



**ARISTOTLE UNIVERSITY OF THESSALONIKI**

**SCHOOL OF MUSIC STUDIES**

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## **Conference Program**



**International Musicological Conference  
Crossroads | Greece as an intercultural pole  
of musical thought and creativity**

<http://crossroads.mus.auth.gr>

**Thessaloniki, 6-10 June 2011**



TELOGLION FOUNDATION OF ART AUTH

Agiou Dimitriou str. 159A, Thessaloniki 54636 Greece

Organised by the *School of Music Studies, Aristotle University of Thessaloniki*  
Registration Management and Administration by *SYMVOLI*, [www.symvoli.gr](http://www.symvoli.gr)

## MONDAY 6 JUNE

08:30 – Registration

|             |   |  |
|-------------|---|--|
| 09:30-10:00 | <i>Welcome speech by Tilman Seebass (Teloglion Amphitheatre)</i>  |  |
|             | <i>Welcome speech by E. Nika-Sampson (Teloglion Amphitheatre)</i>   |  |
|             | <i>All A Sessions in Teloglion Amphitheatre</i>   | <i>All B Sessions in Teloglion Hall 2</i>  |
|             | Session 1A:<br><b>Concepts of Music Theory from Greek Antiquity to the present I</b><br>chair: Danae Stefanou   | Session 1B<br><b>Byzantine Music Tradition among Slavs and Romanians</b><br>chair: rev. Gabriel Mandrila   |
| 10:00-10:30 | <b>George Athanasopoulos</b><br><i>"Ancient Greek notation: a semiotic system representing pitch unparalleled in European notational history"</i>                       | <b>Irina Chudinova</b><br><i>"Greek Chant in the Russian North (17<sup>th</sup>-18<sup>th</sup> Centuries)"</i>  |
| 10:30-11:00 | <b>Amaya García Pérez</b><br><i>"Ptolemy, pipes and shepherds"</i>  | <b>Nataša Marjanović</b><br><i>"Great Chant in the liturgical practice of the Serbian Orthodox Church"</i>   |
| 11:00-11:30 | <b>Martin Carlé</b><br><i>"Revisiting the conceptual difference between Pythagorean and Aristoxenian music theory from a media-theoretical perspective on notation"</i> | <b>Zamfira Dănilă</b><br><i>"The publication of Ghelasie the Bessarabian's music – an invaluable restitution for Romanian psaltic music"</i>   |
| 11:30-12:00 | <b>Dujka Smoje</b><br><i>"On Music and Stars"</i>   | <b>Stela Guțanu</b><br><i>"The Monastery of 'New Neamț' – the sacred river that flew in the ocean of Romanian history"</i>   |
| 12:00-12:30 | <b>COFFEE BREAK</b>   |  |
|             | Session 2A<br><b>Concepts of Music Theory from Greek Antiquity to the Present II</b><br>chair: Demetre Yannou   | Session 2B<br><b>Byzantium between West and East</b><br>chair: Nikolaos Boukas   |
| 12:30-13:00 | <b>Massimo Raffa</b><br><i>"The study and teaching of harmonic science in the age of Neo-Platonism: a preliminary approach"</i>   | <b>Oliver Gerlach</b><br><i>"Cross roads of Latin and Greek Christians in Norman Italy. Byzantine Italy and reciprocal influences between Greek and Latin Chant (11<sup>th</sup>-13<sup>th</sup> Century)"</i> |
| 13:00-13:30 | <b>Χρήστος Τερζής</b><br><i>«Βακχείου του Γέροντος, Εισαγωγή τέχνης μουσικής: χειρόγραφο παράδοση και η συμβολή της στη μετάδοση της μουσικής θεωρίας στη Δύση»</i>     | <b>Girolamo Garofalo</b><br><i>"A Greek-Byzantine musical island inside an Italian island: the Byzantine chant of the Arbëresh of Sicily"</i>  |
| 13:30-14:00 | <b>Παύλος Καϊμάκης</b><br><i>"Η αρχαιοελληνική μουσική στο έργο του Marin Mersenne"</i>   | <b>Κυριάκος Καλαϊτζίδης</b><br><i>"Κρατήματα και Τερενούμ, 'Βίοι παράλληλοι' "</i>   |
| 14:00-15:00 | <b>LUNCH BREAK</b>  |  |

|             | <i>All A Sessions in Teloglion Amphitheatre</i>   | <i>All B Sessions in Teloglion Hall 2</i>   |
|-------------|---|---|
|             | <p>Session 3A</p> <p><b>Codicology and Palaeography of Byzantine Music I: Renaissance and Classicism of Byzantine Music</b></p> <p>chair: Emmanouil Giannopoulos</p>                                    | <p>Session 3B</p> <p><b>Ancient Greek Music</b></p> <p>chair: Alexandra Goulaki-Voutyra</p>   |
| 15:00-15:30 | <p><b>Νικόλαος Μπούκας &amp; Ιωάννης Παπαθανασίου</b></p> <p><i>“Το Καλοφωνικό Στιχηράριο του Γερμανού Νέων Πατρών, χρο 8 της Κοργιαλενείου Βιβλιοθήκης Αργοστολίου”</i></p>                            | <p><b>Mariella De Simone</b></p> <p><i>“Models of musical interaction between Ancient Greece and Lydia: assimilation, marginalization, re-appropriation”</i></p>          |
| 15:30-16:00 | <p><b>Σωτήριος Δεσπότης</b></p> <p><i>“Το Στιχηράριο του Γερμανού Επισκόπου Νέων Πατρών. Ο αυτόγραφος κώδικας 930 της Ιεράς και Σταυροπηγιακής Μονής Αγίου Ιωάννου του Θεολόγου Πάτμου”</i></p>         | <p><b>Αγγελική Λιβέρη</b></p> <p><i>“Κύμβαλα και κυμβαλίστριες από αρχαία ελληνικά ιερά”</i></p>  |
| 16:00-16:30 | <p><b>Γιώργος Κωνσταντίνου</b></p> <p><i>“Το Σύντομο Αναστασιματάριο Πέτρου του Πελοποννησίου”</i></p>  | <p><b>Σοφία-Μαριάνθη Χαλκιαδάκη</b></p> <p><i>“Ο Αθήναιος ο Ναυκρατίτης ως μοναδική πηγή για τη μελέτη αρχαίων εγχόρδων μουσικών οργάνων”</i></p>                         |
| 16:30-17:00 | COFFEE BREAK  |   |
|             | <p>Session 4A</p> <p><b>Ancient Myth, Philosophy &amp; Iconography</b></p> <p>chair: Theodoros Kitsos</p>   | <p>Session 4B</p> <p><b>Codicology and Palaeography of Byzantine Music II: Byzantine Chant before and after the Reform of 1814</b></p> <p>chair: Giorgos Konstantinou</p> |
| 17:00-17:30 | <p><b>Sebastian Moro Tornese</b></p> <p><i>“Odysseus’ musical journey through the harmony of the spheres and the Sirens. The role of music in the return of the soul according to Neoplatonism”</i></p> | <p><b>Ιωάννης Λιάκος</b></p> <p><i>“Μοναχός Θεοφάνης Παντοκρατορινός. Ένας εξηγητής της προ Χρυσανδικής περιόδου”</i></p>   |
| 17:30-18:00 | <p><b>Filomena Gagliardi</b></p> <p><i>“Aristotle and the strength of music”</i></p>  | <p><b>Κωνσταντίνος Καραγκούνης</b></p> <p><i>“Ένας αυτόγραφος κώδικας του Αποστόλου Κώνστα Χίου, ανακαλυφθείς πρόσφατα στα Λεχώνια Πηλίου της Μαγνησίας”</i></p>          |
| 18:00-18:30 | <p><b>Αλεξάνδρα Γουλάκη – Βουτυρά</b></p> <p><i>“Τυφλός ανήρ, οικεί δε Χίω ένι παιπαλοέσση”</i></p>   | <p><b>Melania Elena Nagy</b></p> <p><i>“Greek Manuscript O. 354 from the Library of the Romanian Academy, Cluj-Napoca”</i></p>  |
| 19:30-21:30 | <b>Reception &amp; Concert I</b>  |   |

**TUESDAY 7 JUNE**

|             | <i>All A Sessions in Teloglion Amphitheatre</i>   | <i>All B Sessions in Teloglion Hall 2</i>  |
|-------------|---|--|
|             | <p>Session 1A<br/> <b>History and Musicological Analysis of Representative Byzantine Hymns</b><br/>                     chair: Ioannis Papathanasiou</p>  | <p>Session 1B<br/> <b>Musical Iconography: Greek Influences from the Antiquity to the 20<sup>th</sup> Century</b><br/>                     chair: Tilman Seebass</p>   |
| 09:30-10:00 | <p><b>Εμμανουήλ Γιαννόπουλος</b><br/> <i>"Η σύνθεση Δύναμις του Τρισαγίου Ύμνου, του πρωτοψάλτη Ξένου Κορώνη. Από τον 14<sup>ο</sup> στον 21<sup>ο</sup> αιώνα"</i></p>   | <p><b>Paraskevi Gavriili</b><br/> <i>"Greek influences in the Etruscan banqueting scenes: The case of the transverse flute"</i></p>  |
| 10:00-10:30 | <p><b>Μαρία Αλεξάνδρου</b><br/> <i>"Παρατηρήσεις για την ανάλυση, υφή και μεταισθητική της Βυζαντινής Μουσικής. Ο ύμνος Σιγησάτω πάσα σαρξ βροτεία"</i></p>   | <p><b>Angela Bellia</b><br/> <i>"Musical instruments and funerary rites in a western Greek colony: the case of Locri Epizefirii (VI-IV c. B.C.)"</i></p>   |
| 10:30-11:00 | <p><b>Demosthenis Spanoudakis</b><br/> <i>"The sticheron Today is hanged on wood (Σήμερα κρεμάται επί ξύλου). Comparative musical analysis in fully developed Middle Byzantine and New Byzantine notation from the manuscripts Dionysiou 564 (1445 AD) and Sancti Sepulcri 715 (19<sup>th</sup> cent.)"</i></p> | <p><b>Roksanda Pejović</b><br/> <i>"Possible baroque influences on the representations of musical instruments in 17th and 18th century Serbian art"</i></p>  |
| 11:00-11:30 | <p><b>π. Νεκτάριος Πάρης</b><br/> <i>"Άγνωστο τροπάριο της Ακολουθίας των Παθών στο χφ. Κύκκου 4"</i></p>   | <p><b>Ruth Piquer</b><br/> <i>"Classic rhythm, dance and music in the iconography of Catalanian Noucentisme (1906-1923)"</i></p>   |
| 11:30-12:00 | COFFEE BREAK  |  |
|             | <p>Session 2A<br/> <b>The Outer Influences of Byzantine Music</b><br/>                     chair: Antonis Konstantinidis</p>  | <p>Session 2B<br/> <b>Ensembles, Institutions, Cultural Policies</b><br/>                     chair: Mirjana Veselinović-Hofman</p>  |
| 12:00-12:30 | <p><b>Nikos Maliaras</b><br/> <i>"Some western European musical instruments and their Byzantine origin"</i></p>   | <p><b>Michael Christoforidis</b><br/> <i>"The Estudiantina, mediterranean sonorities and Greek resonances (c. 1880-1940)"</i></p>  |
| 12:30-13:00 | <p><b>Μαίρη Κούμπε</b><br/> <i>"Η ιστορική εξέλιξη της βυζαντινής μουσικής στην Αλβανία: από το 1900 έως σήμερα"</i></p>  | <p><b>Ioannis Zannos &amp; Nikiforos Metaxas</b><br/> <i>"The Heybeliada International Sound Centre: Towards a program for interdisciplinary and intercultural didactics of music"</i></p>                   |
| 13:00-13:30 | <p><b>Παναγιώτης Παναγιωτίδης</b><br/> <i>"Η ψαλτική σημειογραφία στην αγγλική γλώσσα"</i></p>  | <p><b>Olga Kolokitha</b><br/> <i>"Views of Greece as an intercultural pole of musical thought and creativity and young Greek professional musicians: the cultural policy and management perspective"</i></p> |
| 13:30-15:00 | LUNCH BREAK   |  |

|             | <i>All A Sessions in Teloglion Amphitheatre</i>  | <i>All B Sessions in Teloglion Hall 2</i>   |
|-------------|--|---|
|             | <p>Session 3A</p> <p><b>Notation and Theory of Byzantine Music</b></p> <p>chair: Konstantinos Karagounis</p>   | <p>Session 3B</p> <p><b>Greek Art Music I</b></p> <p>chair: Nikos Maliaras</p>  |
| 14:30-15:00 | <p><b>π. Γαβριήλ Μαντρίλα</b></p> <p><i>“Ο Άγιος Ιωάννης ο Δαμασκηνός: η βυζαντινή παρασημαντική και η θεολογία της εικόνας”</i></p>                         | <p><b>Ναυσικά Τσιμά</b></p> <p><i>“Συνοπτική Γραμματική, είτε Στοιχειώδεις Αρχαί της Μουσικής Μετά Προσαρμογής εις την Κιθάραν, Ν (Νικόλαος) Φλογαΐτης, Εθνική Τυπογραφία, Αίγινα, 1830: ανίχνευση των επιδράσεων στο πρώτο ελληνικό εγχειρίδιο για την τονική μουσική”</i></p> |
| 15:00-15:30 | <p><b>Θωμάς Αποστολόπουλος</b></p> <p><i>“Πεδία παραγωγής της θεωρητικής ορολογίας της Ψαλτικής”</i></p>   | <p><b>Kostas Kardamis</b></p> <p><i>“Ionian (Septinsular) composers and Classical Antiquity: Revisiting the past or legitimising the present?”</i></p>  |
| 15:30-16:00 | <p><b>Αντώνης Κωνσταντινίδης</b></p> <p><i>“Οι ‘κλασικές’ βάσεις της Μεταρρύθμισης. Ιδεολογικές και τεχνικές προσεγγίσεις της νέας Ψαλτικής θεωρίας”</i></p> | <p><b>Γιώργος Κοκκώνης</b></p> <p><i>“Από το δημοτικό τραγούδι στο εθνικό τραγούδι: Έλληνες συνθέτες και χρωδιακό ρεπερτόριο”</i></p>   |
| 16:00-16:30 | <p><b>Agamemnon Tentés</b></p> <p><i>“The Great Theoreticon of Music as a diachronic and intercultural paradigm of music definition”</i></p>                 | <p><b>Katerina Levidou</b></p> <p><i>“Rethinking ‘Greekness’ in art music”</i></p>  |
| 16:30-17:00 | COFFEE BREAK   |   |
| 17:00-17:30 | <p>Session 4A</p> <p><b>Greece and the Postwar Avant-Garde (Xenakis, Christou)</b></p> <p>chair: Katerina Levidou</p>  | <p>Session 4B</p> <p><b>Oral Tradition And Issues of Performance Practice of Byzantine Music. Contemporary Exponents of Psaltic Art</b></p> <p>chair: rev. Nektarios Paris</p>  |
|             | <p><b>Mirjana Veselinović-Hofman</b></p> <p><i>“Temporal capacities of the visual in the representation of a piece of music on the screen”</i></p>           | <p><b>Spyridon Antonopoulos</b></p> <p><i>“The reception of Manuel Chrysaphes and his Treatise: narratives of continuity and theories of performance practice in Byzantine psalmody”</i></p>  |
| 17:30-18:00 | <p><b>Benjamin R. Levy</b></p> <p><i>“‘A form that occurs in many places.’ Clouds and arborescence in Mycenae Alpha”</i></p>                                 | <p><b>Dimitrios Delviniotis &amp; Georgios Kouroupetroglou</b></p> <p><i>“DAMASKINOS: The prototype corpus of Greek Orthodox ecclesiastical chant voices”</i></p>   |
| 18:00-18:30 | <p><b>Alisa Anatoljevna Timoshenko</b></p> <p><i>“Iannis Xenakis: A dialogue of Antiquity and Modern Times”</i></p>  | <p><b>Βασιλική Γούση</b></p> <p><i>“Τρύφων Γ. Γερόπουλος: ένας κορυφαίος εκπρόσωπος της Εκκλησιαστικής Ψαλτικής Τέχνης στη Μαγνησία”</i></p>  |
| 18:30-19:00 | <p><b>Σπύρος Μπονέλης</b></p> <p><i>“Η ημιτελής πρωτοπορία του Γιάννη Χρήστου”</i></p>   |   |
| 20:00-21:30 | <b>Concert II (Rotunda)</b>  |   |

**WEDNESDAY 8 JUNE**

|             | <i>All A Sessions in Teloglion Amphitheatre</i>  | <i>All B Sessions in Teloglion Hall 2</i>   |
|-------------|--|---|
| 09:30-13:30 | <b>Annual meeting of the Directorium of the International Musicological Society (IMS)</b>  |   |
| 13:30-14:30 | LUNCH BREAK  |   |
| 14:30-15:30 | <b>Musical event I: Music Group <i>Melisma</i><br/>Songs from Greece, Turkey, Serbia<br/>and the Greek-speaking villages of southern Italy</b>   |   |
|             | Session 1A<br><b><i>Music of Ancient Greece: Current Research Projects between Archaeology, Classical Studies and Musicology</i></b><br><b>PANEL I</b><br>chair: Alexandra Goulaki-Voutyra | Session 1B<br><b><i>Posters from the Fields of Ancient Greek Music and Byzantine Music</i></b><br><br>chair: Ioannis Liakos |
| 15:30-15:45 | <b>Daniela Castaldo</b><br><i>"Music archaeology: Goals, methodologies and news perspectives"</i>  | <b>Νίκος Κοτροκόης</b><br><i>"Η θέση της μουσικής στη ζωή των αρχαίων Ελλήνων. Τυχαίο γεγονός ή στοχευμένη επιλογή;"</i>    |
| 15:45-16:00 |  | <b>Αγλαΐα Χατζάρα</b><br><i>"Η μουσική ερμηνεία στην προφορική παράδοση της Ελληνικής Εκκλησιαστικής Μουσικής"</i>          |
| 16:00-16:30 | <b>Eleonora Rocconi</b><br><i>"The culture of mousikē in ancient Greece: Present tendencies in Classical Studies"</i>  |   |
| 16:30-17:00 | <b>Donatella Restani</b><br><i>"MOISA as a crossroad society for the study of ancient Greek music as a cultural history"</i>   |   |
| 17:00-17:30 | <b>Annual meeting of the Directorium of the International Musicological Society (IMS)</b>  |   |
|             |  | COFFEE BREAK  |

|             | <i>All A Sessions in Teloglion Amphitheatre</i>  | <i>All B Sessions in Teloglion Hall 2</i>   |
|-------------|--|---|
|             | <p style="text-align: center;"><b>Annual meeting of the<br/>Directorium of the International<br/>Musicological Society (IMS)</b></p> | <p style="text-align: center;">Session 2B<br/><b><i>Contemporary Ethnomusicological<br/>Knowledge in Greece: Young Scholars<br/>Reflecting on Experience and<br/>Ethnography, the Academy and the<br/>Field</i></b><br/><b>PANEL II</b></p> <p style="text-align: center;">chair: Rudolf Brandl</p> |
| 17:30-18:00 |  | <p><b>Eleni Kallimopoulou</b><br/><i>“The ethnomusicologist as cultural<br/>mediator: Perspectives from Greece“</i></p>   |
| 18:00-18:30 |  | <p><b>Harris Sarris</b><br/><i>“The ‘Greek clarinet’ in Thrace revisited:<br/>A contemporary ethnomusicological<br/>perspective“</i></p>  |
| 18:30-19:00 |  | <p><b>Alexandra Balandina</b><br/><i>“A Greek ethnomusicologist doing<br/>fieldwork in the Middle East:<br/>Autoethnographic interconnections“</i></p>  |
| 21:00-22:30 | <b>Concert III</b>   |   |

THURSDAY 9 JUNE

|             | <i>All A Sessions in Teloglion Amphitheatre</i>   | <i>All B Sessions in Teloglion Hall 2</i>   |
|-------------|---|---|
|             | <p>Session 1A<br/> <b>Music in Greece during the 1940s</b><br/> <b>PANEL III</b><br/>                     chair: Anastasia Siopsi</p>   | <p>Session 1B<br/> <b>Ancient Greek Mythology:<br/>                     Influences in Opera I</b><br/>                     chair: Julian Rushton</p>                        |
| 09:30-10:00 | <p><b>Katy Romanou</b><br/> <i>"Occupied by the most musical people in Europe; a musical Greek tragedy"</i></p>   | <p><b>Anastasia Belina</b><br/> <i>"Appropriation and reception of Greek Antiquity in Russian opera: from Bortnyansky's Alkid to Taneyev's Oresteia"</i></p>                |
| 10:00-10:30 | <p><b>Alexandros Charkiolakis</b><br/> <i>"The Athens Conservatoire Symphonic Orchestra – State Orchestra of Athens during the Occupation period: repertoire and political conclusions"</i></p> | <p><b>Marin Marian-Balasa</b><br/> <i>"Fleg and Enescu's Oedipe, an ambiguous staging of psychoanalytical truths"</i></p>   |
| 10:30-11:00 | <p><b>Sofia Kontossi</b><br/> <i>"Leonidas Zoras at the 'Lyric Stage' during the Axis Occupation and the Greek Civil War"</i></p>   | <p><b>Stela Guțanu &amp; Luminița Guțanu</b><br/> <i>"Opera 'Oresteia (II) – The Choephore' by Aurel Stroe – a new directing concept"</i></p>                               |
| 11:00-11:30 | <p><b>Myrto Economides</b><br/> <i>"Manolis Kalomiris during the decade of 1940s"</i></p>   | <p><b>Carmen Stoianov &amp; Petru Stoianov</b><br/> <i>"Vox humana versus vox instrumentorum"</i></p>   |
| 11:30-12:00 | COFFEE BREAK  |   |
|             | <p>Session 2A<br/> <b>Ancient Greek Mythology:<br/>                     On Stage and Screen</b><br/>                     chair: Álvaro Torrente</p>   | <p>Session 2B<br/> <b>Greek Art Music II:<br/>                     Studies on Marios Varvoglis</b><br/>                     chair: Eva Mantzourani</p>                      |
| 12:00-12:30 | <p><b>George Vlastos</b><br/> <i>"Incidental music for Ancient Greek dramas in fin-de-siècle Paris"</i></p>   | <p><b>Anna-Maria Rentzeperi-Tsonou</b><br/> <i>"Marios Varvoglis, 'The Muleteer song' (1905) and 'Eurycome' (1906), songs for voice and piano"</i></p>                      |
| 12:30-13:00 | <p><b>Anastasia Siopsi</b><br/> <i>"A comparative study of music written for productions of Ancient Greek drama in modern Greece and Europe (1900-1970)"</i></p>                                | <p><b>Stamatia Gerotheranasi</b><br/> <i>"Cross-cultural interactions between Greeks and Italians. Musical dramaturgy in The Afternoon of Love of Marios Varvoglis"</i></p> |
| 13:00-13:30 | <p><b>Stella Voskaridou-Economou</b><br/> <i>"Communicating Greekness in filmed tragedy 'out of the spirit of music' "</i></p>  | <p><b>Yannis Belonis</b><br/> <i>"Marios Varvoglis' (1885-1967) chamber music"</i></p>  |
| 13:30-15:00 | LUNCH BREAK   |   |



|             | <i>All A Sessions in Teloglion Amphitheatre</i>  | <i>All B Sessions in Teloglion Hall 2</i>  |
|-------------|--|--|
|             | <p>Session 3A<br/> <b>Greek Art Music III:<br/> Studies on Dimitri Mitropoulos</b><br/> chair: Katy Romanou</p>  | <p>Session 3B<br/> <b>Ancient Greek Mythology:<br/> Influences in Opera II</b><br/> chair: Evi-Nika Sampson</p>  |
| 15:00-15:30 | <p><b>Ioannis Fulias</b><br/> <i>"Researching the early work of the composer Dimitri Mitropoulos: some historical and analytical remarks on his Un morceau de concert for violin and piano"</i></p>                    | <p><b>Álvaro Torrente</b><br/> <i>" 'Aristotle in Venezia': Myth composite in La Calisto by Faustini/Cavalli"</i></p>  |
| 15:30-16:00 | <p><b>Maria Hnaraki &amp; Yannis Samprovalakis</b><br/> <i>"Traditional Cretan rhyming couplets at Greek, artistic compositions: From D. Mitropoulos' Cretan Feast (1919) to G. Koumentakis' Amor Fati (2007)"</i></p> | <p><b>Matthias Nikolaidis</b><br/> <i>"Myth as a structural device in the works of Richard Wagner"</i></p>   |
| 16:00-16:30 | <p><b>Giorgos Sakallieros</b><br/> <i>"A decisive step to prewar Greek musical modernism: Dimitri Mitropoulos' Ostinata for violin and piano (1926-27)"</i></p>  | <p><b>Tijana Popović Mladjenović</b><br/> <i>"Ariadne's thread of opera in the opera – Ariadne auf Naxos by Richard Strauss"</i></p>   |
| 16:30-17:00 |  | <p><b>Isavella Stavridou</b><br/> <i>"Zur Transformation einer antiken Heroine in die Moderne. Die szenische und musikalische Interpretation der Klytämnestra im 20. Jahrhundert"</i></p>            |
| 17:00-17:30 | <b>COFFEE BREAK</b>  |  |
|             | <p>Session 4A<br/> <b>Greek Art Music IV:<br/> Greek Composers and the European Tradition</b><br/> chair: Costas Tsougras</p>  | <p>Session 4B<br/> <b>Byzantine Music as Source of<br/> Inspiration for Contemporary Music</b><br/> chair: Kostas Chardas</p>  |
| 17:30-18:00 | <p><b>George Zervos</b><br/> <i>"Two Greek composers on the crossroads of two traditions: Nikos Skalkottas, Iannis Xenakis"</i></p>  | <p><b>Gordana Blagojević</b><br/> <i>"Byzantine music as a driving force of music creativity in Belgrade today"</i></p>  |
| 18:00-18:30 | <p><b>Eva Mantzourani</b><br/> <i>"A reappraisal of Nikos Skalkottas and his dodecaphonic compositional techniques"</i></p>  | <p><b>Καλλιόπη Στίγκα</b><br/> <i>"Βυζαντινή παράδοση και νεοελληνική ποίηση συνδιαλέγονται στο έργο του Μίκη Θεοδωράκη"</i></p>   |
| 18:30-19:00 | <p><b>Θανάσης Τρικούπης</b><br/> <i>"Greek composers in the 20<sup>th</sup> century. European influences in their work"</i></p>  | <p><b>Μαρία Ντούρου</b><br/> <i>"Γιάννη Ανδρέου Παπαϊωάννου, Τρεις Βυζαντινές Ωδές για σοπράνο και ενόργανο σύνολο: αντικατοπτρισμοί του βυζαντινού μέλους στο προσωπικό ιδίωμα του συνθέτη"</i></p> |
| 19:00-20:00 | <p><b>Keynote Lecture (Teloglion Amphitheatre):<br/> Constantin Floros " The influence of Byzantine music on the West"</b></p>   |  |
| 21:00-22:30 | <b>Concert IV</b>  |  |

|             | All A Sessions in Teloglion Amphitheatre   | All B Sessions in Teloglion Hall 2  |
|-------------|--|---|
|             | Session 1A<br><b>Greek Art Music V:<br/>From the National School and Beyond</b><br>chair: Giorgos Sakallieros  | Session 1B<br><b>Ethnomusicology I:<br/>Fieldwork and Issues of Texture</b><br>chair: Dimitris Themelis   |
| 09:30-10:00 | <b>Nektaria Delvinioti</b><br><i>"Relation of Manolis Kalomiris with cultures, artists, political factors"</i>   | <b>Παύλος Τσακαλίδης</b><br><i>"Οι τρίχορδοι τροπικοί σχηματισμοί στην ελληνική δημοτική μουσική"</i>   |
| 10:00-10:30 | <b>Xenia Theodoridou</b><br><i>"Emilios Riadis – Yannis A. Papaioannou: Greek representatives of Orientalism"</i>  | <b>Πέτρος Παπαεμμανουήλ &amp; Γρηγόρης Παπαεμμανουήλ</b><br><i>"Η μουσική παράδοση στα χωριά του Φαλακρού Δράμας. Καταβολές-επιρροές"</i>                 |
| 10:30-11:00 | <b>Vasiliki Zlatkou</b><br><i>"Petros Petridis, Trio for piano, violin and violoncello (1934): the relation of sonata form with the modality and its interaction with European and Hellenistic influences of the 20th century music"</i> | <b>Ιωάννης Ζαριάς</b><br><i>"Η καταγραφή της διαποίκισης στην ελληνική παραδοσιακή μουσική από την ευρεία διάδοση της δυτικής σημειογραφίας και μετά"</i> |
| 11:00-11:30 | <b>Musical event II<br/>Ευτυχία Μπλάτζα</b><br><i>"Τα κλασικά έγχορδα στην Ελλάδα με τη ματιά ενός Luthier"</i>  | <b>Δάφνη Μαυρίδου</b><br><i>"Τύποι μελισμάτων σε παραδοσιακά τραγούδια της Κεντρικής Μακεδονίας"</i>  |
| 11:30-12:00 | COFFEE BREAK   |   |
|             | Session 2A<br><b>Teaching Tonal and Contemporary Composition as an Issue of Internationalization and Modernism in Greek Music: Editing Yannis A. Papaioannou's (1910-1989) Educational Corpus – PANEL IV</b><br>chair: Giorgos Zervos    | Session 2B<br><b>Ethnomusicology II:<br/>Folk Instruments</b><br><br>chair: Kyriakos Kalaitzidis  |
| 12:00-12:30 | <b>Demetre Yannou</b><br><i>"The editorial problems of the material"</i>   | <b>Λάμπρος Ευθυμίου</b><br><i>"Ηχητικός σύνδεσμος μεταξύ Ανατολής και Δύσης: το πολιτικό λαούτο"</i>  |
| 12:30-13:00 | <b>Costas Tsougras</b><br><i>"Y. A. Papaioannou's educational corpus – A creative approach to tonal composition teaching"</i>  | <b>Mema Papandrikou</b><br><i>"The santouri in Greece between 1799-1800. Is it an Ottoman or a European dulcimer?"</i>                                    |
| 13:00-13:30 | <b>Kostas Chardas</b><br><i>"Teaching modernism in Greece: Techniques and ideas crossing the compositional and educational work of Papaioannou since 1950"</i>   | <b>Παναγιώτης Τζεβελέκος &amp; Γεώργιος Κουρουπέτρογλου</b><br><i>"ΖΟΥΡΝΑΣ: Συλλογή ηχογραφήσεων αντιπροσωπευτικών τύπων ζουρνά της Ελλάδας"</i>          |
| 13:30-15:00 | LUNCH BREAK  |   |

|             | All A Sessions in Teloglion Amphitheatre  | All B Sessions in Teloglion Hall 2   |
|-------------|---|--|
|             | <p>Session 3A</p> <p><b>Ethnomusicology III:<br/>Local Traditions and Intercultural Relations</b></p> <p>chair: Eleni Kallimopoulou</p>   | <p>Session 3B</p> <p><b>Greek Art Music VI:<br/>Interactions and Reappraisals</b></p> <p>chair: Minas Alexiadis</p>  |
| 15:00-15:30 | <p><b>Rudolf M. Brandl</b></p> <p><i>“ ‘Topiko’ - The importance of local stylistic performance of cultural identification in traditional Arab - Ottoman - South Albanian and Greek ensemble music”</i></p> | <p><b>Anna Babali</b></p> <p><i>“Musical interrelations between Serbia and Greece: The case of the Seven Balkan Dances for the piano, by Marko Tajcevic, and the piano set Greek Dances, by Georgios Kasassoglou”</i></p>  |
| 15:30-16:00 | <p><b>Irini Beina</b></p> <p><i>“Ethnographic film as methodology tool and product of ethnomusicological research”</i></p>  | <p><b>Demosthenes Fistouris</b></p> <p><i>“The tetrachords - archetype structural composing unit - in the opera as aesthetical element of folklorism - exotism - orientalism and inspiring resource for European composers, furthermore as an experiential element of national identity or especially as mannerism tool for Greek composers”</i></p> |
| 16:00-16:30 | <p><b>Makis Tsamalikos</b></p> <p><i>“Chordophones’ migrations around the Mediterranean”</i></p>  | <p><b>Philip Gregory Sougles</b></p> <p><i>“Gina Bachauer, a forgotten artist: negligence or political taboo?”</i></p>   |
| 16:30-17:00 | <p><b>Vesna Mikić</b></p> <p><i>“Whose are these songs? Greek and Serbian input in creating Balkan popular music”</i></p>   |  |
| 17:00-17:30 | COFFEE BREAK  |  |
|             | <p>Session 4A</p> <p><b>Outer influences of Greek Culture and Spirit</b></p> <p>chair: Anna-Maria Rentzeperi-Tsonou</p>   |  |
| 17:30-18:00 | <p><b>Irmgard Lerch-Kalavrytinis</b></p> <p><i>“Frank Choisy (1872-1966) – a Belgian-Swiss Composer in Greece”</i></p>  |  |
| 18:00-18:30 | <p><b>Guang-rui Lu</b></p> <p><i>“Western music philosophy via Ancient Greek spirit and contemporary Chinese symphonies”</i></p>  |  |
| 18:30-19:00 | <p><b>Μηνάς Ι. Αλεξιάδης</b></p> <p><i>“The ‘Hellenikon’ (Ελληνικόν) and the ‘Elinikon’ (Ελινικόν) issue, in Leoš Janáček’s opera The Makropoulos affair”</i></p>   |  |
| 21:00-22:30 | Concert V   |  |

## CONCERTS & EVENTS

### RECEPTION & CONCERT I - MONDAY 6 JUNE

#### Welcome, Lecture and Concert of Byzantine Music I, Reception

I. Welcome and Blessing by His Holiness the Metropolitan of Thessaloniki Anthimos

Visit of the Ecclesiastical Museum of the Metropolitan Church of Thessaloniki

II. *St. John of Damascus and the development of Byzantine oktaechia*

Group for Palaeography of Byzantine Music from the School of Music Studies of the Aristotle University of Thessaloniki

III. Reception

**The Holy Metropolis of Thessaloniki – 19.30**

### CONCERT II - TUESDAY 7 JUNE

#### CONCERT OF BYZANTINE MUSIC II

I. **Choir of the Association of the Chanters of Thessaloniki “Ioannis Damaskinos”,  
conductor: Nikolaos Kolovos**

Troparia (strophes) and hymns in honor of St. Demetrios, from the Feasts of Ascension and Pentecost, as well as from the Divine Liturgy of St. John Chrysostom, with many texts by St. John of Damascus and with melodies from the Constantinopolitan tradition

II. **Byzantine Choir “Filathonitai”, conductor: Dimitris Manousis**

Troparia and hymns for the Holy Communion, in honor of the Holy Virgin Mary and of the Lord Jesus Christ, with melodies by composers of the Byzantine (Ioannis Kladas), post-Byzantine (Petros Byzantios), newer and contemporary times (Petros Filanthidis, Gregorios Stathis)

III. **Byzantine Choir of the School of Music Studies, Aristotle University of Thessaloniki,  
conductor: Emmanouil Giannopoulos**

Troparia and hymns in honor of St. George and of the Holy Archangels, with melodies by Petros Bereketis, Petros Peloponnisios and father Konstantinos Papagiannis

IV. **Choir “Thessalonian Hymnodists”, conductor: Ioannis Liakos**

Troparia and hymns in honor of St. Demetrios of Thessaloniki and of the Holy Virgin Mary, by Petros Byzantios and Demetrios Sourlantzis, as well as the famous didactic poem *The one who aims at learning music* by Panagiotis Chrysaphis the New

**Rotunda Saint George – 20.00**

**I. PIANO WORKS by DIMITRI MITROPOULOS (1896-1960)**

*Rêveries au bord de la mer* (c. 1912)

*Klavierstück* (1925)

*Four Cytheran Dances* (1926)

*Passacaglia, Intermezzo e Fuga* (1924)

*Béatrice* (1915)

Theodore Tzovanakis, piano

**II. GREEK COMPOSERS' CHORAL WORKS**

|  |  |
|--|--|
| M. Kalomiris (1883-1962)                       | «Νανούρισμα»   |
| Th. Antoniou (b. 1935)                         | «Στ' άλογα»  |
| M. Theodorakis (b. 1925)                       | «Της αγάπης Αίματα» (from <i>Axion Esti</i> )  |
| Y. Constantinidis (1903-1984)                  | - «Μια Σμυρνια στο παραθύρι»<br>(from <i>8 Asia Minor Songs</i> )<br>- «Τι μου χεις τ' είν' τα σου 'καμα»<br>(from <i>8 Dodecanesian Songs</i> ) |
| D. Lavragas (1860-1941)                        | «Στης εκκλησιάς τα σκαλοπάτια»   |
| Traditional songs (from the<br>Ionian Islands) | - «Απόψε την κιθάρα μου»<br>- «Ξανθούλα»   |
| T. Pappas (1926-1970)                          | «Το Σούλι»   |
| Chr. Samaras (b. 1956)                         | «Μηλίτσα»  |
| G. Sakallieros (b. 1972)                       | «Ο πληθυντικός αριθμός»  |
| L. Pappas (b. 1938)                            | «Κάποιος γιορτάζει»  |
| M. Hadjidakis (1925-1994)                      | «Τα παιδιά κάτω στον κάμπο»  |

The School of Music Studies (A.U.Th.) Choir «Trisevgeni Kalokyri»

Conductor: Maria-Emma Meligopoulou

**Thessaloniki Concert Hall (Building B) – 21.00**

**I. GREEK COMPOSERS' WORKS for VOICE and PIANO**

|                               |                                       |
|-------------------------------|---------------------------------------|
| S. Samaras (1861-1917)        | «Νανούρισμα» ( <i>Berceuse</i> )      |
| P. Petridis (1892-1977)       | «Τρεις αδερφές», op. 3, no. 5         |
| L. Margaritis (1895-1953)     | «Κάτω στο γιαλό» (Trad. Chios)        |
| A. Nezeritis (1897-1980)      | «Νύχτα Απριλιάτικη»                   |
| A. Evaggelatos (1903-1981)    | «Ύπνε που παίρνεις τα παιδιά» (Trad.) |
| V. Papadimitriou (1905-1975)  | «Δέησις»                              |
| Y. Constantinidis (1903-1984) | - «Τα ματάκια σου τα μαύρα...»        |
|                               | - «Το Ερηνάκι»                        |
|                               | - «Μωρή κοντούλα λειμονιά...»         |
|                               | - «Εχτές βραδύν εμπρόβαλα...»         |
|                               | - «Απόψε τα μεσάνυχτα...»             |
|                               | (from 20 Greek Folksongs)             |

Stamatia Gerothanasi (soprano)

Thanasis Trikoupis (piano)

**II. PIANO WORKS by IANNIS XENAKIS (1922-2001)**

*Herma* (1960-1)

*Evryali* (1973)

*Mists* (1980)

*à.r (Hommage à Ravel)* (1987)

Ermis Theodorakis, piano

**Thessaloniki Concert Hall (Building B) – 21.00**

**Mousiko Polytropo – “Earina” (“Vernal Events”)**

**Spring Songs—Customs and Events**

*A musical-theatrical performance of folklore songs related to the turning of time from winter to spring, from hibernation to fertility, from darkness to light.*

**ΠΡΟΓΡΑΜΜΑ**

**PROGRAMME**

**I. Βουκολική σκηνή**

*Εξέφεξεν η Ανατολή.  
Χειμώνας και Χινόπωρος.  
Πουλλές πιδίκις  
Μάη Μάη χρυσομάη  
Η Παντού η κούνια  
Τσιρτσιλιάγκος  
Νεραντζούλα*

**I. Bucolic Scene**

*Dawn has broken  
Winter and autumn  
Many Partridges  
May May Golden May  
The Swing  
Tsirtsiliagos  
Little Orange Tree*

**II. Άδης**

*Σήμερα μέρα κρίνιτι  
Μοιρολόι  
Τρεις ανδρειωμένοι εβούλησαν.  
Ζαφείρη μ’ κοντοστρόγγυλε*

**II. Underworld**

*Today the day is judged  
Oh! Nicola  
Three Brave Men  
Short and Round Zafeiris*

**III. Άνοιξη**

*Ν’ ιδώ σι τούτ’ τη γειτονιά.  
Τώρα Μαϊά τώρα δροσιά.  
Άννα στο δάσος περπατεί.  
Ν’ ώρα καλή σου Πασχαλιά*

**III. Spring**

*Here in this neighbourhood.  
Now it’s May, now there’s dew  
Anna walks in the forest  
So Long Easter*

Musical instruction, direction and supervision: Jannis Kaimakis  
 Assistants and organizing committee: Charmpa Eleftheria, Tselepi Antigoni,  
 Vordonis George  
 Percussion instruction: Papas Kostas  
 Instrument and scenery Setup: Paulos Aktsoglou  
 Fabrics donated by: “Artemios” Industry  
 Pictures: Kopsidis Rallis, Kontoglou Fotis

**The team members:**

Anastasiadi Stella, Velenis Constantinos, Vordonis George, Gergioui Cleopatra, Dadatsi Nikoleta, Euthimiou Akis, Kaimakis Jiannis, Kokonis Dimitris, Koraka Andriana, Margaritis Constantinos, Milosis George, Moreno Viki, Moraiti Marieta, Nessleri Maria, Papas Constantinos, Pari-Nika Dimitra, Pozatzidou Eleni, Raptopoulou Ritsa, Roudniklis Tilemaxos, Spiropoulos Alkis, Tselepi Antigoni, Tsernou Lina, Tsernou Roula, Fouski Maria, Charmpa Eleftheria

**Thessaloniki Concert Hall (Building B) – 21.00**

The *Crossroads* Conference is organised with the collaboration of:

*AUTH Research Committee*

*AUTH Cultural Policies' Committee*

Teloglion Foundation of Art, AUTH

The Holy Metropolis of Thessaloniki

9<sup>n</sup> Ephorate of Byzantine Antiquities

Thessaloniki Concert Hall

Municipality of Thessaloniki, Direction of Musical Activities

Greek Research and Technology Network