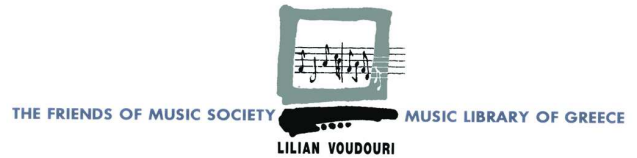




HELLENIC REPUBLIC  
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# THE NATIONAL ELEMENT IN MUSIC

INTERNATIONAL MUSICOLOGICAL CONFERENCE  
ATHENS (MEGARON-THE ATHENS CONCERT HALL)  
18-20 JANUARY 2013

ORGANIZED BY

FACULTY OF MUSIC STUDIES OF THE UNIVERSITY OF ATHENS  
MUSIC LIBRARY OF GREECE 'LILIAN VOUDOURI'

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## CONFERENCE PROGRAMME

**Friday, 18 January 2013**

09:00-10:00	REGISTRATION – only in Conference Room 1*	
	CONFERENCE ROOM 1*	CONFERENCE ROOM 2**
10:00-12:00	<p style="text-align: center;"><b>National Music School in Greece (I)</b> chair: Giorgos Sakallieros</p> <p><b>Athanasios Trikoupis</b> George Lambelet (1875-1945): Aspects on the national and European element in Greek music</p> <p><b>Emmanuel Seiragakis</b> Constantinos Chrestomanos, a pioneer overlooked</p> <p><b>Xenia Theodoridou</b> Emilios Riadis' <i>Macedonian Shadows</i> for two pianos: One of the first works in national style of the Greek National School, as a reflection of Greek liberatory claims</p> <p><b>Ioannis Fulias</b> The composer Dimitri Mitropoulos and his relation to the Greek National School of Music</p>	<p style="text-align: center;"><b>Lied and opera in 19th-century Europe</b> chair: Beat Föllmi</p> <p><b>Anja Bunzel</b> Johanna Kinkel's "Thurm und Fluth" (Opus 19, No. 6) – Revolutionary ideas and political optimism in a 19th-century art song</p> <p><b>Riccardo La Spina</b> Foreign concepts: Mercadante's experimentation with spanishness in his operas for Spain (1826-1831)</p> <p><b>Cristina Alvarez Losada</b> Towards the creation of the Spanish national lyric drama: the proposal of Felipe Pedrell (1841-1922)</p> <p><b>Minas I. Alexiadis</b> Medea in opera: ethnic identity and operatic adaptations</p>
12:00-12:30	COFFEE BREAK	
12:30-14:30	<p style="text-align: center;"><b>National Music School in Greece (II) and Cyprus</b> chair: Stephanie Merakos</p> <p><b>Giorgos Sakallieros</b> The Greek symphony (1900-1950): oscillating between Greek nationalism and Western art-music tradition</p> <p><b>Stamatia Gerothanasi</b> Compositional techniques and the folk element in the musical drama <i>The Afternoon of Love</i> of Marios Varvoglis</p> <p><b>Spyridoula Katsarou</b> The Greek element in the work of the composer Georgios Kazassoglou (1908-1984)</p> <p><b>Georgia Petroudi</b> The formation of the Cypriot musical scene during the first half of the twentieth century: Yiagkos Michailidis, the unacknowledged music figure</p>	<p style="text-align: center;"><b>Aspects of music nationalism in North Europe</b> chair: Jim Samson</p> <p><b>Carola Finkel</b> The birth of Finnish music – Sibelius' <i>Kullervo</i> op. 7</p> <p><b>Johannes Brusila</b> In search of "true" Finnish music: The different shapes of musical nationalism, canon formation and cultural politics</p> <p><b>Georgia Volioti</b> Between discourse and performance practice in expressions of Norwegian national-cultural identity</p> <p><b>Stefan Schmidl</b> National branding. Musical allegories and their ingredients</p>
14:30-19:00	LUNCH BREAK	

19:00-20:00	<b>Keynote lecture</b> (University of Athens, Central Building***) <b>Jim Samson</b> Hearing the nations in Chopin
20:00-21:00	CONCERT (University of Athens, Central Building)

\* Conference Room 1: *Megaron* – The Athens Concert Hall, **Room MC 2** (Vassilissis Sofias & Kokkali, Athens)

\*\* Conference Room 2: *Megaron* – The Athens Concert Hall, **Lecture Room**, Music Library of Greece “Lilian Voudouri” (Vassilissis Sofias & Kokkali, Athens)

\*\*\* University of Athens, Central Building (Panepistimiou / Venizelou 30, Athens)

### Saturday, 19 January 2013

	CONFERENCE ROOM 1	CONFERENCE ROOM 2
10:00-12:00	<p><b>Music nationalism in Portugal (I)</b> chair: Helena Marinho</p> <p><b>Francesco Esposito</b> Between the passion for everything foreign and protectionism: the defence of the ‘national’ musician in 19th-century Lisbon</p> <p><b>Rosa Paula Rocha Pinto</b> Portuguese Ballet Company “Verde Gaio” (1940-1950): “national identity” and “modernism” in the <i>ballets</i> of Frederico de Freitas</p> <p><b>Francisco Monteiro</b> Lopes-Graça: a national composer against nationalism</p> <p><b>Paula Gomes Ribeiro</b> Rebuilding a national identity through the cultural practices associated with the Teatro de São Carlos, in the first years of democracy in Portugal</p>	<p><b>Aspects of music nationalism in 19th and early 20th-century Greece</b> chair: Katy Romanou</p> <p><b>Maria Barbaki</b> The contribution of the music associations to the dissemination of art music to the people in nineteenth-century Greece</p> <p><b>Kostas Kardamis</b> “Aria in idioma Greco” or Pending the Greek-speaking singers</p> <p><b>Panos Vlagopoulos</b> Samara’s way: un Greco vero</p> <p><b>Angeliki Skandali</b> Deriving from Eptanesos – National forms of Hellenic music theatre (1900-1912)</p>
12:00-12:30	COFFEE BREAK	
12:30-14:00	<p><b>Music nationalism in Portugal (II)</b> chair: Minas I. Alexiadis</p> <p>Themed session: Frederico de Freitas and musical nationalism in Portugal in the 1930 and 1940 decades</p> <p><b>Helena Marinho</b> Art music and popular music – Aesthetics and interaction in Frederico de Freitas’ orchestral production</p>	<p><b>National elements in contemporary Greek music</b> chair: Panos Vlagopoulos</p> <p><b>Andriana Soulele</b> Greek identity and incidental music for the Ancient Greek tragedy: the folk element in Dimitris Dragatakis’s <i>Antigone</i> (1968) and <i>Heracleidae</i> (1970)</p>

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	<p><b>André Vaz Pereira</b> Tradition and modernism – The works for piano solo and piano with string instruments of Frederico de Freitas</p> <p><b>Maria do Rosário Pereira Pestana</b> 'Portuguese songs': Representing Portugal through song</p>	<p><b>Valia Christopoulou</b> Between musical cosmopolitanism and modernized nationalism: the national element in the music of Yorgos Sicilianos</p> <p><b>Nicos Diminakis</b> Formation and evolution of the national element in Dimitri Nicolau's <i>Bis for two</i> for saxophone and piano</p>
14:00-16:00	LUNCH BREAK	
16:00-17:30	<p><b>National Opera and the heroic element</b> chair: Kostas Kardamis</p> <p><b>Tatjana Markovic</b> Struggle for liberation: Discourse of heroism in the opera <i>Knez Ivo od Semberije (Prince Ivo of Semberia, 1910)</i> by Isidor Bajić</p> <p><b>Beat Föllmi</b> Identity under construction: the heroic opera <i>Petru Rareș</i> (1900) by the Romanian Eduard Caudella</p> <p><b>Alexandros Charkiolakis</b> Bravery and destiny: the heroic element in Manolis Kalomiris' <i>Konstantinos Palaiologos</i></p>	<p><b>National aspects of music genres and instruments</b> chair: George Zervos</p> <p><b>Wojciech M. Marchwica</b> Folk clichés in central-European pastorellas in 17th-18th centuries</p> <p><b>Karl Traugott Goldbach</b> German and French violin school in early 19th century Germany</p> <p><b>Zoltan Paulinyi</b> Advances on Brazilian music for violin and viola pomposa</p>
17:30-18:00	COFFEE BREAK	
18:00-19:30	<p><b>The national element in Nikos Skalkottas' music</b> chair: George Fitsioris</p> <p><b>Katerina Levidou</b> A dubious mission: Skalkottas's vision of truly Greek music and his <i>36 Greek Dances</i></p> <p><b>Costas Tsougras</b> Nikos Skalkottas' "Theme &amp; Variations" piano works based on Greek folk melodies – An analytical and compositional approach</p> <p><b>George Zervos</b> Aspects of hellenicity in Nikos Skalkottas' music</p>	<p><b>Poland and the idea of national music</b> chair: Tatjana Markovic</p> <p><b>Ryszard Daniel Golianek</b> Imaginary Poland. Musical depiction of the non-existing country in the instrumental music of the 19th century foreign composers</p> <p><b>Katarzyna Bartos</b> The national element in Grażyna Bacewicz's music</p> <p><b>Bogumila Mika</b> <i>Beauty and singularity</i> or national message? Elements of Podhale and Kurpie folk music in 20th century Polish compositions</p>

## Sunday, 20 January 2013

	CONFERENCE ROOM 1	CONFERENCE ROOM 2
10:00-12:00	<p><b>Folk elements in Greek art and popular music</b> chair: Markos Tsetsos</p> <p><b>Paris Konstantinidis</b> When Progress fails, try Greekness</p> <p><b>Nikos Maliaras</b> Theories establishing the Greek National Music, the use of traditional element and the 'rembetiko' in Greek popular music in the 1950s and '60s. Some remarks on a special kind of political-artistic populism</p> <p><b>Angelina Sotiriou</b> <i>Laiko Oratorio</i>: Defining the term within the area of Greek and Cypriot music</p> <p><b>Maria Hnaraki</b> Resistance through dancing: The national poetics of Cretan performance</p>	<p><b>Aspects of music nationalism in Russia (I) and Armenia</b> chair: Alexander Ivashkin</p> <p><b>Liudmila P. Kazantseva</b> Russian in music as an other-national</p> <p><b>Olena (Yelena) Dyachkova</b> "Russian scherzo": from M. Glinka to A. Glazunov</p> <p><b>Tamsin Alexander</b> The early reception of Russian opera in Britain: Russomania and the problems of putting <i>Onegin</i> on again (1892-1906)</p> <p><b>Brigitta Davidjants</b> Self-colonization in music: different approaches to transcription of Armenian folk tunes</p>
12:00-12:30	COFFEE BREAK	
12:30-14:00	<p><b>Aesthetic aspects on Greek music nationalism</b> chair: Nikos Maliaras</p> <p><b>Anastasia Siopsi</b> Music in the imaginary worlds of Greek nation: Greek art music during the nineteenth-century's <i>fin de siècle</i> (1880s-1910s)</p> <p><b>Markos Tsetsos</b> Greek music: from cosmopolitanism through nationalism to populism</p> <p><b>Kostas Chardas</b> International vs. national? Issues of (Hellenic/Greek) identity within Greek musical modernism (1950s-1970s)</p>	<p><b>Aspects of music nationalism in Serbia and Russia (II)</b> chair: Liudmila P. Kazantseva</p> <p><b>Nataša Tasić</b> Patriotic and folklore discourse as communication tool in Serbian choral music before the Second World War</p> <p><b>Alexander Ivashkin</b> Shostakovich and Russian orthodoxy</p> <p><b>Galina Ovsyankina</b> The national element in the works of composers from the school of Shostakovich</p>
14:00-16:00	LUNCH BREAK	
16:00-17:30	<p><b>Music nationalism and historiography</b> chair: Anastasia Siopsi</p> <p><b>Esperanza Rodríguez-García</b> Sebastián Raval and the 'Spanish arrogance': How the reputation of a sixteenth-century composer was destroyed</p>	<p><b>Aspects of nationalism in contemporary art</b> chair: Kostas Chardas</p> <p><b>Zachary Bernstein</b> The implications of resonance: Spectralism and the French music-theoretical tradition</p>

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	<p><b>Naussicã Tsimã</b> Hellenic nationalism: a three-part drama and its musical accompaniment</p> <p><b>Katy Romanou</b> A paper investigating the causes that produce papers, articles, chapters and books on the subjects of deconstructing, reconstructing, redefining, re-inventing, reconsidering, redrawing or reshaping the imaginary worlds, or myths of national music histories</p>	<p><b>David J. Code</b> Mozart films the Vietnam War: Music, nation, and gender in Kubrick's <i>Full Metal Jacket</i> (1987)</p> <p><b>Merav Meron-Dvoyris</b> Mediterranean folklore in the work of Israeli prog composers</p>
17:30-18:00	COFFEE BREAK	
18:00-19:30	<p><b>Aspects of music nationalism in Hungary and Latvia</b> chair: Costas Tsougras</p> <p><b>Joseph Pfender</b> "Feeling" vs. appropriation: the limits of musical signification in Bartók's <i>Mikrokosmos</i></p> <p><b>Jānis Kudiņš</b> Folk-music allusion as Pēteris Vasks symphonic works style mark. Some issues about the national element in the music of contemporary composer</p> <p><b>Ieva Rozenbaha</b> Elements of folklore in the Requiems of Latvian composers</p>	<p><b>Aspects of music nationalism in America and Asia</b> chair: Stelios Psaroudakes</p> <p><b>Robert Waters</b> Searching for American identity: Nationalism and anti-semitism in American music societies, 1918-1939</p> <p><b>Arman Goharinasab &amp; Azadeh Latifkar</b> Portraying Persian patriotism in Aref Qazvini's compositions during the early years of 20th century</p> <p><b>Meebae Lee</b> Koreanized <i>Lied</i> or Korean art song? Searching for national elements in Korean art songs</p>

## ABSTRACTS & BIOGRAPHICAL NOTES

Friday, 18 January 2013

### **Athanasios Trikoupis: *George Lambelet (1875-1945): Aspects on the national and European element in Greek music***

George Lambelet has been a pioneer in the systematization of the study for the creation of Greek music, according to the standards of national schools. A multifarious personality, he has been active in Athens in the first half of the 20th century as a composer, a columnist, an author, a music educator and a music-philosopher. He bequeathed to us his vast work –theoretical, aesthetic, literary and musical– which not only has never been evaluated but also not in the least registered. By critics and colleagues he has been characterized as “a milestone” of his era, as a “nobleman composer” who had lived with dignity and moral values.

Lambelet was the first to point out that Greek music should be based on the study of folk songs and their melodic, rhythmic and other textural features. At the same time he expressed his views concerning the use of elements from the Western music culture in Greek National Music.

In this study is attempted a collective survey of the composer’s views, concerning the subject of national identity in music, as they are derived from his writings, at a theoretical level, as well as at a practical level, as they are applied in some of his characteristic works. Attempted is also a first comprehensive assessment of these views, taking into account the general historical frame, as well as the particular conditions in the Greek state of his times.

**Athanasios Trikoupis** studied music in Athens (Piano Diploma under professor Dimitri Toufexis, Composition Diploma under professor Yannis Ioannidis, Harpsichord Diploma under professor Thomas Karachalios) and mechanical engineering at the National Technical University of Athens (N.T.U.A.). Completed his piano studies at the Conservatoire Européen de Musique de Paris, under Chantal Stigliani, and his composition studies at the Music University of Graz, under Beat Furrer and George Friedrich Haas (Magister der Künste). Subsequently he accomplished his doctoral studies in the Faculty of Music Studies, Aristotle University of Thessaloniki (A.U.TH.), under the supervision of professor Evi Nika-Sampson and was nominated Doctor of Musicology-Musical Education.

As an artist (director of choir, orchestra and music ensembles, piano and harpsichord soloist, and as a composer) he has cooperated with many Artistic Societies such as: the Academic Symphonic Orchestras of the Trakya University, and the N.T.U.A., the University of Bielefeld, the Musik Forum and Hörfest of the city of Graz, the Association of Greek Academics in Berlin, the Athens Concert Hall, as well as with several German-Greek Associations, et al.

He has taught at the Faculty of Music Studies, A.U.TH., and at the Faculty of Science of Music and Art at the University of Macedonia.

### **Emmanuel Seiragakis: *Constantinos Chrestomanos, a pioneer overlooked***

Can a theatre director be considered as a precursor of formatting a National School of music or is it a privilege belonging to composers only? What is the certain element that we have to recognize as the key feature in his action, in order to accept him as an early leader of such a movement? Is it a significant manifesto? Are the vanguard music elements he uses in his work, the theoretical discourse on music, or a combination of afore mentioned principals?

The paper assumes that the history of the Greek National School of Music has to include Constantinos Chrestomanos in the list of the most significant persons prior the advent of Manolis Kalomiris who paved the way for the creation of the movement. The use of music in his directions of Euripides’ *Alcestes* (Ch. W. Gluck) Sophocles’ *Antigone* (F. Mendelssohn) and finally in Aristophanes’ *Ecclesiazusae*, mingling Wagnerian and folk Greek elements (Theophrastus Sakellaridis), indicates an evolution, similar to the one Kalomiris followed after leaving Vienna.

Finally the paper will also examine the reasons why Kalomiris denied the collaboration Chrestomanos proposed to him and what would be the possible effect of such a work.



**Emmanuel Seiragakis** is a theatre historian, specialized in light musical theatre (Operetta and Theatre Revue) of the Eastern Mediterranean. He is a former actor and now lecturer in the University of Crete, elected since 2008. In his dissertation and in a series of articles he had pointed out the close relationship between the theatrical life of Athens, Salonika, Constantinople and Izmir. His work includes articles on ancient drama performances in contemporary Greece (Three *Cyclops* in Greece during the Interwar period, *Ariadne* 2011), on the influence of rembetiko music in the work of Manos Hadjidakis (*Nea Hestia*, 2011), on the turkish operetta *Leblebidji Hor-hor Agha* (Ciepo symposium, 2012) and on the music of the Greek shadow theatre. He has coordinated the second meeting on Greek Operetta (Thessaloniki 2010) and the conference on the contemporary incidental Greek music for the ancient drama (Rethymno 2012, honorary to Professor George Amargianakis).

**Xenia Theodoridou: *Emilios Riadis' Macedonian Shadows for two pianos: One of the first works in national style of the Greek National School, as a reflection of Greek liberatory claims***

The impressionistic elements in various works of Emilios Riadis (1880-1935) have been identified by the Greek musicological research; however, the style of his earlier works remains less known. Riadis, inspired by patriotism, participated in the liberating struggle for Macedonia already before 1908 with publications of patriotic poems. While it becomes clear that the Balkan countries involved in the area are led to a war confrontation against the Ottoman empire, for the first time in his output national style and national ideology can be clearly traced in his *Macedonian Shadows* (February 1912), from his Parisian period, where also, compared with his known works until then, a mature compositional style can be discerned. Romantic influences (motivic unity, chromaticism, symmetrical division of the octave, symphonic sound dimensions, programmatic character) are aptly combined with folk-like motives and rhythms within the representation of the wish for revival of the glorious Macedonian past. The analytical approach aims to show the structural and ideological elements mentioned, which help classify the work in style categories with obvious romantic influences.

**Xenia Theodoridou** studied piano at the Thessaloniki New Conservatory, at the Music Academy in Freiburg (pedagogy diploma) and at the Karlsruhe Music Academy (postgraduate artistic qualification). She also studied at the Conservatoire Supérieur de Musique de Paris under Michel Beroff, and worked with Jean-Philippe Collard, Anne Queffelec and the pianist of the Ensemble Intercontemporain, Florent Boffard.

She studied musicology at the Aristotle University Thessaloniki, where she obtained several excellence scholarships. She is currently a Ph.D. candidate in musicology at the Athens University with a scholarship of the Greek State Scholarship Foundation. Research interests: Music history and analysis, Greek art music. She participated actively in the Conference "Crossroads: Greece as an intercultural pole of musical thought" (2011), organized by the School of Music Studies of the Aristotle University of Thessaloniki in collaboration with the IMS Balkan Association for the Study of Music.

She has attended numerous piano master classes, a.o. with Bernard Ringeissen, Paul Badura-Skoda, John Perry, Georgios Hatzinikos. She has given numerous piano and chamber music recitals in Greece, Germany and Austria and appeared as soloist with the Thessaloniki Municipal Orchestra.

Xenia Theodoridou won prizes in national piano competitions and made recordings for the Greek TV (ET3) and the German radio (SWR).

She teaches piano at the Music School of Thessaloniki and has been a member of the special scientific personnel at the Department for Music Science and Art of the University of Macedonia.

**Ioannis Foulas: *The composer Dimitri Mitropoulos and his relation to the Greek National School of Music***

Until very recently, all music works by the Greek composer Dimitri Mitropoulos (1896-1960) were regarded as having almost nothing in common with compositional techniques as well as stylistic elements typical to works that belong to the Greek National School of Music, written by composers such as Manolis Kalomiris, Emiliios Riadis or Marios Varvoglis. However, recent researches especially on Mitropoulos' early works come to shed new light on this topic, proving that his position in early 20th century Greek music creation is at least not as isolated as it was thought of, since some of his compositions are more or less representative of the broader music nationalistic tendencies of that era. This is particularly true regarding Mitropoulos' *Greek sonata* for piano, which is one of his largest and finest works, as well as a remarkable singularity in Greek art music in general. Yet, this rather mature work, dated in 1920, constitutes nearly the end of the way that Mitropoulos occasionally followed towards this certain tendency, as several of his compositions from about 1913 onwards make clear. For this reason, it is indispensable to reviewing even some of the earlier and also little known works by Mitropoulos, in order to radically re-evaluate his relation to the nationalistic music idiom that was cultivated in Greece during the first decades of the 20th century.

**Ioannis Foulas:** Lecturer in "Systematic Musicology. Music Theory (18th-19th centuries)" at the Faculty of Music Studies of the University of Athens (personal website: <http://users.uoa.gr/~foulas>).

He was born in Athens in 1976. He studied music in the Municipal Conservatory of Kalamata (degrees in Harmony, Counterpoint, Fugue, and Piano, 1994-1998) and musicology in the Faculty of Music Studies of the University of Athens (bachelor in 1999, and Ph.D. in 2005, with a dissertation on *Slow movements in sonata forms in the classic era*). He is a member of the Editorial Board as well as of the Advisory Board of both the journals *Polyphonia* and *Musicologia*. He has participated in the Greek RIPM group, in scientific meetings and international congresses. He has also published several articles, as well as Greek translations of books (by C. Floros and N. Cook) and shorter studies. In 2011, his book *The two piano sonatas of Dimitri Mitropoulos: From late romanticism to National School of Music* was published by "Panas music".

His research interests come under the following fields: theory of music forms (from 18th to 21st centuries), the evolution of instrumental music genres and forms in the baroque, classic and romantic era, music analysis and form.

**Anja Bunzel: *Johanna Kinkel's "Thurm und Fluth" (Opus 19, No. 6) – Revolutionary ideas and political optimism in a 19th-century art song***

Johanna Kinkel (1810-1858) has for a long time been overshadowed by her husband, Gottfried Kinkel (1815-1882), who was an influential German political propagandist in the 19th century. When he was arrested as a consequence of a pre-unionist revolutionary speech in 1849, Johanna was not allowed to visit him, because the state estimated her influence as being harmful for Gottfried's peace of mind and his education. In fact, Johanna Kinkel was the co-founder of the political magazine *Maikäfer* and she expressed her sympathy for her husband's political activities in many letters and diary entries. Another interesting approach to her political views is her musical Œuvre including more than 80 art songs, three cantatas as well as incidental music.

This paper aims to introduce Johanna Kinkel's Lied "Thurm und Fluth", Opus 19, No. 6, which was published in 1848, one of the most eventful years on the way from scattered regionalism to a united Germany. The consistently ambiguous words are delivered through a broad variety of compositional features, ranging from traditional formal aspects to fairly experimental harmonic and melodic progressions. The lyrics, which originate from Gottfried Kinkel, describe the German political Status Quo as well as the writer and composer's rather optimistic hopes using the power of nature as a major allegory. A musical analysis and interpretation of the Lied will show how the piece carries political hints without arousing public suspicion of political agitation.

**Anja Bunzel** holds a Bachelor Degree in the fields of media and communication studies, English language and literature and musicology. Having mostly dealt with music theory during her Bachelor she later started to concentrate on different research areas such as historical musicology, music in combination with other arts as well as the relationship between music, society and politics. She graduated from Freie Universität, Berlin, last year and now holds a Master Degree in musicology. During her Master studies Anja specialized on 19th-century music and wrote her dissertation on aspects of orientalism, patriotism and nationalism in Robert Schumann's oratorio *The Paradise and the Peri*. Anja is most interested in interdisciplinary research and tries to find innovative approaches on 19th-century gender and media studies within the research area of musicology. She has just taken on a PhD course under the supervision of Dr Lorraine Byrne Bodley at National University of Ireland, Maynooth. Anja aims to revive Johanna Kinkel's many-sided compositions and introduce the nearly forgotten 19th-century German female composer to an international musical and musicological audience.

**Riccardo La Spina: *Foreign concepts: Mercadante's experimentation with spanishness in his operas for Spain (1826-1831)***

In March, 1826, compelled by intense public demand for an permanent *Ópera Italiana*, Madrid's municipality engaged Saverio Mercadante (1795-1870) –serendipitously– as its director, instigating the cultural phenomenon of *furór filarmónico* ('opera-fever'). Though historians indicted that opera's integration into Spanish theatres imposed foreign ideals on autochthonous culture, Mercadante's Iberian sojourn seems less a mission to colonize than an attempt at stimulating taste-formation by indulging national pride. Having recently triumphed with *Caritea*, his subjective preoccupations with style-maturity lay ahead. Concerned instead with audience-appeal, he explored 'Spanish' permutations of his craft, adapting it to unprecedented forms with which his public would identify, yielding *I due Figaro* (Madrid, 1826) and *Don Chisciotte* (Cadiz, 1830). These titles targeted Spanish audiences, deftly employing vernacular musical custom to mirror the culture in popular Italian operatic idiom. They betray Mercadante's innovative penchant for presenting local color and subject matter, incontrovertibly substantiating his conceptualization of 'Spanishness.' Written and received when Spain's exclusive interest in Italian opera ironically precluded the development of a national lyric archetype, these unique works emerge precursors to questions of operatic nationalism (and perhaps a priori intercultural transfer). Their nineteenth-century performances occasioned scant, but revealing commentary in the Spanish press, indicating local reactions; elusive documents and rediscovered scores provide sources for Mercadante's long-overlooked rationale and inspiration. These elucidate unknown facets of the Iberian career, lending historical context to his hitherto unrecognized influence. Modeling this interpretation, our paper proposes unique perspectives in early usage of Spanish musical vernacular –or "Spanish character" – in opera, predating the formation of national schools.

**Riccardo La Spina:** With research interests in nineteenth century Italian Opera and vocalism, La Spina has extensively researched its reception and acculturation in Spain and Hispano-America, the style development of vocal composition in Mexico, and Saverio Mercadante. He has presented papers at major international conferences such as the Eighth Annual Conference of the Society for Musicology in Ireland, Premier Foro Internacional de Música Mexicana (CENEDIM, Mexico City), and the 4th Biennial International Conference on Nineteenth-Century Music. He has contributed numerous articles featured in *New Grove II* and *Grove Opera*. He took training in Musicology, from the Université Libre de Bruxelles (ULB), and in Opera and Vocal Pedagogy from the Conservatory of Music "Ciprian Porumbescu," in Bucharest. La Spina has been visiting scholar at the Instituto Complutense de Ciencias Musicales (ICCMU), in Madrid, the CENIDIM, in México, Mexico City, and a research fellow of the Centro di Studi Mercadantiani, Altamura (Italy); he has also held various academic and scholarly Research awards from the Royal Historical Society (London), and the University of London Central Research Fund, among others. As a tenor soloist, La Spina has been presented in recital and sacred music, in Europe and

the United States, where he founded –and is director of– Camerata Ottocento, a consort of soloists dedicated to the historically informed performance and preservation of rare nineteenth-century vocal chamber works. Mr. La Spina is currently working on several critical editions.

**Cristina Alvarez Losada: *Towards the creation of the Spanish national lyric drama: the proposal of Felipe Pedrell (1841-1922)***

In the context of the debate on the creation of the Spanish national opera, developed strongly in Spain from the second half of the nineteenth century, the contribution of Felipe Pedrell is essential to understanding both the different proposals of his time, and the later ones, particularly those of his disciples, I. Albéniz (1860-1909), E. Granados (1867-1916) and M. de Falla (1876-1946).

From the study of his nationalist manifesto, *Por nuestra música. Algunas observaciones sobre la magna cuestión de una escuela lírico nacional* (For Our Music. Some Observations on the Great Question of a National Lyric School), the analysis of the practical application of his ideas in the compositional procedures of his opera *Los Pirineos*, and the research into his personal epistolary correspondence, this paper sets out:

- What is the position of Felipe Pedrell in this debate.
- The extent of Wagnerian influence in his approach, and the reception of music and ideology of other national schools of music (especially of the Russian school, through his correspondence with Cesar Cui).
- The practical application of folk music and historical music to contemporary composition (in order to achieve the creation of a model as the basis for the creation of a national lyric school).
- The controversy surrounding Felipe Pedrell's proposal, in the context of the musical expression of Spanish national identity.

**Cristina Alvarez Losada** is a graduate in Musicology of the Art and Musicology Department at the Autonomous University of Barcelona. Her degrees include also a higher degree of Piano, at the Conservatory of Music of Santiago de Compostela, and a Diploma of Advanced Studies in Music, at the Autonomous University of Barcelona, where she received a research grant from the Spanish Ministry of Education (FPU). She is currently working on her doctoral thesis, "Music Aesthetics of Felipe Pedrell (1841-1922)", for a Ph.D. in Musicology, at the Autonomous University of Barcelona, and collaborating in the research project of the Spanish Ministry of Science and Innovation "Origins and Articulation of Hispanic Musicology in Europe: Felipe Pedrell(1841-1922), Higinio Anglés (1888-1969)". Her publications include "Music for the piano by Felipe Pedrell", *Recerca Musicològica* XVII-XVIII, 2007-2008, p. 227-250, and "Letters from Cesar Cui to Felipe Pedrell", *Recerca Musicològica* XX (pending publication).

**Minas I. Alexiadis: *Medea in opera: ethnic identity and operatic adaptations***

The figure of Medea is usually approached through her main characteristics, most of them related to her ethnic ("Colchian") identity: Medea the (barbarian) witch, Medea and the infanticide, Medea the outsider, Medea as a proto-feminist, Medea as victim and victimizer etc. Her exotic/ barbarian origin obviously plays a significant role (along with her divine descent) in order to "justify" her crimes and drive the dramatic plot: i.e. nowhere in Euripides' tragedy or in Seneca's Latin version, is the famous act of infanticide described as "unnatural". In both plays it is condemned as "unholy", [ἔργον ανοσιώτατον], "savage" and "horrific", but not as "against nature". Medea's case exists in a variety of versions and genres, ranging from stage dramas, to various compilations, from novels to ballet suites [such as Samuel Barber's, *Medea* (Suite op. 23/ 1947)] and to internationally well- known operas.

These and other aspects of Medea's identity are discussed in this paper, along with a presentation of Medea's figure and function in the plots of well- known operas on the subject, such as: Marc-Antoine Charpentier's *Médée* (1693, using Thomas Corneille's *Médée* as a libretto),

*Medea*, one-act opera by Jiří Benda to a text by Friedrich Wilhelm Gotter (Leipzig, 1775) Luigi Cherubini's *Medea* (1797), *Medea in Corinto* premiered in 1813, on music by Giovanni Simone Mayr and libretto by Felice Romani, Giovanni Pacini's *Medea* (1843), Darius Milhaud's *Médée* (1938) and the recent, *Medea* by Mikis Theodorakis (Bilbao, 1991) and especially Rolf Liebermann's last opera *Freispruch für Medea* (1992, premiere 1995 in Hamburg).

**Minas I. Alexiadis:** Born 1960 in Athens, he studied piano with Marika Papaioannou and George Platon, jazz piano with Bela Lakatos, music theory and composition with Yannis Ioannidis in Athens and then with Guenther Becker in Düsseldorf (Diploma in composition, Robert Schumann University). He also is a graduate of Law and a PhD in musicology (University of Athens). Many of his compositions have been performed and broadcast worldwide, awarded prizes, recorded and released in 22 LP's and CD's in Greece, Italy, Germany, England and Japan. From 1989 till now he is a member of the administrative council (at present, 2nd vice-president) of the Greek Composers' Union and in 2002- 2006 he was a member of the administrative council and the General Secretary of the Greek National Opera. He has participated in international musicological and teatrological congresses and writings of his have been published in several editions –i.e. his analytical study on Igor Stravinsky's *Histoire du Soldat* published by Ph. Nakas Editions, and his recent *Orpheus's Magic Flute: Ten studies on opera and musical theatre*, by Papazisis Editions, Athens. From 2000-2004 he has been teaching at the Music Departments of the Aristotle University and the Macedonian University in Thessaloniki. He is an Assistant Professor for Music Theater and Opera at the Department of Theatre Studies -University of Athens.

**Giorgos Sakallieros: *The Greek symphony (1900-1950): oscillating between Greek nationalism and Western art-music tradition***

The reformation of Athens Conservatory in 1891, followed by significant aesthetic and cultural changes as regards the indigenous perception of western-European music, and the formation of the first orchestral ensembles, contributed to an inceptive promotion of symphonic music in Greece between the years 1890 to 1910. However, it was due to the continuous efforts of Dimitri Mitropoulos, mainly between 1924-1937, to establish a steady full orchestral ensemble and expand the repertory of performed works that brought the Athenian audience closer to the western-European symphonic repertory.

Important Greek symphonic works had already emerged after the second half of the 19<sup>th</sup> century (i.e. by Dionysios Rodotheatos and Demetrios Lialios), while the preceding *sinfonias* by Mantzaros, Padovanis, Metaxas and other Ionian composers were more related to the pattern of the Italian overture. The Greek symphony, originating from 1920 onwards, combined romantic aesthetics and ideals (mainly of Austrian – German orientation), (neo)classical structural features and indigenous characteristics of musical folklorism, national identity and tradition (initially modeled after 19<sup>th</sup> century European national schools). Manolis Kalomiris and Petros Petridis comprised prime symphonists, followed by an important number of composers more or less attached to the ideals of the Greek National School.

While examining the existing repertory of Greek symphonies during the first half of the 20<sup>th</sup> century, both historically and analytically, this paper also aims at correlating landmark works and composers to important social, political and even military events in Greece, up until World War II. The invasion of modernism after 1950 in Greek art music and its repercussions to the production of post-war Greek symphonies will be also commented upon.

**Giorgos Sakallieros** is a lecturer of historical musicology at Aristotle University of Thessaloniki (School of Music Studies/ Faculty of Fine Arts). He was born in Tübingen, Germany in 1972. Initial studies on classical guitar and music theory (National Conservatory of Athens) were followed by further studies on musicology at the School of Music Studies, Aristotle University of Thessaloniki (BA, 1996) as well as the Faculty of Music Studies, University of Athens (PhD, 2005). He also studied guitar performance, music theory and composition at 'Collegium

Musicum' Conservatory in Thessaloniki (graduated with Advanced Diplomas in 1995 and 2005). He has presented papers in international musicological conferences and published in several musicological journals, collective editions and proceedings. He is the author of the book *Yiannis Constantinidis (1903-1984). His life, works and compositional style* (Thessaloniki: University Studio Press, 2010). His works, including orchestral, vocal and chamber music, have been regularly performed and have received awards in national composition competitions. He is a member of the *International Musicological Society* (IMS), of the *Society of Interdisciplinary Musicology* (SIM) and of the *Greek Composers' Union*.

**Stamatia Gerothanasi: *Compositional techniques and the folk element in the musical drama The Afternoon of Love of Marios Varvoglis***

*The Afternoon of Love*, musical drama in one act and libretto by Marios Varvoglis based on a theatrical piece by Theodoros Sinadinou, was performed for the first time in the Greek National Opera of Athens on the 10<sup>th</sup> of June 1944. Varvoglis is regarded as one of the main contributors of the Greek National School of Music. The aim of the presentation is, after a thorough musical-dramaturgical analysis, to systematize and therefore help the understanding of the technique of sound and form that Varvoglis applies in the composition of the musical drama. Special attention will be given (a) on the technique of Leitmotiv as a unifying parameter of the overall musical dramaturgical composition; (b) on the usage of harmony employed to reveal a second layer of meanings and symbols of the musical drama; (c) on the use of linear harmonic alterations as an agent of rendering dramatic tension; (d) on the use of "collage-technique" and (e) on the use of fugue as a dramaturgical symbol. The examination of folk element present in music focuses on the use of modal scales in the construction of the melodic lines and on the use of parts of original religious hymns and folk songs. Undoubtedly the use of folk element as an expression of Greek national identity is bounded with the theme and parameters of the libretto of the musical drama.

**Stamatia Gerothanasi:** Bachelor in Music Studies (2005), Department of Music Studies, Aristotle University of Thessaloniki, Greece and PhD Candidate since 2006 with main supervisor: E. Nika Sampson. Since autumn 2008 she studies with the Kammersänger Prof. Jan-Hendrik Rootering in the Folkwang Universität der Künste. She is a member of the ensemble of the State Opera of Schwerin from the season 2012-2013. Scholarship holder of the State Scholarship Foundation (I.K.Y.) since 2008, of the Folkwang Universität der Künste (Exzellenzstipendium) since 2010 and the Richard Wagner Verband- Köln (2012). Holder of the DAAD-Preis für ausländische Studierende 2010-2011.

**Spyridoula Katsarou: *The Greek element in the work of the composer Georgios Kazassoglou (1908-1984)***

Born in 1908, an important year in which Manolis Kalomiris set the milestone for the idea of the Greek music and having studied next to the most important representatives of the movement of the Greek National School of Music, Georgios Kazassoglou was naturally influenced by the ideas of musical nationalism, trying to create at the same time his own personal compositional style. He bequeathed a rich and complex work to the Greek musical culture, which expands to approximately all the musical genres with the exception of opera.

The belief in the continuity of the Greek tradition throughout the centuries from ancient to modern days, upon which the creating process of the Greek identity was based, is depicted in his work. Elements from the ancient Greek musical tradition, the byzantine chant and of course the folk songs can be traced in various forms in both his vocal and instrumental music as well (such as: non musical programmes, folk songs, rhythms and modes, originally composed melodic themes inspired from folk music, modal harmonic environment etc.). This paper focuses on the influences from Greek folk music and examines the existence and skilful exertion of these elements within the work of Georgios Kazassoglou, who belongs to the second generation of those composers, who believed and served the idea of a national Greek music.

**Spyridoula Katsarou** is a pianist and historical musicologist. She completed her musical studies at the Conservatory of Nikos Skalkottas in Athens, where she studied music theory and composition next to the composer Michalis Travlos and piano with the pianists Natalia and Popi Michailidou. Further studies on musicology followed at the Faculty of Music Studies (1999-2004), School of Philosophy, University of Athens and since 2007 she is a doctoral candidate at the Institute of Musicology in Vienna University. In her dissertation, under the supervision of Prof. Dr. Herbert Seifert, she is studying the life and work of the Greek composer Georgios Kasassoglou (1908-1984). She was invited to give a speech on Georgios Kasassoglou and the Greek National School of Music for a course entitled: *“Einführung in die neugriechische Kunstmusik”* at the Institute of Musicology (*Winter semester 2008, Dr. Mag. Nina Maria Wanek*). She has worked as a musicologist at the Musical Archive of Georgios Kasassoglou in Karlsruhe (2006-2012) and also in Schoenberg Centre in Vienna (2011-12). Furthermore, she has collaborated with the Austrian-Greek Society in Vienna and she has organised various concerts and projects such as: *Concert about Georgios Kasassoglou* (2008), *Metamorphosen* (2010), the two-day Project *“Dimitris Mitropoulos 50+1 Years afterwards”* (2011) in collaboration with the *Institute of Musicology* of Vienna University. She is also working in the museum of the *Old Musical Instruments in Vienna (Neue Burg)*. Her compositions have been performed mainly in Greece in various concert halls (Megaron-The Athens Concert Hall, Benaki Museum etc).

**Georgia Petroudi: *The formation of the Cypriot musical scene during the first half of the twentieth century: Yiagos Michailidis, the unacknowledged music figure***

At a time when no organised musical ensembles of classical music existed, nor music instruction was taken seriously at schools all over Cyprus, the composer and educator Yiagos Michailidis (1904-1972), with studies at the Hellenic Conservatory in Athens and at Schola Cantorum in Paris, (under the tuition of Vincent d'Indy), prepared the ground for the formation of a musical culture and an active music scene in the island. During the span of his life he introduced innovations in the instruction of music at schools and most notably at the esteemed Pankypriou Gymnasium where he taught, infusing his passion for music listening and making to his students. More than that, his greatest contribution to the development of a musical life and culture in Cyprus, was his initiative to organise and direct instrumental and choral ensembles such as the Philharmonic of the Nicosia Municipality, the male (and later mixed) choir and symphonic orchestra of *Olympiakos*, culminating to the foundation of the predecessor of what has now become the Cyprus Symphony Orchestra – the music society “Mozart”. Accordingly, his music compositions which include three symphonies, four concertos, choral compositions, music for bands and songs were relevant to the several engagements and endeavors that he undertook, characteristically suiting the different occasions, however pertaining to the then limitations and restrictions of infrastructure and available performers without ever losing the familiar sound colour of folk music. Nevertheless, the composer who was duly honoured in 1960 by the government of the newly established Cyprus Republic, after his death passed into the margins of the Cypriot music history, while his music compositions remain mostly scattered and unpublished.

Dr **Georgia Petroudi** holds a doctorate degree in Historical Musicology from the Faculty of Music at the University of Sheffield, United Kingdom. She began her studies at Wittenberg University, Ohio, United States, and earned a Bachelor in Music in Piano and Oboe Performance. During her studies in the States, she gave several recitals and participated as a finalist and earned prizes at international piano competitions. Upon her return to Cyprus she worked for a year as a lecturer at the Department of Music, Intercollege. At 2007 she was appointed Lecturer at the Department of Arts, European University Cyprus. She served as the co-coordinator of the music program, and from 2010 onwards she is serving as Chair of the Department. Her research interests include Western composers of the first half of the twentieth century, Greek and Greek-Cypriot composers. More specifically, she focuses on revised compositions, and issues that relate to the revising process such as creativity, politics and methodologies. Georgia has presented her work in international conferences and published relevant papers in journals.

**Carola Finkel: *The birth of Finnish music – Sibelius’ Kullervo op. 7***

Some contemporaries saw the premiere of Jean Sibelius’ *Kullervo* op. 7 on 28th April 1892 as the birth of Finnish music. On the one hand the paper deals with the nationalistic background of the work and on the other hand it shows, how the “Finnish tone” in *Kullervo* is created by Sibelius.

Because of the long lasting Swedish and Russian foreign rule in Finland the country lacked the awareness of an independent history, culture and language. The national epic *Kalevala* and the landscape of Karelia took an important role in building the identity of the Finnish nation. The cultural movement influenced by *Kalevala* and Karelia is called Karelianism. It changed from a cultural to a political movement, which advocated the independency of Finland. Sibelius was also a member of an artistic group which focused on the cultural heritage of its country. The Russian Tsar banned the performance of Sibelius’ famous composition *Finlandia* because of its political content.

*Kullervo* - a symphony for soloists, chorus and orchestra - is the first of numerous works of Sibelius, which is based on the *Kalevala*. In *Kullervo* the composer, who also collected folk songs in Karelia, refers to Finnish folk music. However he doesn’t quote original folk songs, but he integrates individual stylistic elements of them into his own musical language. How Sibelius deals with that, will be shown on some examples from *Kullervo*.

**Carola Finkel** studied Music at the Frankfurt University of Music and Performing Arts (HfMDK Frankfurt) and Geography at the Goethe University Frankfurt. 2007–2011 she worked as research assistant at the department of musicology at the HfMDK Frankfurt. She just finished her dissertation about the symphonies of the Swedish composer Kurt Atterberg. She has a lectureship in musicology at the HfMDK Frankfurt and works as a freelancer at the Frankfurt Radio Broadcast (Hessischer Rundfunk). Her focus is on Scandinavian music of the 19th and 20th century, on baroque dance and on historical brass instruments.

**Johannes Brusila: *In search of “true” Finnish music: The different shapes of musical nationalism, canon formation and cultural politics***

During the Finnish parliamentary election in 2011 the Finnish populist-nationalist party Perussomalaiset (“True Finns” / “The Finns Party”) gave rise to a debate by presenting a cultural policy program, which included criticism against the public funding of what the party called “artsy postmodern experiments”. Instead the party spoke in favor for e.g. Jean Sibelius and Finnish folk music, which were seen to represent Finnish identity and originality. The debate coincided with a public discussion about the need for creating an explicit cultural canon, which immigrants coming to Finland should learn as a part of their integration to the society.

The discussion of a true national culture and its manifestation in a canon declaration is common in several countries today. As a counter reaction, several cultural workers, intellectuals and academics have criticized these political tendencies for their essentialist undercurrents. Often a constructionist view on identity formation and cultural value is presented as a counterweight to what is seen as simplistic, populist tendencies.

In my paper I aim to discuss the new nationalist cultural policy statements and the critique of them. My main argument is that while a criticism of naïve romanticized ideas of a true national music and its canonization is often justified, also the criticism can include complex and problematic aspects. From a research perspective, simplistic applications of constructionist approaches easily neglect several epistemological and ontological pitfalls, which thus can counteract the basic notions of the reasoning. Similarly, a one-dimensional understanding of canonization processes easily undermines the general line of argument.

**Johannes Brusila** is professor of musicology at Åbo Akademi university. He holds an MA and Phil.Lic in musicology from Helsinki University and a PhD in musicology from Åbo Akademi University. Previous to his professorship, from 2000-2010, he was curator and director of the Sibelius Museum, Finland’s leading music museum. Brusila also worked for several years as a



freelance journalist at the Finnish Broadcasting Corporation. Among his research interests are the cultural study of music and ethnomusicology, with a special focus on identity and minority questions. His publications include *'Local Music, Not From Here' -The Discourse of World Music examined through three Zimbabwean case studies: The Bhundu Boys, Virginia Mukweshu and Sunduza* (Finnish Society for Ethnomusicology, 2003) and *Finlandssvenskarnas musiksmak, musikupplevelser och radiovanor* ("The musical tastes and experiences of Finland-Swedish radio listeners") (Finnish Broadcasting Corporation, 1994), and several contributions in books and journals in Finland and abroad.

**Georgia Volioti: *Between discourse and performance practice in expressions of Norwegian national-cultural identity***

In this paper I investigate the role of the folk element in the interpretation of Grieg's music, and I discuss the broader implications of an 'authentic', folk-informed performance practice upon contemporary (re)constructions of Norwegian cultural identity.

Using empirical techniques for the analysis of performances from historical and modern recordings, I document stylistic trends (across the 20<sup>th</sup> and early 21<sup>st</sup> century) in the performance practice of two works which represent pivotal, yet contrasting, stages in Grieg's engagement with the folk element. The Ballade op. 24 embodies Grieg's earlier attempt to incorporate a Nordic sound in the Romantic concert tradition. Yet, harmonisations of a distinctly Griegian palette and strong rhythms recalling the Norwegian folk dance, *Springar*, (e.g., variations 4 and 13) bespeak the creative tension between the two musical worlds. The *Slåtter* op. 72 presents a more radical use of the folk element, in terms of both harmonic syntax and metric-rhythmic structure, thus exposing more openly the confrontation between an oral folk tradition (the Norwegian Hardanger fiddle) and the score-based work concept.

Controversy continues to permeate the reception of the folk element in Grieg's music, especially in relation to its 'authentic' treatment. Recently, campaigns from within the surviving Norwegian folk tradition have been advocating a performance style closely allied with the idiomatic metric-rhythmic execution of folk music which exhibits specific rhythmic patterns of unequal beat durations. My empirical analysis of recordings of the above works supports the selective uptake of an idiomatic style by contemporary Norwegian pianists, suggestive of a radical re-invention of tradition. I conclude by considering how this alleged need for authenticity underlines a deeper collective urge to re-awaken sites of memory and consolidate Norwegian cultural identity.

**Georgia Volioti** received her PhD in musicology in 2011 from Royal Holloway, University of London where she held an AHRC doctoral studentship at the Centre for the History and Analysis of Recorded Music. She completed her MMus with distinction at the same university with a scholarship award from the A.G. Leventis Foundation, and before that obtained a first class BSc degree from Imperial College, University of London. She has published on empirical performance studies in *Musicae Scientiae* and another paper is forthcoming in the *Journal of Musicological Research*. She has been a visiting lecturer on undergraduate and postgraduate courses in 'Theory and Practice of Performance' and 'Techniques of Performance Studies' at Royal Holloway (2009, 2010-11), and over the past three years (2009-2012) has also supervised undergraduate courses in 'Aesthetics', 'Music and Science' and 'Studying Music and Performance' for the Music Faculty at the University of Cambridge. In 2010 she held a visiting Fellowship at the musicology department at Humboldt University, in Berlin, and currently she is undertaking research at the Centre for Performance Science, Royal College of Music. Georgia was born in Athens, Greece but grew up in the UK where her family moved whilst a young child, and where she completed her schooling and university education. She is bilingual in English and Greek.

**Stefan Schmidl: *National branding. Musical allegories and their ingredients***

In the course of 19<sup>th</sup> and 20<sup>th</sup> century's overall efforts in inventing, defying and legitimizing the national it became a fashion for composers to present large-scale musical allegories of particular nations, using the form of the symphonic poem which turned out as the ideal medium of the longed for narrative. Surprisingly neglected by literature dealing with nation building, these pieces are very intrusive as they allow classifying the categories of the artistic imagination of nation, nationhood and national identity, such as suggestions of territory (Allworth's *Australia*, Strauss's *Austria*), of national antiquity (Staynov's *Thrace* [Bulgaria], Lilburn's *Aotearoa* [New Zealand]) and mythology (Bax's *Eire*), of an alleged deplorable state (Gounod's *Gallia* [France]) or of an utopic national future (Sibelius's *Finlandia*, Bloch's *Israel*). In this regard it should be of interest which musical ingredients were thought to represent the national – be it the sound color of a certain instrument as a guarantor of *couleur locale* (e.g. the use of horns in Bloch's *Helvetia*), be it established musical signifiers (like the use of “Rule Britannia” in Mackenzie's *Britannia* or “Funiculi, Funiculà” in Casella's *Italia*.) or be it paradigms of folkloristic forms (Liszt's *Hungaria*, Balakirev's *Russia*, Rey's *Türkiye*). In addition characteristics of musical allegorization of nations done by “exogenous” composers (Fould's *Hellas*, Elgar's *Polonia*, Chabrier's *España*) should be considered as early examples of what can be called – in an modification of John Urry – the “touristic ear”.

**Stefan Schmidl** (b. 1974) studied musicology and art history at the University of Vienna (PhD in 2004). Since 2005 he has been research associate at the Department of Musicology at the Austrian Academy of Sciences. Apart from that he is a permanent lecturer in music history and applied music theory at the Vienna Conservatory Private University and also reads at the University of Vienna and the University of Music and Performing Arts Vienna. Beside that he participated in many international conferences (Greece, Italy, Portugal, France, Hungary, the Czech Republic, Slovenia, Serbia, Switzerland and Germany), presenting his research on various aspects of nation and identity building processes in music. His books include *Medium between cult and capitalism* (2008) and the first German-language biography of Jules Massenet (2012). Most currently he is writing his habilitation treatise on world imaginations in music.

**Jim Samson: *Hearing the nations in Chopin***

The thoughts of Manolis Kalomiris on Chopin will introduce this paper on ‘the national element’ in Chopin. The premise underlying the paper is that some of the music composed by Chopin in 1830 represents the first canonic repertory of European nationalism. Building on that premise, the paper will reflect on agendas, on musical materials, and on appropriations, all three of which are relevant to constructions of nationhood in music.

As to agendas, evidence will be gleaned from Chopin's education at the School of Music in Warsaw, part of the University of Warsaw, to suggest that he was responsive to a current of idealist literature on music and nationhood associated above all with Kazimierz Brodziński. This will be articulated within a larger thesis that the shaping influence of pedagogy has been underrated in Chopin studies and in nineteenth-century musical scholarship more generally.

As to materials, the paper will seek to expose the space separating the rhetoric of nineteenth-century nationalism in music from the reality of its musical materials. Some rock-face evidence will be presented from autograph sources to reveal this space in the particular case of Chopin. But this will open a window to more generalised observations on the musical materials of so-called ‘national schools’.

These observations will take us to Chopin reception and to the claims made upon his music by several national traditions, to use a term that will be interrogated. While these claims might suggest that the text tends to ‘vanish’ before such diverse constructions of meaning, this paper will counter that Chopin was multiply claimed only because he was worth claiming in the first place.

**Jim Samson** joined the staff at Royal Holloway in 2002 as Professor of Music having previously been Professor at the Universities of Exeter and Bristol. He has published widely (including seven single-authored books, and seven edited or co-edited books) on the music of Chopin and on analytical and aesthetic topics in nineteenth- and twentieth-century music. His books have been translated into German, Polish, Spanish and Japanese. He is one of three Series Editors of *The Complete Chopin: A New Critical Edition* (Peters Edition, in progress). In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. Among his major publications are *The Cambridge History of Nineteenth-Century Music* (Cambridge, 2002) and *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge, 2003), which was awarded the Royal Philharmonic Book Prize in 2004. He recently edited a textbook with J. P. E. Harper-Scott, *An Introduction to Music Studies*, and he is currently preparing research projects on Music in the Balkans and Music in Cyprus. His edition of the Chopin *Ballades* (Peters Edition) was named '2009 Edition of the Year' in the *International Piano Awards*. He is currently writing a novel set during the Greek War of Independence.

### Saturday, 19 January 2013

#### **Francesco Esposito: *Between the passion for everything foreign and protectionism: the defence of the 'national' musician in 19th-century Lisbon***

19th century Portuguese cultural life constantly looked with admiration at foreign models and, in the case of music, in a special way at those provided by Italy and France. The awareness of the country's backwardness and the desire to correct it seems to have determined a sort of cult of 'modernity' that, if it materialized more often in the attempt to quickly import the main European fashions, it also tried sometimes to give life to more substantial cultural projects such as, for instance, that of a lyric opera in Portuguese language. The inferiority complex with regard to those countries considered to be more advanced often determined, however, nationalistic attitudes which ended up by proposing 'portugueseness' as a value in itself, used as an *extrema ratio* in the defence of the local musicians: this is the case, for instance, of the comparison between the pianism of Liszt and that of the pianist of the Portuguese royal family or between the operas of Verdi and those of the director of the Lisbon Conservatory.

The Irmandade de S. Cecília, the brotherhood that since the beginning of the 18th century had brought together the musicians of the Portuguese capital, will succeed in exploiting to its advantage this diffuse patriotic-nationalist feeling to defend the interests of the musicians of the capital although these were in their large majority of foreign origin, as their last names unequivocally show. Driven by the members of the Italian theatre orchestra, the Irmandade will achieve the monopolistic control of the city's musical activities, ending up by creating a rigid auto-referential system of Freemasonic stamp, which excluded itself from the market and competition dynamics, and which is partly responsible for the failed modernization of the city's musical life.

**Francesco Esposito:** He is a scholarship holder of the Fundação para a Ciência e a Tecnologia to carry out a post-doctoral research on nineteenth century European concertism at the CESEM (Centro de Estética e Sociologia Musical of Universidade Nova of Lisbon). He also collaborates in the research project on Teatro de S. Carlos of Lisbon (CESEM) and instrumental music in Portugal (UnIMeM-Unidade de Investigação em Music and Musicologia at Universidade de Évora). In addition to issues related to the Portuguese musical life, he is dealing with 19th century Neapolitan piano school and acoustic design. Author of several articles on these themes and collaborator of the main international dictionary of music, is now publishing his doctoral thesis on Lisbon concert life in the 19th century. He worked as a teacher in Italy and in Portugal where he held conferences and seminars on nineteenth-century musical life. In 2011, won the 5th edition of the Liszt Award, "Premio Liszt" of the Foundation Liszt Institute of Bologna, Italy,

with the article *“Liszt al rovescio”: la difficile relazione del pianismo portoghese di metà Ottocento con i modelli stranieri* (“Liszt upside down”: the difficult relationship of the portuguese pianism with the foreign models in the middle Nineteenth Century).

**Rosa Paula Rocha Pinto: Portuguese Ballet Company “Verde Gaio” (1940-1950): “national identity” and “modernism” in the ballets of Frederico de Freitas**

Portuguese Ballet Company *Verde Gaio* was created in 1940 by the former National Secretary of Propaganda, under António Ferro, during Oliveira Salazar’s authoritarian regime (*Estado Novo*), in the context of the Commemorations of the Centenary of the Foundation and Restoration of the Independence of Portugal and that year’s Exhibition of the Portuguese World. Inspired by Diaghilev’s *Ballets Russes* performances in Lisbon in 1917, António Ferro conceived the Portuguese Ballet Company *Verde Gaio* as a propaganda tool for the representation of the *Estado Novo*’s “national identity” through an artistic language he deemed “modern” yet popular, traditional and historicist in character. This project, strongly powered by national propaganda and tourist goals, would draw on historical and regional imagery and culture. Performing widely both in Portugal and abroad, the company would last until the 1974 Revolution, and only in its first decade it commissioned and produced ten original *ballets* by Portuguese composers, painters and choreographers and had a regular presence in the media, namely in the radio and press reviews.

In this paper we propose to give an insight into the company’s purposes by focusing on the *ballets* composed by Frederico de Freitas (1902-1980). We will also demonstrate how works like *Dance of the Foolish Girl*, *The Love Wall*, *Images of the Earth and the Sea*, *Ribatejo* and *Nazaré* reveal musical strategies inspired on a folkloric concept of traditional music in relation with the idea of “national identity” and “modernism/modernity”.

**Rosa Paula Rocha Pinto** has graduated in Musicology by the Faculty of Social Sciences and Humanities of the New University of Lisbon (1998) with an Erasmus study year in the Giorgio Cini Foundation Musical Institute of “Cà Foscari” University of Venice, Italy (1997/1998). She is now preparing a doctoral thesis on the Portuguese Ballet Company *Verde Gaio* under the supervision of Professor Paula Gomes Ribeiro and Professor Paulo Ferreira de Castro. She is a researcher in CESEM: Research Center for the Study of Aesthetics and Sociology of Music, Faculty of Social Sciences and Humanities, New University of Lisbon, and had a scholarship from the Science and Technology Foundation.

She has worked in the Musical Studies Center of the National Library of Portugal (1999), and has been music history teacher in the Conservatory of Music of Alentejo (2000/2001), Music School of the National Conservatory (2000/2001). Since 2006, she has been teaching Music History and Musical Culture in Nossa Senhora do Cabo Music School (Linda-a-Velha, Oeiras) where she is also Artistic Counselor and Coordinator. She writes musicological texts and program notes regularly for Calouste Gulbenkian Foundation, Casa da Música of Oporto, São Carlos National Theatre and Cultural Centre of Belém.

**Francisco Monteiro: Lopes-Graça: a national composer against nationalism**

Fernando Lopes-Graça (1906 – 1994) was the major composer of the 20<sup>th</sup> century in Portugal, with a very large catalog of compositions and much influence on Portuguese music. He was a communist severely persecuted by the regime but highly appreciated (and very often played) by musicians. Sometimes called the Portuguese Bartok for his use of melodies inspired by rural folklore, banned from any kind of (private and public) teaching by the regime, he was very prolific in music criticism, with a large number of volumes dedicated to music history, concert reviews, music theory, aesthetics, sociology, ethnomusicology, etc. (Vieira de Carvalho. 2006).

Lopes-Graça was, also, one of the first to search and to record music of oral tradition in rural Portugal, but he was also an adversary of some national music features of the forties and fifties,

close to a mixture of *vaudeville* theater and the “national” song *Fado* – a kind of urban (Lisbon) folklore, very nostalgic, sometimes close to the dictatorship (1926 - 1074).

“The point is not to create a popular art, in a demagogic sense considered by those persons that, wanting to serve the people by music, they serve only themselves, flattering the people with mediocre choices and less enlightened taste.” (Lopes-Graça, 1989, p. 60)

The purpose of this paper is 1. to characterize Lopes-Graça’s particular understanding of the use of folklore elements in composition, 2. to describe different ways he actually used folklore in his compositions, not only transcriptions, adaptations and the use folklore elements, but specially the so called imaginary folklore. The methodology involves bibliographic studies (from Lopes-Graça and academic specialists) and music analysis (using ethnographic studies and Graça’s scores).

**Francisco Monteiro:** In 1985, he gained a Diploma in Piano from the Music University in Vienna. Then, in 1995 he received an M.A. in Musicology from the University of Coimbra. In 2003 he graduated with a Ph.D. in Contemporary Music from the University of Sheffield. He currently works in C.E.S.E.M. (Research Centre on Aesthetics and Sociology of Music), FCSH – Uni. Nova Lisbon (Researcher, Project coordinator) and he is a professor in E.S.E. – IPP (Superior School of Education, Polytechnic Institute of Porto)

**Paula Gomes Ribeiro: *Rebuilding a national identity through the cultural practices associated with the Teatro de São Carlos, in the first years of democracy in Portugal***

This paper examines the complex process of symbolic negotiation (Bourdieu, Foucault) through which intellectual and political circles engaged in a cultural rebuilding of a Portuguese national identity (Rosas, Reis, Pimentel), in the transition between the New State dictatorship and the years which succeeds the revolution of April 25, 1974, in which the debates on the cultural policies of the more elitist Portuguese lyric theatre, played a central role.

To this effect, I develop two main approaches and focus on their interfaces, within a mediation network (Hennion, DeNora). On one hand, I will debate the implications of the ongoing revolutionary process on the programming criteria, the performing canons, and on the audience’s behaviour at Teatro de S. Carlos. On the other, I will examine how the discourses on the cultural policies of Lisbon’s lyric theatre (Carvalho), with a focus on the reception on the press, develop a political management of the memory of the dictatorship and the on-going revolutionary process providing ample opportunity for a public debate on cultural policies and its ideologies, seeking to legitimate worldviews, building consensus and authorizing differences (Foucault, Latour).

**Paula Gomes Ribeiro:** Research fellow of the CESEM - Research Centre for Aesthetics and Sociology of Music, and member of its direction board until 2012. Professor of the Musicology Department (Sociology of Music; Music History since 1950), New University of Lisbon. Member of DMCE (Dramaturgie Musicale Contemporaine en Europe), Paris, and vice-president of the SPIM – Portuguese Society for Music Research.

She was awarded the Ph. D. and Master degrees in Musicology (in the domain of Sociology of Music and Opera Dramaturgy) from the Université de Paris VIII, and graduated in Musicology from the New University of Lisbon. Working in the domains of sociology of music, opera studies (20-21stc.), and gender studies, she is presently developing a research on specific sociological problematic in Portuguese musical panorama since the 25 April revolution. Among her numerous publications is the book: *Le drame lyrique au début du XXe siècle: Hystérie et Mise-en-abîme* (Paris: Harmattan, 2002). She develops activity in the domain of opera and music theatre stage direction, having signed several productions, more recently *Comedy on the Bridge*, by Martinu, at the Teatro Nacional de São Carlos, Lisboa.

**Maria Barbaki: *The contribution of the music associations to the dissemination of art music to the people in nineteenth-century Greece***

The aim of the present proposal is to point to the contribution of music associations in the dissemination of art music among the lower social strata in the nineteenth-century Greece, focusing on the music associations of Athens and Piraeus, the capital and the biggest port of the newly-established state respectively. Written sources, especially the daily press and the constitutions of the music associations in that period, make evident the necessity of making art music accessible to people. The music associations contributed to the musical education of the lower classes by organizing concerts and giving music lessons. The paper will present the kinds of music cultivated by the lower social strata and the reasons these were considered appropriate. The objective of the proposal is to show that the above-mentioned activity of the music associations is part of a social demand of the time, according to which art music would be able to contribute to the moral cultivation of the working-class people, providing them at the same time with a means of livelihood. This demand is consistent with the claim for compulsory popular education prevailing in Greece and the rest of Europe in the 19<sup>th</sup> century.

**Maria Barbaki** holds a PhD from the Music Department of the National and Kapodistrian University of Athens. Her PhD dissertation, entitled '*Oi protoi mousikoi syllogoi tis Athinas kai tou Peiraia kai I symvoli tous sti mousiki paideia (1871-1909) [The first music societies in Athens and Piraeus and their contribution in music education (1871-1909)]*', was financed by the Greek State Scholarships Foundation. She holds university degrees from both the Philology and the Music Studies departments of the National and Kapodistrian University of Athens. She also holds degrees in Piano, Fugue and Byzantine Music from various conservatories of Athens. She is a co-author of the book *I elliniki mousiki stous Olympiakous Agones kai stis Olympiades (1858-1896) [Greek Music at the Olympic Games and the Olympiades (1858-1896)]*. Her published articles are focused on the history of music education in Greece. She works as a head teacher in primary education. Her main research interests are Greek music education and musical life in nineteenth-century Greece.

**Kostas Kardamis: *"Aria in idioma Greco" or Pending the Greek-speaking singers***

The earliest known aria in Greek was heard in Corfu in January 1827, was composed by Nikolaos Halikiopoulos Mantzaros and -predictably enough- was entitled *Aria Greca*. It was performed by an Italian singer during her beneficial night and its characteristic was that in its score the Greek verses were written with letters of the Latin alphabet, in order to facilitate the soloist. Until recently it was believed that the aforementioned composition was a unicum and that the absence of professional Greek-speaking singers (especially those of the "fair sex") was a factor that prevented the composition of vocal works of the operatic genre in Greek language. Nonetheless, the last few years research revealed several references to arias and other brief works of operatic character "in Greek idiom", both original and translations of standard repertory works. Most of these compositions were once more performed during beneficial performances or charity galas. The proposed paper will attempt to investigate the archival references and the works themselves (where available), will raise some questions regarding the practical use of such compositions from the Italian singers perspective, and will comment on the need for works related to the operatic genre in Greek in the Ionian theatres of the British Administration especially in a period, during which even the slightest reference to the Greek language was considered an emblem of national (self)determination.

**Kostas Kardamis** graduated from the Music Department of the Ionian University in 2000, after submitting a thesis in the field of Neohellenic Music. In 2002 as scholar of the "Panayotis and Effie Michelis Foundation" he obtained the title of Master in Advanced Musical Studies from the Music Department of Royal Holloway, University of London. In 2006 he concluded his doctoral studies in the Ionian University. He has contributed in the activities of Megaron-The Athens Concert Hall, the Greek Composers Union, the Cultural Foundation of the Piraeus Group and the

Durrell School of Corfu. His published studies, papers and articles are mainly focused on Neohellenic music, with particular interest in 18th and 19th centuries, as well as on the opera and musical theatre. His research interests also include band music and the interaction of music, society and politics. Since 2002 he teaches in the Music Department of the Ionian University. Since 2003 he is the curator of the archive and the museum of the Corfu Philharmonic Society.

**Panos Vlagopoulos: *Samara's way: un Greco vero***

Kalomiris's disdain for Samaras was ultimately related to deeply different conceptions of patriotism. Samaras's Parisian friends included, among others, baritone Periklis Aravantinos (*aka* Aramis), scholar Dimitri Vikelas (the first president of the International Olympic Committee), Orientalist and 'helléniste' Count Queux de Sainte-Hilaire, and poet Paul Millet. These people were able to combine cosmopolitanism with pure patriotism, as well as a particular understanding of Greece's international role and history shaped by the dominant scientific racism ideology of the day. In artistic circles in France, esp. after the 1870 defeat, this could be also combined with strong anti-German feelings, which, in matters artistic translated as 'anti-Wagnerian', despite the fact that the same people were Wagner's admirers. If Samaras's natural cosmopolitanism allowed him to live like a French and pass for an Italian (one of Sonzogno's best), it is to the more scholarly members of the circle, -e.g. Vikelas and Millet- that one should turn in order to find signs of ideological commitment. This patriotism model enjoyed the sympathies of the European aristocracy, not least those of the Greek royal family. Conversely, the political ideal of the National School -and Kalomiris himself- was a liberal democratic one nourished by the idolization of Eleftherios Venizelos. For the National School the quest for identity was understood in terms of a quest for Greek elements in a new kind of music designed to catch up with the 'achievements of the musically developed nations'. (Needless to say, the move towards the separation of individual from collective identity was never consummated neither in the music of the National School nor in its homologue literature of the Demoticists). In Samaras the quest for identity clearly concerned the modern, bourgeois, alienated individual in the Veristic framework of a *fin de siècle* discontent; for this he should count as a forerunner of Greek -individualistic- art music, and, at the same time on a par with contemporary European art. After his return to Greece in 1911, Samaras's need for survival in a rather inimical environment directed him to what he considered safer choices, both aesthetically and ideologically: patriotic compositions like the *Address to Mother Greece* and the *Epinikia*, as well as the last operettas. In this sense, the comparison of *Rea* (1908) with *The Cretan Maid* (1916) is telling: on the one hand, the symbolically rich myth of Arian political unity in the heroic operatic genre; on the other, an irredentist Greek-Venetian operetta myth as the result of the up-to-the-minute triggering of the Union of Crete with Greece in 1913.

**Panos Vlagopoulos** was born in 1961 in the Peloponnese and studied Law and Musicology. He completed his PhD at the Ionian University on the Historiography of *Ars nova* under Irmgard Lerch. He gave papers in conferences in Oxford, Paris, and Athens. His publications include articles in the *Papers of the Austrian Wittgenstein Society*, in the lexicon *Komponisten der Gegenwart* etc. From 1995 to 2003 he was Head of Acquisitions in the Music Library of Greece Lilian Voudouri. He teaches History of Music and Analysis at the Music Department of the Ionian University since 2003 (he is an Assistant Professor since 2007). He is the editor-in-chief of the journal *Μουσικός Λόγος*. His research interests include subjects in Aesthetics, as well as questions of ideology in Modern Greek music.

**Angeliki Skandali: *Deriving from Eptanesos - National forms of Hellenic music theatre (1900-1912)***

The paper focuses on the heralding of Hellenic opera towards the East during the 20<sup>th</sup> century under the prismatic dominating national ideas of the era. Among the daring pioneers, the Eptanesians Dionysios Lavrangas, Spyridon-Filiskos Samaras and Apostolos Kontaratos have

dominated the enforcing. Their work was distinguishingly acclaimed by the nationally inspired populations even far beyond the narrow borders of the Hellenic kingdom.

Starting with opera, the extended operatic actions -exercised by the very early operatic companies from Eptanisos under the baton of D. Lavrangas- are forcefully presented to the theatres from Corfu to the East. As Samaras was gloriously fighting a duel with Giacomo Puccini in European scenes, his appeal to theatre audiences in the East increased until the final settlement of the composer in Athens being supported by the crown. Within the context of the upstaging and prolonging nationalism from Athens, the emphasis on national extensions for operatic activities (performing and composition) is set within the font of the West-European cultural domination during the 1<sup>st</sup> Balkan war.

Reference to national contents is not omitted when they are associated with operetta. The forwarding of the gender by the substantial royalist Apostolos Kontaratos is considered to have highly enforced the contribution of national intentions to it. Having being performed by the Hellenic opera companies, operetta is nowadays examined under politico-historic and socio-economic aspect for its extraordinary presence in the Eptanesian repertoires.

**Angeliki Skandali**, descended from Crete, was born in Athens. She has lived for long in Thessaloniki.

Her conservatory studies include piano (with Basiliki Barzouka-Gaitanou), odiki and harmony at the Hellenic Conservatory (with Dimitris Raptis) and counterpoint and fugue at the Macedonian College (with Alkis Baltas). She possesses a degree for Band Orchestration (with Ioannis Kastrinos) from the Hellenic Conservatory and has attended classes of Orchestra Conducting at the Hellenic Conservatory (with George Aravidis) and the Athens Conservatory (with Loukas Karitinos). She has studied composition (with Christos Samaras) at the Aristotle University of Thessaloniki.

She has graduated (with Honours) from the Department for Music Studies of the Aristotle University of Thessaloniki. She continued with postgraduate studies in Musicology-Opera Analysis at the University of Leeds in United Kingdom. Since October 2010 she prepares a thesis at the University of Athens.

She is a fellow researcher at the Department of Music Studies of the Aristotle University of Thessaloniki. She authors books about opera history and publishes articles about opera cultivation.

Recently, she indulges private lessons in singing with the primadonna Yolanta di Tasso and composes chamber music in modern atonal idiom. She is a member of Royal Music Association and of Greek Historic Society.

**Helena Marinho - André Vaz Pereira - Maria do Rosário Pereira Pestana: *Frederico de Freitas and musical nationalism in Portugal in the 1930 and 1940 decades***

This panel addresses musical nationalism in Portugal in the first half of the 20th century through the work and activity of Portuguese composer, conductor and essayist Frederico de Freitas (1902-80). As a composer, he demonstrated an unusual versatility, working within the scope of art music and popular music, including vocal and instrumental music, stage music (dance, theatre and vaudeville), soundtracks, and *fado*. This flexibility, added to the support he received from the Estado Novo dictatorial regime, established in 1933, explains why Freitas became one of the most relevant 20th-century Portuguese composers. His significance is identifiable in the wide appeal that many of his works, namely his film music, still hold in Portuguese collective memory. The study of his work and contribution for cultural activities is fundamental for the understanding of the construction processes of the regime's musical aesthetics, within the guidelines of the Secretariat for National Propaganda. This institution had a direct involvement with most fields of artistic production in Portugal, and a strong impact on artistic creation.

This panel will present three different strands of research focusing on the nationalistic elements in Freitas' music and activity:



1. ***Art music and popular music – Aesthetics and interaction in Frederico de Freitas’ orchestral production*** (Helena Marinho): this presentation will focus on selected examples of orchestral works (soundtracks, concert and dance repertoire), tracking the process of development of a cultural ‘portugality’ during the Estado Novo regime, as represented through the creation of a folk-inspired orchestral style.
2. ***Tradition and modernism – The works for piano solo and piano with string instruments of Frederico de Freitas*** (André Vaz Pereira): Freitas’ works are often considered eclectic due to the variety of influences displayed, and the combination of modernist and traditional/folk Portuguese traits. This presentation will also address the role of the performers and concert societies that presented this repertoire in the promotion of nationalist repertoire and political ideas that encouraged the use of traditional elements.
3. ***‘Portuguese songs’: Representing Portugal through song*** (Maria do Rosário Pestana): Freitas’ activity as “Portuguese song” composer for the theatre and cinema was complemented by his association with the recording industry as musical director for the label His Master’s Voice in Portugal, from 1930. The recorded repertoire included mostly *fados* and folk-like songs by Freitas and other authors, namely composers connected to the *revista* theatre, a Portuguese type of vaudeville. This research will address the processes of creation of paradigmatic representations of folk and *fado* in this context.

This panel’s presentations depart from extensive archival research (manuscripts, autographs, correspondence, concert programs, phonograms and photos, newspaper and magazines), in order to map Freitas’ contribution for the development and implementation of a national/nationalistic style associated with politically-sanctioned cultural activities, and the use of procedures involving the stylization of popular culture and the promotion of symbolic power (in Bourdieu’s perspective), connected to the promotion of nationalistic values that matched the aesthetic guidelines of the Propaganda Secretariat. Thus, the interaction between the aesthetic frameworks of art and popular music became the marker of this period’s cultural ‘portugality’.

**Helena Marinho** is Senior Lecturer at the Department of Communication and Arts of the University of Aveiro (Portugal), where she directs the Master of Music program. She holds Master of Music degrees from the University of Kansas and the Norwegian State Academy of Music, and a PhD from the University of Sheffield. She is a fellow researcher at the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (INET-MD), and her research interests include performance studies and twentieth-century Portuguese music. She has published articles and book chapters (Caminho, Imperial College Press, among others) on both subjects, and participated in several national and international music research conferences. She is a member of the European Union’s expert panel for the Culture Programme (2007-13), and of the Portuguese Government jury panel for post-graduate State scholarships. She founded and organizes Performa, an international biennial conference on performance studies. She also pursues a concert career, presenting solo and chamber recitals at the main Portuguese festivals and concert halls, as well as in several European countries, and North and South America. She plays the modern piano and the fortepiano and has recorded five CDs of contemporary and classical repertoire on both instruments.

**André Vaz Pereira** is assistant lecturer at Coimbra’s College of Education since 2002, and PhD student in Performance Studies at the University of Aveiro under the supervision of Helena Marinho. He is also member of the investigation centre INET-MD. His Master thesis in Music Performance (piano) at the University of Aveiro featured piano works of Portuguese composer Manuel Faria. He has published articles for the Portuguese music journal *Glosas* and presented a conference-recital in the international conference Performa 2009. He also presented papers at the 1st National Music Investigation conferences (ENIM 2011 in Porto - Casa da Música) and at the Music Investigation Conference (GuimaraMUS) of Guimarães European Capital of Culture 2012. As pianist he has performed in Portugal, Japan, Rumania, Italy, Spain, Macau, Hong Kong, Taiwan and Cabo Verde. He has also recorded for National Radio Broadcast and the recording label Afinaudio.

**Maria do Rosário Pereira Pestana**, Doctor in Ethnomusicology, is Senior Lecturer at the University of Aveiro (Portugal) and research member of INET-MD, Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md). Specialized in folklorization processes in Portugal, documentation processes of traditional music in Portugal and urban music performance, such as the orpheonic movement. Leading projects: (1) "Music in-between: the 'orfeonismo' movement and choral singing in Portugal (1880-2012)", 2012-14, sponsored by Fundação para a Ciência e Tecnologia; (2) the critical edition of historical phonograms made in Portugal in the 30s and 40s. with Salwa Castelo-Branco; (3) "Armando Leça e os novos meios de comunicação" exhibition, which will take place at Museu da Música Portuguesa, Cascais, between May and October 2012; (4) "Armando Leça e a música portuguesa" book edition (2012). She is the coordinator of two Portuguese Government-funded research projects.

**Andriana Soulele: *Greek identity and incidental music for the Ancient Greek tragedy: the folk element in Dimitris Dragatakis's Antigone (1968) and Heracleidae (1970)***

During the second half of the 20<sup>th</sup> century, the revival of the Ancient Greek tragedy constituted an incontestable cultural phenomenon which did not leave indifferent a great number of Greek composers, who signed the scores of several theatrical performances. Despite important constraints that concerned the multiple functions of the chorus as well as the interaction between music, speech, movement, stage action and dramatic interpretation, many of them used inventive ways in order to write music for the Greek tragedy. The research of originality and the contribution of a Greek character to their music, led them to a very fertile source of inspiration: the Greek musical tradition.

Among composers, who were influenced by the *rebetiko* or inspired by ancient Greek music models and byzantine melodies, Dimitris Dragatakis employed clearly folk elements in his incidental music. His scores for the Greek National Theatre's representations of *Antigone* (1969) and *Heracleidae* (1970) show not only an ingenious ensemble of occidental and Greek folk instruments, but also an original amalgamation of melodies and rhythms of the *demotic* song's tradition with a more dissonant and contemporary musical language. Avoiding a stereotypical use of Epirus's musical characteristics and actually impregnated by it, Dragatakis's incidental music naturally reveals the Greek identity as his whole work does in general.

**Andriana Soulele** was born in Patras, Greece in 1979. After completing her accordion studies (Degree, 1998) and harmony studies (Degree, 1997) at the Polymnio Conservatory of Patras, she was accepted into the Music Studies Department at the University of Athens, where she graduated in 2003. A year later she completed her Master's Degree in History of Music and Musicology at the University of Paris Sorbonne. There, she continued her studies successfully presenting her Doctoral Dissertation in Musicology (PhD) in the summer of 2009 (*Incidental music for the representations of Greek tragedy in France and in Greece from 1945 to 1975*), supported by a research scholarship funded by the University of Paris Sorbonne (Paris IV) and supervised by the Professor Jean-Pierre Bartoli. She was qualified as Associate Professor (Maître de Conférences) in 2010. Andriana Soulele has participated in various musicology conferences in Europe and published several articles in academic journals in Greece as well as in France. Interested in incidental music and the opera, she worked for the musical edition of Maurice Emmanuel's *Amphitryon* and she currently participates in a research program for the French opera in the 20<sup>th</sup> century, organised mainly by the University of Poitiers (CRIHAM).

**Valia Christopoulou: *Between musical cosmopolitanism and modernized nationism: the national element in the music of Yorgos Sicilianos***

As the music of Sicilianos evolved over the years, so did his treatment of the national element in it. In the first, relatively short, period of Sicilianos's work his principal agenda as a composer was to renew or renovate the aesthetic of the so-called 'Greek National School'. In the mid 1950s he turned to modernist idioms, while at the same time focusing on classical antiquity

as the principal means of defining a national identity in his music.

My paper explores Sicilianos's attitude toward the national element in music after 1954 by using two of the three categories suggested by Markos Tsetsos as the main alternative approaches available to Greek composers in the period following the dominance of the National School. The first approach is a kind of 'musical cosmopolitanism', while the second consists in a 'modernized nationalism beyond the Kalomiris tradition, and similar to that of the "Generation of the '30s"' (Tsetsos, 2011, 119). I suggest that both these approaches played a role in Sicilianos's work after 1954, and that in effect he moved between the two. While his critical writings were largely dominated by the second approach, his music gradually moved towards the first approach, the key work in this respect being *Epiklesis*, opus 29, for narrator, male-choir, four women's voices and 12 performers (original text from Aeschylus' tragedy *Persians*) (1968).

**Valia Christopoulou:** Ph.D. in Musicology (University of Athens, 2009). She graduated from the Department of French Language and Literature and the Department of Music Studies of the University of Athens and also received a piano diploma and a harmony degree from the National Conservatory of Athens, and a counterpoint degree from the Athenaeum Conservatory. She has been the curator of the exhibition 'Yorgos Sicilianos. The composer in the avant garde of contemporary music' (Benaki Museum, 2007). She is the author of the *Catalogue of Works of Yorgos Sicilianos* (Athens: Panas Music, 2011) and of several articles and programme notes. She teaches piano at the Music High School of Pallini.

**Nicos Diminakis: *Formation and evolution of the national element in Dimitri Nicolau's Bis for two for saxophone and piano***

This paper intends to identify national features incorporated in Dimitri Nicolau's *Bis for two* and examine their function in the evolution of the piece. *Bis for two* is a ternary, non-circular (A-B-C), fractal-like composition, written for alto saxophone and piano in 1998. It is a representative piece of Nicolau's enormous compositional output (circa 300 compositions) for three reasons: Firstly, due to the use of the *Developing Variation* technique for the transformation of the initial musical idea in a process of thematic, rhythmic and metrical evolution. Secondly, because of the *alteration of archetypical melodic formulas and quotations* (folk-like composed melody as the basic theme, "Happy Birthday" tune as quotation at the end), that constitute compositional elements frequently encountered in his works. Thirdly, because of the use of *theatrical-like effects*, acknowledged in a variety of occasions (slap tongue, flamenco claps, saxophone's key clicks, two-meter singing section) as the composition evolves. These compositional features, along with their unfolding throughout the piece, will be clarified via analytical procedures. The use of *Pc-Set* theory (mainly as a descriptive tool for intervallic structure) demonstrates how tonal and modal environments can co-exist and correlate. By applying this analytical tool at both micro and macro structural levels, an understanding of the fractal-like ternary, non-circular character of the piece is possible. On the other hand, the *Signal* theory enlightens an important compositional parameter, the exploitation of the initial idea from which everything is derived, such as the folk-like melody that functions as the central theme of the piece.

**Nicos Diminakis** was born in Thessaloniki in 1981. In 2007, he graduated from the School of Music Studies of the Aristotle University of Thessaloniki. During 2008, he obtained his saxophone diploma from the State Conservatory of Thessaloniki (class of Theofilos Sotiriades). In 2009 he received the 1st prize at the "1st Panhellenic Saxophone Competition". Since 2003, he has performed in many recitals and in concerts of chamber music (Macedonian Saxophone Quartet) and orchestral music (State Symphony Orchestra of Thessaloniki). His pursuits though, are extended to other wind instruments as well, like the Australian didgeridoo and the ottoman ney. In 2009, he was appointed as teacher of music in Greek elementary schools, where he systematically familiarizes his students with the practice of free improvisation. Since 2010, he is a PhD candidate in the School of Music Studies of the Aristotle University of Thessaloniki.

**Tatjana Markovic – Beat Föllmi – Alexandros Charkiolakis: *National Opera and the heroic element***

National ideas as these have been developed in the 19<sup>th</sup> and 20<sup>th</sup> centuries, have found way into music through many forms. However, opera has been one of the main interests of nationalist composers. In this panel, we propose three papers that will deal with the notion of the heroic as a significant element in the operatic worlds of Serbia, Romania and Greece and try and draw some interesting conclusions about the common practices between these three national schools.

In the first paper, *Struggle for liberation: Discourse of heroism in the opera Knez Ivo od Semberije (Prince Ivo of Semberia, 1910) by Isidor Bajić*, Tatjana Marković will consider how the historical hero from the First Serbian Uprising (1804–1813) against the Ottomans, Ivan Knežević (1760–1840), is depicted as a brave local ruler by the leading Serbian 19<sup>th</sup>-century playwright Branislav Nušić (1864–1938) in his drama of the same name. This drama was very popular both in Serbia and abroad, respected also by Lev Nikolaevič Tolstoj. Nušić wrote the libretto for Bajić's opera, stressing Prince Ivo's numerous virtues and fearless courage during the encounter with the Turk Kulin-beg, while purchasing Serbian slaves from him. The reception of the opera was very positive, especially due to the genre-scenes formed either like khorovod with a national dance *kolo* or like oriental dance of harem women.

The second paper of this panel by Beat Föllmi is titled *Identity under construction: the heroic opera Petru Rareș (1900) by the Romanian Eduard Caudella*. The opera *Petru Rareș*, composed by Eduard Caudella (1841-1924), is a work that was premiered in December 1900 at Bucharest. The plot takes place in the first half of the 16th century, when Voevod Peter IV of Moldavia asserted his position against two great powers, the Ottoman at the one side and the Habsburg empire at the other. This "first Romanian opera" (as it is called betimes) is a national opera *par excellence* in a double respect. First, Caudella attempted to create a proper national musical idiom, but thereby he was only partially successful by using "exotic" scales. More significant is his representation of the heroic element: the opera shows how a heroic people, in past and in present, affronts great powers. With it, the opera caught the spirit of the times. The young national state of Romania obtained independence only in 1877, but territorial claims were not yet completed (Transylvania will become Romanian only at end of the First World War). So *Petru Rareș* is a musical document of a national state inventing itself and of its identity.

The third and final paper of this panel will be given by Alexandros Charkiolakis under the title *Bravery and destiny: the heroic element in Manolis Kalomiris' Konstantinos Palaiologos*. This opera was the swan song for Manolis Kalomiris (a work that he dedicated to the Greek nation) and consecutively an end-of-an-era work, the era of the Greek National School. *Konstantinos Palaiologos* recounts the last days of Constantinople, reflecting the heroic and devastating end of the Byzantine Empire. This paper will focus on characters such as Konstantinos and Charkoutsis that stand out as archetypal heroic figures.

Assoc. Prof. Dr. **Tatjana Marković** (Belgrade, 1966) has been teaching at the departments of musicology at the University of Arts in Belgrade, the Karl-Franzens-Universität Graz and the Faculty of Philosophy, University of Ljubljana, as well as a guest lecturer at the Texas State University and the New York University. Has been a chief or member of international projects at the universities in Vienna, Bonn, Paris, Helsinki, and New York. She is working on her postdoctoral project *Opera and the idea of self-representation in Southeast Europe* at the Austrian Academy of Sciences, Department for Music Research. She is the music editor of the forthcoming edition of *Das Serail (1778)* by J. Frieber (only extant copy at the Don Juan Archiv Wien), and is member of the editorial board of *Nutida Musik* (Stockholm) and of *Glasbeno-pedagoški zbornik* (Ljubljana), as well as member of the advisory board of *TheMA – Open Access Research Journal for Theatre, Music, Arts* (Vienna). Marković has published on the 18th-20th century music (Southeast European opera and music historiography, Russian and German-speaking opera music). Books: *Transfiguracije srpskog romantizma: Muzika u kontekstu studija kulture* (Transfigurations of Serbian Romanticism: Music in the context of cultural studies, Belgrade, 2005), *Istorijske i analitičko-teorijske koordinate stila u muzici* (Historical and analytical-

theoretical coordinates of style in music, Belgrade, 2009), *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* with Andreas Holzer (Köln, Weimar, Wien: Böhlau, 2013, forthcoming), *Re/Constructing cultural memory: The cult of Nikola Zrinski in Croatian opera* (Wien: Hollitzer Wissenschaftsverlag, 2013, forthcoming) and others. She is the editor of several books and author of numerous papers published internationally.

**Beat Föllmi** is professor of church music and hymnology at the University of Strasbourg (France). He published several studies about Romanian music in the 19th and 20th centuries. In 2010, he co-edited the volume *Music and the Construction of National identities in the 19th Century*.

**Alexandros Charkiolakis** was born in Athens. He studied music in the Hellenic Conservatoire and after the completion of his studies in Greece he went to England to study music in the University of Sheffield where he graduated in 2002 with a Bachelor in Music (Hons). Consecutively, he studied for a Master's in Music by research in the same university in the fields of musicology and conducting. He received conducting lessons in the Royal Northern College of Music (RNCM) in Manchester by Mr Edward Warren, as part of his degree. He graduated in January 2004 gaining the MMus (Research) and his thesis was titled *The social and political ideas of Dmitri Kabalevsky and their impact on his work*. He is currently completing his doctoral thesis on the Greek composer Alekos Xenos and his music.

During his time in Sheffield he was chief conductor of the University of Sheffield Students Symphony Orchestra, chief conductor of the String Orchestra of the Music Players Society and he has conducted all the major ensembles of the University of Sheffield. Also, he served as an assistant conductor in Sheffield Youth Orchestra. During his time in Greece he has conducted the Patras Conservatoire Chamber Orchestra and the Hellenic Group of Contemporary Music.

He has published papers and articles in major Greek and foreign musical and musicological periodicals. He has participated in several international conferences presenting his research work.

He has worked as a musicologist and a coordinator for educational projects in the Music Library of Greece "Lilian Voudouri" and from January 2013 he is a lecturer and Head of the "Erol Üçer" Music Library of MIAM (Center for Advanced Studies in Music) in the Istanbul Technical University.

**Wojciech M. Marchwica: *Folk clichés in central-European pastorellas in 17th-18th centuries***

"*Pastorella*" is a very special musical genre popular in central-European countries (Poland, Austria, southern Germany, Czech) in 17<sup>th</sup> and 18<sup>th</sup> centuries. There are numerous pieces preserved composed by professional musicians (partly anonymous) but all of them pretend to sound like a folk-style music. The list of elements used by composers is partly universal (like bourdon fifth in bass line) but some other depends on local traditions (like augmented fourth and sixth—typical for Carpathians).

The interesting issue is the *pastorella* that seems to be one of the first examples of aware stylization in Western Music. I plan to examine chosen examples of Polish, Czech and German *pastorellas* naming the differences as well as similarities within the genre. It will be also a good opportunity to point the specific kind of devotion—the mixture of folk-beliefs with strictly catholic habits. The term "cliché"—used in the title—fits perfectly to name the mechanism of implementation of folk elements into professional church music. The last point of the presentation will be defining the dissimilarity between *pastorella* on one side with "Christmas carol" and "church concerto" on the other side.

**Wojciech M. Marchwica:** I have fulfilled my education both in the field of polish philology (MA 1981) and musicology (MA 1988) and obtained the PhD diploma at the Jagiellonian University in 1994. I have been teaching in Jagiellonian University since 1983, firstly as the assistant at the Polish Philology Institute UJ, then (1989-99) as assistant-professor and associate professor

(1999- till today) at the Musicological Dept. UJ. I am still the senior lecturer in the Institute of Musicology UJ.

My special area of interest is history of music in 18th c. I've published numerous articles concerning Polish old music and Polish musical culture within the European one. I was an organizer and key-note speaker during the conferences: *Early Music – Context and Ideas 1* (Kraków, 2003) and 2nd edition (Kraków, 2008). I am also busy on the field of editions of music (Paderewski *Opera Omnia*, music of Polish baroque).

**Karl Traugott Goldbach: *German and French violin school in early 19th century Germany***

In some older German literature one can read that Louis Spohr was the creator of a German violin school “free from foreign intermixtures”. Of course this does not mean that violinists close to Spohr did not have foreign influences. On the contrary, Spohr was deeply influenced by the French violinist Pierre Rode. But in early 19<sup>th</sup> century in German musical periodicals and correspondence between musicians one finds often the distinction between a German violin school, represented by Spohr, and a French violin school with German violinists influenced by Baillot, Lafont and also Paganini.

This nationalistic approach in violin technique is neither directly linked to the political approach nor to other nationalistic approaches in 19<sup>th</sup> century German music. Probably the New German School was the most important nationalistic musical approach in Germany. But Spohr and some other representatives of the German violin school disliked the music of the New German School and called it deprecatingly “future music”. Moreover in some aspects the New German School was more influenced by the French violin school than by the German violin school.

**Karl Traugott Goldbach** studied composition (Dipl.-Mus., equivalent to MA), electroacoustic composition (certificate) and musicology (PhD, thesis: *The Tragical Ending in the German Opera of the Late Eighteenth Century*) at the Liszt School of Music in Weimar. He also received a MA(LIS) in Library and Information Science at the Humboldt-Universität zu Berlin. Since 2008 he is custodian of the Spohr Museum in Kassel, a museum dedicated to the life and work of Louis Spohr. 2008-2010 he was also visiting lecturer in Music History at the University of Kassel.

**Zoltan Paulinyi: *Advances on Brazilian music for violin and viola pomposa***

Although the most famous Brazilian contribution to the violin is the wood for its bow, this paper aims to point out Brazilian advances on composition for violin, viola and viola pomposa since the beginning of the 20<sup>th</sup> century. To assess the degree of novelty of the Brazilian contemporary compositions for solo and chamber music for violin and viola pomposa, it is necessary to historically contextualize the works, which are grouped into three chronological phases: (1) technical innovation (2) characterization of national style, (3) expansion of instrumental resources. On the technical side, Flausino Valle's score was one of the first to record the use of *sotto le corde*, while new authors, as Crowl, Paulinyi and Carvalho, seek different combinations of harmony, timbre and spatial layout. On the stylistic characterization, Villa-Lobos, Guarnieri, Lacerda, Guerra-Peixe, Mahle and Santoro staged a strong ideological clash, resulting in the current background considered as “multiple language” by Prado. The landscape sketched in this paper shows that Brazilian composers have worked on original ideas for technique and compositional language, but with an ultimate compromise with the feasibility on stage.

**Zoltan Paulinyi** is a Brazilian violinist at the National Theatre Symphonic Orchestra (OSTNCS). With his doctoral composition research project he won the “Bento de Jesus Caraça” Program 2011/2012 at the University of Évora, supervised by Dr Christopher Bochmann. He is researcher of Unimem, University of Évora, Portugal. Paulinyi has a Master Degree from University of Brasília (2010, Brazil) and Bachelor in Physics from Federal University of Minas Gerais State (Brazil, 1999).

**Katerina Levidou: *A dubious mission: Skalkottas's vision of truly Greek music and his 36 Greek Dances***

The employment of folk elements in art music is a most effective means through which a composer may imbue their work with national character. At the same time, the particular mode of manipulating the folk material may serve as an invaluable tool for penetrating a composer's distinctive perception of national identity. On the basis of these observations, my paper aims to put forward a more nuanced understanding of Nikos Skalkottas's vision of national music and Greek national identity by focusing on his idiosyncratic appropriation of existing folk songs in three of his 36 Greek Dances for Orchestra. Skalkottas's peculiar conceptualisation of national identity with reference to the Greek folk song will be reconstructed through analysis of his article on this topic. Subsequently, the implementation of Skalkottas's pronouncements with respect to the composition of truly Greek music will be investigated through the case of his Greek Dances, whose analysis will be based on the composer's own transcriptions of the folk songs employed, commissioned by Melpō Merlie for the Musical Folklore Archive. Skalkottas's approach will be contextualised with reference to Kalomiris's and Lambelet's perceptions of national music and the folk song, as well as discussion of the broader cultural context in contemporaneous Athens.

**Katerina Levidou** is External Scientific Collaborator at the University of Lausanne (supported by a grant from the Igor Stravinsky Foundation), where she previously held a Swiss Federal Scholarship (2011-2012). She has been Junior Research Fellow at Christ Church, University of Oxford (2007-2011), where she also taught undergraduate classes and tutorials. She studied musicology, the piano and music theory at undergraduate level in Greece (University of Athens and National Conservatory). She received an MMus from King's College London (2003, funded by the Onassis Benefit Foundation) and a doctorate from the University of Oxford (2009, St Antony's College, funded by the Ismene Fitch Foundation and a Vice-Chancellor's Fund Award). Her doctoral thesis explores the intersection of Stravinskian neoclassicism with Russian émigré Eurasianist ideology. She has published numerous book chapters, articles and book reviews on Russian and Greek music. She is co-organiser of seven international conferences as co-convenor of the *Russian and Eastern European Music Study Group* of the *British Association for Slavonic and East European Studies* (since 2008). Her current projects include: co-editing a volume of essays on the reception of Greek antiquity in music since the nineteenth century (forthcoming with Cambridge Scholars Publishing) and a monograph on the relationship between Stravinskian interwar Neoclassicism and Eurasianism. Her research interests include Russian and Greek music, modernism, nationalism, emigration, music and politics, music and spirituality, musical constructions of identity and aesthetics.

**Costas Tsougras: *Nikos Skalkottas' "Theme & Variations" piano works based on Greek folk melodies – An analytical and compositional approach***

Nikos Skalkottas, the highly acclaimed pioneer of Greek musical modernism, used folk or folk-like musical elements (melodic and rhythmic material) in a considerable number of tonal or atonal works, while employing a great variety of compositional techniques for the exploitation of the embedded folk elements. The present paper examines the category of "Theme & Variations" piano works that, although based on modal Greek folk melodies, are overall atonal. The works examined are mainly the *Kurze Variationen auf ein Bergsthema* (nr. 3 from the *32 Klavierstücke*) and the *Thema con Variazioni* (2nd part of the *3rd Suite for Piano*). The analysis focuses on the harmonisation of the original folk melody for the creation of the theme, on its transformation during the variations - while functioning as melodic and structural core -, as well as on the evolution of the musical texture throughout the unfolding of the variation form. The analysis reveals Skalkottas' outstanding capacity to fuse traditional formal elements with modern harmonic and transformational techniques and connect this category of piano pieces with his other atonal variation-type works (such as the *15 Little Variations* and the *Passacaglia*) not based on Greek folk tunes. Aside from the analytical approach described above, the paper also

attempts a compositional one, with the latter based on the compositional and stylistic features disclosed by the former. The output of the compositional procedure is a piano miniature in the style of Nikos Skalkottas, based on a Greek folk tune from Macedonia. The step-by-step explanation of the compositional procedure complements and verifies the results of the performed analysis.

**Costas Tsougras** (composer – musicologist) was born in Volos in 1966. He began his musical studies in Volos (piano, accordion and classical harmony) and continued them in Thessaloniki (music theory and composition with Christos Samaras). He studied musicology at the Aristotle University of Thessaloniki (Bachelor and PhD in music analysis) and at the Columbia University of New York (where he worked with Fred Lerdahl on his PhD project involving the use of the Generative Theory of Tonal Music on 20th-century modal music). He is assistant professor of systematic musicology and music analysis at the Music Department of the A.U.Th. and a member of Greek Composers' Union, ESCOM (European Society for the Cognitive Sciences of Music) and SMT (Society for Music Theory). He is the editor of "Musical Pedagogies", the GSME's (Greek Society for Music Education) scientific journal. He has published theoretical and analytical work at international and Greek journals (JIMS, *Musicae Scientiae*, *Polyphonia*, et al) or conference proceedings on GTTM, Modal Pitch Space, music cognition models, computational musicology, music by Greek contemporary composers (Xenakis, Kounadis, Skalkottas), etc.

#### **George Zervos: *Aspects of hellenicity in Nikos Skalkottas' music***

Until the early 1980s, musicological research on the work of Nikos Skalkottas has been confined to his atonal and mostly his twelve-tone compositions. Research on his tonal music, and especially on works containing elements derived from Greek folk music (older and recent), only started in the mid 1990s, thus revealing aspects of his work untraced till then. The way Skalkottas uses elements from Greek music (folk or urban popular) is not uniform, as is the case of other composers of the National School of music; rather, it varies from work to work, depending on the individual composition's musical idiom (twelve-tone or tonal), as well as the period the work was written.

In the present paper we shall attempt to highlight the kinds of Greek musical elements used and their interconnections with the European tonal and atonal/ twelve-tone idioms, as well as trace any developments concerning the choice and the uses of these musical elements.

**George Zervos** is Assistant Professor, Department of Music Studies, University of Athens. He studied piano, theory and composition in Athens. Post-graduate studies: studied formalized music under Iannis Xenakis as well as musicology and aesthetics of music under Michel Guiomar and Daniel Charles. In 1982, he received the post-graduate diploma D.E.A. from the University of Paris I Panthéon - Sorbonne. His thesis on "The crisis of theme in the work of the Second Vienna School composers: Schönberg, Berg, Webern" earned him a Ph.D. degree in Musicology from the University of Thessalonica in 1995.

He has composed chamber and vocal music, as well as works for orchestra. Two of his pieces of music (the ballet *Eros and Psyche* and the *String quartet* No 2) have been recorded by Warner Music and Agora respectively. His works have been performed in Greece as well as in Italy, Bulgaria, Cyprus, France and USA (Florence 1981, Sofia 1985, Naples 1987, Cannes 1987, Orleans 1987, University of Boston 1991, Louisiana 2004, etc.).

G. Zervos has also published several articles on music of the 20<sup>th</sup> century (in international journals such as "Musik & Ästhetik", "Musicologia", "arts 8", etc), has given lectures and participated in many national and international congresses. He has also published two books on music of the 20<sup>th</sup> century (*The crisis of music through the crisis of the theme and the forms*, Athens 2002, and *Nikos Skalkottas and the European tradition in the beginning of the 20<sup>th</sup> century*, Athens 2002).



**Ryszard Daniel Golianek: *Imaginary Poland. Musical depiction of the non-existing country in the instrumental music of the 19<sup>th</sup> century foreign composers***

The third partition of Poland in 1795 made the country disappear (for 123 years) from the map of Europe. However, in the 19<sup>th</sup> century European culture Polish threads were quite popular, which can be seen as a result of the propaganda caused by numerous Poles in exile. Various depictions of Poland appeared in European literature, painting and music of the 19<sup>th</sup> century and their most common thematic elements were the Polish struggle for freedom, patriotism and the tendency towards preserving the national psyche.

In music, one of the most interesting examples of this trend became the tendency towards composing programmatic pieces entitled "Poland". These pieces, written by foreign composers, presented imaginary visions of the country that not existed at that time and was not experienced by the composers personally. Richard Wagner's overture "Polonia" (1836), Augusta Holmès's symphonic poem "Pologne" (1883) and Edward Elgar's symphonic prelude "Polonia" (1915) are the main examples of this tendency. In the proposed paper, these three instrumental pieces will be described, analyzed and compared, and the main perspective of the interpretation will be the national element in music and the way in which extra-musical content is inherent and manifested.

**Ryszard Daniel Golianek** was born in 1963, in Ukta (Poland). He graduated in 1988 from Adam Mickiewicz University, Poznań with a degree in musicology and studied also the cello from 1984-1989 in the Music Academy of Poznań. In 1993 he completed a PhD on the *Dramaturgy of Dmitri Shostakovich's String Quartets*, which was published in Polish in 1995. He is currently a professor in the Department of Musicology of Adam Mickiewicz University, Poznań. Also, he has served as a visiting professor in the Music Academy in Łódź. In 2000 he published the book *Programme Music of the 19<sup>th</sup> Century. Idea and Interpretation*, (published in Polish in 1998). In 1999 he initiated a research project on the life and work of Julisz Zarębski (Jules Zaremsky), a 19<sup>th</sup> century Polish pianist and composer (publications: catalogue of his works in Polish and English, 2002; monograph on his life and work: *Juliusz Zarębski. Człowiek – muzyka – kultura*, 2004; two volumes on the newly found his works, 2005). He continued with a research project on Giuseppe Poniowski's operas and since 2011 he is working on a research project regarding Polish threads in 19<sup>th</sup> century European music.

**Katarzyna Bartos: *The national element in Grażyna Bacewicz's music***

Poland is a country shaped by history. The difficult periods in the history were the Partitions, the Uprisings and the World Wars. During those periods Poland did not formally exist. The culture and history were then the elements, which kept us alive as a nation. In those times, although it was forbidden by the censorship, artists "smuggled" Polish themes into their pieces. In the pieces from the romantic era (Chopin, Moniuszko, Wieniawski) the national element could be heard. It is not unusual, given the postulates of that era. This national element consists of the usage of scales, rhythms of Polish folk dances and quotations of Polish music (e.g. Christmas carols).

The Polish element is not only present in the music of romantic era. In 20<sup>th</sup> century music, the tendency to use or draw inspiration from Polish folk music can be heard in works of such great composers as Paderewski, Szymanowski, Bacewicz and Lutosławski.

In my paper, I would like to dwell on the music of Grażyna Bacewicz (1909-1969) – a composer, teacher, virtuoso and philanthropist. She was a contemporary artist, who in a specific way combined contemporary techniques with elements of Polish and Lithuanian folk music.

Using the examples such as the „4th violin concerto”, "Oberek I" and "Polish Caprice", I would like to point out the existence of the Polish element in music of this composer, which I would search in rhythm, usage of scales and stylization. I would like to show that folk music is a repository of knowledge and still remains a rich source of inspiration.

**Katarzyna Bartos:** Born in 1991, third-year student of theory of music at the Karol Lipiński Music Academy in Wrocław, Poland, under the supervision of prof. Anna Granat-Janki. She is currently working on her bachelor's dissertation on Karlheinz Stockhausen's intuitive music. She is also a final-year violin student under Dariusz Blicharski at the Ryszard Bukowski Music School in Wrocław. Her interests range from music, especially folk and contemporary and the issue of symmetry in art and mathematics to cultures of Asia and Oceania.

**Bogumila Mika: *Beauty and singularity or national message? Elements of Podhale and Kurpie folk music in 20<sup>th</sup> century Polish compositions***

Several times in the 20<sup>th</sup> century, folk elements, especially from the two ethnic and geographic regions of Podhale and Kurpie, have inspired the imagination of Polish composers. The fascination of Podhale folk songs and dances started with the creative output of Karol Szymanowski, who based his ballet "Harnasie" on Podhale folk music, and continued in the music of Jan Ekier, Michał Kondracki, Zygmunt Mycielski, Grażyna Bacewicz, Henryk Mikołaj Górecki and Wojciech Kilar.

The second, equally strong, source of inspiration was the folk of the district, Kurpie, which lies northeast of Warsaw. This folk music inspired the music of Karol Szymanowski, Roman Maciejewski, Kazimierz Serocki, Bolesław Szabelski and Andrzej Panufnik.

Although the beauty and singularity of the folk music of these two regions of Poland, Podhale and Kurpie, surely aroused the curiosity of Polish composers, it was the national element so strongly rooted in these folk repertoires that provided them such meaningful material for creating music.

In this paper I will describe some examples of the musical repertoire influenced by Podhale and Kurpie folk music. I will demonstrate how the folk elements were used in these compositions, how they helped to create the form and the meaning of the works. Finally, I will propose ways in which these 20<sup>th</sup> century art compositions based on folk elements, then and now, communicated nationality to Polish listeners.

**Bogumila Mika:** PhD, associate professor and since 2009 also a Vice-Dean at the Department of Fine Arts and Music of the University of Silesia in Cieszyn, Poland.

She studied music theory and composition at the Academy of Music in Katowice. She received her PhD from the University of Silesia as a music sociologist (1999), and her habilitation as a musicologist from Jagellonian University, Cracow (2011). She has published three books: *Critical connoisseur or naive consumer. Silesian music audiences at the end of the twentieth century* (Katowice 2000), *Music as a sign in the context of paradigmatic analysis* (Lublin 2007) and *Musical quotation in Polish art music of 20<sup>th</sup> century. Contexts, facts, interpretations* (Kraków 2008). She is also the author of more than forty articles on contemporary music and semiotic aspects of music. She presented papers in many seminars and conferences, in the USA and in many European cities.

**Sunday, 20 January 2013**

**Paris Konstantinidis: *When Progress fails, try Greekness***

I am based on the theory of Pierre Bourdieu about the "Rules of the Art" and the "Taste" to claim that: the ideal of "Greekness" in Greek Music played a similar, though not identical, role to the one the ideal of "Progress" played in the Western Art. I will try to show how and why both functioned as a channel of establishing for the younger artists. But whereas the avantgardistic "Progress" of the Western Art takes place in the area of what Bourdieu calls "high symbolic capital", the identity-related "Greekness" in the Greek music was moved gradually from the area of the high symbolic capital to that of the middle symbolic capital. I concentrate on the composers Manolis Kalomiris, Manos Hadjidakis and Mikis Theodorakis. Each one of them had a

different approach to Greekness, which would be related to a different symbolic capital, and expressed the values of social groups whose cultural capital varied.

**Paris Konstantinidis:** He was born in Athens and studied Musicology at the universities of Athens, Munich and Berlin (Humboldt). Michelis Foundation funded his postgraduate studies. He is at present a doctoral student in musicology (Athens) under the supervision of Olympia Psychopedis-Frangou. In the winter semester 2012-2013 he taught History of the Postwar Greek Music at the Chair for the *Modern Greek Studies* of the *Free University* of Berlin. He has also taught music theory at conservatories in Athens and works as a freelance journalist for the Arts and Culture Press in Greece.

**Nikos Maliaras:** *Theories establishing the Greek National Music, the use of traditional element and the 'rembetiko' in Greek popular music in the 1950s and '60s. Some remarks on a special kind of political-artistic populism*

The Greek National School of music was founded in the beginning of the 20th century, with a slight delay compared to those of Central Europe. Its prime figure was Manolis Kalomiris, who, along with other representatives of the National School stated his views about the theoretical principles upon which it had to be founded. Those principles were closely connected to similar theories concerning other European national schools, but they also stressed upon the special characteristics of the Greek case and the close relation to the modes, rhythms and melodies of the Greek demotic music. On the other hand, Greek genuine traditional music continued to develop normally during this period. This is a phenomenon which does not coincide to what happened in other European countries.

A few years after World War II, after the decline of the National School, some new kinds of simple popular music emerged. The "Rembetiko" song was born in the lower social margin, but gained an elevated status and was widely acknowledged as "national" or "traditional" during the 1950s and 60s. The widely popular, high quality Greek commercial music of this period uses almost the same or similar theories to those established by the National School in the beginning of the 20th century, in order to corroborate its theoretical basis and win a higher aesthetic classification. This paper aims to state some remarks, to analyze and explain this phenomenon through an examination of a special kind of political-artistic populism, which relied on this basis and developed to part of Greece's contemporary national ideology.

**Nikos Maliaras**

- BA in Byzantine and Modern Greek Literature, University of Athens (Greece) 1983
- BA in Piano, Athens National Conservatory (Greece) 1982
- MA in Musicology and Music pedagogy, University of Munich (Germany) 1988 (thesis: *Form in Joseph Haydn's Early String Quartets*)
- PhD in Musicology, "magna cum laude", University of Munich (Germany) 1990 (dissertation: *The Organ in Byzantine Court Ceremonial of the 9th and 10th century*)

Nikos Maliaras served as a teaching fellow at the University of Crete. In 1995 he was elected a member of the teaching staff of the Department of Music Studies at the University of Athens. He gives lectures and seminars on music history and analysis, musical instruments etc. Since September 2010 he chairs the Department. Since June 2011 he serves as the director of the Sector for Historic and Systematic Musicology and the Laboratory for the Study of Greek Music.

He has published five books and numerous articles in Greek and international periodical and has taken parts in many international congresses in Greece and abroad. He is also a collaborator of the publications department of the Athens Concert Hall.

His scientific interests focus on the analytical study of music by Manolis Kalomiris and other representatives of the Greek national school as well as investigating the field of byzantine secular music and musical instruments through historical, philological, archeological and pictorial sources. He has also published studies on certain aspects of the work of Bach, Brahms, Mendelssohn, Haydn, Stravinsky, R. Strauss, Chopin et al.

He is also the permanent conductor of the Students' Choir of the Department of Music Studies at the Athens University, appearing in Athens as well as abroad (Cyprus, Germany, Italy, Austria) and of the "Manolis Kalomiris Children's Choir", which is the permanent collaborator of the Greek National Opera and the Athens Festival. He is the Chairman of the Athens Youth Symphony Orchestra, Secretary of the "Manolis Kalomiris Society" and Member of the Society of the Friends of the Greek Music Library.

**Angelina Sotiriou: Laiko Oratorio: Defining the term within the area of Greek and Cypriot music**

Popular Oratorio (*Laiko Oratorio*) is a well-known label coined and introduced in the Hellenic music scene by Mikis Theodorakis.

Following the success and popularity of his work *Axion Esti* the term has been adopted by other Greek and Cypriot Composers to label works that bear significant similarities (thematic, structural, aesthetic and other) to that of Theodorakis'. These works are closely linked to issues of national identity, political movements and bear traditional music elements in their texture.

Although the term has been widely used by music experts and audiences, an attempt to come up with a definition of "popular oratorio" has not been made so far. Neither has a systematic examination and discussion of works labeled as *Laiko Oratorio* occurred as a musicological question.

The proposed paper will discuss the socio-political context in which these works have been inspired and composed in Greece and Cyprus as well as their reception by audiences in concerts and through the means of discography.

Following this the paper will proceed investigating whether the term/label "popular oratorio" indeed describes a morphologically homogenous group of works and can therefore receive a legitimization as a definition of a form or genre integrating symphonic and traditional musical elements (Meta-symphonic Music according to Theodorakis), or it is merely employed as a generalization for a wider range of musical works, bearing similar features that emerged in the 60s and 70s and later on in the Hellenic World.

**Angelina Sotiriou** received a Bachelor's Degree in Music from Goldsmiths College, University of London (1997) specialized in Ethnomusicology at Masters Level (2000-1) with Professor John Baily. She also holds a Diploma in Arts Management from Birkbeck College (2007).

Being active in research within the area of Cypriot and Greek Music, she has presented a number of papers in various local and international conferences (Limassol Municipal Archive, University of Nicosia, and Yale). Her main interests are the sociocultural and religious context of the song-texts in Cypriot Folk Music, Music and Gender and Manos Hadjidakis' life and work.

Her current interest is Music and Place-music making in urban areas in Cyprus- especially the city of Nicosia as well as male choirs and carnival music in Limassol.

Through her performance practice she has developed a strong interest in the Lisbon Fado and the Lusophone Music Cultures and is currently a partner in a project titled Fado by Foreigners.

In addition to Fado her performances include a wide range of repertoires such Greek *Entechno* and *Rembetico*, Traditional Music of the Mediterranean and Middle East, Mornas, Tango, Canto Nuevo and Jazz standards.

Apart from researching and performing she is also active in teaching music, vocal training and organizing concerts in close collaboration with various arts organizations.

**Maria Hnaraki: Resistance through dancing: The national poetics of Cretan performance**

Forms of music expression on the island of Crete have been connected to the fight and the numerous rebellions against the Turks. In more recent times, an active resistance was raised against the German invasion during the Second World War.

The predominant belief among Cretans is that the art of dancing originated in Crete. Legends

related to the origins of Cretan performances pertain to two major dance forms, the *syrtos* and the *pedozalis*. Both of them have been “mythologized” as part of Cretan musical folklore, functioning as a local history lesson.

In 1991, Theoharis Xirouhakis, Professor of Physical Exercise, Dance Instructor and Choreographer, created the dance “The Battle of Crete” in order to honor all those who fought and gave their lives in that fight that took place on May 20, 1941. Moreover, in 2009, Mr. Xirouhakis created the “Meraklidikos” dance to portray joy and *kefi* (high spirits), wishing to embody the spirit and the essence of being Cretan (*meraklis* meaning the satisfied connoisseur who embodies artistry in all of his actions).

Comparing older and newer folk dance forms, one realizes how the performing myth-making tradition repeats itself. All compositions underline the significance of history for the Greeks and their strong connection to a place, the island of Crete. Patriotic stories are being performed to show the concrete links between past and present and are thus transformed into living communal memories which constitute a rich source of knowledge and identity, speaking for a national poetics of Cretanhood.

**Maria Hnaraki** holds a Diploma of Arts in Music Studies from the National and Kapodistrian University of Athens, and a M.A. and a Ph. D. in Folklore and Ethnomusicology from Indiana University. Additionally she has a Piano Soloist Diploma from the Hellenic Conservatory of Athens and degrees in Theory, Pedagogy and Music Education from the National Conservatory of Athens. Her 2007 book *Cretan Music: Unraveling Ariadne's Thread* received the “Young Academic Writer and Researcher in the Areas of Cretan Culture and Dance” Award from the Pancretan Association. She has received numerous awards and has extensively presented in international conferences, published book reviews and articles, as well as instructed and performed Mediterranean music and dances. She is currently the Director of Greek Studies at Drexel University.

#### **Liudmila P. Kazantseva: *Russian in music as an other-national***

For the practice of composing, a conscious reproduction of native or non-native national style is traditional. As the object of attention of European composers (B. Bartók, J. Brahms, B. Britten, E. Lalo, I. Strauss, H. Wieniawski etc.) is constantly featured national specificity of Russian music. At the same time the “hit accuracy” ranges here from a maximum of accuracy (as a rule, when finding a composer in his native national culture) to a very distant resemblance.

It is quite interesting because of the adequacy / inadequacy in objectification of Russian origin. The analysis shows that some of them are *creative* and establish a dialogue styles: stylization, the extension of national traditions, a manifestation of his own vision and even a rethinking of the tradition. Other causes are *psychological* – subjective hearing of the style, the proximity of such a style to “native” sound “field” or distancing from him. The third reason is proper in the *socio-cultural* character. Thus a wide range of artistic possibilities appeal to Russian national develops in the works of European composers.

The methods of embodiment of the Russian national character are worthy of careful study as well. This is an exact and freer quote of the folk melodies and fragments from the original works; the use of the specific modes, metric, rhythmical, harmonic and other means peculiar to the Russian music; an appeal to particular indicative genres etc.

Thus, a certain image of Russian music heard by the European musical “ear” is formed.

**Liudmila P. Kazantseva** is a Professor of the Department of History and Theory of Music of the Astrakhan Conservatory and Volgograd Institute of Art and Culture, the Head of the Laboratory of Musical Content. She has earned her degrees from Gnessin Musical Pedagogical Institute (now the Academy of Musical Arts), Graduate School of the Leningrad Conservatory (Candidate of Arts 1984 – “About content peculiarities of musical works with thematic borrowings”) and Moscow Conservatory (Doctor of Arts 1999 – “The Author in the Musical Content”). She is the author of a number of books and articles (more than 150) on the topic of musical aesthetics in the scientific collections and journals. Her theoretical concept of musical content, presented in her books

*Basics of Theory of Musical Content* (2001, 2009), *Musical Content in the Context of Culture* (2009) and other publications, has been introduced into pedagogic practice in Russia. She has been awarded numerous prizes of the all-Russian competitions of scholarly papers. Dr. Kazantseva is a participant and organizer of Russian and International conferences, the editor of scholarly publications and site [www.muzsoderjanie.ru](http://www.muzsoderjanie.ru), the member of the International Informatization Academy and Russian Academy of Natural History, of the Composer's Union of Russian Federation.

**Olena (Yelena) Dyachkova: "Russian scherzo": from M. Glinka to A. Glazunov**

There are different national versions of the name for the amusing musical pieces – *Scherzo* (Italian), *Humoreske* (German), *Burlesque* (French). However, all these names, in general, are not identical for composers and represent different types of musical content. This situation may be clearly illustrated by the examples from different national musical traditions. For example, there are *Scherzo*, *Humoresque*, *Burlesque*, and just "shutka" (joke in Russian) in Russian music. The situations when Russian composers called their pieces "Russian scherzo", are especially interesting.

Mikhail Glinka was the first who used the phrase "Russian scherzo" in Russian music. This expression has appeared as another name for Glinka's fantasy-overture "Kamarinskaya". It is well-known that "Kamarinskaya" was an experiment, very important for the Russian musical style, of combining Russian folk songs and Western European technique of musical composition. Following Glinka, Tchaikovsky also named his op.1 "Russian scherzo".

Phenomenon of "Russian scherzo" was of special artistic interest for Tchaikovsky throughout all his creative activities. Typically, in Tchaikovsky's compositions "Russian Scherzo" is a funny imitation of folk songs or instrumental tunes, for example girls' Chorus (the third scene of the opera "Eugene Onegin"), girls' dance (the second scene of the opera "Queen of Spades"), episode from the 4th Symphony scherzo, "Russian dance" from the cycle "12 character pieces" op. 40 that was transformed later into a ballet piece of "Swan Lake" etc.

It was Tchaikovsky who formed the complex of expression means of the "Russian Scherzo" that became characteristic of the expression of "Russian style" in music by A. Lyadov and A. Glazunov.

**Olena (Yelena) Dyachkova:** Born in 1969 in Luhansk (Ukraine). Graduated from Kiev Conservatory (now – National Music Academy of Ukraine) in 1993, Department of Theory and History of Music.

Doctor of Science (musicology). Thesis: "Metaphor as a factor of artistic activity of musical work" (supervisor of studies – Prof., Dr. Ye. Zinkevich).

Senior lecturer at the National Music Academy of Ukraine, Department of History of Music of Ethnic Groups of Ukraine and Musical Critics.

**Tamsin Alexander: *The early reception of Russian opera in Britain: Russomania and the problems of putting Onegin on again (1892-1906)***

Though Tchaikovsky's *Eugene Onegin* has now become one of the very few 19<sup>th</sup>-century Russian operas to have gained international repertory status, its British premiere in 1892 was far from successful. The season in which it appeared was abandoned prematurely and the overseeing impresario left the country in financial ruin. In the following year, Tchaikovsky's symphonies began to take concert halls across the country by storm. The consequent increase in Tchaikovsky's popularity has often been considered in the context of the veritable wave of Russomania that emerged in Britain at the turn of the century, with more and more Russian music being performed, exhibitions of Russian art and numerous first translations of Russian literature. Why then did it take decades for *Onegin* to follow suit?

This paper traces this early failure to two principal issues. It looks first at the impact the changing shape of the industry and consequent shifting ideas on opera's social and aesthetic

function had on *Onegin's* turn-of-the-century reception. Secondly, it explores the extent to which contemporary perceptions of Russia shaped responses. In so doing, it offers a window into the early reception of Russian opera that shows that at one time, the opera's perceived 'Russianness' (or lack thereof) was neither the principal motivation for its production nor the sole determinant of its fate. It was not until the next performance in 1906 that critics began to validate *Onegin* by the baleful question, 'How Russian is it?'

**Tamsin Alexander** holds a BMus from King's College London and an MPhil from the University of Cambridge. She is currently in the second year of her PhD on an AHRC funded place at Selwyn College. Her research, under the supervision of Dr Marina Frolova-Walker, is on the reception of Russian opera across Europe in the 19th century, considering contrasting reactions to and cultivations of this repertoire in Britain, France and Bohemia. She has given papers at various seminars in Cambridge and at BASEES and RMA conferences.

**Brigitta Davidjants: *Self-colonization in music: different approaches to transcription of Armenian folk tunes***

My paper focuses on self-colonization in Armenian folklore movement, which expresses itself in Armenian folk tune transcriptions adapted for the European audience. The identity construction of Armenians is based on the facts that Armenia was the first country to adopt Christianity and has a well-integrated diaspora in the West, both of which "prove" their Europeanness. However, Armenia is surrounded by Muslim countries with whom they share similarities. As Armenia has conflicts with its neighbours, it tries to distance itself from the East and rather belong to the West. This results in cultural self-colonization, the roots of which can also be seen in cultural politics of the Russian Empire and the Soviet Union.

Music can be used for the benefit of such ideologies. As an example, I introduce different approaches to transcriptions of Armenian folk tunes made by the folklorists Komitas (1869–1935) and Arshak Brutyan (1864–1936). Komitas is considered to be the most important figure in Armenian music. While transcribing folk tunes, he relied more on the way of thinking specific to Western culture. Nowadays, his ideas are still strongly advocated in Armenian academic circles. Komitas' works are regarded as the most adequate source of traditional music, and he is respected for unifying Armenian music with the European. Brutyan, on the other hand, tried to find transcription methods from inside the culture. Today, among musicologists, Brutyan's works are rather neglected, although instrumentalists use them often, and I assume that his works do not correspond to the ruling ideology of Europeanness.

**Brigitta Davidjants** is a fourth year doctoral student at Tallinn University. She has graduated from the Estonian Academy of Music and Theatre as a musicologist (2007), and has also studied at the Yerevan Komitas State Conservatory (2002/2003) and Ankara University (2009). Currently, she is a visiting student at the University of Helsinki. She observes how cultural policy creates, preserves, and presents "Armenianness", and how music can be related to self-identification of a nation, geopolitics, and unequal power relations. Her publications include "Armenian self-colonization in music as a result of (cultural) policies of the Russian Empire and the Soviet Union" (*Res musica*, 2010) and "On the East Border of the West : Turkey, Armenia, Georgia" (*Go Reisiraamat*, 2010).

**Anastasia Siopsi: *Music in the imaginary worlds of Greek nation: Greek art music during the nineteenth-century's fin de siècle (1880s-1910s)***

This paper analyzes ways in which music becomes attached to the growing demand for national culture by the Greek middle class since the last decades of the nineteenth century.

In modern Greece of that period, the predominant notions of 'historic continuity' and 'hellenism', or 'greekness', interpret Greek history as an uninterrupted evolution from the classical past to Byzantium. In terms of music, continuity was believed to be found from ancient

Greek music to Byzantine hymns and folk songs. This theory, supported by important scholars and composers both in Greece and abroad, placed tradition in a privileged position both in composition and reception of music; composers incorporated rhythms, scales and the character of Greek folk songs and Byzantine hymns in their works and the middle-class audience was eager to accept folkloristic styles and the embodiment of tradition in art music because they reflected the notion of 'national'. Musically, the theory of 'historic continuity' was strengthened by the links between German romanticism and attitudes to ancient culture. Moreover, German models, or, the organic romantic perception of music, influenced representatives of the so-called 'National School of Music'; the consequence was a growing alienation from Italian music in terms of offering aesthetic standards to composition and reception.

**Anastasia Siopsi** is an Associate Professor in "Aesthetics of Music", Music Department, Ionian University; she is also tutor of a course entitled "History of the Arts in Europe" (degree in "European Culture"), Greek Open University. She has also a degree in Architecture (Aristoteleion University of Thessaloniki, Department of Architecture, Thessaloniki).

Her main research activities include papers and lectures in international musicological conferences and several publications and contributions in collective volumes, international musicological journals and publications in Greece and abroad, mainly on German romantic music, especially Richard Wagner's music dramas (her PhD dissertation was entitled *Richard Wagner's "Der Ring des Nibelungen": The Reforging of the Sword or, Towards a Reconstruction of the People's Consciousness*, U.E.A., U.K., 1996); also on modern Greek art music, especially Manolis Kalomiris's work and aesthetic and ideological aspects at the era of the National School of Music; on music in revivals of ancient drama in modern Greece; on Greek women composers; and on issues of music education in Greek Universities. Her books include (1) *Three Essays on MANOLIS KALOMIRIS [Greek]* (Athens: Greek Musicological Publications 4, Music Publishing House Papagrigoriou-Nakas, 2003), (2) *Music in Nineteenth-Century Europe [Greek]* (Athens: George Dardanos Publications (Gutenberg), 2005) and (3) *Aspects of modern Greek identity through the looking glass of music in revivals of ancient drama in modern Greece [Greek]*, (Athens: George Dardanos Publications (Gutenberg), 2012).

She is co-editor, together with Prof. Graham Welch (Institute of Education, U.K.), of an international on-line journal entitled 'Hellenic Journal of Music, Education and Culture' (HeJMEC, [www.hejmec.eu](http://www.hejmec.eu)).

### **Markos Tsetsos: Greek music: from cosmopolitanism through nationalism to populism**

In this paper I will try to present a condensed account of the research corollaries contained in my recent book *Nationalism and Populism in Greek Music*. I will mainly highlight the social, economical, institutional, ideological and political factors that led to failure both the nationalist enterprise in Greek art music *and* the social acceptance and integration of western art music in general, a failure that gave ample way to the prevailing of a very peculiar kind of musical populism centered on the musical and theoretical work of Mikis Theodorakis and his followers. These factors include among others: the lack of central state musical institutions (conservatories, symphonic orchestras, operas and so on) and public funding of art music before and during the formation of the national school of music (~1910; till the present day Greece has not even one state conservatory or music academy apart from the musicological university departments); the lack of interest for art music and for the profession of the musician in the low and middle classes, motivated by meager or even inexistent general musical education and coupled with the lack of *aesthetic* approach to western art music during the same period; the reluctance of the protagonists of the national movement in Greek music to deal with it in public terms and their eagerness to do so in private ones (founding of many private music schools); the catalytic role the charismatic personality of Mikis Theodorakis played in the postwar endorsement and enforcement of a highly populist conception of music, substantiated in his "art popular song" (entechno elliniko tragoudi), within social conditions ripe for the emergence of populist rhetoric and movements.



**Markos Tsetsos** (b. 1968): Associate Professor of the Aesthetics of Music at the University of Athens, Department of Music Studies. Member of the editorial board of the journal *Musicologia* and collaborator of the philosophical journal *Axiologika*. He wrote many articles on Greek composers for the music encyclopaedia *Die Musik in Geschichte und Gegenwart* (M.G.G.), among others the article on Nikos Skalkottas. He is author of the books *Nationalism and Populism in Greek Music* (2011), *Will and Sound. The Metaphysics of Music in the Philosophy of Schopenhauer* (Athens 2004), *Music in Modern Philosophy* (forthcoming). He has published numerous articles in journals, collective volumes and conference proceedings, on issues concerning philosophical aesthetics of music, general aesthetics and problems of aesthetics and ideology in Greek music. He has published the first Greek translations of classical texts on musical aesthetics, such as Hegel's *Lectures on the Aesthetics of Music* (Athens 2002), E. Hanslick's *On the Beautiful in Music* (Athens 2003) and Schopenhauer's complete texts on music. At present his research is focused on issues of axiology and philosophical anthropology of music. As a conductor, graduate of the St. Petersburg State Conservatory (Russia), he has collaborated with most of Athens' symphony orchestras.

**Kostas Chardas: *International vs. national? Issues of (Hellenic/Greek) identity within Greek musical modernism (1950s-1970s)***

Modernism in music was constructed in post-1950 Greece in opposition to the nationalist ideas, which had been institutionally strong within Greek musical life and composition from the beginning of the twentieth century. The dichotomy national / international was at the core of musical discourse in the 1950s and 1960s from proponents of both sides, while it seriously influenced the historiography of Greek music. However, Greek antiquity (the Hellenic side of Greek identity, as the latter was developed since the eighteenth century), had a strong presence in the music, ideas and institutional support of modernist ideas. For example, many modernist composers utilize ancient Greek texts and/or ancient Greek themes, or make overt use of elements derived from ancient Greek drama.

The appraisal of the dichotomy national / international becomes difficult with regard to the use of Greek antiquity in Greek modernist music: the Greek antiquity is loaded with a tremendous weight within the Western musical tradition (having a strong international appeal within this tradition), while at the same time acted as a strong element in the post-World War II rethinking of Greek identity in Greek politics and arts. With analytical reference to the very use and the theoretical perception of Greek antiquity in musical extracts and texts by Greek modernists (Yorgos Sicilianos, Yannis Papaioannou, Iannis Xenakis), the present paper reveals ideas central to nationalist ideology (such as cultural/historical continuity, authenticity and the mythologization of the past) and, thus, proposes to rethink the standard schema of Greek musical historiography.

**Kostas Chardas** had his Bachelor on Musicology and his diploma on piano by the Aristotle University of Thessaloniki and the Athens Conservatoire respectively. He then pursued further studies in England, supported by a scholarship from Greek Academy. He received a MMus degree by the University of London and a PhD by the University of Surrey supervised by Chris Mark. His research areas are: theory and analysis, 20<sup>th</sup> century music and Greek art music of the twentieth century. His book *The Music for Solo Piano of Yannis A. Papaioannou up to 1960: An Analytical, Biographical and Contextual Approach* was published in 2010. He is a lecturer at the Department of Music Studies of the Aristotle University of Thessaloniki. He is working on the critical editions of Papaioannou's piano music for Nakas Editions. He is also an active pianist (he has recently recorded Papaioannou's music for Naxos).

**Nataša Tasić: *Patriotic and folklore discourse as communication tool in Serbian choral music before the Second World War***

During the nineteenth century greater part of Serbia was still under Ottomans occupation, while its main cultural centers were under Habsburg Monarchy. Dreams of liberation and unity

were on the top of national political agenda and flavored each aspect of cultural life. Folklore and patriotic narratives became dominant artistic discourse. Serbian classical music, at that time dominantly vocal and performed by amateurs, had the same preferences. Its role was not purely artistic, but it also served as a tool for emphasizing the dominant nationalistic and patriotic patterns. For dissemination of these ideas the most appropriate channel was choral music. It involved "army" of singers and targeted broadest audience. Its main characteristics were amateur interpretative framework; basic musical language; traditional textual templates and devotion to national themes. Choral composers used folklore and patriotic discourse to enhance communicativeness of their work throughout whole nineteenth century. This practice was dominant till the First World War. After it, overall tendencies towards modernism influenced on choral music too. It was not the main musical genre anymore, and its role has been transformed. However, choral music was still very popular among the broadest audience. Choral composers knew that and despite of modern impulses, kept in touch with the tradition and through it flirted with the audience.

This paper investigates how, in what manner and to what extent choral composers' tendency towards communicativeness shaped the choral genre in Serbia from mid nineteenth century till the Second World War.

**Nataša Tasić** is a music theorist, musicologist and choir conductor, graduated from the Academy of Art in Novi Sad/Serbia. She obtained her master's degree at the same faculty in 2011. The main fields of her research are history of Serbian choral music, its contextualization and especially relations between music and poetry in choral works. She is well known for her public lectures on classical music themes and musical critics and reviews. Since 2007, Nataša is leading conductor of Saint Nicolas Church Choir in Niš/Serbia.

#### **Alexander Ivashkin: *Shostakovich and Russian orthodoxy***

The paper discusses 'minimalist' elements of Shostakovich's style as embodiments/expressions of traditional Russian expressive modes rooted in the idioms of old folk music and the music of the 'old believers'.

Shostakovich hated the Soviet regime, and his music after 1936 often had an ambivalent meaning because of this. His 'socialist realism' was in fact new, ritualistically coloured post-modernism. His music relates his ideas to the principles of symbolism born in the early ages of European civilization, far away from Soviet society or even Russian soil. Paradoxically, Shostakovich, who was urged to make his language more realistic, managed to make it more ritualistic. Like Columbus, he discovered the New World and new recourses rather intuitively, when he was being pushed in quite the opposite direction. His music, simplified in accordance with official demands, acquired some elements brought from old Russian religious rituals with their enormous energy and explosive power. Indeed, the nature of Shostakovich's works after 1937 is closer to folk, ritual, than to patterns of so-called serious professional music. As in ritual, or in folk music, complexity comes out of simplicity. As in ritual, the structure is often meaningless and not essential. Energy often comes out of a single basic pattern which evolves, as it were, by itself. By suppressing his freedom and his personality in the Soviet Union under Stalin in the late 1930s, Shostakovich paradoxically discovered the old roots of Russian spirituality and new resources for his own music.

**Alexander Ivashkin** is a writer, cellist, and conductor, Professor of Music, and the Director of the Centre for Russian Music at Goldsmiths, University of London. He has published eighteen books – on Penderecki, Ives, Schnittke and Rostropovich, performed in more than forty countries, and recorded the complete cello works by Rakhmaninov, Prokofiev, Shostakovich, Schnittke, Roslavets, A. Tcherepnine, Kancheli, Gubaidulina, Korndorf and Smirnov for Chandos, Naxos and BMG.

**Galina Ovsyankina: *The national element in the works of composers from the school of Shostakovich***

The school of Dmitri Shostakovich is the direction in Russian music of the second half of the twentieth century, based on the creative development of the traditions of the Master. One of the important features of the school is a strong national style.

Two approaches were formed in the Shostakovich's school for embodiment of the national element. One, derived from the works of Shostakovich, does not involve direct reference to the folklore and Orthodox music. For it, the inclusion of folk music quotations and the use of folklore genres are not characteristic. The main thing is the national mindset. This approach should be regarded as *indirect one*. It is vividly reflected in the works of Boris Tchaikovsky, Vyacheslav Nagovitsin, Galina Ustvolskaya.

A different approach can be designated as a *direct one*. It suggests a direct link with the folklore, including an active use of folklore quotations, arrangements of folk melodies. This approach is largely interlocked with the direction, which in Russia is called *neo-folk wave*. The *direct* approach is characteristic to the creativity of Georgy Sviridov, Gennady Belov, Vadim Bibergan. These composers have created not a few works in religious orthodox genres as the bearer of the national image.

In the era of globalization, when the features of national are being erased in all spheres of life, the experience of Shostakovich's school is very valuable. It allows integrating worldwide artistic achievements with the features of national culture.

**Galina Ovsyankina** (Saint-Petersburg) – pianist, PhD in musicology, Habilitated Doctor of Arts, music critic, professor at the Herzen State Pedagogical University of Russia, member of the Composers' Union of Russia, member of Modern Music Association at the Composers' Union of St. Petersburg.

Prof. Ovsyankina has published over 300 research and critical works, including monographs: "Piano Sonatas by Boris Tishchenko", "Piano Cycle in Russian Music of the second half of the 20<sup>th</sup> century: Shostakovich's School" and the textbook "Music Psychology".

Her main topics of research are Shostakovich and Russian composers of the second half of the 20<sup>th</sup> century – Boris Tchaikovsky, Galina Ustvolskaya, Boris Tishchenko and others. She also explores psychological problems of music creativity, music semantics issues, literature and music interactions, etc.

She is a regular participant of international scientific conferences in Russia and abroad: Moscow, St. Petersburg, Durham (UK), Rennes (France), Veliko Tarnovo (Bulgaria), etc.

As a pianist, Galina Ovsyankina popularizes works by contemporary St. Petersburg composers. Thus, she premiered numerous works by composers Boris Tishchenko, Gennady Belov, Georgy Firtitch and Dmitry Tolstoy.

**Esperanza Rodríguez-García: *Sebastián Raval and the 'Spanish arrogance': How the reputation of a sixteenth-century composer was destroyed***

The Spanish composer Sebastián Raval (?-1604) published eight music books between 1593 and 1600, featuring genres such as motets, madrigals, canzonettas, lamentations and ricercars. After some years in Urbino and Rome, he finished his days as chapelmaster of the Royal Chapel in Palermo, often praised by his contemporaries.

Nonetheless his output has received little attention in modern times (to the extent that he does not appear in the latest edition of *MGG*), whereas his participation in two musical contests (in Rome, in ca. 1592-95, and in Palermo, in 1600) has been widely discussed. Raval has been depicted as an unskilful composer and an arrogant individual, who behaved outrageously in the contests. Reviled by Italian musicology and ignored in Spanish research, this view has been uncritically transmitted and, in turn, discouraged further examination of his music.

This paper claims that Giuseppe Baini fabricated the received view in his essay on Palestrina (*Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, 1828). Driven by nationalistic prejudices, Baini presented Raval as a conceited and mediocre composer, in

comparison to the achievements of the 'Scuola Romana', his exalted paradigm of musical perfection. It also critically reviews the meaning of existing national stereotypes in Europe in Raval's time – the heyday of the Spanish Empire –, when the image of the 'arrogant Spaniard' was widespread.

**Esperanza Rodríguez-García:** I am a lecturer at the University of Nottingham (UK) since September 2011. I obtained my PhD in sixteenth-century sacred music in Spain and Italy from the University of Manchester in 2010, and since then I have been an Early Career Research Associate at the Institute of Musical Research (School of Advanced Study, University of London), and a researcher for the Early Music Online project at Royal Holloway (University of London) and the British Library. From January 2013 I will be a Leverhulme Early Career Fellow at the University of Nottingham, researching on the composer Tomás Luis de Victoria.

In addition to historiography and music reception, my main area of expertise focuses on sacred music in Spain and Italy in the second half of the sixteenth-century. I am interested in various perspectives including source studies (making, circulation and reception), editing, cultural history (involvement of institutions and individuals in music-making), motet as a genre, compositional strategies in the late Renaissance and the changing role of composers in that period.

**Naussicã Tsimá: *Hellenic nationalism: a three-part drama and its musical accompaniment***

Hellenic national identity is bearing a deep trauma for our society, which, during its long history, seems to be driven in self consciousness through a rather peculiar and unique process. Its central point is located between the year 1821 (the start point of Hellenic Revolution against Othomanian Empire) and 1833, a period which historians name as 'vacuum' or 'uncompleted transition'; looking however upon our history with a more open eye, we can observe that this is only the second phase of a wider procedure, including at least two other time-points, namely 1204 and 1920.

What we are going to be concerned with, is the question about the term "music" during these phases –an area that should have been of high interest, because, along with language, is (or at least was) one of hellenic society's major connecting factors. According to some early research results we can observe that the term actually ebbs not only to narrower meanings, but also to meanings that cannot be connected with a common concept-area. This was a great loss for hellenic society and this is the story of a second, three-part trauma too.

**Naussicã Tsimá** was born in 1975 in the city of Patras where she completed her studies on piano and high theoretical lessons as a distinguished graduate. She is also a graduate of the Department of Music Studies (University of Athens) where she is currently a PhD candidate, under the dissertation's title "Tonal music: matters of terminology with special reference to helladic space" (supervisor Nikolaos Maliaras) and also a member of the International Linguistic Community.

Among her activities it is worth mentioning her collaboration with the Institute for Research on Music and Acoustics (IEMA) for the needs of the "Digital Archive of Greek Music" program. Since 2007 she is working as art journalist for daily press and as a permanent member of the newspaper *Avgi* (Department of "Culture and Society").

**Katy Romanou: *A paper investigating the causes that produce papers, articles, chapters and books on the subjects of deconstructing, reconstructing, redefining, re-inventing, reconsidering, redrawing or reshaping the imaginary worlds, or myths of national music histories***

This paper observes criticism of national music histories and examines its causes.

Intending to hint right from the beginning on misconceptions that germinated this criticism, the heading imitates titles of early music histories (not yet national music histories) such as the one by Wolfgang Caspar Printz that circulated in 1690: *Historische Beschreibung der edelen Sing-*

*und Kling-Kunst, in welcher derselben Ursprung und Endfindung, Fortgang und Verbesserung, unterschiedlicher Gebrauch, wunderbare Wirkungen, mancherlei Feinde und zugleich berühmteste Ausüßer von Anfang der Welt bis auf unserer Zeit in möglichster Kürze erzählt und vorgestellt werden aus den vornehmsten Autoribus abgefasst und in Ordnung gebracht.*

The central thesis is that criticism of national music histories -initiated in the 1970s- construes music histories of that period, as if they represent a standard and unique philosophy in music historiography.

History is continuously adapting its outlook to the changing essential concepts of human community and private life, generated by the effects world politics have on them. Nationalism prevailed in historiography, reflecting the dominance of this ideology in western communities from the 19th century up to the end of WWII. But musicology, a tardy usually disciple of scientific developments, produced still national histories while nationalism's anachronism was elsewhere a fact; and the gap was felt, especially by persons approaching musicology from other fields of knowledge at a time that interdisciplinary music research was much promoted.

### **Katy Romanou**

She has been an Associate Professor of Musicology in the University of Athens (1993-2009) and currently in the European University of Cyprus (2009-).

A selection of recent publications:

*Greek Art Music in Recent Times*, Athens, 2006.

(As editor and authors), *Serbian and Greek Art Music. A Patch to Western Music History*, Bristol & Chicago, 2009.

"Exchanging *Rings* under dictatorships", *Music and Dictatorship in Europe and Latin America*, Turnhout, 2009.

(With Maria Barbaki), "Music Education in Nineteenth-Century Greece: its Institutions and their Contribution to Urban musical Life" *Nineteenth-Century Music Review*, June 2011.

She is/was supervising and evaluating a number of Ph.D. candidates in Athens, Thessaloniki, as well as in the University of Copenhagen, Université de Paris Sorbonne (IV), Boğaziçi University of Istanbul.

### **Zachary Bernstein: *The implications of resonance: Spectralism and the French music-theoretical tradition***

The recent, predominantly French approach commonly known as "spectralism," defined as music that takes sonogram readings as basic harmonic materials, is in many ways quite innovative. Nevertheless, in the writings and music of such spectralist pioneers as Tristan Murail and Gérard Grisey we find surprising echoes of certain aspects of French music theory going back centuries. The derivation of chords from harmonic spectra originates with Rameau in 1726 and continues through the twentieth century giants who taught Murail and Grisey, Olivier Messiaen and Henri Dutilleux. This concept is, of course, not unique to French music theory. More interesting, and more specifically French, is the construction of principles of syntax from the properties of resonance. In this paper, I discuss three of these principles in their canonical theoretical explications and modern compositional manifestations: the creation of chord progressions by realizing an upper partial of one sonority as the fundamental of another sonority, the understanding of particular sonorities as subsets of a larger harmonic entity derived from resonance, and the motivation of progression from a contrast between harmonic and inharmonic spectra. The principal theoretical sources for these comparisons are Rameau (particularly his 1722 and 1737 treatises), Charles-Simon Catel, and Jérôme-Joseph de Momigny, and the principal musical examples are Grisey's *Les espaces acoustiques* (1974-85) and Murail's *Territoires de l'oubli* (1977). The paper concludes with a brief meditation of the implications of another sort of resonance: the resonance of the French tradition in spectralist music.

**Zachary Bernstein** is a doctoral student at the Graduate Center of the City University of New York, studying music theory with Joseph Straus and composition with Jeff Nichols. He is writing

on the problematics of organicism in Milton Babbitt's music. He earned his Bachelor's degree from The Juilliard School, where his composition teachers were Samuel Adler and Milton Babbitt. An article of his on Babbitt's *It Takes Twelve to Tango* was published in *Music Theory Online*. Further interests of his include recent French music, meter and mensuration in 15<sup>th</sup> century polyphony, and late Beethoven.

**David J. Code: *Mozart films the Vietnam War: Music, nation, and gender in Kubrick's Full Metal Jacket (1987)***

In response to a comparison of *Full Metal Jacket* (1987) with *Apocalypse Now* (1979), Stanley Kubrick suggested: 'I'd say that Coppola would like to be Wagner, whereas I'd be happier in the role of Mozart. I feel more classical than romantic'. The nod to Wagner, clearly recalling Coppola's infamous use of 'The Ride of the Valkyries', also captures what Kubrick saw as his 'Romantic' sensory and metaphysical ambitions. But the Mozartean self-identification is more puzzling. The *Full Metal Jacket* soundtrack includes no 'classical' music alongside its 1960s pop songs, military chants, and original underscoring; the film's strictly bifurcated structure hardly conforms to 'classical' models either.

By exposing a thematic and musical progression through the interrelated layers of this soundtrack, I offer a new analysis of the questions of nationalism and gender that have long been central to the critical reception of *Full Metal Jacket*. Highlighting a subtextual unity in its ostensibly 'trivial' sequence of Vietnam-era pop songs, I link these form-defining 'arias' back to the drill sergeant's 'ariosos' of abuse in a US boot camp. The original underscoring (by Kubrick's daughter) also plays a key role, by establishing the strongest musical link between the film's two 'halves'. To trace these interwoven musical strands is to open new appreciation of the questions about American male identity voiced through the last juxtaposition of the 'Mickey Mouse Club Song' with the Rolling Stones' 'Paint it, Black'—an aggregate finale to equal Mozart's operatic ensembles.

**David J. Code** is Lecturer in Music at the University of Glasgow. Previously, he taught at Stanford University on a Mellon Postdoctoral Fellowship, and at Bishop's University in Quebec. His articles on Mallarmé, Debussy and Stravinsky have appeared in leading journals including *Representations*, *JAMS* and *Nineteenth-Century Music*, and he has contributed a biography of Debussy to the Reaktion Press 'Critical Lives' series on key modern figures. Recently, he has also been publishing on the music in Stanley Kubrick's films.

**Merav Meron-Dvoyris: *Mediterranean folklore in the work of Israeli prog composers***

The proposed paper is to concern itself with one of the many unique features of the first generation of Israeli progressive rock (1970-1980) – the utilization of Mediterranean folk motives in the work of its composers.

Although the term "progressive rock" (henceforth "prog"), in the narrow sense of the word, refers to the musical encounter between western art music and rock, it is well known that prog pieces may also include folk elements. As certain British prog groups have turned to the Celtic musical tradition for inspiration (as in the case of Jethro Tull), it was only natural that Israeli composers would do the same with their local musical heritage. Such is the case with a group of Israeli composers who have collaborated extensively during the 1970-ies. Not only did they have in common a strict musical training and a love for British prog, but they have also had an affinity to local folklore. During the presentation I will consider several examples of this in the works of Shem Tov Levi and Shlomo Gronich. Both were affiliated with the abovementioned group of composers at the beginning of their career, and over the years they have become prominent figures in the field of Israeli popular music.

In addition to mapping elements of folk music in the selected excerpts, I will also suggest an extra-musical interpretation of their meaning, namely, an acknowledgment of one's cultural heritage as well as a strong sense of national identity.

**Merav Meron** is a Ph.D. student at the Department of Musicology of the Hebrew University in Jerusalem. Her field of research consists of Music-Text relations in the song of Israeli progressive rock composers. She took part in several conferences across Israel and is due to publish an article in "Studies in Israel and modern Jewish society" – a multidisciplinary journal published annually by the Ben-Gurion Research Institute for the study of Israel and Zionism. In addition, she is a member of the development team for a new course about popular music and national culture in Israel, to be taught at the Open University of Israel as of October 2013.

Apart from her academic activity, Merav is also an active double bass player and teacher. Currently a member of several folk and progressive rock groups, she has taken part in numerous concerts and recordings of various musical styles. She is a graduate of the Jerusalem Academy of Music and Dance (Cum Laude) and a former member of the Jerusalem Symphony Orchestra.

**Joseph Pfender: "Feeling" vs. appropriation: the limits of musical signification in Bartók's Mikrokosmos**

Béla Bartók's compositional appropriation of folk music is a rich and popular topic among musicologists, theorists, and composers. However, establishing the precise relationship in his music between what Bartók calls "folk spirit" on one hand, and his cosmopolitan musical sensibility on the other, has proven difficult. Addressing this ambiguity might entail differentiating between mediated appeals to ideology and immediate appeals to the sense of hearing. Applying Peircean semiotic concepts, with alterations as discussed by Turino, Monelle, and Hatten, can help to answer just those needs. *Mikrokosmos: 153 Progressive Pieces for Piano*, considered from a semiotic perspective and in reference to Bartók's published essays on folk music, reveals sensitivity to the limits and subtleties of musical signification that is less evident when reading his essays on their own.

The signifying element of the appropriated folk music in *Mikrokosmos* does not index nationalist sentiment; rather, it elicits "the *feeling*: 'this could not be written by any but an Eastern European musician.'" Rather than encouraging what Turino describes as reductive "domestication" based on a symbolic or Third relation, parts of *Mikrokosmos* evoke a *feeling*, a First relation. The terms "appropriation" and "domestication" have in common the abstracting, obscuring function of Abbate's "gnostic"; neither adequately describes the dynamic of signification at work in *Mikrokosmos*. By heeding Turino's observation that music's signified objects tend to "remain undifferentiated and simply felt," we can better calibrate our reading of Bartók's varied engagement with folk music.

**Joseph Pfender** is a doctoral student in historical musicology at New York University, where he works with Michael Beckerman. His most recent work centers on the role of collectively produced folklore in the compositional process of Bartók and Janáček. He holds a B.A. in English Language and Literature and a B.Mus. in Theory and Composition from Lawrence University in Wisconsin. In addition to folklore and hermeneutics, his research interests include theorizing orchestration as well as the intersection of cognitive semiotics, music, and contemplative studies.

**Jānis Kudiņš: Folk-music allusion as Pēteris Vasks symphonic works style mark. Some issues about the national element in the music of contemporary composer**

Pēteris Vasks (b. 1946) is the most internationally recognized Latvian composer of the early 21<sup>st</sup> century. Several of his music works have been first-performed as well as recorded on CD in different countries. The regular publishing house of his music proves to be *Schott Music* in Germany. Its stylistic identity with the tendencies of neoromanticism and *New Spirituality* in its turn has been acknowledged in different publications (mainly in Latvian press).

This presentation mainly focuses on the one specific question about folk-music allusions in the symphonic music of P. Vasks. Several symphonic works by P. Vasks reflects interesting imitation or Latvian folk-music *quasi* quotation (for example, such symphonic compositions as

*Lauda per orchestra* /1986/, Concerto for English Horn and Orchestra /1989/, Concerto per violoncello ed orchestra / 1994/, *Distant Light*, Concerto for violin and string orchestra /1997/, Symphony No. 2 for large symphony orchestra /1998/, *Island*, Symphonic Elegy for orchestra /2006/). Overall these are the cases that display the composer's ability to create likeness with Latvian folk-music. However this aspect of the provokes ask the following questions.

What kind local (Latvian) traditions regarding the folk-music use (in general) represented by P. Vasks? Why at the end of 20th century and 21st century early composer chooses to create folk music allusions but not directly quote folk-music concrete examples? What symbolizes the folk-music allusion in the postmodern period (the question of national identity and music)?

The presentation will offer answers to the asked questions. At the same time it will offer to get acquainted with a more or less well-known P. Vasks symphonic works examples.

**Jānis Kudiņš** (b. 1974): Musicologist, Assistant Professor of the Jāzeps Vītols Latvian Academy of Music, head of the Department of Musicology. He obtained the doctoral degree (*PhD*) in 2008 (his doctoral work was entitled *The tendency of Neoromanticism in the stylistic development of Latvian symphonic music in the last third of the 20<sup>th</sup> century*). His major interests in musicology are linked with the issues of Latvian symphonic music, its history and style. He has published a monograph and several articles about problems of Latvian music history.

#### **Ieva Rozenbaha: *Elements of folklore in the Requiems of Latvian composers***

Sometimes national as a representative of paganism is contradicted with sacral (Christian) outlook. Both sacral and national life wisdom prove to be a significant heritage of every nation. The 20th century has drawn together once detached parts. In this report it is proved by three *Requiems* of Latvian composers.

Viktors Baštiks (1912-2001) *Requiem* (1979). The basic textual material – Holy Scripture in Latvian has been closely connected with the Latvian poetry and folksongs. Composer does not use the canonic text, however, some motives of *Requiem mass* are used: *Requiem aeternam*, *Benedictus*, *Tuba mirum* etc. It also includes quotations – folksong *Karavīri bēdājās* (*Soldiers grieved*) and Lutheran choral (1614) with the basic text in German *Valet will ich dir geben*.

Georgs Pelēcis (\*1947) *Requiem latviense* (*Latvian requiem*, 2006). Composer widens the basic idea of canonic mass, combining the aspect of death in Christian Church and Latvian folklore. The traditional cycle in Latin is supplemented with Latvian funeral folksongs. The subjective attitude to death in folklore contrasts the objective view of church.

Ilona Breģe (\*1959) *Requiem* (2010) is based on the traditional cycle in Latin. However, composer selects Latvian orphan folksong *Ej, saulīte, drīz pie Dieva* (*Go, dear Sun, soon to God*) and the tunes of it can be heard as a quotation in several episodes as well as in connection with the basic intonation of medieval sequence *Dies irae*.

**Ieva Rozenbaha** (1974) has graduated from the Jāzeps Vītols Latvian Academy of Music, the Bachelor's programme (in 1997), Master's programme (in 1999) and Doctoral programme (2009). Her main interests in the field of music research relate to the vocal-instrumental music both from the historical and theoretical perspective. The promotional thesis, currently being elaborated, is dedicated to the theory of polyphony and Latvian vocal-instrumental works; the scientific guidance within the course of the research is ensured by prof. Dr. Art. Ilma Grauzdiņa.

I. Rozenbaha is a lecturer in the Latvian Academy of Music in the department of musicology, lecturing for several subjects such as polyphony and other theoretical courses.

#### **Robert Waters: *Searching for American identity: Nationalism and anti-semitism in American music societies, 1918-1939***

American composers during the first half of the twentieth century often strived to create a sense of national identity in their music, which frequently resulted in participating in organizations that promoted these ideals. These included the Society for the Advancement of



American Music, the Society of Native American Composers, and the Cadman Creative Club, of which Charles Ives, Amy Beach, Howard Hanson, Carl Ruggles, and Charles Cadman were members. Lulu Sanford Tefft, the “Chairman of Musical Americanization” within the Cadman Creative Club not only championed American music, but took the debate into the political arena by claiming that indigenous works would teach American values and insulate the United States from “insidious” foreign influences—an environment that allegedly dominated American popular and art music. Tefft’s philosophy also included the “patriotic” distrust of foreign musicians, whose views, according to Tefft, began to permeate American music. She later went a step further by forming the Society for the Advancement of American music, in which president Frank Colby helped shape a bylaw not only forbidding foreign-born musicians to participate in the organization, but also included anti-Semitic policies against American-born musicians attempting to join the group. Charles Ives not only expressed dismay when he heard rumors of jingoistic and racist views expressed within this organization, but also threatened to withdraw his membership. This paper will address issues of anti-Semitism and jingoism within certain music societies and discuss the level of involvement of American composers who favored these bylaws instituted in the name of American music.

**Dr. Robert Waters** is Assistant Professor of Music History at Seton Hall University. His book entitled *Déodat de Séverac: Musical Identity in fin de siècle France* was published in 2008 and he is currently working on two books for Cambridge University Press, one on *Twentieth Century American Opera* and the other on *The Stage Works of Philip Glass*. He has presented papers and given talks at various universities, including Ionian University in Greece, University of Melbourne, Australia, Keele University, England, and various institutions throughout the United States, including Peabody Conservatory, Catholic University, University of Colorado, and Trinity College in Connecticut. Dr. Waters has also done editing work for the Center for Studies in 19<sup>th</sup> Century Music on the French text of *The Music Criticism of Hector Berlioz*, a project undertaken in conjunction with the Paris Conservatoire. Waters was also an Irving Lowens Award Competition Finalist in 1996 and 2002 for excellence in musicology and was listed in *Who’s Who in American Education* in 2006 and 2007. He was also a contributing writer for the *Washington Post* for 10 years for which he wrote over 130 articles and reviews.

**Arman Goharinasab & Azadeh Latifkar: *Portraying Persian patriotism in Aref Qazvini’s compositions during the early years of 20th century***

During the early years of 20th century, Qajar monarchy despotism, Russian and England Imperialism and finally the Iranian constitutional revolution which led to the establishment of the first parliament in Iran in 1905 became the main effective factors for providing the ground for appearance of patriotism, anti-colonialism and freedom as the main concepts of constitutional revolution. These concepts were disseminated throughout the Iranian society mainly by means of critical articles, poetry and songs. For the first time the sociopolitical concepts appeared in Persian music and mainly in the songs composed by Aref Qazvini (1882-1934). He revived *tasnif* as one of the most popular Persian music forms by replacing the common amorous and humorous content by the new social ideas. However the appearance of homeland and patriotism as the main theme, make his works unique and unprecedented in Persian history of poetry and music.

The objective of this paper is to take a look on the sociopolitical backgrounds of the appearance of patriotism in Aref’s work and different aspect of it, compared to works of his contemporaries. Moreover we try to cast a light on an important question: how for more than 100 years, these songs have carried out this concept through Iranian contemporary history as national songs in contrast to what has been always propagated by the governments.

**Arman Goharinasab:** 1981, Gonbad-e-Qabus city, Iran. Musician and independent scholar. He has graduated from Art university of Tehran in Persian music performance and then started his research life. His works contains social and cultural aspects of Persian music in the last 100

years. His most recent works are “The Influence of Political Evolutions on the Modernization Process of Persian Music” which will be presented in ICHSC 2012 conference in Hong Kong, and “Goek-Depe Maqam and the Narration of Turkmen Massacre” which will be presented in Music and Genocide conference in Krakow in November 2012.

**Azadeh Latifkar:** 1983, Tehran, Iran. Independent Scholar. She got her M.A in Art Research from Tehran University. Her main interests focused in history of art and architecture especially in modern Iran in 20th century and Persian contemporary music as well and she is also the co author in “The Influence of Political Evolutions on the Modernization Process of Persian Music”.

**Meebae Lee: *Koreanized Lied or Korean art song? Searching for national elements in Korean art songs***

One of several vocal genres developed since the import of Western music to Korea, *gagok* (Korean art song) established its position as the most popular classical music genre. Mainly composed for solo vocal and piano accompaniment, these songs were frequently performed in public and private concerts, and aired on the radio, especially in the mid-twentieth century. However, due to its similarities with nineteenth century German *lied* in terms of the genre’s format and lyrical texts, and similarities with Italian art song in terms of the focused interest in melody and simple harmony, *gagok* has often been criticized, in the 1980s, as a mere imitation of foreign and outdated music. In this paper, I attempt to reconsider this notion, questioning whether Korean art song is purely an imitation of Western vocal genres, and address how the musical hybridity of the genre make Korean art song unique and popular.

Arguing how the text’s lyrical elements of Korean song were different from the aesthetics of Romantic art on which the German *lied* was based, and tracing what kinds of Western or ‘national’ musical elements might help express distinctively Korean sentiment in song, I seek to make a case for the originality and Korean-ness of *gagok*. In doing so, *gagok* may be reassessed based on its characteristics and potential beyond the criticism of its surface similarities to foreign vocal genres.

**Meebae Lee** received her PhD degree in musicology from the Graduate Center of the City University of New York in the United States. Her recent work concerns J.S. Bach’s latent legacy in R. Schumann’s music, building on her doctoral dissertation, “Rewriting the Past, Composing the Future: Schumann and the Rediscovery of Bach”. A former radio program writer in Korea, she also has two publications for general music lovers. She is currently an instructor in the history of Western music at several major universities in Seoul and a researcher at the Western Music Research Institute at Seoul National University.