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SUNDAY 1 NOVEMBER · 5:30 PM · KEYNOTE LECTURE 3

Nidaa Abou Mrad

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Towards a Modal Neuromusicology and Modal Music Therapy in the Mediterranean

Until the end of the first millennium, the cultures of the Mediterranean basin and Western Asia all cultivated modal, monodic music. Ancient Greek and medieval Arab theorists attributed to each traditional mode an ethos, an emotional content linked to the intervallic structure of its scale, and some correlated the effects of modal music with the Hippocratic humours, describing them in terms of ecstasy or trance. Traditional medicine in Western Asia thus developed a "functional" modal music therapy, based on the specific effects of modal music on individuals according to their temperaments. Unaware of this millennia-old practice, Western psychologists believed they had invented music therapy in the mid-twentieth century. This music therapy first followed the same functionalist paradigm, centring treatment on the specific effects of tonal music on patients, according to their psycho-musical profile. From 1980 to 2020, it largely adopted a psychoanalytic paradigm that marginalised the intrinsic properties of music in favour of a patient-centred therapeutic relationship. Today, informed by neuroscience of music, Western music therapy is rediscovering the intrinsic cognitive and emotional virtues of music and adopting an integrative paradigm.

Neuroscience of music, catalysed by functional neuroimaging, have studied the neural correlates of listening to and producing music. Yet most early studies relied on participants' preferred music rather than on the grammatical structure of music revealed by music analysis. Studies of musical syntactic priming, inspired by Leonard Meyer's model of expectation and resolution, focused exclusively on Western tonal music.

The Entretiens de neuromusicologie et de musicothérapie en Sorbonne seek to address these gaps. Neuromusicology is defined there as a transdisciplinary approach combining general musicology and neuroscience to study the neurocognitive processing of musical perception and production. Music therapy is approached in its integrative form, drawing on its successive epistemological paradigms as well as on neuroscience and musicology.

After briefly reviewing the history of these two transdisciplines, this lecture focuses on the current emergence, in Lebanon and Tunisia, of their culturally contextualised modal versions. First, functional neuroimaging studies of the neural correlates of semiosic processes inferred from the grammaticality of modal music have revealed convergences between modal and tonal neuromusicology. Second, measurements of evoked otoacoustic emissions, which reflect the cortically controlled pre-amplification of melodic intervals,

point to a presumably universal neurocognitive segmentation of the melodic continuum into thirds. This supports a common third-based model for the construction of modal, pentatonic and tonal scales, replacing the model based on alternating fifths and fourths.

These findings support the hypothesis of a principled and parameterised musical grammar, analogous to Noam Chomsky's universal grammar of language. Its common principles would be handled by the brain networks identified in neuromusicology, while its variable parameters, specific to each musical system and tradition, would rely on neurogenesis and neuroplasticity, the neural correlates of learning a musical tradition. Finally, the lecture shows how these models apply to music didactics and music therapy and addresses the emergence of a modal music therapy informed by modal neuromusicology.

ABOUT THE AUTHOR

Professor Nidaa Abou Mrad, MD and PhD in Musicology, is currently the Dean of the Faculty of Music and Musicology and the Director of the Research Centre for Music Traditions at the Antonine University (Lebanon), the director of publication of the peer-reviewed journal Revue des traditions musicales, at the same time as the Coordinator of the 'Music, neuroscience and therapy' network and the founder of "Les Entretiens de neuromusicologie et de musicothérapie en Sorbonne" at the Collegium Musicæ, Sorbonne Université. He is also the coordinator for the development of new school education programs in Lebanon (Center for Research and Educational Development) and the scientific and artistic director of the Maqaām Festival (Multaqa¯Al-Mūsīqa¯Al-Maqaāmiyya). He has published a large number of articles and authored the book Elements of Modal Semiotics: An Essay on Generative Grammar for Monodic Traditions, in which he set out his theory of Modal Semiotics and for which he won the CNRS-L Annual Research Excellence Award in 2017, in the category "Multidisciplinary cognitive research". As a violin player and a composer, with twenty audio CDs, he specialises in the art music tradition of the Mašriq.

SATURDAY 31 OCTOBER · PANEL 1 · MUSIC OF THE CHRISTIAN EAST AND ORIENT

Maria Alexandru

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Aspects of teaching and learning modes and micro-intervallic intonation in Byzantine Chant

Byzantine Chant is characterized by the essential use of microintervals which define the various modal structures of its oktoechos (eight-mode-system). In this presentation we intend to approach the theme firstly from a historical perspective, secondly from a systematic point of view, and finally from a didactic and practical one, in continuation of works by J. Raasted, S. Karas, A. Konstantinidis, D. Delviniotis, G. Chatzimichelakis, M. Mavroeidis, K.

Karagounis, and masterclasses by P. Neochoritis, D. Papatzalakis a.o. It seems that the shaping of adequate theoretical discourses about the microintervals, the preparation of apprehensive corpora of exercises and the refining of approaches for learning and teaching the accurate rendition of the fine intervals represent continuous desiderata of the Psaltic Art and Byzantine Musicology as well.

ABOUT THE AUTHOR

Maria Alexandru (born in Bucharest) studied Music Education, Musicology, Byzantine Studies and Latin in Bucharest, Bonn, Copenhagen (PhD, 2000), and Greece (Byzantine chant, post-doc and kanonaki courses). She got scholarships from the Studienstiftung des Deutschen Volkes, and the Alexander von Humboldt Foundation. Since 2002 she is teaching Byzantine Music at the School for Music Studies of the Aristotle University of Thessaloniki (today as a professor and, between 1.9.2022-31.8.2025 also head of the Department). She participated in more than 100 congresses and gave conferences and masterclasses in different countries. In 2006 she founded the Study Group for Byzantine Musical Palaeography "Chrysorrhemon" from the School of Music Studies of the A.U.Th. Her work comprises 5 books, more than 70 articles and different recordings, and she got various distinctions. Since 2017 she conducts the female Byzantine Choir "St Anysia" of the Greek Society for Music Education. She is a member the International Musicological Society and other musical associations, member of the Editorial Board of Monumenta Musicae Byzantinae and Series Musicologica Balcanica, as well as chair of the IMS-Study Group for Music of the Christian East and Orient. https://malexand.webpages.auth.gr/

SATURDAY 31 OCTOBER · FREE PAPERS 2

Serena Allegra

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Words Are Stones: Rosa Balistreri and the Political Afterlife of the Mediterranean Lament

Rosa Balistreri (1927-1990) described her singing as "a prayer, a protest, an act of love" and insisted that only those who had suffered could sing as she did. Twice imprisoned in episodes rooted in poverty and male abuse, later a domestic servant in Florence, she was brought on stage by Dario Fo in Ci ragiono e canto (1966), with the Nuovo Canzoniere Italiano and the researchers of the Istituto Ernesto de Martino. This paper reads her political role through a form that runs across her repertoire: the lament.

The Lamentu pi la morti di Turiddu Carnivali, a poem by Ignazio Buttitta first sung by the cantastorie Ciccio Busacca, mourns the trade unionist Salvatore Carnevale, killed by the Mafia in 1955, and ends in the voice of his mother. Francesca Serio, the real mother, named

her son's killers in court; Carlo Levi wrote that in her "tears are no longer tears but words, and words are stones". The scheme is ancient, and the revival's intellectuals, steeped in de Martino, knew it. In Iliad 24 Andromache and Hecuba lament Hector; Solon's funeral legislation, as reported by Plutarch, restricted women's lamentation, a sign that the city perceived their grief as a public force; Christian tradition later gave that grief a controlled form in the planctus Mariae (Holst-Warhaft 1992). Balistreri brings the mother's lament back to a woman's voice, and her laments address the dead in order to indict the living: landowners, Mafia, clergy ("mafia e parrini"), and a land that cannot hold its emigrants (Terra ca nun senti, excluded from the 1973 Sanremo Festival).

Homer distinguishes the threnos of professional singers from the goos of kinswomen (Il. 24.720-776). Balistreri collapses the distinction: a professional performer singing from her own biography, she turns private grief into a public genre and the public genre back into testimony. Drawing on close listening to her recordings, on my own experience performing this repertoire, on de Martino's Morte e pianto rituale (1958) and on an enactive account of vocal meaning, I argue that her lacerated timbre draws on the vocal gestures of ritual weeping and redeploys them as political speech. Its authenticity was performed and embodied, since part of her "tradition" came from printed sources such as Alberto Favara's transcriptions. The case suggests that, in the Mediterranean, controlling who may mourn in public has repeatedly meant controlling who may speak.

ABOUT THE AUTHOR

Serena Allegra is a PNRR-funded PhD candidate in "Immagine, Linguaggio, Figura" at the University of Milan, affiliated with the COSPECS Department of the University of Messina, where she is cultore della materia in Musicology (PEMM-01/B). Her doctoral project, La Musica come Estensione Cognitiva, applies enactivism and 4E cognition to musical meaning-making. Her research addresses voice and space as material conditions of musical sense, with strands in archaeoacoustics, topos theory and medieval liturgical music. In 2026 she was Visiting PhD Researcher at the Collège des Bernardins in Paris and received the ABCM Award for research on the archaeoacoustics of medieval liturgical spaces. She has published in Mimesis Journal, Studi di Estetica and Mantichora. She holds a Diploma in Opera Singing from the Conservatorio "F. Cilea" of Reggio Calabria and degrees in Classics, Musicology (Bologna), Cognitive Science, and Performing Arts and Classical Tradition (Messina). With Itinerarte, the cultural association she runs with her family, she has performed concert programmes reinterpreting Rosa Balistreri's repertoire. She is a member of the ESCOM Early Career Researchers Group.

SUNDAY 1 NOVEMBER · PANEL 4 · CIRCULATION OF OPERA

Marco Bizzarini and Paul Atkin

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Reconstructing the Teatro San Cassiano of 1637: Between Historical Performance and Sustainable Musicology

The reconstruction of the Teatro San Cassiano should not be understood simply as the recovery of a vanished monument, but as an attempt to reactivate a historically specific theatrical system. A theatre is never only a building: it is a space in which musical practices, scenic technologies, economic conditions, social rituals, artistic competences, and forms of listening temporarily cohere into a single theatrical system.

From this perspective, historically informed performance cannot be limited to musical sources, instruments, and performing practices. The theatre itself — its dimensions, acoustics, stage, scenery, and machinery — becomes part of the historical evidence and, therefore, part of historical practice. While scores and librettos have traditionally occupied the centre of research on seventeenth-century Venetian opera, the material conditions of theatrical performance may provide essential information for understanding how such works were originally conceived and experienced.

From a Mediterranean perspective, Venice appears not as an isolated centre, but as a major point of circulation within a broader network of people, repertories, techniques, and theatrical models. Reconstructing the Teatro San Cassiano therefore means asking not only how an early modern theatre may be rebuilt, but also what forms of musical and theatrical life such a reconstruction can make possible again today.

In this sense, the project offers a concrete case study for a sustainable musicology: historical research becomes the basis for new relationships between scholarship, performance, education, and public experience.

ABOUT THE AUTHORS

Marco Bizzarini is Full Professor of Musicology at the University of Naples Federico II. His research focuses on Italian music and libretti from the Renaissance to the eighteenth century. He is the author of monographs on Luca Marenzio (English edition, Ashgate 2003), Benedetto Marcello (2006) and Federico Borromeo and music (2012), and has edited Marco Scacchi's Canones nonnulli (2016, with Aleksandra Pister) and the poetic texts of Marcello's cantatas (2003). He has written on the libretti of Battista Guarini, Apostolo Zeno, Carlo Goldoni and Ranieri de' Calzabigi and, since 2004, has collaborated with the Istituto Italiano Antonio Vivaldi of the Fondazione Giorgio Cini, preparing critical editions of two Vivaldi operas. He is a member of the Ateneo di Brescia and the Accademia Ambrosiana in Milan.

Paul Atkin is the founder and CEO of the Teatro San Cassiano Group, an entrepreneur and musicologist with more than thirty-five years in business and a doctorate in music. In 2014 he left his business activities to devote himself to the reconstruction of Venice's Teatro San Cassiano, a project he had conceived in 1999. In 2018 he completed a long-term project to restage Antonio Gianettini's L'ingresso alla gioventù di Claudio Nerone (Modena, 1692). In 2025 he received the XVII Traetta Prize.

SATURDAY 31 OCTOBER · FREE PAPERS 3

Andrea Bombi

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Mediterranean Enlightenment? The Spanish Court Opera Company in Valencia (1768–1770)

In 1960, the Valencian scholar Artur Zabala published a seminal essay titled La ópera en la vida teatral de Valencia en el siglo XVIII. Zabala's nationalist interpretations led him to attribute the promotion of opera to the will of a privileged minority who were willing to alter traditional theatre management forms by centralising them under the control of municipal administrators (or ayuntamiento). The arrival in the city in 1768 of the Compañía de los Reales Sitios, led by Francisco Creus and Luigi Marescalchi, marked one of the key moments in this process. While privilege – one of the pillars of Ancien Régime society – and centralisation cannot be ignored, a comprehensive study of the documents generated by the administration of public festivals – civic and religious ceremonies, bullfights, masked balls, opera and spoken-word theatre – reveals a far more varied situation than was proposed sixty years ago. Notably, discussions within the Ayuntamiento concerning the morality of opera and masked balls incorporated key concepts from Enlightenment thought on theatre and its social functions into the local debate.

ABOUT THE AUTHOR

Andrea Bombi teaches Italian language and literature at the University of Valencia (Spain). Between 2002 and 2008 he was Professor at the Escola Superior de Música de Catalunya. He has published several essays and editions on the Italian madrigal and the Spanish baroque villancico, as well as on urban musicology. Together with Juan José Carreras and Miguel Ángel Marín, he edited *Música y cultura urbana en la Edad Moderna* (Valencia, 2005). His interest in the reception of Italian music in Spain between the 17th and 18th centuries has led to the publication of *Entre tradición y modernidad. El italianismo musical en Valencia (1685-1738)* (Valencia, 2011). Subsequently, he edited the volume *Pasados presentes* (Valencia, 2015) on historiography of music.

FRIDAY 30 OCTOBER · 5:00 PM · OPENING CEREMONY

Vania Cauzillo

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An Observatory on Mediterranean Musics: Introduction to the Conference

with Dinko Fabris and Maria Rosa De Luca

ABOUT THE AUTHOR

Vania Cauzillo is a PhD candidate at the University of Basilicata, where her research focuses on community and participatory opera. A stage director and researcher, she is the artistic director of the theatre company L'Albero (Matera). As an artist of Matera 2019 – European Capital of Culture, she led a community opera written together with the whole city. She chaired RESEO, the European Network for Opera, Music and Dance Education, for three years until October 2026, and still sits on its Steering Committee. She has designed and managed several Creative Europe projects, with particular expertise in early childhood, children and families, and welfare. Her recent publications include the chapter "The Transformative Role of Validation in Participatory Opera", in K. Plank-Baldauf and M. Leiter (eds.), Räume öffnen – Partizipation im Musiktheater für junges Publikum (J.B. Metzler, 2026).

SATURDAY 31 OCTOBER · PANEL 3 · EARLY AFRICAN SOUND WORLDS · BOOK PRESENTATION

Camilla Cavicchi and Janie Cole

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Music in Africa and its Diffusion in the Early Modern World (Turnhout: Brepols, forthcoming 2027)

The forthcoming book, Music in Africa and Its Diffusion in the Early Modern World (co-edited by Camilla Cavicchi and Janie Cole) casts new light on the musical traditions of early modern Africa, reversing the usual geographical perspective by tracing South-North flows in the global dissemination of African musical styles and genres, and the circulation and migration of African musicians, composers and musical instruments to other continents, including Asia, the Middle East, Europe, and the New World from c. 1300 to 1650. This pre-launch book presentation will center on the theoretical frameworks, methodologies, and contents presented across twenty-eight chapters that center the continuities, ruptures and cross-cultural disseminations of early modern music across the entire African continent and African diasporas in Asia, the Middle East, Europe and the New World, without drawing traditional scholarly divisions between sub-Saharan and North Africa. Overturning a Eurocentric narrative in early music history and wider Renaissance studies that has typically viewed African music as an art form without history or sources, rudimentary, or at worst, non-existent, this collection reframes Africa's musical past as dynamic, mobile, and world-shaping, exploring the vibrancy of Africa's musical traditions and the active roles of African musicians, composers, and instrument makers in shaping sonic worlds and ideas far beyond the continent. Following the movement of styles, repertoires, instruments and aesthetics across caravan routes and sea lanes—from the Sahara to the Mediterranean, the Red Sea and Indian Ocean to the Atlantic—the chapters illuminate encounters linking Southern Africa (South Africa, eSwatini, Zimbabwe), West Africa (Ghana, Senegal), Central Africa (Cameroon, Kongo), East Africa and the Horn (Ethiopia, Kenya, Tanzania), and North Africa (Egypt, Morocco, Tunisia) with Asia, the Middle East, Europe and the New World. Drawing on multilingual archival documents, iconography, organology, literary sources, travel narratives, missionary records, material culture, and indigenous knowledge systems, contributors show how African musical knowledge circulated, adapted, and endured in courts and churches, port cities and marketplaces, and within communities forged through migration, displacement, and slavery. Methodologically expansive, the result is a decolonial reframing of early modern music history that centers African creativity, mobility and influence. Lyrical and rigorously argued, this book illuminates Africa not as a periphery but as a generator of early modern global musics, offering fresh tools and perspectives for hearing those

worlds anew.

ABOUT CAMILLA CAVICCHI

Camilla Cavicchi is a musicologist at the Centre National de la Recherche Scientifique, working at the Centre d'Études Supérieures de la Renaissance in Tours (France). She has been a visiting scholar at the Italian Academy – Columbia University and at Villa I Tatti – The Harvard Center for Renaissance Studies in Florence. She has worked at the universities of Bologna, Padua, Montpellier, and Brussels. Her publications are characterized by a multidisciplinary approach and focus on the history of Renaissance music in Europe and the Mediterranean, in particular: the history of European musical institutions, prosopography, orally transmitted repertoires (tarantism, singers of tales, barbers), and the relationships between music and territories (France, Belgium, Italy, and Africa). She works on several projects aimed at enhancing musical heritage in heritage cultural sites through the use of new technologies (Cubiculum musicae, MARY4ALL, Horizon PlaceMus XR). She co-founded and coordinates the study group Early African Sound Worlds of the International Musicological Society.

SATURDAY 31 OCTOBER · PANEL 3 · EARLY AFRICAN SOUND WORLDS

Janie Cole

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Music and Afro-European Diplomacy: Kongo in the Early Modern Dutch Atlantic World

In 1643, a Kongo embassy visited the Hague in search of political and economic alliances. Artistic depictions of three Kongo dignitaries in Dutch portraits position them as members of an elite early modern African kingdom adopting European dress, contrary to the trend in Renaissance imagery which tended to marginalize Black Africans across Europe. Yet their sonic representations were significantly Afrocentric and Kongo dominated in multiple languages of power that showcased vibrant African musicality, dance, and regalia, while heralding Kongo Christian power and wealth. Drawing on travel narratives, visual and textual components from core missionary archives, and material culture, this paper focuses on the Kingdom of Kongo's presence in the 1640s Dutch Atlantic world to explore how musical spectacle served as a key diplomatic component in representations of Kongo identity and world views in Europe, and how these performances impacted on Afro-European interactions and questions of cultural power, capital, and diplomacy. First, it analyzes contemporary descriptions of Kongo ambassadorial visits to the Netherlands and Dutch Brazil, which provide significant new insights into the use of music and spectacle as central tools of African diplomacy. Then, it traces these Kongo performances in the Dutch Atlantic world

back to local indigenous musical and socio-political practices in the Kingdom of Kongo, specifically to Afro-Catholic performances known as sanga, which served as musical expressions of Kongo political, social and religious hierarchies. While studies have analyzed the Afro-European visual and symbolic components of these ritualized performances, a reconstruction of their musical world reveals how Kongo elites used sound to articulate kingship, warfare, devotion, collective memory and diplomatic authority. These new findings transform our understanding of early musical practices in the Kongo region before 1800 and their use in global Afro-European interactions unfolding outside traditional colonial paradigms. By positioning Kongo musical performance as a central force in Afro-European encounters, this paper offers a new framework for understanding African agency, cultural exchange, and Black presence, while revealing how dynamics of class and race shaped cross-cultural aesthetic production and consumption across the seventeenth-century Netherlands, the Kingdom of Kongo, and the wider Atlantic world. It thereby contributes to a fuller understanding of Black African lives and musical identities across early modern Europe, sub-Saharan Africa, and the Black Atlantic.

ABOUT THE AUTHOR

Janie Cole is Assistant Professor of Musicology at the University of Connecticut and a Research Affiliate of the Council on African Studies at Yale University. She was a Research Scholar at Yale University's Institute of Sacred Music and Visiting Professor in Yale's Department of Music (2023-24) and is a Research Associate at Stanford University's Center for Computer Research in Music and Acoustics (2022-). Prior to this, she was a Senior Lecturer (adjunct) at the University of Cape Town's South African College of Music for nine years (2015-23) and Research Officer for East Africa on the University of Cape Town's multidisciplinary Mellon-funded project Re-Centring AfroAsia (2018-23). Author of two monographs and numerous articles in peer-reviewed journals and book chapters, Cole's specialty research areas are three-fold, focusing on musical practices, instruments and thought in early modern African kingdoms (Ethiopia and the Kongo) and Afro-Eurasian encounters; music, poetry and spectacle in late Renaissance Italy and France; and music, social change and prisons in 20th-century apartheid South Africa. Notable fellowships and awards include from The Harvard University Center for Italian Renaissance Studies (2005-06), the Getty Foundation (2007-9), the Janet Levy Prize from the American Musicological Society (2010), the Author Grant Award from the Academic and Non-Fiction Authors Association of South Africa (2015), and the Claude V. Palisca Fellowship Award in Musicology from the Renaissance Society of America (2020). She is the founder of the Afro-Asian Kukutana Ensemble and co-directed the award-winning 16th-century African slave narrative, Gabriel's Odyssey (Yale, 2025). She is co-founder and co-chair of the International Musicological Society Study Group, Early African Sound Worlds (2023-), and is the founder/executive director of Music Beyond Borders.

Ilaria Contesotto

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Il dramma per musica oltre Venezia. Persone, repertori e nuove identità nell'Adriatico tra 1660 e 1750

Questo contributo ricostruisce le prime forme di circolazione dell'opera italiana nell'Alto Adriatico e lungo la sponda orientale tra 1660 e 1750, con particolare attenzione al movimento di repertori, interpreti, impresari e risorse teatrali fra Venezia, Lubiana, Gorizia e i centri dell'Adriatico orientale. Lo studio non considera il dramma per musica veneziano come un prodotto esportato intatto da un centro verso periferie passive, ma analizza le trasformazioni che un'opera subisce quando entra in un diverso ambiente politico, sociale e teatrale.

Le prime attestazioni suggeriscono un sistema composito. La Comedia Italiana in Musica rappresentata a Lubiana nel 1660 potrebbe avere coinvolto una compagnia italiana, forse veneziana, affiancata da cantanti e musicisti locali. A Gorizia, L'odio placato del 1696, rappresentato nel Palazzo Rabatta, collega un modello drammatico italiano a Giovanni Battista Botteioni, canonico attivo a Segna, sulla costa dalmata. Negli anni Trenta e Quaranta del Settecento la rete appare più definita. Il Tamerlano raggiunge Lubiana nel 1732. La compagnia che inaugura la stagione operistica goriziana del 1740 proviene da Klagenfurt e presenta Siface e Arsace. Arsace nasce a Venezia nel 1737, passa quindi per Graz e Vienna e arriva poi a Gorizia. Lo stesso circuito collega cantanti quali Domenico Negri e Domenico Battaglini a più centri dell'Austria interna e dell'Adriatico settentrionale. Questi casi rivelano percorsi non esclusivamente marittimi e non semplicemente bilaterali. Repertori veneziani attraversano lo spazio adriatico attraverso rotte di mare, itinerari terrestri, patronato aristocratico, compagnie temporanee e cast misti. Le condizioni locali modificano le opere attraverso nuove dediche, organici vocali ridotti, sostituzioni, pratiche di pasticcio e nuovi spazi performativi. Le testimonianze ragusee offrono un confronto meridionale, nel quale compagnie italiane di dimensioni più contenute introducono il dramma metastasiano nel corso del Settecento.

Il contributo propone quindi l'Adriatico come corridoio teatrale nel quale la mobilità produce nuove identità operistiche. Titolo, costellazione dei personaggi, assetto testuale, funzione sociale e perfino definizione di genere possono mutare da un nodo all'altro. La circolazione, perciò, non coincide con una semplice diffusione del modello veneziano, ma costituisce un processo di adattamento e rifunzionalizzazione.

ABOUT THE AUTHOR

Ilaria Contesotto è musicologa e svolge attività di ricerca presso l'Università di Bologna e la Fondazione Ugo e Olga Levi di Venezia. Ha conseguito nel 2024 il dottorato in Musicologia all'Università di Bologna con una tesi sul controllo e la censura nell'opera veneziana tra circa 1670 e 1690. Le sue ricerche riguardano il teatro musicale veneziano del Seicento e del Settecento, le istituzioni

teatrali, i sistemi impresariali, la circolazione di interpreti e repertori e la storia sociale dei musicisti. Ha pubblicato uno studio su Antonio Vivaldi impresario al Teatro Sant'Angelo in Studi Goldoniani e lavori sull'organizzazione temporale dello spettacolo operistico veneziano. Collabora con la Fondazione Ugo e Olga Levi all'edizione critica de Gli amori di Apollo e Dafne di Francesco Cavalli e Giovanni Francesco Busenello. I suoi progetti attuali affrontano le reti teatrali oltre Venezia, con particolare attenzione alla Riviera del Brenta, ai teatri di terraferma, alla mobilità dei cantanti e alle forme di assistenza e organizzazione professionale dei musicisti veneziani.

SATURDAY 31 OCTOBER · PANEL 3 · EARLY AFRICAN SOUND WORLDS

Gabriela Currie

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Imaging Sounds and Mapping the Worlds of the Mediterranean: The Cocharelli Codex

The so-called Cocharelli Codex, of which only scattered fragments remain today, contains a treatise on the seven capital vices. It is believed to have been compiled in Genoa during the first decades of the 14th century. Among the full-page miniatures that serve as exempla for the seven sins, the depiction of "Gluttony" in BL, Add. 27695, f. 13r, features a large number of musical instruments, including an organ, trumpets, bowed string instruments, and drums. The instruments are used by participants in the feast of an apparently Mongol potentate.

In this paper, I discuss the iconography of this scene in relation to fourteenth-century Mediterranean intercultural interactions, including the trade of African slaves in Genoa, and contact among the Latin West, the Mongol Empire (specifically the Il-Khans in Persia), and the Mamluk Sultanate, as well as a notable connection with medieval Latin cartography. While the depiction elaborates on the Thomistic concept of gluttony by introducing a predominantly European auditory dimension, I contend that it does so by incorporating Islamic iconographic motifs and images of African musicians while adroitly mapping medieval European organological taxonomies onto the Isidorian cartographic schema of the T-map, a schema which indexes a Mediterranean-centered world shared by the sons of Noah, representing Africa, Asia, and Europe.

ABOUT THE AUTHOR

GABRIELA CURRIE is Professor of Historical Ethnomusicology at the University of Minnesota (US). Her research interests and publications encompass a broad range of subjects including the intersection of music, religion, philosophy, science and visual arts in pre- and early modern European cultures, and

pre-and early modern Eurasian transcultural musical commerce. Her current work includes several projects on the entanglement of musical thought, image, instruments and practices in pre-modern Eurasia under the theoretical umbrella of intersections and intercultural exchanges in early globalities.

FRIDAY 30 OCTOBER · 5:00 PM · OPENING CEREMONY

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An Observatory on Mediterranean Musics: Introduction to the Conference

with Dinko Fabris and Vania Cauzillo

ABOUT THE AUTHOR

Maria Rosa De Luca is Professor of Musicology at the Department of Humanities, University of Catania, where she directs the MA program in Communication of Culture and the Performing Arts (LM65). Her research focuses on the social history of music, Vincenzo Bellini, and historical soundscape studies. She is Director of the Bellini Foundation, serves on the editorial boards of the A-level journals Musica Docta and Bollettino di studi belliniani, and is a member of the Directorium of the International Musicological Society (2022–27). She participates in the IMS study groups "Transmission of Knowledge as a Primary Aim in Music Education" and "Mediterranean Music Studies", co-coordinating with Dinko Fabris the latter's project The Circulation of Opera and Operatic Companies around the Mediterranean Theaters. Her publications include the monographs Musica e cultura urbana nel Settecento a Catania (Olschki, 2012), Gli spazi del talento. Primizie musicali del giovane Bellini (Olschki, 2020), and Bellini in mostra. Sguardi e pratiche espositive tra narrazioni e immagini (Duetredue, 2024). She has edited critical editions of Alessandro Scarlatti's Mottetti sacri and two collections of motets by Domenico Campisi (Floridus Concentus and Lilia Campi). Her edited volumes include Vincenzo Bellini et la France. Histoire, création et réception de l'œuvre (LIM, 2007), Un veneziano in Europa. Teatro e musica nelle carte di Giovanni Battista Perucchini (LIM, 2019), Geographies of Sound. Sounding and Listening to the Urban Space of Early Modern Italy with a Contemporary Perspective (Brepols, 2023), and Sesto senso. Immagini di memorie, identità e luoghi tra letteratura e arti performative (Mimesis, 2023).

SATURDAY 31 OCTOBER · PANEL 2 · MUSIC IN THE MUSLIM WORLDS (1ST PART)

Giovanni De Zorzi

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Musical scenes from the courts of Samarkand, Herat, Constantinople and Khiva between the 16th and 19th centuries

My paper examines scenes of music drawn from various literary sources: first and foremost, the biography of Timur (1336–1405) written by Ibn ʿArabshah (1389–1450), the ʿAjāʾib al-maqdūr fī nawāʾib Timūr. It will then draw on the astute observations made by Emperor Bābur (1483–1530) in his Bāburnāma during a visit to the court of Herat. My paper will subsequently lead to a general reflection on the status of musicians in various post-Timurid courts, which may have been influenced by patterns of behaviour observed in the preceding episodes. I shall draw on the observations made at the Ottoman court by Wojciech 'Ali Ufukī Bobowski (1610–c. 1675) in his Seray-i Enderûn and by the Venetian Jesuit abbot Giambattista Toderini (1728–1799) in his Letteratura Turchesca (1787). My talk will conclude with an anecdote from Khiva, during the reign of Muhammad Rahim Khan II (1845–1910). In addition to literary sources, I shall examine a few miniatures depicting musical scenes, which will help us to reconstruct a vivid picture of music and musicians in the context of the Timurid and post-Timurid courts.

ABOUT THE AUTHOR

Giovanni De Zorzi (PhD) is currently an associate professor of Ethnomusicology at Ca' Foscari University of Venice. His research focuses primarily on art music and Sufi music from the Ottoman-Turkish and Central Asian regions. His academic work, field research and scholarly writing are complemented by his activities as a musician (playing the Ottoman-style ney flute, both as a soloist and with the Marâghî Ensemble) and as artistic director of various musical programmes, roles he has so far undertaken mainly with the MiTO Settembre Musica Festival (Milan and Turin) and with the Intercultural Institute for Comparative Musical Studies (IISMC) of the Giorgio Cini Foundation in Venice. Since 2024, he has been a co-investigator in the research group dedicated to art music (maqām) from the Middle East and Central Asia, entitled 'maqām beyond Nation'. The project won an ERC Horizon Award, which, following Brexit, became the UKRI (UK Research and Innovation) International grant. See: https://www.maqamproject.uk/ Since 2025, he has been artistic director of the 'Incroci in Musica' festival (Ca' Foscari University, Ca' Foscari Foundation, Venice Foundation, Veneto Jazz). His publications include the following monographs: Musiche di Turchia. Tradizioni e transiti tra oriente e occidente (2010); Maqām. Percorsi tra le musiche d'arte nell'area mediorientale e centroasiatica (2020); Introduzione alle musiche del mondo islamico (2021); Samāʿ. L'ascolto e il concerto spirituale nella tradizione sufi (2021). He edited Con i dervisci. Otto incontri sul campo (2013). He co-edited,

with Thomas Dähnhardt, Journey among Dervishes between Past and Present (2023). Among his recordings: Ensemble Marâghî, Anwâr. From Samarqand to Constantinople on the Footsteps of Marâghî (2010); Ensemble Marâghî, Sounds from the Saray. The Young Bobowski at the Ottoman Court (2021).

SATURDAY 31 OCTOBER · PANEL 3 · EARLY AFRICAN SOUND WORLDS

Paola Dessì

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Woman, Prostitute, and Saint: The Blackness of Mary of Egypt in the Fourteenth-Century Liturgical Office

The question of blackness in medieval culture was neglected for a long time by traditional medieval scholarship, but has been significantly reassessed in recent decades. These studies have revealed that, throughout the Middle Ages, the construction of otherness – whether geographical, bodily or moral – was based on systematic mechanisms rooted in specific terminology and conceptual categories. In the context of female sanctity in particular, blackness emerges as a symbolic category of significant importance. Within this framework, the term 'blackness' is used as a heuristic tool to identify and analyse the symbolic attributes that medieval culture associates with specific holy female figures. These attributes were elaborated on, thematised and transformed by the liturgical tradition according to the cultural, hagiographical and, above all, theological context in which they became rooted. This paper examines the liturgical elaboration of the story of Mary of Egypt by comparing the Offices for the saint transmitted in fourteenth-century manuscripts F-Pn Latin 15181 and B-TOb 63/64. This analysis is further developed through comparisons with hagiographical traditions from the works of Paul the Deacon of Naples (ninth century), Flodoard of Reims (tenth century), and Hildebert of Lavardin (eleventh–twelfth centuries), as well as with the figures of the Queen of Sheba and Mary Magdalene.

ABOUT THE AUTHOR

Paola Dessì is Full Professor of Musicology and History of Music at the University of Padua, Italy. Her research explores ancient, medieval and renaissance music, with particular attention to liturgical traditions, musical instruments, and the circulation of musical practices across cultures (Echos. Sound Ecosystems in Travelogues, https://echos.beniculturali.unipd.it/home). She has led national research projects (MUSE. MUSical Ecosystems of Ancient Northern Italy (13th century BCE–7th century CE), https://muse.beniculturali.unipd.it/) and edited collective volumes (Brepols, 2021). She co-directs the double-blind peer-reviewed journal *Musica & Figura*.

Ferran Escrivà-Llorca

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Listening to Processions of Redeemed Captives: Phonosphere, Memories and Source Genres (Valencia, Livorno, Naples, 16th–18th Centuries)

Processions of redeemed captives were a frequent urban ceremony in the cities of the Catholic Mediterranean between the sixteenth and the eighteenth centuries. So far they have been studied mainly through isolated local cases.

Taking as its starting point a Mediterranean understood as a network of practices, connections and jurisdictions (Calafat and Grenet, 2023), this paper compares the phonosphere of these processions in Valencia, Livorno and Naples, and follows the route of some of them through Pisa, Rome and Milan. These cities are considered not as separate cases but as nodes of a single ransoming circuit, which makes their differences directly comparable.

The organising institutions were different and often competed with one another: Mercedarians, Trinitarians, ransom confraternities and the Real Casa Santa in Naples. Even so, an early modern listener would have recognised the same features in all of them. The psalms associated with captivity and the Exodus were sung (In exitu Israel de Aegypto, In convertendo Dominus), together with the Te Deum laudamus as a triumphal close against apostasy. To this were added the sound of public criers, trumpets and kettledrums, the ringing of bells and salvoes of artillery.

The sources examined are varied: rituals and manuals of the redemptive orders, confraternity statutes, municipal cries and council records, chronicles and printed relations, account books, and a Valencian lawsuit of 1588. The comparison shows that the differences between these cities depend above all on the kind of source that has preserved the sound, and much less on the sound itself.

ABOUT THE AUTHOR

Ferran Escrivà-Llorca is an Assistant Professor in the Department of Teaching of Physical Education, Arts and Music at the Universitat de València and a member of the MusHis research group (Music/History: Sound Communication and Sociopolitical Transformation, 17th–19th Centuries). His early research focused on sixteenth-century musical patronage, material culture, and music-book history. Alongside this work, he has developed an ongoing research interest in urban musicology and historical soundscapes (phonospheres), focusing particularly on public celebrations and processions in

Valencia between the sixteenth and eighteenth centuries. More recently, his research interests have expanded to music education, particularly the teaching of music history and the training and professional roles of musicologists.

FRIDAY 30 OCTOBER · 5:00 PM · OPENING CEREMONY

Dinko Fabris

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An Observatory on Mediterranean Musics: Introduction to the Conference

with Maria Rosa De Luca and Vania Cauzillo

ABOUT THE AUTHOR

Dinko Fabris, Italian musicologist. After completing a Doctorate in Musicology (PhD) at the University of London (2002), he obtained the Italian National Scientific Qualification as Full Professor in 2014 and has been teaching at the University of Basilicata (Matera-Potenza) since 2018. A principal fellow at the University of Melbourne since 2004, in September 2022 he was also appointed Full Professor of Historically Informed Early Music Performance at ACPA-doctoral courses at the University of Leiden in the Netherlands, where he succeeded Ton Koopman. He is a member of the committees of critical editions and important research institutions, including the Fondazione Levi in Venice (where he has been Editor-in-Chief of the journal Musica e Storia since 2025), and he is co-editor of the New Gesualdo Edition (Bärenreiter Verlag). A member of the "Commission Mixte" of RILM and RISM research repertoires, he was the first Italian elected president of the International Musicological Society (IMS) from 2012 to 2017; he is now chair of the IMS study group Mediterranean Music Studies. He has published over 190 scholarly essays, including articles, critical editions and the book in English Music in Seventeenth-Century Naples (Ashgate 2007; repr. Routledge 2016) and the most recent in Italian: Partenope da Sirena a Regina. Il mito musicale di Napoli (Cafagna 2016) and Prove d'orchestra. Nino Rota e la sua musica da concerto (Cafagna 2025, co-editor with Michela Grossi). His critical edition of Francesco Cavalli's Didone (Bärenreiter Verlag) is in preparation. From 2020 to December 2023, he chaired the Department of Research Publishing and Communication of the San Carlo Opera House in Naples and is currently artistic director of the Duni Festival in Matera, and consultant to the Petruzzelli Opera House in Bari on a project to mark the tercentenary of the birth of Niccolò Piccinni (1728–2028).

FRIDAY 30 OCTOBER · 6:00 PM · KEYNOTE LECTURE 1

Iain Fenlon

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Mapping the Territory: Mediterranean Encounters in the Age of Braudel

In 1949, the traditional disciplines of history and anthropology changed for ever. The publication in that year of Fernand Braudel's masterpiece The Mediterranean and the Mediterranean World in the Age of Philip II, provided for the first time a rich conceptual framework showing how local customs, natural physical features such as plains, hills, or mountains, and global trading routes were all crucially interconnected. Through close observation and analysis of shared socio-cultural features such as concepts of honour and shame, the operations of patronage systems, and the evils of factionalism, the Mediterranean basin could be seen as a shared arena containing interconnected phenomena that over the longue durée had been shaped by maritime trade, migration, and diaspora. This paper offers some thoughts about how Braudel's work has influenced the work of music historians and ethnomusicologists in their study of musical practices across Southern Europe, North Africa, and the Middle East.

ABOUT THE AUTHOR

Iain Fenlon is Emeritus Professor of Historical Musicology in the University of Cambridge and a Life Fellow of King's College. Beginning with Music and Patronage in Sixteenth-Century Mantua, he has published books and articles on the social and cultural history of music in the early modern Mediterranean, particularly in Italy and Spain, and is the founding editor of Early Music History. In the course of his career he has been affiliated to a number of other academic institutions. These include the Villa I Tatti (The Harvard University Center for Italian Renaissance Studies in Florence), Harvard University, All Souls College (Oxford), New College (Oxford), and Heidelberg University. He has also taught courses at the École Normale Supérieure (Paris) and the Universities of Zurich and Regensburg. He was awarded the Dent Medal of the Royal Musical Association for outstanding services to musicology in 1984, was made a Fellow of the Society of Antiquaries of London in 1989, and of the Royal Historical Society in 2016. He was elected to membership of the Academia Europaea in 2013.

SUNDAY 1 NOVEMBER · FREE PAPERS 4

Andrzej Gładysz

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On the trail of the scriptors of 18th-century Italian operas at the Cistercian monastery in Mogiła, near Kraków, and exploring their choices

An old Polish folk proverb states, 'As they see you, so they judge you', pointing out that the so-called first impression is of great importance for the assessment and longevity of a relationship.

This saying seems to fit perfectly with the fate of the 18th-century Italian opera arias preserved in the music collection at the Cistercian monastery in Mogiła, near Kraków. The collection, comprising nearly 200 items, includes – alongside works by Polish composers – compositions by authors from across Europe, including German-speaking countries, Bohemia and Moravia, as well as prominent and forgotten composers of Italian origin. The latter group comprises over 20 composers, the earliest of whom is Francesco Durante (1684–1755\) and the latest Federigo Fiorillo (1755–1823).

It should be emphasised that the collection from the Mogila archive comprises not only religious compositions (including church contrafacts of opera arias), but also a substantial body of typically secular works, most likely performed by the monastery chapel, and selected on the basis of their local or European popularity and recognition at the time. This perspective leads to significant conclusions, allowing us, through local examples, to infer the transfer of Mediterranean operatic trends to the territories of the Polish-Lithuanian Commonwealth in the 18th century.

Thus, by seeking information about the authors of the Cistercian musical copies-transcriptions from the Kraków area, we will gain an insight into the repertoire performed at that time in southern Poland.

ABOUT THE AUTHOR

Born in Tuchów. He graduated from the State Primary and Secondary Music School in Tarnów, where he studied the organ (2005). Historian (MA 2009) and musicologist (MA 2011). In 2015, he obtained a PhD in the humanities from the John Paul II Catholic University of Lublin; he works as an assistant professor in the Department of Instrumentology within the Musicology programme, 2024-2026 acting director of the Institute of Arts Studies, and since 2026 organ consultant for the Archdiocesan Commission for Church Music in Lublin. He conducts research in the fields of music history and instrumentology (particularly the history of the organ and the role of instruments in the former Polish army). He participates in national and international academic conferences and publishes the results of his research. He is the author of a monograph, six critical editions of source texts and over 100 academic articles and encyclopaedia entries in the fields of music history, instrumentology, military history and historical geography, and the editor of six publications.

SATURDAY 31 OCTOBER · 5:30 PM · KEYNOTE LECTURE 2

Mahmoud Guettat

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La grande tradition musicale de l'Islam africain et méditerranéen. Réflexions relatives aux éléments communs du patrimoine musical méditerranéen

Notre exploration des racines et des efflorescences de la mémoire culturelle de « La grande tradition musicale de l'Islam africain et méditerranéen » (1), nous a conduit à réexaminer les multiples facettes relatives à ce patrimoine. Démarche qui nous a permis de confirmer, une fois de plus, l'importance du rôle que le bassin méditerranéen a joué et continue de jouer, et de vouloir par conséquent, approfondir l'impact de ce rôle, notamment sur la réalité musicale des sociétés concernées. Pour ce faire, il est crucial de commencer par la réflexion suivante : Qu'est-ce que la Méditerranée ? « Mille choses à la fois » (F. Braudel) ; elle n'est pas seulement une mer, c'est aussi une mosaïque sociale, culturelle et civilisationnelle. Mer éducatrice, qui modèle en lui un type humain, « une manière d'état d'âme » (C. Brăiloiu). Mer unificatrice, mer séparatrice, elle n'a cessé à travers sa longue histoire, d'émettre ses contradictions, ses heurts, mais aussi les traces de son harmonie. Espace séparant et unissant à la fois, autour duquel se développent et s'épanouissent des civilisations qui ont marqué la réalité sociale, culturelle et artistique de la région [Europe du Sud, Afrique du Nord, Moyen-Orient et Europe orientale]. D'où l'existence de ce qui est convenu d'appeler : « civilisation du bassin méditerranéen » à la fois commune et multiple, vestige d'une symbiose plusieurs fois millénaire.

Vouloir souligner les caractéristiques communes aux traditions musicales du bassin méditerranéen constitue à première vue, une tentative hasardeuse et pleine d'embûches ; voire impossible vu les avatars subis par ces traditions à cause de la vie moderne. Il faut beaucoup de temps « pour découvrir les méditerranées musicales, et plus encore pour apprendre à y naviguer » (Berlioz).

Pourtant, un contact direct et profond avec ses musiques, permet de dissiper peu à peu ce brouillard originel pour laisser apparaître ensuite, une série d'affinités fort intéressantes traduisant l'importance d'une « unité » appuyée par plusieurs facteurs, dont deux fondamentaux : réalité historique/spécificité géographique, grâce auxquels des liens étroits n'ont cessé d'exister entre les rives de la Méditerranée.

De nombreux témoignages prouvent que les échanges ont été à la fois intenses et profonds... à un point tel qu'il est plus facile de constater des signes de ressemblances d'un rivage à un autre qu'entre la région côtière d'un pays et l'intérieur de ce même pays... et ceci même de nos jours, malgré les changements survenus.

Plus que les autres aspects culturels et artistiques, l'art musical traduit admirablement cette espèce d'« Unité dans la Diversité » dont se constituent les traditions des populations méditerranéennes. Ses empreintes profondes se révèlent à travers de multiples axes de réflexion relatifs à ces éléments communs : sociologie de la musique, instruments musicaux, éléments du langage musical utilisé, structures mélodiques et rythmiques, modalités d'exécution vocales, instrumentales et chorégraphiques, etc.

Il s'agit ici, d'une approche comparative à la fois historique et musicologique, visant à mettre en lumière les traits distinctifs essentiels propres à certains éléments communs au patrimoine musical méditerranéen.

(1) Titre de notre dernière publication, Paris, Geuthner, 2026 (982 p.).

ABOUT THE AUTHOR

Professeur émérite à l'Université de Tunis, Mahmoud Guettat collabore avec d'autres institutions nationales et internationales. Musicien-chercheur en musicologie et civilisation arabo-musulmane, il fonde l'Institut Supérieur de Musique de Tunis, et initie, depuis 1982, l'enseignement musicologique à l'Université tunisienne. Membre actif du Conseil scientifique de Beït al-Ḥikma, son œuvre pédagogique et scientifique est indissociable de ses activités artistiques. Ses recherches s'orientent vers la musique maghrebo-arabo-andalouse et plus largement méditerranéenne, africaine et orientale. Parmi ses ouvrages : La musique classique du Maghreb (1980), La musique arabo-andalouse. L'empreinte du Maghreb (2000) et La grande tradition musicale de l'Islam africain et méditerranéen (Geuthner, 2026). Un prix international de musicologie porte son nom depuis 2017. Par ses activités et son œuvre, il participe tant à la réhabilitation du patrimoine musical, qu'à une meilleure valorisation des musiciens traditionnels.

SATURDAY 31 OCTOBER · FREE PAPERS 1

Yevgeniya Ignatenko

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Byzantinoslavica: Ukraine and the Mediterranean Musical World

The scholarly idea that unites the work of musicologists from different countries is that the early repertoire of Christian churches developed through close interaction among traditions. Over time, however, different peoples, shaped by diverse historical circumstances, developed distinct traditions of church chant. These ideas gave rise to comparative studies of early Byzantine and Slavic church music. For historical and political reasons, musicologists from different countries did not always have the opportunity to communicate and collaborate during the twentieth century, which hindered the exchange of scholarly information

and research findings. Nevertheless, the long history of this field and the number of scholars who have contributed to it testify to its vitality and continued relevance.

The Byzantinoslavica Study Group, led by musicologist Yevgeniya Ignatenko and produced by Ruslan Kirsh, was established in Kyiv in late 2023 and has been active since then. The group explores the rich tradition of monophonic church chant that was practiced across Ukrainian lands for more than a thousand years, beginning with the Baptism of Rus'. The Byzantinoslavica project brings together two major Christian musical traditions — Byzantine and Slavic — whose interaction shaped the development of early Ukrainian church music. At the core of the project is the study of musical manuscripts, led by musicologist Yevgeniya Ignatenko. The group performs Greek- and Church Slavonic-language chants reconstructed from staff-notated Ukrainian musical manuscripts, presenting the Kyiv exegesis of Greek-Byzantine repertoire.

The purpose of this paper is to explore the prospects of Byzantine-Slavic musicological research in contemporary Ukraine and to present selected results of the Byzantinoslavica Study Group's work.

ABOUT THE AUTHOR

Yevgeniya Ignatenko is a Ukrainian musician, musicologist, and researcher of musical manuscripts. She received her PhD in Musical Arts in 2006 and has taught at the National Music Academy of Ukraine since 2002, where she is Associate Professor. Her research focuses on early Ukrainian music and Byzantine chant. She is the author of more than sixty scholarly publications and co-editor of Partesny Concertos of the Seventeenth and Eighteenth Centuries from the Kyiv Collection (2006). She has lectured at Aristotle University of Thessaloniki, the Feliks Nowowiejski Academy of Music in Bydgoszcz, and the National University of Music in Bucharest, and has presented her research at conferences and festivals across Europe. Ignatenko is the founder of the Byzantinoslavica Study Group (Kyiv, 2023), dedicated to the study and performance of the Christian musical heritage of Ukraine. The project has received support from the Per Forma and House of Europe grant programmes. She is a member of the International Musicological Society Study Group Music of the Christian East and Orient and of the Chrysorrhemon Study Group for Byzantine Musical Palaeography at Aristotle University of Thessaloniki. She has been awarded scholarships from the Alexander S. Onassis Public Benefit Foundation (Greece), the Juliusz Mieroszewski Centre for Dialogue (Poland), and was a resident of the Helsinki International Artist Programme (Finland). She has also served as scientific advisor, lecturer, and music consultant for artistic projects and theatrical productions that bring scholarly research on Ukrainian musical heritage to contemporary audiences.

SATURDAY 31 OCTOBER · PANEL 1 · MUSIC OF THE CHRISTIAN EAST AND ORIENT

Fr. Romanos Joubran

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The Arabic Language in the Garb of Byzantine Ecclesiastical Music

Despite the adoption of Arabic by Orthodox Christians in the Middle East as the language of their daily life and liturgical practice, without entirely abandoning Greek in the liturgy, they have preserved Byzantine ecclesiastical music in worship and hymnody to the present day. At the same time, they have imparted to this musical tradition a distinctive character, often manifested in their rendering of the Eastern Arab musical intervals that have prevailed in the region.

ABOUT THE AUTHOR

Father Romanos (Rabih) Joubran is affiliated with the Saint John of Damascus Institute of Theology, University of Balamand (Lebanon), and leads the St. Romanos the Melodist Choir of Beirut. His research focuses on Byzantine ecclesiastical chant in the Antiochian Orthodox tradition and its Arabic-language practice. His recent publications include an article on Andraos Mouaikel, the first cantor of St. George Cathedral in Beirut (Teologie și Viață, 2023).

SATURDAY 31 OCTOBER · FREE PAPERS 1

Tamara Jurkić Sviben

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A Mediterranean Sonic Imaginary in Bruno Bjelinski's Mediteranska sinfonietta

Croatian composer Bruno Bjelinski (1909-1992) was Mediterranean by birth: born in the Adriatic port of Trieste (present-day Italy) on 1 November 1909, he died on the Croatian island of Silba on 3 September 1992. These Adriatic coordinates frame the interpretation of his Mediteranska sinfonietta (Mediterranean Sinfonietta, 1958), a three-movement instrumental work whose title invokes a particular cultural and geographical space, although the music contains no quotations from Mediterranean traditional music, text, or explicit programmatic narrative. The paper asks how instrumental music can construct spatial and regional identity without words or direct appropriation of folk material. The theoretical framework combines Stokes's concept of the musical construction of place (1994) with critical examinations of the Mediterranean as a unified musical region (Magrini, 1999; Ćaleta, 1999), Turino's application of Peircean semiotics to music (1999), and Monelle's theory of musical topics (2006). The methodology combines formal, motivic-thematic, rhythmic, textural, and orchestral analysis of the score with an examination of the work's title and early reception. Neither Bjelinski's Adriatic biography nor the title itself is treated as direct evidence of

"Mediterraneanness"; instead, they provide a biographical and symbolic framework of localisation. Within this framework, the siciliana and serenade are considered historically coded topics, while rhythmic mobility, instrumental colour, soloistic dialogue, and musical spatiality are interpreted as indexical signs.

The analysis demonstrates that the three movements construct distinct yet interrelated modes of a Mediterranean sonic imaginary. The first movement, Allegro con brio, establishes an extrovert sense of motion through motoric rhythm, syncopation, bright wind timbres, and exchanges between soloistic voices, but concludes in a more withdrawn, almost melancholic atmosphere. The second movement, an Andantino in 6/8 metre, most directly activates the topical field of the serenade and siciliana: its rocking rhythmic pattern, cantabile melodic writing, and circulation of the theme among solo instruments evoke an intimate, nocturnal Mediterranean. Through its rondo form, lively metrical shifts, staccato motion, brilliant percussion, and final contrapuntal combination of themes, the Allegro con spirito finale constructs a collective, public, and festive dimension. Mediteranska sinfonietta thus demonstrates how regional identity can be constructed in instrumental music through the interaction of biographical and geographical context, title, culturally recognisable topics, and the organisation of sound. This reading contributes to an understanding of the "musical Mediterranean" not as a stable musical essence, but as a historically and interpretatively constructed space.

Keywords: music and place; regional identity; musical topics; musical semiotics; Adriatic cultural space

ABOUT THE AUTHOR

Tamara Jurkić Sviben, PhD, is an Associate Professor at the University of Zagreb, Faculty of Teacher Education. A practising pianist, chamber musician, and croatologist (musicologist), she studied piano at the University of Zagreb Academy of Music in the classes of Jurica Murai and Vladimir Krpan, and earned her doctorate in Croatology from the University of Zagreb, Faculty of Croatian Studies. Her research focuses on Croatian musical heritage and the interrelations between music, literature, language, and culture. She is a collaborator on the NextGenerationEU project d-ZGIB (Sounds of Identity: Croatian Musical Heritage in an Intermedial Educational Context). She is also an active member of the Croatian Society of Music Artists and the Croatian Musicological Society, Vice-President of the Croatian Music Institute, and Head of the Music Department of Matica Hrvatska.

SUNDAY 1 NOVEMBER · FREE PAPERS 4

Magdalini Kalopana

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Myth, History, and Kaleidoscopic Pitch Transformations in the Eastern Mediterranean

The kaleidoscopic transformation of tetrachords, pentachords, and hexachords, a compositional technique particularly associated with analytical descriptions of Béla Bartók and Igor Stravinsky, has also become increasingly prominent in modern Greek art music, especially in the oeuvre of post-war Greek composers. In particular, in the music of Dimitris Dragatakis (1914–2001), the continuous transformation of small pitch collections establishes connections among tonality, pentatonicism, modality, chromaticism, and atonality, creating a fluid and multifaceted approach to pitch organization. At the same time, these pitch organizations reflect the shared modal heritage of the Eastern Mediterranean, where modal thinking, pentatonic structures, and intercultural exchanges have long shaped a rich and diverse musical landscape. Of particular interest is the relationship between these transformational processes and narratives drawn from myth and history. On one level, such narratives articulate notions of Greek identity; on another, they engage with universal ideals that transcend national boundaries.

This paper examines two representative works: Symphony No. 6 ("The Duty") by Dimitris Dragatakis (1914–2001) —active in Athens— inspired by the fall of Heraklion (Candia) to the Ottomans in 1669, and the opera The Legend of the Ancient Mariner (2009) by Marco Sofianopulo (1952–2014) —a Greek descendant from Trieste— based on a libretto by Paolo Magris, adapted from Samuel Taylor Coleridge's The Rime of the Ancient Mariner (1798), while also drawing on the Odyssey and broader maritime legends. Through these case studies, the paper explores whether the kaleidoscopic transformation of pitch collections should be understood merely as a shared postmodern strategy of pitch organization or as a compositional practice that also reflects the modal traditions, historical memory, and mythological imagination of the Eastern Mediterranean, thereby mediating between local musical identities and broader international aesthetic currents.

ABOUT THE AUTHOR

Magdalini Kalopana teaches as Laboratory Teaching Staff in the Department of Music Studies at the National and Kapodistrian University of Athens (NKUA). She is a member of the International Musicological Society and serves on the Steering Committee of the Study Group Music and Politics, the Board of Directors of the Hellenic Musicological Society, the Association of Greek Music, Theatre, and Dance Critics and the Friends of Dragatakis Society. She takes part at the Scientific Committees of the journals Polyphonia, and the International Journal of Research and Innovation in Social Science (IJRISS), and also serves as a reviewer for several musicological journals. She contributes as a music critic to the online journal Critics' Point. Additionally, she serves as Curator of the Dimitris Dragatakis Archive. She is currently conducting post-doctoral research at the National and Kapodistrian University of Athens, while recently won the 2023 Friends of Music Short-Term Research Fellowship ("Kyveli-Horn Fellow"). She has presented papers at international conferences in Greece and abroad, published extensively in scholarly journals, and edited conference proceedings and volumes. Her monograph Systematic and Bio-Bibliographical Catalogue of the Works of Dimitris Dragatakis (Athens: F. Nakas, 2019) received the Gina Bachauer–Nikolaos Doumbas Prize (2022) from the International Gina Bachauer Music Society and the Association for the Upgrading of the Historical and Commercial Center of Athens.

SUNDAY 1 NOVEMBER · PANEL 4 · CIRCULATION OF OPERA

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Alexandros Grek's operetta Myriella. A Mediterranean synthesis in Alexandria (1932)

The proposed paper attempts a glimpse into aspects of the operetta Myriella, a work set in the Aegean Sea and composed by Alexandros Grek (1876-1959), a Corfiot of Maltese and British descend, based on a text by Markos Malliarakis, an Alexandrian man of letters of Aegean origin. The work was premiered in the cosmopolitan Alexandria of Egypt in 1932 within the framework of the then flourishing Greek community. Until recently, however, it verged on the realm of myth in the collective memory of Corfu through its post-war adaptation taking place in the Ionian Sea (text by Alkis Pieris). Drawing upon the period's Alexandrian press and the operetta's surviving original material (which, together with the entirety of Grek's musical archive, is preserved in the Music Archive of the Corfu Philharmonic Society, founded in 1840) the operetta Myriella is re-examined on the basis of its initial ("Alexandrian") version. The paper highlights aspects of the work's pre-war reception and its Mediterranean transnational character, while also attempting to emphasize the circumstances that contributed to the "mythologization" of the operetta in Corfu through its post-war "Ionian" adaptation. Finally, reference will be made to the revival of the operetta's Alexandrian version by the Corfu Philharmonic Society in December 2019, featuring selected excerpts of the production.

ABOUT THE AUTHOR

Kostas Kardamis is Professor of History of Modern Greek Music in the Department of Music Studies at the Ionian University, Corfu, where he has taught since 2002. He studied at the Ionian University and at Royal Holloway, University of London, and received his PhD from the Ionian University (2006) with a thesis on Nikolaos Halikiopoulos Mantzaros. His research focuses on Greek music of the eighteenth and nineteenth centuries, opera and musical theatre, band music, and the relationship between music, society and politics. He is General Editor of the series Monuments of Neohellenic Music and, since 2003, curator of the Archive and Museum of the Philharmonic Society of Corfu ("La Vecchia", est. 1840).

Muhammad Ltayef Rekik

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Musicians on Radio-Tunis-PTT Broadcasts (1938-1956): actors, repertoire, circulations

In 1938 in Tunisia, during the French protectorate, the Parisian PTT ministry established a governmental radio station called Radio-Tunis-PTT. Destined to attract the Arab audience, they gave particular attention to promoting the local musical heritage, of which Andalusian music, shared across North-Africa (Pasler 2023, 2024). However, scholarship regarding this subject is fragmented, often focusing on isolated case studies (Corriou 2010). Based on parallel readings of Radio-Tunis-PTT Arabic and French published programs in local periodicals, press articles, listeners letters, and archival documentation from 1938-1956, I argue that these were not mere translations from one another, but that they are complementary elements that offer a deep insight on how and who represented Tunisia's emerging voice. Comparing radio programs form Al-Rachidiyya'a archives, with those published in periodicals (1938-56) shows that most artists – Mohamed Triki, Chafia Rochdi, Kaddour Srarfi, Youssef Temimi, and others – regularly returned to broadcasting with different ensembles, playing various musical genres, among which oriental music, very popular amongst Tunisians. These observations suggest that, Tunisian musicians at Radio-Tunis-PTT navigated between institutional agendas and the public's taste seeking only to promote their voice and develop their carriers, thus playing consciously or unconsciously a major role in shaping Tunisia's sonic identity. By focusing on Tunisian Arab musicians on Radio-Tunis-PTT, this presentation connects to recent studies rethinking colonial History from the local's perspective. This research is based on documentation collected during the ERC MusiCol project « The Sound of Empire in 20th-c. Colonial Cultures: Rethinking History through Music » directed by Professor Jann Pasler.

ABOUT THE AUTHOR

[Bio to be received]

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To the problem of modeling Italian-Ukrainian intercultural interaction in the context of Mediterranean musical culture

The report is devoted to highlighting various models of Italian-Ukrainian intercultural interaction of the 18th–21st centuries in the context of the musical culture of the Mediterranean. The focus is on the historical and cultural connections between the Italian and Ukrainian musical cultures, the features of their mutual influence, the mechanisms of cultural reception and forms of creative exchange as models of intercultural interaction. It is proven that the stylistics of the opera "Demophont", the Symphony in C major, the choral concert "Do not reject me during the time of the eldership" by Maksym Berezovsky and the operas "Creon", "Alcides", "Quint Fabius" by Dmitry Bortnyansky embody the model of intercultural adaptation. The Italian reflections of Semyon Hulak-Artemovsky and Mykola Lysenko illustrate the model of intercultural perception. The influence of the Italian artistic environment on the composer's thinking of Volodymyr Zubytsky demonstrates the embodiment of the model of intercultural dialogue. The study of models of Italian-Ukrainian intercultural interaction opens up prospects for further research into transcultural processes, global musical reception, creative mobility, and contemporary cultural diplomacy of Italy in the world.

ABOUT THE AUTHOR

Doctor of Art History, Professor, Head of the Department of Art Education and Visual and Musical Practices at the Hryhorii Skovoroda University in Pereiaslav. The range of scientific interests includes problems of theory, methodology and practice of art education, art history, music regionalism, music science. Martyniuk T. has over 165 scientific publications. Member of Specialized Councils for the Defense of Doctoral Dissertations D 26.850.01 (Kyiv, 2013-2015). D.27.053.03 (Pereyaslav, 2020-2026), D 64.807.01 (Kharkiv, 2023-2026). Editor-in-chief of the collection of articles "Scientific Bulletin of the National Music Academy of Ukraine", 2019-2026; member of the editorial boards: "Journal of the National Music Academy of Ukraine named after Pyotr Tchaikovsky", 2019-2023, "Problems of the interaction of art, pedagogy and theory and practice of education", 2020-2024, "Ukrainian Art History", 2025-2026. Co-author of the Standards of Higher Education in the specialty 025 Musical Art (levels "Bachelor", "Master"). Member of the Expert Council of the Ministry of Education and Science of Ukraine on certification of scientific personnel in cultural studies and art studies (2022-2026). Martyniuk Tetiana initiated and conducted the International Scientific and Practical Internet Conference "Regional Cultural, Artistic and Educational Practices" (2014-2026). Martyniuk Tetiana initiated and conducted the International Polyculture Festival-Competition "Pereyaslav Divograi" (2014-2024).

SATURDAY 31 OCTOBER · PANEL 2 · MUSIC IN THE MUSLIM WORLDS (1ST PART)

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Re-Orientating Ethnographies of Sound in Libya 1939

[Italy/Libya. Radio, Discs, Recording History]

In this article, I focus on parlophon discs (78rpm) recently found in a collection (total 28 discs), now held at the National Library of Rome, recorded by the Ente Italiano Audizioni Radiofoniche (EIAR) (1938-39) and administrated by the former IsMEO – Italian Institute for the Middle and Far East – today, The International Association of Mediterranean and Oriental Studies (ISMEO). What can these recordings contribute to the historiography of Arab music, colonial sound archives, and Italian fascist cultural practices? I argue that the presence of such voices contributes to the creation of a smooth-surfaced description of power and its accompanying dominant discourses, offering a preliminary investigation into a largely unexamined Italian/Libyan colonial sound archive (al-Sibaei 2009, Abbonizio 2009). Investigating several Riti arabi or Arabic invocations (Parlophon discs), which involved the support of the fascist Ente Radio Rurale, I will show how fascist Italy used sound/voice not just as cultural preservation but as a mechanism of power, and pedagogy. Looking at both sound studies and decolonial studies, this paper illuminates broader questions around memory, race, and the circulation of Arab music in the Italian fascist imagination to think of sound and empire as epistemic regimes (McMurray, Mukhopadhyay 2024).

ABOUT THE AUTHOR

Salvatore Morra is a Neapolitan guitarist, oud player and ethnomusicologist. He completed his PhD at Royal Holloway, University of London (2018), with research on the Tunisian ʿūd ʿarbī, and studied oud in Tunisia with Kamel Gharbi and Selmi Mongi. He is British Academy Postdoctoral Fellow at the Faculty of Music, University of Cambridge, and Research Associate at Trinity Hall; he has taught at the University of Tuscia and is music consultant for ISMEO in Rome. He leads the British Academy project "Italian Arab Musical Encounters (1860–1960): Sound, Colonisation and Power" and chairs the IMS Study Group on Music in the Muslim Worlds. His publications include the book Maʾluf. Suoni dal Mediterraneo arabo (Palermo, Edizioni Museo Pasqualino); as a guitarist he has released the albums L'alba (Adoro Records) and Luys Milan (Draft Records).

SATURDAY 31 OCTOBER · PANEL 3 · EARLY AFRICAN SOUND WORLDS

Elena Murarotto

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Listening to Egypt: Giuseppe Forni and the Case of the "European Ear"

Giuseppe Forni's Viaggio nell'Egitto e nell'alta Nubia (1859) offers a rich but largely overlooked record of music and sound in nineteenth-century Egypt and Nubia. This paper places Forni's account in dialogue with the writings of Giovanni Battista Brocchi, Amalia Sola Nizzoli, and other European travellers, asking how descriptions of musical practices circulated, changed, and contributed to shaping a shared way of listening to Egypt. Close textual correspondences between Brocchi and Forni provide a particularly revealing case. Passages on songs, dances, religious performances, and instruments reappear in Forni with small but significant changes: qualifications disappear, observations become generalizations, and specific practices are sometimes presented as characteristics of the "Orientals" as a whole. What appears to be direct testimony is thus also mediated by earlier texts and their categories.

At the centre of this enquiry is the recurring notion of the "European ear," invoked as a measure for judging local music. Tracing this expression and related formulations across travel accounts, the paper explores how listening became a way of defining musical otherness. Nizzoli's access to female and domestic spaces offers a different perspective and further complicates this picture. These sources suggest that the sound of Egypt was shaped not only by what travellers heard, but also by where and how they listened, what they had read, and the language available to describe unfamiliar sounds. The "European ear" emerges, therefore, as both a listening position and a textual construction within the nineteenth-century Mediterranean.

ABOUT THE AUTHOR

Elena Murarotto is a Researcher in Musicology at the Department of Cultural Heritage, University of Padua, where she teaches World Musics: Histories, Sources and Methods. Her research focuses on music and sound in travel writing, with particular attention to European encounters with Egypt and Africa from the early modern period to the nineteenth century. In 2026, she received the International Musicological Society Outstanding Dissertation Award for her doctoral thesis Echi dal Nilo. She is the author of La collezione etnografica di Giovanni Miani. Strumenti musicali del continente africano (CLUEB, 2026).

SATURDAY 31 OCTOBER · FREE PAPERS 1

Sara Navarro Lalanda

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Music Fellows at the Spanish Academy in Rome: Cleto Zabala (1878–1883) as an Institutional Case Study

In May 1873, the Spanish Ministry of State summoned Emilio Arrieta, director of the Madrid

Conservatory, to apprise him of a draft decree for the foundation of an Academy of Fine Arts in Rome. Spain thereby adapted the long-standing French Prix de Rome paradigm, administered since 1803 for music by the Académie des Beaux-Arts at the Villa Medici. From its inception, the music section operated within an interdependent tripartite framework linking the Royal Academy of Fine Arts of San Fernando, the Madrid Royal Conservatory, and the Ministry of State. The 1877 regulations established two fellowship categories: fellows selected by competitive examination (de número) and fellows of merit (de mérito), a special channel for composers up to forty years of age. Selection entailed theoretical examinations drawn by lot, followed by strict practical exercises composed in seclusion and evaluated through private and public auditions.

This article examines the practical implementation of this institutional machinery through the case of the Bilbao-born composer Cleto Zabala y Arámbarri (1847–1912). Drawing on archival sources from the Madrid Conservatory and the Royal Academy of Fine Arts of San Fernando, the study reconstructs his trajectory across institutional selection, evaluative oversight, and artistic training. Zabala competed in the inaugural 1873–1874 competition, whose exercises comprised a fugue, a religious chorus, and the lyric scene Las naves de Cortés. The jury singled him out, regretting that it had no second fellowship to grant him, before awarding the sole place to Ruperto Chapí. Zabala ultimately secured a fellowship in 1878, although his admission required a royal order granting him, by special dispensation, an exemption from the statutory age limit of thirty.

The article further analyses Zabala's mandatory submissions (envíos) from Rome. These include most notably his Mass for voices and organ, which earned a merit grade and a 500-lire prize in 1882–1883, alongside his lyric-dramatic compositions. Through the jury's assessments of these works, the study illustrates how institutional regulations, academic scrutiny, and contact with the Italian musical milieu shaped Zabala's subsequent contributions to Spanish and Basque musical culture. Beyond Zabala's individual biography, his fellowship illuminates the negotiation between statutory rigour, political discretion, and individual exceptionality that governed state-sponsored musical patronage in late nineteenth-century Spain.

Keywords: Spanish Academy in Rome; nineteenth-century music fellowships; Cleto Zabala; institutional history; Madrid Royal Conservatory

ABOUT THE AUTHOR

Sara Navarro Lalanda has been an Associate Professor at Roma Tre University since 2024. She holds PhDs in Music History (2013) and Education (2023) from the Universidad Autónoma de Madrid (UAM), funded by fellowships (FPU, CAM, UAM) which included research stays in France and Italy. She completed a Bachelor's degree in Music Education and an MA in Music History and Sciences at UAM, alongside Higher Conservatory Diplomas in Musical Language (2007) and Musicology (2008) from the Real Conservatorio Superior de Música de Madrid. She also holds Master's degrees in Ibero-American Musical Heritage (RABASF), Document Management (UCM), Music Marketing (Sapienza University of Rome), Educational Technology (UAM), and Speech Pathology and Psychopedagogy

(VIU). Her research examines music from the eighteenth to the twenty-first centuries through documentary, pedagogical, and court studies approaches. She was Principal Investigator of the project Active and Interactive Listening: Zarzuela for Children "Un mundo más" (UNIR, 2023) and has directed two teaching innovation projects. In 2023, she published the monograph Il mecenatismo musicale di Maria Cristina di Borbone-Due Sicilie (SEdM). She also co-edited the volumes El aula suena a zarzuela: Un mundo más (Octaedro, 2025) and Culturas de la escucha: Enfoques, interdisciplinariedad y aplicaciones sociales (Tirant lo Blanch, 2026).

SATURDAY 31 OCTOBER · FREE PAPERS 2

Laura Noviello and Angelo Plaitano

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Two saints, two cities. Sound practices between continuity and transformation in the patronal feasts of San Gennaro in Naples and San Matteo in Salerno

Le pratiche rituali e sonore legate ai culti campani sono state oggetto, a partire dalla seconda metà del Novecento, di ricerche antropologiche ed etnomusicologiche che ne hanno documentato nel tempo le forme della partecipazione devozionale. Le feste di San Gennaro a Napoli e di San Matteo a Salerno consentono oggi di tornare su contesti già indagati, mettendo in relazione la documentazione precedente con l'osservazione etnografica contemporanea.

A Napoli, una documentazione etnografica e audiovisiva condotta per oltre tredici anni permette di seguire alcune trasformazioni del culto di San Gennaro, divenute particolarmente evidenti dopo la pandemia. La distanza introdotta fra i fedeli e la reliquia ha modificato le precedenti modalità di accesso al sangue del santo. Negli stessi anni, le nenie e le preghiere cantate dalle cosiddette "parenti di San Gennaro" hanno conosciuto una progressiva contrazione degli spazi e delle possibilità di espressione pubblica, accompagnata da episodi di tensione durante le celebrazioni. Dal 2021, nelle arcate del Museo del Tesoro annesso al Duomo, si svolge un momento coreutico-musicale con tammurriate e fronne devozionali, al quale prendono parte esecutori provenienti da Napoli e dall'area vesuviana. Le fonti precedenti relative al culto permettono di estendere la profondità temporale dell'osservazione.

A Salerno, la Tammurriata per San Matteo nasce nei primi anni Duemila per iniziativa di musicisti locali e si svolge la sera del 21 settembre fino ai fuochi della mezzanotte. I repertori riconducibili alla "musica popolare" accompagnano una partecipazione musicale e coreutica sviluppatasi in tempi recenti nel giorno della festa, senza risultare storicamente parte del suo dispositivo rituale. Le ricerche precedenti sulla festa e le fonti relative alle pratiche musicali nella città consentono anche in questo caso di mettere il presente in relazione con una diversa profondità documentaria.

I due casi mostrano traiettorie differenti e pongono una questione comune: come cambiano le forme della partecipazione quando nuove pratiche sonore trovano posto nel tempo e negli spazi di una festa patronale? La ricerca segue questi processi attraverso le fonti e l'osservazione etnografica, interrogando il rapporto che si stabilisce con il rito e con la devozione. La configurazione di nuovi spazi rituali e gli eventuali processi di risemantizzazione del culto costituiscono così problemi da verificare nelle pratiche e nei discorsi degli

attori.

ABOUT THE AUTHORS

Laura Noviello è dottoranda di ricerca in Metodi e metodologie della ricerca archeologica e storico-artistica presso il DiSPaC dell'Università di Salerno, in cotutela con l'Université Lumière Lyon 2. Il suo progetto, Verso una topografia sonora di Pompei: l'apporto dell'iconografia musicale, indaga la dimensione sonora dello spazio urbano antico attraverso lo studio delle testimonianze iconografiche e archeologiche. È stata assegnista di ricerca presso l'Università di Padova nell'ambito del PRIN MUSE. MUSical Ecosystems of Ancient Northern Italy (XIII B.C.–VII C.E.), dedicato alla ricostruzione degli ecosistemi sonori dell'Italia nord-orientale antica. Parallelamente alla ricerca archeomusicologica, dal 2013 conduce indagini etnomusicologiche sul campo in Campania e nell'Italia meridionale, rivolte alle pratiche musicali, coreutiche e devozionali di tradizione orale. Una parte continuativa della sua ricerca riguarda il culto di San Gennaro a Napoli, documentato attraverso osservazione etnografica e registrazioni audiovisive, con particolare attenzione alle trasformazioni delle pratiche sonore e delle forme di partecipazione.

Angelo Plaitano è dottorando di ricerca in Metodi e metodologia della ricerca archeologica e storico-artistica, curriculum Musicologia e Scienze dello Spettacolo, presso il DiSPaC dell'Università di Salerno. La sua ricerca si concretizza nello studio delle pratiche musicali di tradizione orale nell'Italia meridionale, con particolare attenzione alle forme della partecipazione e ai processi contemporanei di trasmissione e rielaborazione dei repertori. Alla ricerca etnomusicologica affianca una formazione musicale e una continuativa attività come musicista e performer, che concorrono alla definizione del suo posizionamento sul campo. Ha condotto ricerche sulle pratiche performative connesse ai riti festivi e devozionali e sui rapporti fra musica, memoria e costruzione della tradizione. Nell'ambito delle sue attuali ricerche si occupa della festa di San Matteo a Salerno e della Tammurriata per San Matteo, osservandone le pratiche musicali e coreutiche nel contesto contemporaneo della festa patronale.

SATURDAY 31 OCTOBER · PANEL 1 · MUSIC OF THE CHRISTIAN EAST AND ORIENT

Antigoni Ntousiopoulou

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The Elderly as Bearers and Guardians of the Lament Tradition: Diachronic Perspectives from Antiquity and Byzantium to the Contemporary Lament

Elderly figures play a fundamental role in both the performance and preservation of lamentation throughout Greek tradition, from antiquity and Byzantium to the present day. Through an interdisciplinary approach incorporating iconography, texts, musical pieces,

and the ritual framework, elderly women—and, less frequently, men—emerge as the primary bearers of collective memory and tradition. Drawing upon fieldwork conducted in isolated villages of Northern Greece where lament traditions are still observed, the constant presence of the elderly in funerary rituals is evident. The elderly people participate diachronically either as mourners or as listeners of this particular musical genre, which they not only preserve, but also transmit to subsequent generations. Their active involvement in Greek mourning traditions enhances their personal well-being, providing them with purpose, social validation, and psychological resilience in late life. Building upon foundational studies on ancient lament, such as those by Margaret Alexiou (2002) and Donna Kurtz and John Boardman (1994), Patrizia Birchler Emery's doctoral dissertation specifically addressing old age in lament (2004), papers upon byzantine lament of Henry Maguire (1977) and Demos Papatzalakis (2018), alongside ethnographical research by Loring Danforth (1982) and Athena Katsanevaki (2017), the present study aims to underscore the importance of the elderly figures in the performance of lamentation throughout Greek civilization over a time span of about three thousand years.

ABOUT THE AUTHOR

Antigoni Ntousiopoulou (MSc, PhD) was born in Kozani, Greece. She holds degrees from the Department of Music Studies of the Faculty of Fine Arts at the Aristotle University of Thessaloniki (AUTH), specializing in Musicology and Music Pedagogy, the Department of Music Studies of the Faculty of Music and Audiovisual Arts at the Ionian University, specializing in Music Performance – Piano Pedagogy and the Department of History and Archaeology of the Faculty of Philosophy at AUTH, with a specialization in Archaeology. She earned her Master of Science from the Department of History and Archaeology at AUTH, specializing in Classical Archaeology and holds a Doctorate from the Department of Music Studies at AUTH, specializing in Musical Iconography. Furthermore, she holds diplomas in Piano Performance, Harmony, Counterpoint, and Fugue from the Municipal Conservatory of Kozani. She is currently conducting postdoctoral research at the Department of Music Studies of AUTH on the topic: "Lament in Greek Culture: A Diachronic Approach" (under M. Alexandru). She has presented her work as a speaker at scientific conferences and symposia, and has published articles in conference proceedings. Her research interests encompass musical iconography, ancient Greek music, lament traditions, as well as music pedagogy and piano instruction. She currently serves as a piano teacher at the Music School of Siatista, while also teaching piano at the Municipal Conservatories of Kozani and Siatista.

SATURDAY 31 OCTOBER · FREE PAPERS 1

Lívia Oliveira Itaborahy

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Listening to Exile: Mercedes Sosa, Madrid, and the Territorial Meaning of a Singing Voice

What happens to the territorial meaning of a singer's voice when she is forced to leave the place with which that voice has become publicly associated? This paper examines Mercedes Sosa's exile and her presence in Madrid as a way to explore how a Latin American singing voice could be heard, interpreted, and circulated in a European setting. The paper develops the concept of the territorialization of the singing voice: the process through which vocal performance, repertoire, memory, and public listening come to associate a particular voice with a place or collectivity. Rather than treating Sosa's voice as an inherent expression of Argentine or Latin American identity, I ask how such associations were maintained, transformed, and contested through displacement. Madrid offers a point of entry into the conference's expanded Mediterranean framework: a place of encounter in which political exile, musical performance, and intercultural listening intersected. Through selected performances and materials from Sosa's trajectory, I will consider how exile may intensify the expectation that a singer's voice represent a homeland while also opening it to new relationships and meanings. If appropriate for the session, I can include a very brief live vocal example as part of the analysis. The paper brings a Latin American perspective to discussions of musical mobility, otherness, and dialogue across the expanded Mediterranean.

ABOUT THE AUTHOR

Lívia Oliveira Itaborahy is a singer and PhD candidate in Music at the Federal University of Minas Gerais, Brazil. Her doctoral research investigates the territorialization of the singing voice, focusing on vocal performance, listening, belonging, and mediation in Latin American popular music, with particular attention to Mercedes Sosa and Milton Nascimento. She was a visiting researcher at INET-md / NOVA University Lisbon from 2025 to 2026. Her artistic work includes «Soy Sosa», a concert project dedicated to Mercedes Sosa's repertoire.

SATURDAY 31 OCTOBER · FREE PAPERS 2

Francesca Piccone

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Staging Adriatic Piracy: The Uskok Imaginary in Nineteenth-Century Opera

The Adriatic Sea has long functioned as a liquid borderland, a space of contact, conflict, and cultural hybridization between the Venetian Republic, the Ottoman Empire and the Habsburg Monarchy. Within this maritime frontier, the Uskoks (Uscocchi, Uskoci) occupied

an ambiguous position. Originally Christian refugees, they turned into corsairs whose legacy oscillated between romanticized defenders of the faith and ruthless outlaws. Throughout the nineteenth century, this complex history became a popular subject in Romantic literature, notably featuring in George Sand's novel L'Uscoque (1838), and later in Zygmunt Miłkowski's (Tomasz Teodor Jeż) Uskoki (1870).

Partly stemming from Sand's literary success, at least three operas were staged on this subject within the Adriatic sphere. From a dramaturgical perspective, these works have not yet received sufficient scholarly attention. This paper aims to compare and analyze the imaginary constructed around the Uskoks. To do so, it investigates the dramaturgical and musical elements across three distinct settings, each based on a different libretto and set to music respectively by Francesco Petrocini (Milan, 1858), Andrea Zescevich (Trieste, 1863) and Gustavo Ruiz (Venice, 1870). While these operas share core narrative tropes, they reveal subtle textual and musical variations in both plot and characterization. Rather than evaluating these works against historical reality, this study explores how librettists and composers shaped a specific imaginary of Adriatic piracy, distinct from traditional Orientalist tropes of Barbary corsairs.

ABOUT THE AUTHOR

Francesca Piccone is a musicologist and pianist. She holds a PhD in Culture, pratiche e tecnologie del Cinema, dei Media, della Musica, del Teatro e della Danza (Roma Tre University - University of Teramo). Within the International Musicological Society (IMS), she is a member of the Auditory History Study Group. Since 2021, she has served as the editor-in-chief of the series "Collana di culture musicali e arti performative per l'Abruzzo e il Centro Sud" (published by Edizioni Kirke). Her research focuses on musical practices and the historical phonosphere in early modern cultures, music education and pedagogy, and the early twentieth century in Italy. Alongside her research activities, she is actively involved in educational and cultural project management.

SATURDAY 31 OCTOBER · FREE PAPERS 1

Mariana Portas de Freitas

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The «villancico» in Spanish music theory of the 17th–18th centuries: introducing new triple divisions in binary mensurations («proporción menor», «sexquialtera menor») to characterize an extra-liturgical genre of art music with popular resonance

The «villancico», a poetic-musical genre of popular inspiration intended to be performed in

para-liturgical contexts —such as during intervals in the Divine Office or the Mass, particularly on feast days like Christmas or Epiphany— reached the height of its popularity on the Iberian Peninsula in the 17th century. Many art-music composers cultivated the «villancico», employing stylistic conventions that blended elements of the «stile antico» with the modern «concertato» style, featuring instrumental accompaniment. The theoretical codification of this genre by Iberian theorists —such as Cerone (El Melopeo y Maestro, 1613), Lorente (El Porqué de la Música, 1672), and Nassarre (Escuela Música según la Práctica Moderna, 1724)— reveals how the «villancico» served as an instance of discussion, adaptation and evolution of the old mensural system, codified between the 14th and 16th centuries. Some Spanish theorists describe atypical mensurations introduced by practical musicians, such as the binary tempos with ternary subdivision. For the Castillian Lorente (1672), the main binary meters, «compassillo» (C) and «compás mayor» (𝅵), included those with ternary subdivisions, allowing greater metric and rhythmic vivacity. Examples of their use were the «villancicos», featuring «lively and cheerful rhythms». At this epoch in Spain, the most widespread meters were «Minor time with minor proportion» (C3 or C3/2, accentuated ↓↑↑); «Minor time with major proportion» (𝅵 3/2, ↓↓↑); «Minor time with minor sesquialtera» (C6/2 or C6/4, ↓↓↓ ↑↑↑); and «Minor time with major sesquialtera» (𝅵12/4 or 𝅵12/8, ↓↓↓ ↑↑↑ ↑↑↑). These new meters had long replaced the older «prolations» of the semibreve (figured as 𝅝 and 𝅜).

For the Aragonese theorist Pablo Nassarre (1724), the «compasillo» (C), «compás mayor» (𝅵), «proporción menor» (C3/2), and «proporción mayor» (𝅵3/2) were indeed the main «meters used today by practical musicians». In Book III of Escuela Música, Nassarre describes the three musical styles prevalent in early 18th-century Spain: the music «sung with Latin text in the Church», found in «printed books of Masses and Motets, following the old custom», which used the five larger note values, from maxima to the minima; the «Psalms and Motets», also sung in Latin in Church, but featuring a large number of voices «divided into choirs, accompanied by a variety of instruments», employing note values smaller than the minima, to «sing with greater speed [...]and to suit the accents»; and, finally, the latter style of music in the «vernacular tongue» —such as the «verses of a Villancico»— aligning rhythmic accents with shorter note values, ranging from seminima to the semicorchea.

ABOUT THE AUTHOR

Mariana Portas de Freitas is Integrated Researcher at the Institute of Ethnomusicology — Centre for Studies in Music and Dance (INET-md/FCSH/NOVA), in Lisbon, Portugal, and collaborates with the Caravelas Group at the Centre for Studies in Musical Sociology and Aesthetics (CESEM/FCSH/NOVA). She holds a Doctoral degree (PhD) in Historical Musicology from the Faculty of Social and Human Sciences of the New Lisbon University / Universidade Nova de Lisboa (NOVA-FCSH), in Lisbon, Portugal (Models and singularities in Luso-Brazilian music theory during the Ancien Régime: Caetano de Melo de Jesus's Escola de Canto de Orgão, Bahia, 1759–60. https://run.unl.pt/handle/10362/173789), as well as a Master's degree in Musicology from the same University. She holds a Bachelor degree in Law, from the Portuguese Catholic University, Lisbon. At the Calouste Gulbenkian Foundation, she works as editor and publishing coordinator. She was coordinator of Coro Gulbenkian (The Gulbenkian Choir), as well as editorial coordinator of the «Musicological Studies» collection.

SATURDAY 31 OCTOBER · FREE PAPERS 3

Théodora Psychoyou

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From Oral Practice to Written Polyphony? The Calomati Manuscript in the Eighteenth-Century Greek Archipelago

The history of polyphonic music in the Greek-speaking Eastern Mediterranean is generally approached through exceptional works that entered the written traditions of Western Europe, or through sources documenting the reception of Western techniques within Byzantine chant. A remarkable manuscript preserved in the archives of the Catholic Archdiocese of Tinos offers a different perspective: that of musical practices produced and transmitted within the Catholic communities of the Greek Archipelago themselves.

The document, which I propose to identify as the Calomati Manuscript, probably dates from the late eighteenth century. It is a large-format choirbook containing three monophonic Masses, a complete two-voice Missa Sanctissimi Redemptoris, and a separate two-voice Et incarnatus est. Its notation belongs materially to the world of measured or figured plainchant (canto fratto), yet the two-voice pieces extend well beyond ordinary plainchant. Tenor and bass frequently proceed in parallel thirds, suggesting practices of oral harmonisation and cantare super librum, but the music also includes alternations between solo and duo, cadential formulas, imitation, chromaticism, and more developed contrapuntal writing. The stylistic heterogeneity of the Mass is particularly striking: while much of the Gloria and Credo relies on simple parallel diphony, the Sanctus and Agnus Dei employ markedly different contrapuntal procedures.

The manuscript therefore raises questions that go beyond the identification of a rare polyphonic source. What exactly has been written down here? Is this the transcription of an essentially oral practice of improvised diphony, a composed elaboration of plainchant, an arrangement of pre-existing materials, or a compilation of pieces of different origins? The very act of notation may have transformed the practice it sought to preserve, opening possibilities unavailable—or unnecessary—within purely oral performance. The Greek initials and concluding formula, Τῳ Θεῳ Δόξα Τέλος, moreover point to a Greek copyist working within a Latin liturgical tradition.

This paper will consider the codicological, notational, and musical evidence provided by this source and situate it within the Catholic sound world of the eighteenth-century Aegean. Rather than viewing it merely as a modest and peripheral witness to Western polyphony, I propose to consider the manuscript as evidence of a locally embedded musical culture in

which Latin liturgy, canto fratto, oral harmonisation, and written counterpoint could coexist and interact. Considered in this light, the Calomati Manuscript may help recover forms of musical practice largely obscured by histories built primarily upon composed and transmitted repertories.

ABOUT THE AUTHOR

Théodora Psychoyou is Professor of Music and Musicology at Sorbonne Université, a member of the Institut de recherche en musicologie (IReMus), and Director of the Collegium Musicæ of the Sorbonne Université Alliance. She received her PhD from the University of Tours (2003) and was a fellow of the Villa Medici – Académie de France à Rome (2005–2007). Her research focuses on French musical thought in the seventeenth and eighteenth centuries, the relationships between music and science, and sacred music, particularly Marc-Antoine Charpentier. Her current projects include Latin sacred music in the Greek Archipelago and the history of musical acoustics (especially from Marin Mersenne to Joseph Sauveur). She created the Master's programme in Baroque music performance and research at Sorbonne Université and is President-elect of the International Musicological Society (2027–2032).

SUNDAY 1 NOVEMBER · FREE PAPERS 4

Peter Roth-Westdickenberg

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What Recording Replaces—and What It Cannot: Women's Musical Authority in Egyptian Zār and Festive Music

In the Abū l-Ghayt zār, a recording can stand in for the musicians, but not for the woman who leads the ritual. Rather than treating recording as one force displacing live labour, this paper asks what exactly is displaced in two Egyptian settings where performance, leadership, ritual authority and paid work do not coincide: the zār ritual, and the wedding and festive circuit below star level.

The paper argues that two processes must be kept apart. Technological substitution replaces storable performance and so removes engagements. Incorporation into mixed or male-led working arrangements removes leadership. Where authority was bound to a person rather than to a market position, as with ritual leadership in zār, it did not pass to men. Three published ethnographies are read against each other; no new fieldwork is presented. Kawkab Tawfik's work on Abū l-Ghayt shows recordings standing in for the all-male ensemble and many musicians leaving zār work, while the acts reserved for the female ritual leader (kūdya) and the shaykh (opening invocations, fumigation, preparing the altars) cannot be replaced. Hager El Hadidi's Cairo fieldwork shows a different pattern: by 2005 only

about fifteen of some two hundred zār musicians were women; because of their small number, they had for decades often joined male bands, while most ritual leaders were women. Karin van Nieuwkerk's ethnography of the wedding circuit shows cassette and radio replacing performers at smaller occasions, whereas the female ensemble leader (usṭā) lost her role as employer once gender-segregated celebrations persisted in name only and the market became impersonal. The performers kept working.

Usually framed through possession and trance, zār appears here as a workplace, part of the same economic history as the wedding band, and its women as workers and leaders rather than spectacle.

The claim is bounded. It does not hold that recording caused the decline of women zār musicians; the ethnography names age, the loss of leaders and ensembles too small to perform. Nor does it extend to stars: Umm Kulthum and Munīra al-Mahdiyya led in mixed settings, perhaps because fame supplied the bargaining power that segregated space otherwise provided. Van Nieuwkerk's emphasis on rising risk and lack of protection is weighed as a competing explanation.

This yields a test for other ritual and festive economies of the Mediterranean: when a medium arrives, ask separately who loses work and who loses command.

ABOUT THE AUTHOR

Peter Roth-Westdickenberg, M.A., is a musicologist and independent researcher based in Berlin. His current research addresses women's musical labour in Egypt from the nineteenth century to the present, with particular attention to voice, visibility, mediation and control over musical work. He studied musicology at the University of Regensburg, Royal Holloway, University of London, and the Humboldt-Universität zu Berlin, where he received his M.A. In 2023 he worked as a music teacher and head of department at the Neue Deutsche Schule Alexandria (NDSA) in Egypt; since then, regular stays in Egypt have accompanied a sustained engagement with the music of Egypt and other Arab countries. He now teaches music and English at the Jean-Krämer-Schule, an integrated secondary school in Berlin where many students come from Arabic-speaking families, and works in his teaching on ways of engaging with musical unfamiliarity and otherness without exoticising it. Before that, he directed his own music school in Berlin for eighteen years. Website: prwestdickenberg.de

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SATURDAY 31 OCTOBER · PANEL 2 · MUSIC IN THE MUSLIM WORLDS (2ND PART)

Nohail Salloum

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The Migration of Polyphony into Arabic Music through Mediterranean Musical Modernity

Every musical tradition is shaped by the cultural and civilizational context from which it originates, the historical development of its musical language, and the influences resulting from intercultural acculturation and exchange. Arab music is distinguished by its unique characteristics, especially at the melodic level, through its rich variety of maqāmāt, and at the rhythmic level, through its extensive repertoire of rhythmic patterns, both of which define its musical identity.

Since the nineteenth century, Arabic music has engaged with Western musical traditions through the cultural and artistic exchanges of the Mediterranean world, adopting elements such as polyphony, harmony, orchestration, and new musical forms, which have contributed to significant transformations in its musical texture, musical language and aesthetic practices.

This study investigates the incorporation of Western musical elements into Arabic music and examines the processes through which they were introduced and adapted. It explores the impact of these elements on Arabic musical practices, with particular attention to polyphony. The study discusses both the advantages and the challenges associated with their adoption, analyzes how musicians in the Middle East have engaged with and negotiated these influences, and evaluates the artistic and musical outcomes that have emerged from this interaction. Through this examination, the study seeks to contribute to a deeper understanding of the relationship between musical modernity, cultural exchange, and the development of polyphony in contemporary Arabic music

ABOUT THE AUTHOR

Dr. Nohail Salloum is an Assistant Professor of Musicology, a professional musician, and a researcher specializing in Musicology, Arabic Music, performance practice, and contemporary developments in Arabic music. He holds a Ph.D. in Musicology from the Holy Spirit University of Kaslik (USEK), Lebanon. His academic work focuses on Arabic musical heritage, maqaām studies, vocal and Ud pedagogy, musical analysis, and the evolution of contemporary Arabic music. He has authored numerous scientific and educational publications and presented his research at international conferences and academic symposiums worldwide. His research contributions have been published in scholarly journals and collective volumes addressing various aspects of Arabic music and musical culture. He has received several awards and recognitions for his contributions to music research, including the Best Ph.D. Dissertation Award in Arabic Music from the Arab Academy of Music. He is actively engaged in international academic and professional networks, such as the International Musicological Society (IMS), the Arab Academy of Music affiliated with the League of Arab States, the International Council for the Arabic Language, and the Association of Arab Universities, and serves as a reviewer and scientific committee member for international journals and conferences.

Giuseppe Sanfratello
Università di Catania
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Resounding islandness: continuity, gender negotiation, and Mediterranean networks in contemporary Cretan music

Cretan music has historically served as a foundational sonic marker of local identity, embodying a dialectic between oral traditions and dynamic adaptation (Hnaraki 2007; Sanfratello 2017). Drawing from recent ethnographic fieldwork conducted in Crete during the summer of 2026, this paper examines how contemporary performers navigate the tension between preservation and innovation, positioning the island both as an autonomous cultural laboratory and a vibrant crossroads within the broader Mediterranean soundscape. The study explores key structural and stylistic developments within two primary repertoires: the historical, unrhymed rizitiko and the improvisational fifteen-syllable rhyming couplet, the mantinada (Magrini 2002; Sanfratello 2017). While the rizitiko has traditionally functioned as a monumental, epic narrative of memory and community, contemporary interpretations by younger generations reveal subtle shifts in performance practice. Conversely, the mantinada continues to expand its expressive spectrum – moving beyond nostalgic melancholy to embrace satire, humour, and modern urban slang, increasingly mediated by digital platforms and social media.

A central focus of the paper is the renegotiation of gender roles within a musical heritage historically dominated by male performers and competitive display (Herzfeld 1985). Based on original field recordings and qualitative interviews with key female figures – including instrumentalists and vocalists such as Georgia Dagaki, Georgia Androulaki, and Dora Mela – this research highlights the unprecedented, authoritative presence of women who are reshaping participatory dynamics (Turino 2008) and challenging patriarchal stage paradigms. Complementing these perspectives, an in-depth conversation with the renowned Cretan record producer and publisher Andreas Aerakis offers crucial insights into the contemporary recording industry, market trends, and technological dilemmas, such as the debate between traditional microphone amplification and internal pickups to balance the extremely high-volume demands of modern glendi with acoustic fidelity. Broadening the geographical scope, Crete's musical identity is contextualized within wider Mediterranean networks. Institutions such as Ross Daly's Labyrinth Musical Workshop serve as vital hubs for intercultural modal dialogues, bridging Cretan idioms with Middle Eastern and wider Mediterranean traditions.

Finally, the paper theorizes these empirical findings through the lens of the anthropology of music and island studies, drawing on Godfrey Baldacchino's concept of "islandness". Cretan song culture is analysed as a complex discursive matrix that performs both "roots" (locality, lineage, endemism) and "routes" (mobility, hybridity, cross-island Mediterranean comparisons with Cyprus, Sardinia, and Sicily). Ultimately, Cretan music emerges as a resilient, evolving sonic narrative that actively performs island life in the twenty-first century.

ABOUT THE AUTHOR

Giuseppe Sanfratello (Palermo, 1985) is Adjunct Professor at the Department of Humanities of the University of Catania, where he teaches Cultures and Expressions of Popular Music (PEMM-01/D) and conducts the University Choir. He holds a PhD in Musicology from the University of Copenhagen (2017) and a PhD in Sciences for Cultural Heritage and Production – with a dissertation in ethnomusicology – from the University of Catania (2023), where he also served as a postdoctoral research fellow and co-founded CHAIN (Cultural Heritage Academic Interdisciplinary Network). He has conducted extensive field and archival research in Denmark, Greece, and Sicily. His research interests and publications focus on Cretan traditional vocal music, Byzantine liturgical chant of the Italo-Albanian tradition, and multipart singing practices in the Ionian Islands. His first monograph, Kùrdhisma. Cantare a più voci nelle Isole Ionie: pratiche, interpreti, contesti esecutivi, was published by NeoClassica in 2025. Active in international academic networks, he serves as Secretary of the "Mediterranean Music Studies" Study Group of the International Council for Traditions of Music and Dance (ICTMD). Additionally, he is a tenured music teacher in lower secondary education in Catania.

SATURDAY 31 OCTOBER · PANEL 1 · MUSIC OF THE CHRISTIAN EAST AND ORIENT

Dimosthenis Spanoudakis

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Byzantine Music as a Field of Research in Music & Medicine: Musicological Parameters, Neurobiological Responses, and Clinical Perspectives

Byzantine Music constitutes a living musical tradition of the Eastern Mediterranean, the Balkans, and beyond, with a contemporary presence and dissemination in several regions worldwide. Monophony, modality, melodic formulation, rhythm, temporal development, and the close relationship between text and melody coexist within a particularly strong liturgical and cultural framework.

First, the presentation highlights the reasons why Byzantine Music deserves to be systematically investigated within the context of the growing international interest in the relationship between music, the brain, and health and, more specifically, within the interdisciplinary field of Music & Medicine. Second, it proposes a framework for its study at the intersection of Musicology, Neurosciences, and clinical research. Third, it examines methodological directions through which specific musicological characteristics—such as modal organization, melodic complexity, repetitiveness, temporal structure, and the relationship between musical and linguistic content—can be defined as research variables and correlated with cognitive, emotional, behavioural, and neurobiological responses. Particular emphasis is placed on the possibilities of applying such a framework to the study

of non-pharmacological music interventions, including the field of dementia, without presupposing therapeutic effectiveness. The aim is to move from general references to the "power" of Byzantine Music toward testable, musicologically grounded, and clinically assessable research hypotheses. Finally, earlier and contemporary research data concerning physiological, neurobiological, cognitive, and emotional responses that have been studied in relation to Byzantine Music are presented and critically evaluated.

ABOUT THE AUTHOR

Dimosthenis Spanoudakis graduated from the Department of Music Studies, Aristotle University of Thessaloniki (AUTh), where he also earned his PhD as a fellow of the Hellenic State Scholarships Foundation. He holds degrees in Counterpoint and Byzantine Music and completed postgraduate studies in Byzantine Musicology at the School of Theology, AUTh. He presents at international musicological and medical conferences and serves on the editorial boards of SMB and SMCEO. He taught at the School of Theology, AUTh, in 2019, and served as an adjunct lecturer at European University Cyprus and the Department of Music Studies, AUTh, from 2022 to 2024.

SATURDAY 31 OCTOBER · PANEL 1 · MUSIC OF THE CHRISTIAN EAST AND ORIENT

Evangelia Spyrakou

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AI-Assisted Visualisation of Byzantine Chant Performance Practice: Challenges and Perspectives

The study of Byzantine chant performance has long rested on the comparative reading of typika, historical descriptions, iconography, theoretical treatises and musical manuscripts. This paper examines what happens when AI-assisted visualisation is chosen as a tool that offers possibilities a live performance in space alone cannot provide. Ritual, space, vestments, sound and gesture can no longer be interpreted separately. They must be decided together, and every such decision passes through several disciplines at once. The silences of the sources thus become productive questions that invite further research and revision. Drawing on "Experiencing the Byzantine Choròs III", a reconstruction of the Service of the Furnace after Symeon of Thessaloniki, the paper proposes a typology of challenges (evidential, spatial, iconographic, gestural, technological) and perspectives (methodological, archival, acoustic, technological, pedagogical) for an Active Archive, in which sources do not merely accumulate but come alive.

ABOUT THE AUTHOR

Musicologist and pianist appointed as Special Educational Personnel in the Department of Music Science and Art (University of Macedonia, Thessaloniki). Her field of expertise is 'History of Byzantine Music'. She is a graduate of the School of Music Studies-Aristotle University of Thessaloniki and holds a PhD in Historical Musicology from the Department of Music Studies-National and Kapodistrian University of Athens. She is the author of two monographs: Singers' Choirs according to the Byzantine tradition (Institute of Byzantine Musicology, 2008) and The Byzantine Chorós: On the Historically Informed Performance of the Psaltic Art (Editura UNMB, 2003).

FRIDAY 30 OCTOBER · 7:30 PM · CONCERT AT ECOVERTICALE

Luca Tarantino

Archlute and Spanish guitar

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Il più bel fiore

Musica per corde pizzicate e battute nella Napoli del primo '600

Music by Andrea Falconieri, Girolamo Montesardo, G. B. Abbatessa, Foriano Pico and anonymous composers.

Luca Tarantino, archlute and Spanish guitar.

ABOUT THE AUTHOR

A multi-instrumentalist and researcher, Luca Tarantino holds a prominent position on the international concert stage, distinguished by a versatility that allows him to bridge the philological rigor of early music with the experimentalism of contemporary music and various cross-genre musical languages.

Following his studies in historical musicology and paleography at the D.A.M.S. program in Bologna—under the guidance of eminent scholars of Italian musical culture, including Leydi, Gallo, and Di Benedetto—he earned high diplomas in Classical Guitar and Electronic Music, as well as a cum laude degree in Lute under the mentorship of Franco Pavan. He further refined his craft through advanced studies with masters such as Hopkinson Smith and Eduardo Egüez, while deepening his expertise in basso continuo practice, musical notation, and the medieval repertoire.

As a specialist in early plucked-string instruments (lute, theorbo, and baroque guitar), he maintains an active concert career, performing alongside world-renowned soloists including Daniela Barcellona, Anna Caterina Antonacci, and Vivica Genaux. He collaborates with some of Europe's most prestigious baroque ensembles, such as I Barocchisti (directed by Diego Fasolis), Antonio Florio's Cappella Neapolitana, and Concerto de' Cavalieri (directed by Marcello Di Lisa)—the latter of which participated in the award-winning "Baroque Project" for the Deutsche Harmonia Mundi / Sony Classical label.

Furthermore, a significant portion of his research is dedicated to the history of the lute in Southern Italy between the 15th and 18th centuries—a subject he explored during a three-year doctoral program at the ABANA in Naples.

In parallel, Luca Tarantino has forged a highly personal, cross-genre path, remaining active across the worlds of world music, rock, and avant-garde music—often collaborating with artists such as Patrick Watson, Lee Ranaldo, David Cossin, Theo Bleckman, and Padma Newsome. He has recorded for Angelo Branduardi (EMI Classica), collaborated with Ludovico Einaudi on La Notte della Taranta, and spent years working as a performer and co-arranger with multi-award winning band Canzoniere Grecanico Salentino.

A key figure in the history of the international residency program Sound Res, he has forged strong ties with the North American avant-garde scene. He has performed with the American band The Clogs—led by composer Bryce Dessner (The National)—contributing to albums that feature appearances by Sufjan Stevens and Shara Nova.

In recent years, a close synergy with Italian-American composer Paola Prestini, Mexican composer and performer Magos Herrera, and the Brooklyn-based institution National Sawdust has led him to some of

Manhattan's most prominent stages. This includes his role as a theorbo and baroque guitar player for the premiere and subsequent pan-american tours of the contemporary opera Primero Sueño, co-produced by the Metropolitan Museum of Art (MET) in New York.

In 2019, he released his debut solo album, Il più bel fiore, which focuses on repertoire for the archlute drawn from the Doni manuscript and includes an accompanying essay by Dinko Fabris.

Among his most recent projects is his contribution to the album Between Worlds – Italia (Deutsche Grammophon, 2025), alongside mandolinist Avi Avital and singer Alessia Tondo—a project that has been touring internationally for two consecutive years.

SATURDAY 31 OCTOBER · PANEL 2 · MUSIC IN THE MUSLIM WORLDS (1ST PART)

Kawkab Tawfik

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Singing Slavery: Oral Memory and African Histories in the Egyptian Zār Repertoire

Introduced into Egypt during the second half of the nineteenth century through migratory movements and the forced displacement of enslaved populations from Sudan, the Horn of Africa, and East Africa (Natvig 1987), zār developed within a historical context shaped by slavery, Ottoman rule, and British colonialism. Its pantheon of spirits (asyād al-zār) includes figures associated with African origins and with histories of enslavement and social subordination. Their names, attributes, narratives, and musical repertoires preserve and transmit fragments of these historical experiences through oral tradition.

This paper examines the adwār al-zār as a corpus of oral and musical memory, focusing on songs dedicated to "African" and "slave" spirits and on the historical narratives embedded in their texts, melodies, and performance practices. Rather than treating the repertoire as a direct historical record, the study considers these songs as processes of transmission and transformation through which memories of displacement, slavery, African origins, and social hierarchy have been preserved within zār communities across generations. Particular attention is given to the ways in which historical figures and categories are reinterpreted within the ritual pantheon and transmitted through performance.

The analysis draws on ethnographic fieldwork, oral histories, private community archives, and audio and audiovisual documentation collected by the author in Cairo and the Nile Delta, particularly Banha and Qalyubiyya Governorate, between September 2021 and January 2026. By combining historical, ethnographic, and musicological analysis, the paper explores zār songs as a form of vernacular historiography in which memories of slavery and

African displacement continue to circulate, acquire new meanings, and shape the cultural memory of contemporary practitioners and devotees.

ABOUT THE AUTHOR

Kawkab Tawfik received her PhD in Cultural Heritage from the University of Rome Tor Vergata in 2020, with a specialization in ethnomusicology. She is currently a research associate at the Centre d'Études et de Documentation Économiques, Juridiques et Sociales (CEDEJ) and at the Institut Français d'Archéologie Orientale (IFAO) in Cairo, where she is preparing a scholarly catalogue on zaī practices and magical amulets in the Egyptian Ethnographic Museum. Her research engages critically with the intersections of music, space, and politics, with particular attention to the social, ritual, and performative dimensions of musical practices in Egypt. Adopting participatory and practice-based methodologies, she works in close collaboration with musicians and instrument makers in the Nile Delta, foregrounding embodied knowledge and local epistemologies. She was a Diego Carpitella Fellow at the Fondazione Giorgio Cini in Venice, where she produced a scientific documentary on Salīṭa, the zaī spirit associated with water. Tawfik currently teaches the History of Islam at the University of Tuscia (Viterbo) and, since 2021, she curates the ASWAT seminar-concert series at IFAO and CEDEJ, a programme that integrates academic research with live performance investigating contemporary Egyptian sound cultures.

SUNDAY 1 NOVEMBER · FREE PAPERS 4

María José de la Torre Molina

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From Naples to Málaga: Music, Ceremonial, and Royal Mourning after the Death of Charles III (1789)

Before ascending the Spanish throne in 1759, Charles III had ruled the kingdoms of Naples and Sicily for more than two decades. His political and dynastic career was therefore deeply rooted in the Mediterranean. Following his death in Madrid in December 1788, institutions across the Spanish Monarchy organised a wide range of public mourning observances – religious services, civic ceremonies, and other formal demonstrations of grief – through which they commemorated the sovereign and shaped the memory of his reign.

This paper examines the observances held in Málaga in 1789, focusing on the interaction between music, ceremonial practice, and public representations of the dead king. Málaga offers a particularly revealing case. As a Mediterranean port city, it had benefited from Charles III's partial liberalisation of trade with the Americas, which opened transatlantic commerce to additional Spanish ports, including Málaga. The city's response to the king's death was therefore marked by a strong sense of gratitude towards his reign.

Drawing on institutional records and printed accounts, the paper reconstructs the principal acts of mourning and analyses how music and other sonic resources operated alongside liturgy, ritual, visual display, and the ordering of urban space. Sound is considered not as an ornamental addition to ceremony, but as an active element in the ritual language through which spaces were defined, hierarchies articulated, emotions channelled, and values associated with both the monarch and the political order made perceptible.

The final section asks what place Charles III's earlier reign in Naples and Sicily occupied in the posthumous memory constructed in Málaga. Whether his Neapolitan and Sicilian past was foregrounded, reshaped, or largely absent offers a way of examining the selective processes through which royal mourning fashioned dynastic memory, and of exploring the extent to which a sovereign's Mediterranean biography remained visible when he was commemorated from a Spanish port city.

Keywords: Charles III; Málaga; Naples and Sicily; music; royal mourning; dynastic memory.

ABOUT THE AUTHOR

María José de la Torre Molina is Professor of Musicology at the University of Málaga (Spain). She is the Vice-President of the Spanish Musicological Society and a Fellow of the Royal Historical Society. Having graduated in Piano (Conservatorio Superior de Música de Málaga), María José subsequently completed a five-year degree in History of Art and Musicology (with Premio Extraordinario), and a PhD in the University of Granada. Her research has focused on royal studies through the lens of music, with particular emphasis on how sound and public ritual were used to communicate political power and project the public image of the Spanish Monarchy across its territories between 1700 and 1843. She has been a Visiting Scholar at the Faculty of Music, University of Cambridge, on three occasions, and is the author of several monographs and numerous book chapters and articles published in leading scholarly journals. Currently María José is Co-Principal Investigator of the research project «Ad honorem regis. Music, Art and the Public Image of the Monarchy: Royal Proclamations and Funeral Ceremonies of the Spanish Bourbons (1700–1843)», funded by the Spanish Ministry of Science, Innovation and Universities, and the European Regional Development Fund (ERDF).

FRIDAY 30 OCTOBER · 5:00 PM · OPENING CEREMONY

Kate van Orden

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Ten years of Seachanges

ABOUT THE AUTHOR

Kate van Orden is the Dwight P. Robinson, Jr. Professor of Music at Harvard University and President of the International Musicological Society (2022–2027). Her research focuses on the early modern cultural history of France, Italy and the Mediterranean, book history, and popular music. Her books include Music, Discipline, and Arms in Early Modern France (2005), Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe (2015) and Songs in Unexpected Places (2027), and she edited Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550–1800 (2022). She is Editor-in-Chief of Oxford Bibliographies in Music and co-editor of the series Musics in Motion. A specialist of historical bassoons, she has recorded for Sony, Virgin Classics and Harmonia Mundi.

FRIDAY 30 OCTOBER · 5:00 PM · OPENING CEREMONY

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Echoes of EarlyMuse: Perspectives on Musicology in Europe

ABOUT THE AUTHOR

Philippe Vendrix is Director of Research at the CNRS and has directed the Ricercar musicology programme at the Centre d'études supérieures de la Renaissance in Tours since 1992. He was director of the CESR (2007–2016) and president of the University of Tours (2016–2020). His research focuses on the history of music and music theory from the Renaissance to the eighteenth century. He chaired the COST Action EarlyMuse – A New Ecosystem of Early Music Studies (2022–2026), and is in charge of the governance for the European Cloud for Heritage. He is a member of the Academia Europaea, corresponding member of the American Musicological Society and the Académie Royale de Belgique. He received the Dent Medal in 2000.

SUNDAY 1 NOVEMBER · PANEL 4 · CIRCULATION OF OPERA

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"Opera in the Greek Tongue": The First Greek Opera Company

In 1888 the Corfiot comic bass Antonios Landis and the Athenian tailor and opera lover Ioannis Karagiannis founded the Greek Melodramatic Troupe, the first company to perform opera systematically in Greek. During its short life (1888–1890, with an epilogue until 1892), the troupe had the current repertoire translated into Greek, from Donizetti's Betly and Bellini's La sonnambula to Mozart's Die Entführung aus dem Serail. Alongside these it staged works by composers of the Ionian school: Spyridon Xyndas's comic opera O Ypopsifios (The Candidate), sung in the Corfiot vernacular, and Pavlos Carrer's 'national' operas Markos Botsaris and Kyra Frosyni.

Drawing on the nineteenth-century press, this paper follows the company on its two tours: to Alexandria, Cairo, Constantinople and Smyrna, and then to Marseille, Trieste, Galați, Brăila and Odessa. In these port cities, opera in Greek became a vehicle of identity for diaspora communities, yet it also had to negotiate with local authority. Markos Botsaris was banned in Cairo after its premiere; in Constantinople Mozart's Entführung was discreetly retitled, and the company was eventually invited to sing for the Sultan at Yıldız. The troupe's conductor on tour, Elpis Kaouki-Lambelet, was possibly the first woman to conduct an orchestra in Greek theatres.

I argue that operatic translation here was far more than a linguistic exercise. It was an act of Mediterranean cultural mediation, through which an international, essentially Italian genre acquired a 'national' voice and travelled back along the very routes by which it had arrived. Matera, in a part of southern Italy where Greek linguistic memory still survives, offers a fitting setting in which to reconsider how languages, repertoires and identities moved across the Mediterranean and the Black Sea.

ABOUT THE AUTHOR

Avra Xepapadakou is Associate Professor of Performing Arts in the Department of Education at the University of Nicosia. Her research focuses on opera and the performing arts in modern Greece and on music in nineteenth-century Greek society, with particular attention to touring opera companies in the Eastern Mediterranean. She is the author of Pavlos Carrer (Athens: Fagottobooks, 2013), a monograph on the Ionian opera composer that received the 2016 award for best Greek book in musicology from the Union of Greek Critics for Drama and Music. With Alexandros Charkiolakis, she is also the author of Interspersed with Musical Entertainment: Music in Greek Salons of the Nineteenth Century

(Athens: Hellenic Music Centre, 2017). She has held research fellowships at California State University, Sacramento, and, within the Balzan Prize in Musicology project 'Towards a Global History of Music', at the Universities of Oxford and Zurich. She has also curated the archives of the theatre directors Romeo Castellucci and Dimitris Papaioannou.

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Echoes of Identity: The Impact of Asia Minor Refugee Musicians on the Evolution of Greek Traditional and Popular Music

During the first quarter of the 20th century, more than a million refugees of Greek origin arrived in Greece due to wars, persecutions, and the 1922 Smyrna Catastrophe. Although they lost all their material belongings, they brought with them a priceless cultural treasure: their music. Music, and especially traditional music, is one of the main pillars that shapes the character of both an individual and a social group. It serves as a powerful way to communicate, contributes to keeping a community united, and strongly helps it maintain its identity. This becomes even more evident in situations involving refugee groups, regardless of the time period or ethnicity, who might lose their material world but do hold onto their intangible culture—a reality clearly seen in the case of these successive waves of refugees from Asia Minor.

These refugees can not be treatted as a single, uniform group; they came from diverse regions and represented very different social and educational backgrounds. Just as the general population varied —ranging from rural farmers in the hinterland to cosmopolitan citizens on the coast—the refugee musicians themselves reflected a wide social and professional spectrum. They ranged from self-taught folk artists who shared traditional tunes in local neighborhoods all the way to highly educated, literate professionals skilled in music theory, composition, and recording.

When they settled in Greece—based mainly on their profession—professional musicians were mainly absorbed into urban centers, where their musical traditions blended over time with local styles. They influenced the musical life and were influenced by the genres that were already flourishing in these urban hubs. These included Western influences, such as kantadas and operettas, the local flavor of traditional music from each respective area, alongside an early, marginal form of rebetiko in Piraeus. The refugee musicians infused these existing genres with their own traditional style, introducing Eastern instruments, new rhythmical patterns and melodies based on Eastern modes (makams).

This paper explores how this musical fusion evolved over time, examining how traditional music from Asia Minor became part of the broader umbrella of Greek traditional music. It investigates the role that the Asia Minor musical genre and its evolution played in the greater evolution of the secular music (kosmiki mousiki) of that era, as well as how rebetiko evolved and what it eventually transformed into. Finally, this presentation follows, as an example, the lives of performers, composers, researchers of tuning and theory systems, collectors, and documenters of traditional music and folklore—such as Nikos Stefanidis, Agapios Tomboulis, Simon Karas and Domna Samiou—whose historical recordings and field research saved this musical legacy, keeping it alive for generations to come. Keywords: Asia Minor Refugees, Cultural Identity, Rebetiko, Laïko Song, Secular Music, Evolution of Traditional Music.

ABOUT THE AUTHOR

ANASTASSIA ZACHARIADOU PhD in Music Studies, Performer, Studio Musician, Teacher, Woodwind Repairer Anastassia earned her flute diploma in Thessaloniki and continued her studies in "polyphonic flute and acoustics" with Istvan Matuz at Corvin University in Budapest. At the same time, she expanded her music studies in Greek and Arabic traditional music while studying Kanun (Kanonaki) in Greece and the US. She graduated from the Berklee College of Music Department of Music Performance, specializing in Flute. In Boston, Anastassia also apprenticed next to Emilio Lyons to master woodwind repair, maintenance, and restoration. During her time in the US, she taught Flute and Kanun while actively participating in touring concerts and studio recordings. She went on to complete her Master's Degree at the Technical University of Istanbul in the Department of Kanun Performance under the class of Halil Karaduman. To this day, she has collaborated with renowned musicians from the Greek, Turkish, and Egyptian traditional music scenes. Anastassia holds a PhD from the Department of Music Studies at the Aristotle University of Thessaloniki (under the guidance of Professor M. Alexandru). She is the founder of the company "The Music Fabrica," which specializes in woodwind repairs, educational classes and workshops, music software development, and sound recordings. She also released the "Maqam/Makam-Mode" app (for iOS and Android) and published the first volume of the Kanun Method – 204 technique exercises. She co-initiated the project Dopiolalia (Regional Soundscapes), a project based on the research of Greek traditional music that is under publication and hosts specialized workshops across Greece and the US. She created the Junior Kanun ensemble and to this day has been organizing recordings and performances with the ensemble/ orchestra of young musicians. For many years, she taught Kanun at the University of Macedonia and later taught Makam Theory at the Aristotle University of Thessaloniki. Today, within the framework of the Acquisition of Academic Teaching Experience program, she teaches Makam Theory and Modality Phenomena in Greek Traditional Music.

Lethiwe Zondo

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From Displacement to Dissonance: National Anthems as Tools of Epistemic Violence in the Post-Colonial African State

This paper analyses the sonic architecture of national anthems in post-colonial Southern and Central Africa, arguing that these symbols function not as unifying cultural markers, but as instruments of epistemic violence and cultural dispossession. Methodologically, the study employs qualitative document analysis of national anthems, historical records of anthem composition, and missionary archives, including purposive sampling of four nations (South Africa, Zimbabwe, Zambia, Tanzania) sharing the Nkosi Sikelel' iAfrika sonic lineage. Data sources comprise examination of Indigenous cosmological soundscapes and oral histories of Indigenous sonic traditions, while recruiting analytical lens of juxtaposing the missionary-derived Christian register against the lost Indigenous cosmological soundscapes (Ancestral invocation sounds, sacred drumming, animal sounds as cosmological signs, wind, water, landscape sound, musical bows and other musical instruments , rock/cave acoustics, ululation and collective vocalization, praise poetry, war cries, oral recitation, silence, seasonal soundscapes , ceremonial songs and sonic landscapes). Empirical data (interviews, oral histories) and lived experiences were engaged. The key findings are in South Africa we have the hegemony of the compromise; while Continuity of the Colonial Sacral is in Zimbabwe, Zambia with Erasure of Tonga and Bemba and Tanzania has Suppression of Indigenous Swahili form my central argument. Therefore, national anthems function as an instrument of epistemic violence, replacing Indigenous cosmological soundscapes with a missionary-derived Christian sacral register to legitimize the colonial erasure of Indigenous sovereignty. Juxtaposing South Africa's hybrid anthem (Die Stem and Nkosi Sikelel' iAfrika) with the historical contexts of Zimbabwe, Zambia, and Tanzania, the study reveals a pattern of missionary-induced displacement where Indigenous sonic epistemologies and ritual land invocations-were systematically replaced by Christian hymnody. This "sacral register" of the anthem, derived from missionary land regimes, erased Indigenous sovereignty, rendering the colonized listener a subordinate observer rather than a sovereign participant. The paper contends that the anthem's "auditory estrangement"-shifting between settler nationalism and Pan-African abstraction-creates a cognitive dissonance and spiritual distance that legitimizes the first people erasure and replicates colonial hierarchies, silencing marginalized voices. Ultimately, this critique reframes the national anthem as a tool of Soundscape erasure, exposing the colonial violence embedded in the very sound of the state and challenging the continued marginalization of Indigenous identities in the post-colonial African landscape. The research calls for amending national anthems to dismantle Indigenous marginalization and "auditory estrangement," ensuring Indigenous peoples become sovereign participants rather than subordinate observers. A corpus of other African Countries who have been dismembered from their Indigenous Cosmological Soundscapes will be appended for academic contribution.

Keywords: National Anthems, Epistemic Violence, Missionary Land Regimes, Sonic

Displacement, sacral register, auditory estrangement, Pan-African abstraction, Soundscape erasure

ABOUT THE AUTHOR

I am an Indigenous scholar and decolonial researcher specializing in the Necropolitical Linguicide of Southern African heritage. My work challenges colonial erasure of the BaTwa people, examining how missionary hymnody and national anthems can operate as instruments of epistemic violence that displace Indigenous sovereignty, memory, language, and identity. My scholarly work advocates for the reclamation of Cosmic Indigenous Custodianship, integrating genetics, archaeology, and oral testimony to challenge the "San myth" and restore ancestral territories. I hold a PhD in Development Studies from the University of South Africa (UNISA), with doctoral research reconstructing the precolonial ecological and cultural heritage landscapes of Ntabamnyama. My scholarship bridges Indigenous knowledge systems, land restitution, peacebuilding, heritage, sustainable development, and governance. I have a profound interest in international musicology and its historical role as a space for dialogue among cultures, religions, and musical traditions, I naturally connect the historical role of musicology as a dialogue to the contemporary need for intercultural understanding. I have presented at AIKRN conferences in Uganda and Ottawa and the African Studies Association Annual Meeting in Chicago, where I advanced research on Indigenous knowledge and BaTwa heritage. I serve on the RUTA Editorial Board.

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