



Transilvania
University
of Brasov

FACULTY OF MUSIC

IMS – RASMB 2025
9th International Conference
of the IMS Regional Association
for the Study of Music of the Balkans

SOUNDSCAPES IN THE BALKANS

Rethinking Histories, Reflecting Theories
and Ideologies



Braşov, 3–5 September, 2025

Partners:



UNIVERSITATEA
NAȚIONALĂ DE
MUZICĂ
BUCUREȘTI



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Transilvania University of Braşov, Romania
- Iuliana ISAC, Assistant Professor
Transilvania University of Braşov, Romania

KEYNOTE SPEAKERS

- Kate van ORDEN
Dwight P. Robinson Jr. Professor of Music, Harvard University;
President, International Musicological Society, 2022–2027
- Valentina SANDU-DEDIU
Professor, National University of Music Bucharest; Rector of the
Institute for Advanced Study in Bucharest, New Europe College
- John GRIFFITHS
Professor, The University of Melbourne; Vice President, International
Musicological Society

SCIENTIFIC AND PROGRAMME COMMITTEE

- Diana Beatrice ANDRON, Associate Professor, Department of Theoretical Music Studies of “George Enescu” University of Arts Iași
- Gabriel BANCIU, Professor, Gheorghe Dima Academy of Music Cluj-Napoca
- Achilleas CHALDAIAKIS, Professor of Byzantine Musicology, National and Kapodistrian University of Athens
- Petruța-Maria COROIU (MĂNIUȚ), Professor, Transilvania University of Brașov, Faculty of Music
- Nicolae GHEORGHIȚĂ, Professor, National University of Music Bucharest, Steering Committee of the RASMB
- Vjera KATALINIĆ, Director at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts, Croatia
- Sofia KONTOSSI, Pianist and Musicologist, Adjunct lecturer at the Hellenic American University and the Greek National Opera, Steering Committee of the RASMB
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- Mădălina RUCSANDA, Professor, Transilvania University of Brașov, Faculty of Music
- Valentina SANDU-DEDIU, Professor, National University of Music Bucharest, Rector of the Institute for Advanced Study in Bucharest, New Europe College
- Ana STEFANOVIĆ, Professor at the Department of Musicology, Faculty of Music, University of Arts, Belgrade
- Ana SZILAGY, Associate Professor, Transilvania University of Brașov
- Stanislav TUKSAR, Professor, Department of Musicology, Academy of Music, University of Zagreb
- Mirjana VESELINOVIĆ-HOFMAN, Professor in the Department of Musicology at the Faculty of Music, University of Arts in Belgrade, Chair of the RASMB, Editor-in-chief of the International Journal of Music Series Musicologica Balcanica

CONFERENCE SCHEDULE

Venue: Main Hall of the Transilvania University of Braşov

Address: Iuliu Maniu Street, 41A, Braşov

• Wednesday, September 3 •

08:00 Registration (entrance of the Transilvania University Hall)

09:00-9:15 | Welcome greetings

Musical Interlude — Gustav Királyhalmi, piano

9:30-11:30 | Main Hall

Session 1: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: PhD. Mădălina Rucsanda

Speakers:

1. *Théodora Psychoyou* — «Faire beaucoup, souffrir davantage, et écrire très-peu»: soundscapes of the Greek archipelago in the 17th century through catholic mission reports and archives
2. *Eylül Doğan* — Historical Testimonies and Mediation: The Periodicals of Ottoman Greeks and Their Musical Heritage
3. *Marianna Sideri* — Gypsy soundscapes as exotic references in 19th and 20th centuries musical theatre
4. *Pandora Liasopoulou* — The Afternoon of Love (1935) by Marios Varvoglis: Issues of Style, Identity and Cultural Context through the procedure of critical editing.

9:30-11:30 | AI3 Hall

Session 2: ETHNOMUSICOLOGY

Session chair: PhD. Cătălin Cernătescu

Speakers:

1. *Bogdan Constantin* — Music and wedding traditions among the Romanians from Bukovina
2. *Onur Şentürk* — Traditional playing style differences of kemenche (Black Sea fiddle)
3. *Mariana Hurjui-Său* — Sound Retrievals: Pastoral peasant music in today's soundscape
4. *Lucian Emil Roşca, Entela Binjaku* — Ethnomusicological research in southwestern Albania. Musical folklore of the Aromanian community.

11:30-12:00 | Coffee Break

12:00-13:00 | Main Hall

KEYNOTE ADDRESS

Kate van Orden — Dwight P. Robinson Jr. Professor of Music, Harvard University; President, International Musicological Society, 2022-2027

Topic: Soundscapes, Beaches, Gardens

13:00-15:00 | Main Hall

Session 3: BYZANTINE AND POST-BYZANTINE CHANT

Session chair: PhD. Nicolae Gheorghită

Speakers:

1. *Gregory Myers* — Turnovo-Matejča-Putna: Byzantino-Slavic Chanting Centers Against a Backdrop of Historical and Liturgical Change
2. *Maria Alexandru* — Byzantine kalophonia — Some didactical reflections
3. *Michael Stroumpakis* — Four teaching contracts for Byzantine music in Chios during the 17th century
4. *Pavlos Kordis* — Minimalism, Holy Minimalism, and the Concept of Repetition in the Greek Orthodox Church Tradition

13:30-15:00 | AI3 Hall

Session 4: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: Prof. Em. Evanthia Nika-Sampson

Speakers:

1. *Chryssie Scarlatos* — Musical Soundscapes in Thessaloniki during the German Occupation: An Introduction
2. *Mădălina Rucsanda, Zsombor Filip* — Musical Manuscripts from Transylvania
3. *Ailer Pérez Gómez & Stela Doina Drăgulin* — The presence of Contemporary Balkan Music in Cuban Concerts (1961-1989)
4. *Ion Negrilă* — Reflecting Ideologies: Soundscapes in Socialist and Post-Socialist Balkans

15:00-16:30 | Lunch Break (at your own)



16:30-18:30 | Main Hall

Session 5: BYZANTINE AND POST-BYZANTINE CHANT

Session chair: PhD. Théodora Psychoyou

Musical Interlude — Ana Szilágyi: *Regăsire*

Albena Naydenova (soprano), Marianne Ronez (viola d'amore)

Speakers:

1. *Vasile Grăjdian* — Contemporary Canonical Defence of Byzantine Identity in the Worship Chanting of the Romanian Orthodox Church
2. *Hilda Elisabeta Iacob* — The Byzantine strand in the vocal, choral and vocal-symphonic music of Sigismund Toduță
3. *Antigoni Ntousiopoulou* — The iconographical types of mourners in Byzantine tradition and their origins in the iconography of lamentation in Greek antiquity of historical times
4. *Cătălin Cernătescu* — Between Sacred and Profane: Secular Repertoires with Byzantine Notation in the Romanian Principalities

16:30-18:30 | AI3 Hall

Session 6: ETHNOMUSICOLOGY

Session chair: PhD. Diana Beatrice-Andron

Speakers:

1. *Altin Volaj* — Cross-Cultural Sonic Dialogues: Rethinking Balkan Musical Histories Through Albanian Folk Music and Interdisciplinary Compositional Practices
2. *Lavinia Gheorghe* — Lăutăreșele: The Condition of Women Romanian Traditional Music Players in the Patriarchal Lăutar World in the 21st Century
3. *Oliver Gerlach* — The Soundscape of Italo-Albanian Kalimeret in the Italian Regions Calabria and Basilicata
4. *Mădălina Rucsanda, Ștefan Milutinovici* — Ethnomusicological study regarding the different types of bagpipes found within the Balkan Peninsula

Musical Interlude: Romanian folk dances

19:00-21:00 | Reception

• Thursday, September 4 •

9:00-11:00 | Main Hall

Session 1: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: PhD. Evangelia Spyrou

Speakers:

1. *Roberta Vidić* — Open the book! Repertory building, theory teaching and further relationships of the Split cathedral in the early eighteenth century
2. *Costas Tsougras* — Analyzing the hybrid modality of Greek Rebetiko and its evolution: Convergent modal and harmonic paths
3. *Albena Naydenova* — "Everything in us and around us is a reflection of the spirit". Wladimir Pantchev — a compositional Portrait
4. *Ana Szilagyi* — "Spiele/Plays" for four clarinets and one clarinetist (1994) by Wladimir Pantchev

9:00-11:00 | AI3 Hall

Session 2: MUSIC AND POLITICS

Session chair: PhD. Alexandra Belibou

Speakers:

1. *Francesco Finocchiaro & Cristina Eleonora Pascu* — Balkan Sound-scape in Fascist Cinema: Odessa in flames or The Sound of War
2. *Argyrios Kokoris* — Sounding Venizelism: The Epinikia of September 1920 and the Politics of Public Performance in Greece's National Schism
3. *Gabriela-Alina Bejan* — "Problems" of Romanian entertainment music in the period of socialist realism
4. *Vlad Ghinea* — Bach, Beethoven, Brahms — Soviet perspectives in three translations published by Editura Muzicală

11:00-11:30 | Coffee Break

11:30-12:30 | Main Hall | KEYNOTE ADDRESS

Valentina Sandu-Dediu — Professor, National University of Music Bucharest, Rector of the Institute for Advanced Study in Bucharest, New Europe College

Topic: Whether to remain a national composer or go into exile?

12:30-13:00 | Main Hall | Codex Ensemble

Early Music from Transilvania

Artistic director: PhD. Ignác Csaba Filip (flute)

Noémi Karácsony (mezzo-soprano), Alina Nauncef (violin), Alexandru Nauncef (violin), Vlad Nauncef (viola), Zsombor Filip (lute), Vanda Multhaler (cello), Ariana Modiga (percussion)

13:00-15:00 | Main Hall

Session 3: RETHINKING HISTORIES

Session chair: PhD. Tijana Popović Mladjenović

Speakers:

1. *Vlad Văidean* — George Enescu in Transylvania — Some Memorable Episodes
2. *Magdalini Kalopana* — Women Historiographers of Music in Greece during the First Half of the 20th Century: Aura Theodoropoulou and Sophia Spanoudi — Interconnections and Influence
3. *Despoina Afthentopoulou* — Shaping the National Spirit: Reflecting Theories and Ideologies in Greek Music Textbooks (1900-1950)
4. *Coroiu Petruța-Maria* — The Holy Fathers about Music: The Spiritual Structure of the Musical Act

13:30-15:00 | AI3 Hall

Session 4: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: PhD. Athanasios Trikoupis

Speakers:

Maja Milošević Carić, Ivana Tomić Ferić, Mirko Jankov — Sound Identities of Dalmatia: Vocal Heritage Between East and West

15:00-16:15 | Lunch Break (at your own)

16:15-17:00 | Main Hall | Lecture-recital

Ioanna Vrakatseli (mezzo-soprano) and Sofia Kontossi (piano)

Title: Greek Art Song: A Glimpse in Time and Style



17:15-19:15 | AI3 Hall

Session 5: BYZANTINE AND POST-BYZANTINE CHANT

Session chair: PhD. Gregory Myers

Speakers:

1. *Maria Alexandru* — Chanted syllables and composed words in the opera genuina of St Kassia
2. *Evangelia Spyraou* — Byzantine Didactics: A Bridge to Contemporary Music Pedagogy
3. *Dimos Papatzalakis* — The soundscapes of the New Embellishment Era: Stability and reform of the Kalophonic Settings of the idiomela of the First Mode
4. *Dimosthenis Spanoudakis* — Music in Neurodevelopmental Disorders and Neurodegenerative Diseases. Byzantine Music Soundscapes in Music Medicine

17:15-19:15 | Main Hall | Round Table

Chair: PhD. Valentina Sandu-Dediu

Topic: The Decisive Impact of Archival Studies on Revisiting the Histories of Romanian Music

The four young musicians participating in this round table discussion have, in the course of their studies, familiarized themselves with research in the archives of various institutions — the National Council for the Study of the Securitate Archives, the Union of Romanian Composers and Musicologists, the Bucharest Philharmonic, the Bucharest Institute of Ethnography and Folklore, etc. The subject of their doctoral thesis has been included in recently published volumes, all of which contain new data and information from the biographies and works of the musicians studied.

Lavinia Gheorghe presents previously unpublished manuscripts from the early career of Mariana Kahane, a renowned ethnomusicologist who, in the early 1950^s, aligned herself with the prevailing ideology and the tasks assigned to the staff of the Institute of Folklore in Bucharest. There are two extensive studies: Contributions to the Study of the Re-creation of Folk Songs in the People's Republic of Romania (in collaboration with ethnomusicologist Paula Carp) and The Historical and Social Development of the Romanian People, Reflected in Various Musical Genres.

Desiela Ion focuses on one of the most esteemed Romanian composers of the 20th century, Mihail Jora, a professor at the Academy of Music and vice-president of the Society of Romanian

Composers in the interwar period, who was deeply affected by the political events of the post-war period and the establishment of socialist realism in Romania. Documents found in the National Archives, in the archives of the Union of Romanian Composers and Musicologists and in the archives of the National Council for the Study of the Securitate Archives show that Jora was gradually removed from Romanian musical, artistic and educational life.

Benedicta Pavel focuses on a lesser-known composer, Grigore Nica, and consults files kept in the archives of the National Council for the Study of the Securitate Archives, as well as other documents from the Union of Romanian Composers and Musicologists, Romanian Radio, and the National University of Music Bucharest. These sources are supplemented by interviews and the analysis of private correspondence. The author emphasizes the consequences of the traumatic experience that Nica went through between 1952 and 1953 and the tense relationship he had with the communist regime during a dark period in his country's political history.

Ana Diaconu considers the Union of Romanian Composers in a dual role — as a launching platform and instrument of censorship of the communist regime — and proposes a case study of the early works of Costin Mioreanu, one of the representatives of the Romanian diaspora in France, who emigrated to Paris in the late 1960^s, after making his debut in Bucharest. The archive of the symphonic and chamber music department of the Union of Romanian Composers shows the interactions that Costin Mioreanu — as a young avant-garde composer at the beginning of his career — had with this institution over a period of about five years (from 1966), which partly coincides with a phase of the so-called liberalization of the communist regime under the new leadership of Nicolae Ceaușescu.

19:30 | Main Hall | Concert of the *Anatoly Vocal Chamber Ensemble*

Andrada Mureșan, Gabriel Baciuc, Ciprian Cucu, Ciprian Țuțu, Marius Modiga



• Friday, September 5 •

8:30 – 9:30 | Main Hall | Round Table

Chair: Maria Alexandru

Topic: Interrelations between Word and Music in various traditions of the Christian East and Orient

This Round Table proposes a discussion about the "marriage" between words and music (Wellesz) in Byzantine, Slavonic, Romanian, Arberesh and other Christian chant traditions. It focuses on issues of metrics, repertoires of melodic formulas, music rhetorical figures, techniques of chant composition, contrafacta and problems in adapting new texts to existent melodies a.o.

The RT will offer the opportunity to present the characteristics of various liturgical languages, as well as the peculiarities which occur in syllabic, melismatic and highly melismatic chant categories, both in monophonic and polyphonic music textures.

Yevgeniya Ignatenko will speak about the Interrelation of Word and Music in the multi-part Ukrainian Baroque Church Music; *Adrian Sîrbu* can refer to the ongoing labor in refining the prosomoion-singing in Romanian Chant of Byzantine tradition.

Vasilis Chados focuses on metric issues in Byzantine chant, according to a hitherto unpublished theoretical source of the theory of the New Method, and *Giuseppe Sanfratello* explores aspects of the correlation between words and music in Sicilian Arberesh chant.

Dimosthenis Spanoudakis investigates the relation between the stenographic and the analytic form of neumatic notation in kalophonic chants of the family of the third mode in Byzantine chant, and *Maria Alexandru* attempts to presents the connection between words and music in the Resurrection troparion in various textures, from music recitation up to melismatic composition.

Entrance of the Main Hall

PhD. Simona Indreica — Romanian Handicrafts Workshop

9:30-11:30 | Main Hall

Session 1: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: PhD. Sofia Kontossi

Speakers:

1. *Steffen Schlandt* — Mass in B minor by J. S. Bach — Learning Techniques in Amateur Choirs
2. *Athanasios Trikoupi & Savvas Gkritzelis* — Rethinking the History of the Military Music in Modern Greece
3. *Iulia Mogoșan* — „...to be at the service of my country and my King”. Disclosures about George Enescu and the November 1946 elections
4. *Constantin Răileanu* — Dimitrie Cantemir and Anton Pann — Two important personalities for Romanian and East-European musicology

9:30-11:30 | AI3 Hall

Session 2: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: PhD. Petruța-Maria Coroiu

Speakers

1. *Karina Rumayor Hernández & Stela Doina Drăgulin* — George Enescu's Role in Cultural Relationships between Romania and Cuba
2. *Ioana Bîgu* — Assimilation, deconstructing, recontextualisation in the string trio "Mozart—Sound Introspection" by Aurel Stroe
3. *Amalia Szűcs-Blănaru* — Bartók Béla — A musical journey
4. *Florin Bălan, Noémi Karácsony* — Jazz in the Balkans

11:30-12:00 | Coffee Break

12:00-13:00

KEYNOTE ADDRESS:

Professor John Griffiths — AM OOIC FAHA, Vice President, International Musicological Society

Topic: Adventures in Rewriting History

13:00 - 14:15 | Main Hall

Lecture-recital: *Prof. Tijana Popović Mladjenović (musicologist), Prof. Dejan Mladjenović (violist)*

Title: The 'Implicit Drama' and 'Theatrical Expressivity' in Live Performance of Virtuoso Works for Viola

14:30-16:00 | Lunch Break (at your own)

16:00-17:00 | IMS-RASMB Members' Meeting | Main Hall

16:00-18:30 | AI3 Hall

Session 4: CULTURE AND SOUNDSCAPES IN THE BALKANS

Session chair: PhD. Noémi Karácsony

Speakers:

1. *Yevgeniya Ignatenko* — Filotei's pripela in the Balkan soundscapes and beyond
2. *Marija Maglov* — Balkan soundscapes, as heard, composed and reimagined by Arsenije Jovanović
3. *Virginia Totan, Petruța-Maria Coroiu* — Balkan Aspects of Serbian Music in the 20th Century
4. *Gelu Neagu* — Pedagogical Echoes of Musical Identities in the Balkans
5. *Teodor Soporan* — Representative Composers of the Adventist Church in Romania
6. *Mădălina Rucsanda, Andreea Dămoc* — The Role of Songs with Polyphonic Potential by Liviu Comes in the Development of Harmonic Perception

18:00-19:00 | Main Hall | Amalia Nicolau (panflute) & Trio Transilvania

Concert with works by Romanian composers and folklore suites.

19:00-21.00 | Reception —Transilvania University Hall



*Front cover image:
Carol Popp de Szatmári — Taraf of Ochi Albi
Edited by Ikono Design*

