Greek refereed journals for education and music education as well as in books. She has been a member of several scientific organizations and was the Vice-President of the Cypriot Music Education Society (2006-2007) and the Vice-President of the Cyprus Musicological Society (2003-2007). From 2005 she is the appointed National coordinator for Cyprus of the European Association for Music in Schools (EAS). She is currently the secretary of the board of directors of the Cyprus Music Institute (CMI) and a member of the board of directors of the Cyprus Gender Research Centre. She has lectured in the field 'Methodology of Music Teaching and Learning' at the Department of Education at the University of Cyprus from 1998-2006. She is a member of the editorial committee of the *International Journal for Music Education: Research* and of the Greek refereed journal *Music Pedagogics*.

#### **Elia, Margarita**

Soprano Margarita Elia has performed with a number of renowned orchestras, such as the Cyprus State Orchestra, the Bulgarian Radio Symphony Orchestra, the Kibbutz Orchestra and New Haifa Symphony Orchestra in Israel, the Moscow Virtuosi under Vladimir Spivakov and the Puerto Rico Symphony Orchestra. She has also participated in chamber music festivals all over the world and appeared as a soloist in numerous concerts in Italy, Israel, P.r. Korea, Romania, Hungary, Cyprus and the UK. Her performances embrace music of a great variety of genres, including opera, art song, and oratorio, ranging from medieval to contemporary. Her operatic appearances include the role of the Queen of the Night in Mozart's *Magic Flute*, the roles of the Fire and Nightingale in Ravel's opera *L'enfant et les sortilèges*, and the title role of Donizetti's *Caterina Cornaro*. Margarita's 2008-9 schedule includes the leading solo part in the world premiere of *Aphroditis Kyprogenia* by Cypriot composer Fedros Kavallaris in Paris (Unesco, September 2008), the soprano part in the world premiere of *Requiem Domesticus* by Carlos Vasquez in Puerto Rico (March 2009), and Handel's *Messiah* with the Choir of New College Oxford under Edward Higginbottom. A participant in the First International Contemporary Music Festival of the Pharos Trust Foundation (August 2009), Margarita Elia is also a full time voice instructor at the European University Cyprus, and a founding board member of the Cyprus Music Institute.

#### **Fistouris, Demosthenes**

Born in Constantinople, tenor and musicologist Demosthenes Fistouris now lives in Greece. He received his undergraduate degree from the Metallurgy Department of the Technical University of Athens. He has diplomas in vocal art, Byzantine music, harmony, counterpoint and fugue. Thanks to a scholarship from the Alexandros Onassis Foundation, he continued his studies of classical song in Italy with various opera masters such as Luigi Alva, Arrigo Pola, Carlo Bergonzi and Renata Scotto. At the moment, he is completing his doctoral dissertation on 'The Melodic Line and the Vocal Writing in the Operas of Spyros Samaras' in the Music department of the University of Athens. He has collaborated as soloist-tenor with the National Lyric Theater, the Megaron Mousikis, the Festival of Thessalonica-Dimitria, and in the Municipal Theatres of Vercelli, Modena, and Belli. He is currently a professor of vocal training, Byzantine music, and choral conducting in conservatoires and superior faculties of dramatic arts in Athens. He also composes music for theatre.

#### **Fodale, Angela**

Born in Palermo in 1976, Angela Fodale graduated from the University of Palermo in 2005 with a thesis on the relationships between *Ernani* and *Don Carlos*. She is currently completing a PhD in 'Storia e Analisi delle Culture musicali' at the University La Sapienza in Rome on the influence of the eighteenth century on twentieth-century musical theatre, with special attention to the Italian composers of the first half of the century (Casella and Malipiero) and Stravinsky's *The Rake's Progress* (Tutor Philip Gossett). She has published "The Devil's Progress" in *Drammaturgia musicale e altri studi* (vol. 1, 2003) and some voices in *Siciliane. Dizionario biografico* (Siracusa, 2006).

#### **Folkestad, Göran**

Professor in Music Education and holder of the Lund University Chair of Music Education, Göran is the Director of Research in Music Education at the Malmö Academy of Music, Lund University. Also the Chair of the Board of the Faculty of Fine and Performing Arts at Lund University (Dean of Research and Research studies) and a member of the Editorial Board of the European Music Journal, Education Research, Research Studies in Music Education, Performance Arts & Digital Media. Göran has been a guest lecturer at London University, Cambridge University, University of Sussex, Roehampton, Sheffield University, Bologna University, Italy, Norwegian Academy of Music, and Colombia University, and visiting professor at University of New South Wales. His doctoral thesis was on "Computer based creative music making: Young people's music in the digital age". He is widely published in international refereed journals.

#### **Fulias, Ioannis**

Ioannis Fulias was born in Athens in 1976. In 1989 he began music lessons in the Municipal Conservatory of Kalamata, wherein he took the degrees in Harmony, Counterpoint, Fugue, and Piano. In 1994 he joined the Department of Musical Studies (now the Faculty of Music Studies) of the University of Athens, where he graduated in 1999, and in which successfully defended his doctoral dissertation in musicology in 2005 on the topic, 'Slow Movements in Sonata Forms in the Classic Era: A Contribution to the Evolution of Genres and Structural Types through the Works of Haydn, Mozart, and Beethoven'. In June 2008, he was elected as a Lecturer in Systematic Musicology: Music Theory (18th-19th centuries) at the Faculty of Music Studies of the University of Athens. He is a member of the editorial boards of the journals *Musicalogia* and *Polyphonia*, as well as the advisory board of the latter one. He has also participated in the Greek RIPM group, in scientific meetings and international congresses, has published several articles and

translations in various Greek musicological journals and music periodicals as well as in other scientific publications, and has contributed for several years to programme notes for the Athens Concert Hall (Megaron) and the Athens State Orchestra.

#### **Fytika, Athina**

Athina Fytika was born and raised in Athens, Greece. She studied piano with Stella Makrygianni, Chrissi Partheniadi, Pavlos Dimitriadis and Domna Evnouhidou, receiving the Piano Diploma from the Contemporary Conservatory of Thessaloniki, and a Bachelors degree in Geological Sciences from Aristotle University. She undertook her graduate studies at Florida State University where she received a Master's Degree in Piano Performance, studying with Leonard Mastrogiacomo, and a Doctoral Degree in the same area studying with Dr. Carolyn Bridger (piano) and Dr. Karyl Louwenaar (harpsichord). Her doctoral dissertation is entitled: 'Historical Overview of the Philosophy behind Keyboard Fingering Instruction from the 16<sup>th</sup> Century to the Present'. Dr. Fytika has performed extensively in Greece, Cyprus, and Germany, as well in several US cities, presenting solo, chamber, and lecture recitals in both piano and harpsichord. Her recent research focuses on contemporary Greek piano repertoire. The results of this research are introduced in conferences, articles, lecture recitals, and piano pedagogy seminars. Her teaching experience includes music instruction in elementary schools and piano instruction in both conservatory and college settings. Since 2005 she teaches at Ionian University's Music Department in Corfu, Greece, where in June 2009 she was elected lecturer of piano pedagogy

#### **Geyer, Helen**

Prof. Dr. Helen Geyer studied Musicology, Theology and German Literature at the University of Würzburg, earning a PhD on the subject of the heroic-comic opera. She earned her Habilitation from the University of Frankfurt/M, with the topic of the Venetian Oratorio. She has also spent many years in Europe (Italy, Austria, France, Great Britain, Poland, and Finland) and the USA, on research projects, teaching tasks, visiting professorships (Univ. of Poznan, Poland) and visiting scholarships (University of Illinois, Urbana-Champaign), sponsored by the Theodor-Lynnen Stipendium for the Institute of Human Sciences (IWM) at Wien. She is chief editor of the Cherubini-Werk-Edition, president of the International Cherubini-Society, member of the directory committees of the Deutsches Studienzentrum Venedig and Humboldt-Gesellschaft (both Wiss. Beirat), and holds leading positions on several other professional committees. Specialized in sixteenth- to nineteenth-century music history, particularly opera and oratorio, she is currently leading several research projects. She is the author of many articles and more than a dozen monographs, most recently *Johann Sebastian Bach in Weimar (1708-1717)* (2008), *Schiller und die Musik* (2007), and *Das venezianische Oratorium – einzigartiges Phänomen und Experiment* (2005).

#### **Grippaudo, Ilaria**

Ilaria Grippaudo (Enna, 1981) took her degree at the University of Palermo in 2003. In 2004 she carried out a research in the music archives of the Church Mother of Enna, cataloguing musical manuscripts dated from the eighteenth to the twentieth centuries. Since 2005 she has collaborated with the Fondazione Cini of Venice on various projects concerning musical life in Italian ecclesiastical institutions and systematic bibliography of printed sacred music. She is currently doing her PhD at the University of Rome 'La Sapienza', under the supervision of Anna Tedesco and Arnaldo Morelli, with a dissertation on sacred music and performance practices in the churches of Palermo between the Renaissance and Baroque. She has presented papers at numerous conferences in Italy, Spain, England, Wales, and Greece. Her areas of research include archival studies, musical

life in nineteenth- and twentieth-century Sicily, and the history of opera, with particular emphasis on musical dramaturgy in the twentieth century. She is review editor of the academic journal *Drammaturgia musicale ed altri studi*, for which she has written book reviews and an upcoming article centred on the relationships between game and opera. Her publications include several essays on sacred music in Sicily and two books: *Francesco Paolo Neglia: La vita esemplare di un musicista ennese tra idealismo e classicismo* (2004) and *Il fondo musicale della Chiesa Madre di Enna – Catalogo* (2004).

#### **Holar, Ada**

Ada Holcar is a Senior Consultant with the National Education Institute of the Republic of Slovenia. Since graduating in 1997, Ada has held several teaching positions, including working for some years as a music teacher at the IBO International School in Ljubljana. Ada maintains a strong research interest in the teaching of Music, the continuing development of curriculum design, and its implementation and assessment, both from a formative and summative perspective. Her seminars and published work reflect her broad views on contemporary student assessment and a need for a holistic approach. Ada's passion is very much the result of two decades of extensive international travel and contact with many diverse educational systems. She is an active member of the National Examinations Centre, where she assists in the preparation of Student Tests for the National Assessment of Knowledge exams for the Nine-Year Primary Education Programme.

#### **Innocenzi, Alceste**

Alceste Innocenzi is a graduate in Musicology and in Preservation of Cultural Heritage from the University of Bologna. He is also a graduate in Clarinet at Conservatory of Music of Perugia. He has played in different ensembles in important festivals of music (Festival G.A.M.O. Florence, Festival "Nuova Consonanza" Rome, Festival "Nuovi Spazi Musicali" Rome, Premio "900 Musicale Europeo" Naples). He has published the new edition of Angelo Berardi's *Ragionamenti Musicali* (Perugia, 2006), and a book on the history and musical repertoire of the Spoleto Cathedral, *Il fondo musicale del Duomo di Spoleto: sintesi cronologica e nuovi dati* (Spoleto, 2007). Moreover, he has edited the first print of Giovanni Troiano's *Magnificat*. Currently, he participates in the section *Pianocinema* of the Spoleto Piano Festival and collaborates with the "Ezio Franceschini" Foundation of Florence at *Music in the Middle Ages*, a medieval music bibliographical bulletin. He is member of Italian Musicological Society and "Il Saggiatore Musicale" Association.

#### **Kallis, Vasilis**

Vasilis Kallis is a holder of a PhD in Music Theory and Analysis from the University of Nottingham and an MA in Music Theory from Queens College of the City University of New York. He has taught theory, analysis, and composition courses and seminars at the University of Nottingham (1999–2001), and counterpoint, fugue, harmony, analysis, and form at the University of Macedonia, Greece (2002–2007). Currently, he is an Assistant Professor of Music Theory and Analysis at the University of Nicosia. His specialties include form and analysis, twentieth-century compositional techniques, set-theory, the Russian Nationalists and Stravinsky, the French Impressionists, as well as other Eastern-European composers. His publications include articles in *Music Theory Online* (USA), *Rivista di analisi e teoria musicale* (Italy) *Mousikologia* and *Mousikos Logos* (Greece), and he has presented papers at several conferences (among others, at the West Coast Conference of Music Theory and Analysis, the Fourteenth Annual Conference of the Italian Musicological Society, and the Joint Annual Conference of the Society for Musicology in Ireland and the

Royal Musical Association-2009). He is a founding board member and Executive Director of the Cyprus Music Institute. He is also an active guitarist and teacher.

#### **Kanellopoulos, Panagiotis**

Panagiotis Kanellopoulos is Assistant Professor of Music Education in the Department of Early Childhood Education, University of Thessaly (Volos, Greece). He received his MA and PhD in Music Education from Reading University (UK). He has taught music education courses at the University of the Aegean, and was previously Lecturer of Music Education at the Department of Music Studies, Aristotle University of Thessaloniki. He has published articles in international publications and research journals (*Resonance, Psychology of Music, Philosophy of Music Education Review, Action Criticism and Theory for Music Education*). His research interests include children's musical improvisation, socio-cultural perspectives on music education, and the philosophy of music education. He is active as a mandolinist, recording as a session musician. Since 1996, Panagiotis has led many experimental educational workshops that focus on collective free improvisation with variable forces, in a wide range of different venues and contexts.

#### **Levidou, Katerina**

Katerina Levidou is a postdoctoral Junior Research Fellow at Christ Church, University of Oxford. She studied musicology, the piano, and music theory at undergraduate level at the University of Athens and the National Conservatory of Athens. She received a master's degree in musicology from King's College, University of London and a doctorate from the University of Oxford. Her doctoral thesis examines Igor Stravinsky and Arthur Lourié's interwar neoclassicism in the light of a Russian émigré ideology called Eurasianism, with which the composers were acquainted through the intellectual and musicologist Pierre Souvtchinsky. She is now starting a new research project on the expression of spirituality in twentieth-century Eastern European music. She has presented papers at several international musicological and Slavic conferences, and has published articles and book reviews on Russian and Greek music. She has been teaching undergraduate classes and tutorials at the University of Oxford and she is co-convenor of the *Russian and East European Music Study Group* of the *British Association for Slavonic and East European Studies*.

#### **May, Nathanael**

Nathanael May is a pianist with a penchant for contemporary classical music, having premiered over twenty-five new works. Dr. May is the founder and artistic director of the *soundSCAPE composition and performance exchange*, a festival for new music held annually in Pavia, Italy. Also in demand as a recording artist, his recent CD features a collaboration with American composer Brian Hulse on Albany Records. In the spring of 2009, Dr. May gave recitals in over a dozen colleges and universities throughout the state of Kansas, in addition to performances on individual concert series in Arizona, Pennsylvania, California, and a multi-media collaboration with DJ Spooky on his *Terranova Sinfonia Antartica* tour. He has also performed with the violin and guitar *Duo46*, and with the *Florestan Recital Project*. Dr. May is active in the Midwest United States as a clinician and adjudicator, and frequently presents master classes throughout the country. Dr. May holds degrees from the Eastman School of Music and the University of Kansas, and currently serves as an Assistant Professor of Piano and Pedagogy at Missouri Western State University in St. Joseph, Missouri.

#### **Panayiotou, Persia**

Persia Panayiotou studied Music at Lancaster University, where she attained her bachelor's degree with First Class Honours. She then obtained a Master of Music in Composition at

the University of Manchester, where she attended seminars given by Peter Maxwell Davies. She is currently writing her PhD dissertation, 'Rhythm as a Structural Agent in Debussy's Late Music' at the University of Birmingham under the supervision of Dr. Ben Earle. Her research interests lie in the criticism and analysis of early twentieth century music and particularly of Debussy. She is also interested in the philosophical ideas of Henri Bergson and Vladimir Jankélévitch and in phenomenology in general. She is also an active composer and a member of the Committee of the Centre of Cypriot Composers. She has written works for various ensembles, which have been performed in various concerts in Cyprus and abroad. Persia Panayiotou works as a part-time instructor at the University of Nicosia, and also as an instructor of theory in the Musical Lyceum of Limassol.

#### **Papaeti, Anna**

Anna Papaeti completed a PhD at King's College, London, supervised by Professors John Deathridge and Simon Gaunt. Her dissertation, 'Rethinking Redemption: Woman and Sacrificial Love in Richard Wagner's Music Dramas', critically explored the issue of female representation in Richard Wagner. She has published on nineteenth- and twentieth-century opera, Lacanian psychoanalysis, trauma, political conflict and witnessing. She has worked in the Publications Department of the Royal Opera House, London, and as Associate Dramaturg at the Greek National Opera, Athens. She is currently living in Berlin, conducting research on political music, focusing on the works of Hanns Eisler and Bertolt Brecht.

#### **Papageorgi, Ioulia**

Dr. Ioulia Papageorgi is a lecturer and researcher in the Department of Arts and Humanities and the Department of Psychology and Human Development at the Institute of Education, University of London. She has a BA in Music from the University of Leeds, an MA in Music Education and a PhD in Educational Psychology and Psychology of Music from the Institute of Education, University of London. She also holds Piano and Harmony Diplomas from the National Conservatoire with Distinction. Over the past five years, Ioulia has been part of many research teams and coordinated research projects investigating learning within primary, secondary and higher education, in the domains of educational psychology and psychology of music. She has widely presented her work at international conferences and seminars and has published papers in international peer-reviewed journals. She is a reviewer for the journals *Psychology of Music* and *Musical Pedagogics*, and an invited member of the scientific committee for the 6<sup>th</sup> GSME International Conference (Athens, October 2009). Ioulia is a Fellow of the 'Higher Education Academy' (FHEA), and a member of the 'Open University Psychological Society' (OUPS), the 'Society for Education, Music and Psychology Research' (SEMPRE) and the 'International Society for Music Education' (ISME).

#### **Petroudi, Georgia**

Dr. Georgia Petroudi holds a Bachelor of Music Degree in piano and oboe performance from Wittenberg University (United States). While in the US, she took part as a finalist and earned first prizes in piano competitions. She then continued her studies in the United Kingdom, specifically at the University of Sheffield, where she earned a Master of Music in Piano Performance studying with Peter Hill and Benjamin Frith, and a PhD in Historical and Comparative Musicology, under the supervision of Nigel Simeone. Upon her return to Cyprus she taught music theory and history courses at the University of Nicosia. She is currently a Lecturer in Musicology and Co-coordinator of the Music Programme at the Department of Arts, European University Cyprus.

#### **Polychronakis, Ioannis**

Ioannis Polychronakis took his first degree in music at the University of Athens and his Diploma in Piano Performance at the 'Philippos Nakas' Conservatoire of Athens. He then pursued postgraduate studies at Christ Church, Oxford, specialising in the aesthetics of music and afterwards at Royal Holloway, University of London, specialising in popular music studies and solo piano performance. He is currently writing his doctoral dissertation on Greek popular music at the University of Oxford, St. Hugh's College, under the supervision of Dr Martin Stokes and Professor Emanuele Senici.

#### **Porfiriadis, Alexis**

Alexis Porfiriadis was born in Thessaloniki, Greece. Between 1997 and 2002 he studied composition with Gerd Kuehr at the University of Music and Performing Arts in Graz, Austria, receiving a diploma in composition with distinction. In 2003 he completed a postgraduate degree program in composition with Beat Furrer. He has also attended composition classes with Erich Urbanner, Mathias Spahlinger, Helmut Lachenmann, George Aperghis, Manos Tsangaris. He has been awarded several scholarships, among them the Scholarship for Special Academic Achievements of the Austrian Ministry of Science and Culture, the Scholarship of the University of Music and Performing Arts in Graz, the Music Award of the City of Graz, the State Scholarship for Composition of the Republic of Austria. He has also been awarded the Molinari Quartet's International Composition Competition's Third Prize. He is a PhD student at the Department of Music Studies, Aristotle University of Thessaloniki (class: Michalis Lapidakis) and since 2005 he has worked as an ad-hoc special instructor in the same department, teaching improvisation. In 2007 he founded the improvisation and performance group *6daEXIT* with music department students, and in 2008 he began collaborating with Danae Stefanou and Natassa Mare Mourtzidou in *Seul à 3*, a weekly session of free improvisation trio sessions, presented as open access rehearsals at the Department of Music Studies of the University of Thessaloniki.

#### **Roels, Johanna Maria**

Johanna Maria Roels (Belgium-Flanders) teaches Piano at the Academy of Heist op den Berg and Collective Creations and Improvisation at the Artesis Hogeschool -Royal Music Conservatory of Antwerp. About ten years ago she developed *Children on Wings*, a concept, or method, for *playing the instrument and composing as unity*. This method has been introduced in several courses at the Artesis Hogeschool, in several music institutes in Belgium and other countries (The Netherlands, Estonia, Russia, Serbia, Hungary...), in the University of Leuven, and has been presented in numerous workshops and lectures during national and international congresses. Since 2008, the concept is also a 'University Research-Project' of the Universities of Leuven and Antwerp. Research consists of an analysis of childhood compositions historical/nowadays and a comparative study about the composing strategies and processes of children versus conservatory-students and prominent composers, with extra attention for rhetorical expression and musical archetypes. An elaborated illustration of how the method began may be found in the book *Kinderen op vleugels - Children on Wings*, published by Metropolis in 2002. A second book and specific website including the results of research are in preparation.

#### **Romanou, Katy**

Katy Romanou (1939-) was a member of the Faculty of Music, University of Athens, where she is still teaching. She is associate editor for Greek language in RIPM (Répertoire International de la Presse Musicale). She has done considerable research and writing in recent Greek music history.

#### **Rondas, Ruth**

After preliminary research in Deeltijds kunstondervijs, a supplementary and voluntary form of non-professional art and music education in Flanders aimed at children, young people, and adults, Ruth is currently working on her research in higher instrumental education. The results of this work in progress will be communicated at the congress. She has a Master in Educational Sciences and plays flute as a non-professional. Ruth works as a researcher at the Faculty of Music and Drama (University College Ghent in Belgium). She also teaches in the in the Specific Teacher Training Programme in Music and Drama.

#### **Sakallieros, Giorgos**

Dr. Giorgos Sakallieros is a Lecturer of Historical Musicology at the Department of Music Studies, Aristotle University of Thessaloniki. He received his PhD in Musicology from the Department of Music Studies, University of Athens in 2005. He also studied guitar performance, music theory, and composition at the 'Collegium Musicum' Conservatory of Thessaloniki. His papers have been presented at international musicological congresses and published in musicological journals, collective editions, and proceedings. He is a member of the International Musicological Society (IMS) and of the Greek Composers' Union. His academic fields of research include the history of Greek music (nineteenth to twentieth centuries) and correlations between Western music of the twentieth century and Greek art music. He is also interested in aspects of national identity and folksong transition into art music, through aesthetics, history, and applications of music analysis.

#### **Samson, Jim**

Jim Samson is Professor of Music at Royal Holloway, University of London. He has published widely (including seven single-authored books, and seven edited books) on the music of Chopin and on analytical and aesthetic topics in nineteenth- and twentieth-century music. In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture, and in 2000 he was elected a Fellow of the British Academy. Among his recent publications are *The Cambridge History of Nineteenth-Century Music* (Cambridge, 2002), *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge, 2003), awarded the Royal Philharmonic Book Prize in 2004, and (with J. P. E. Harper-Scott) the textbook *Introduction to Music Studies* (Cambridge, 2008).

#### **Savidou, Dina**

Dina Savvidou holds bachelor's and master's degrees in piano performance, which she received, respectively, from the University of Illinois, where she studied with Ian Hobson, and Florida State University, studying with Carolyn Bridger. Currently, she is pursuing a DMA in Piano Performance at Arizona State University with Robert Hamilton. Ms. Savvidou has also received a Diploma in Piano Performance with high honours and first prize from the Hellenic Conservatory in Athens under the tutelage of Betty Gaetanou. She has taught and performed throughout the United States, in Cyprus, Greece, and Italy as a soloist, in chamber ensembles, and in duo piano performances. She has served on the music faculty at European University Cyprus, and is currently a piano instructor at the University of Nicosia. Her research interests are in contemporary Greek piano composers and teaching techniques for elementary piano students. Ms. Savvidou has been invited for piano pedagogy seminars geared towards teachers and graduate students as well as master classes in various European Universities and Conservatories. She is a founding board member and Treasurer of the Cyprus Music Institute.

### **Smith, Kenneth Owen**

American musicologist, Kenneth Owen Smith, received his PhD in 2005 from the University of Illinois at Urbana-Champaign, where he was a student of John Walter Hill. His dissertation, which was supported by a Chateaubriand Fellowship, was entitled 'The Secular Airs of Sébastien de Brossard'. Upon completing his degree, he relocated to Cyprus to design and coordinate the undergraduate music program at Cyprus College. Since 2007, he has been a member of the Department of Music at the University of Nicosia, where he serves as Assistant Professor of Musicology and Music Program Coordinator. He teaches courses across a wide range of material, encompassing the style history of all periods of Western music, the analysis of musical form, and world music. His research, which focuses on the music of the French Baroque, has led to publications in *Seventeenth-Century French Studies* and *Theoria: Historical Aspects of Music Theory*. He is currently completing a critical edition of the Brossard's airs that will be published by the Centre de Musique Baroque de Versailles, as well a monograph on the politico-allegorical content of Quinault and Lully's *Aleste*. He is a founding member and board president of the Cyprus Music Institute.

### **Stefanou, Danae**

Danae Stefanou is a Lecturer at the Department of Music Studies, Aristotle University of Thessaloniki. She studied musicology and piano performance (MA, University of Nottingham; PhD, University of London) on AHRC scholarships, and worked at Royal Holloway, University of London as a Research Associate and Visiting Lecturer until 2007, teaching a variety of topics ranging from post-tonal analysis to music theatre, and managing the Chopin Online projects (OCVE and CFEO). Danae has performed widely as a soloist and ensemble member in recital halls (Purcell Room, Athens Megaron, etc.) and experimental concert venues (The Warehouse, Kypseli Public Market etc.). She has also worked with theatre and film directors as an actress and narrator, and has co-devised multimedia events and installations, including Stéphane Mallarmé's *A Throw of the dice* (Dublin, 2006) and *Igitur* (Athens, 2009). She has coordinated several improvisation series and workshops (RHUL "001 series" 2002-04, European Social Forum 2006, Muse Festival 2006, Music Village 2009, Knot Performance Group Series 2009) and is a co-founder of three current initiatives and ensembles focusing on improvisation with fixed and variable forces, in Athens and Thessaloniki.

### **Stylianou, Tasos**

Cypriot composer Tasos Stylianou received a three-year diploma from Mannes College of Music and a BFA in Jazz and Contemporary Music from the New School for Social Research. He studied composition privately with Henry Martin and received an MA in Composition from the Aaron Copland School of Music at Queens College, where his teachers included Morris Rosenzweig, Thea Musgrave and Paul Levy. He also holds a PhD in Composition from the University of Utah, where he studied with Morris Rosenzweig. He has participated in many lectures, seminars, conferences, and private sessions with such composers as Mario Davidovsky, Johnathan Harvey, Pierre Boulez, Paul Lanskey, Fred Lerdahl, Steven Mackic, and several others. Dr. Stylianou's music has been performed a number of times in the United States and in Europe and he has received awards and honors such as the Leroy Robertson Composition Prize, the Leroy Robertson Scholarship in Composition. He has received the honorary award from the ALEA III international composition competition, was a finalist in the RARE/SCALE Alto Flute international competition in affiliation with the Royal College of London, finalist in the student SCI/ASCAP Composition Competition and selected among an International call for scores through the Society of Composers to participate in a CD series with Capstone Records in

NY. He has also received grants from the Makarios/Lappas Scholarship Fund in Virginia, and the UTA (University Teaching Award) from the University of Utah, from Banff Center Canada, and from the Cyprus Ministry of Education and Culture. He has received several commissions including the Utah's Classical Greek Theatre Company, from world-known flutist Carlton Vickers, from the Pedagogical Institute of Cyprus, and has collaborated with Music Ensembles such as the New York New Music Ensemble, Canyonlands New Music Ensemble, ALEA III, University of Utah's New Music Ensemble, the National Chorus of Moldova, Athens Trio, the Cyprus State Orchestra and numerous others, including performances through the Center of Cypriot Composers where he is a member. He is also a full-time faculty member at the University of Nicosia's Music Department where currently he teaches Composition and Theory.

### **Tchernoff, Eleonoor**

Eleonoor Tchernoff works at the office of the European Association of Conservatoires in Utrecht, the Netherlands. She is a member of the 'Polifonia' team, which coordinates the 'Polifonia' project, a network that studies various issues related to professional music training in Europe. In addition to this, Eleonoor works as a freelance violinist and violin teacher.

### **Vlagopoulos, Panos**

Panos Vlagopoulos was born in 1961. He studied law and musicology, and completed his PhD at Ionian University under I. Lerch on the historiography of the *Arts nova*. In recent years his research interests have also expanded to include aspects of Greek art music and ideology. He has translated Pierre Boulez', *Penser la musique aujourd'hui* (Athens 1989), Ulrich Michel's *Atlas der Musik* (Athens 2001), Lydia Goehr's *Imaginary Museum* (Athens 2005), and Nelson Goodman's *Languages of Art* (Athens 2005). From 1995 to 2003 he served as Head of Acquisitions and Educational Projects in the Music Library of Greece 'Lilian Voudouri'. Currently, in addition to serving as Assistant Professor at the Ionian University Department of Music Studies, he is also the scientific coordinator of the Ionian University's Annual Seminar on Ancient Greek and Roman Music, and the editor-in-chief of the Greek musicological journal *Moutikos Logos*.

### **Voskaridou-Economou, Stella**

Stella Voskaridou-Economou has undergraduate degrees in music studies from the National and Capodistrian University of Athens and in piano performance and composition techniques from the National Conservatory of Athens. She was awarded a MLitt at the International Centre for Music Studies of the University of Newcastle for research related to theatre and film music. She completed a PhD on the music in films that are based on Greek tragedies at the same university. Her research interests include, among other things, music as a form of communication and as a part of cinematographic language, the role of music in identification procedures, the potentials of music as an agent of mythologisation, and the perspectives of (film) music in classical reception studies.

### **Wertenson, Birgit Johanna**

Birgit Johanna Wertenson is a PhD candidate in Musicology, Art History and Pianoforte at the Hochschule für Musik FRANZ LISZT Weimar, the Friedrich-Schiller-University Jena, and the DAMS Bologna, Italy. She has received research scholarships from the German Study Center in Venice and the Gender Research Center in Hannover regarding the discussion of Luigi Nono and Emilio Vedova and contemporary music theatre. She is currently finishing her dissertation with the topic 'Myth in New Music'. Since 2008, she is a research assistant at the Institute of Musicology in Weimar, working on the psalm settings of Venetian composers of the seventeenth and eighteenth centuries.