



THESSALONIKI | GREECE
28.6-3.7.2026

CONFERENCE BOOKLET



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Organisers



SCHOOL OF MUSIC STUDIES
FACULTY OF FINE ARTS
ARISTOTLE UNIVERSITY OF THESSALONIKI
LIBRARY



**ARISTOTLE
UNIVERSITY
OF THESSALONIKI**



Greek Branch



Library &
Information Centre
ARISTOTLE UNIVERSITY OF THESSALONIKI



Association of
Greek Librarians and
Information Scientists
(AGLIS)

UNDER THE AUSPICES



CITY OF **THESSALONIKI**

CONFERENCE MANAGEMENT



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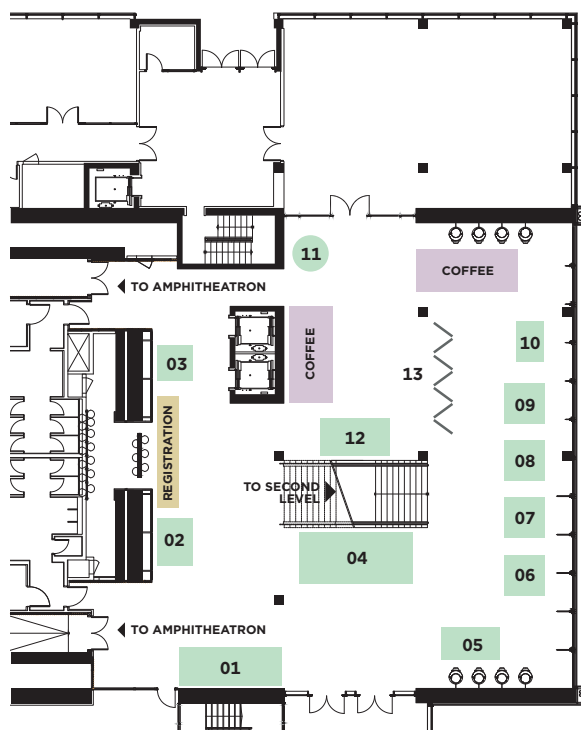
RESEARCH COMMITTEE
ARISTOTLE UNIVERSITY OF THESSALONIKI



ΙΕΡΑ ΜΗΤΡΟΠΟΛΙΣ
ΘΕΣΣΑΛΟΝΙΚΗΣ

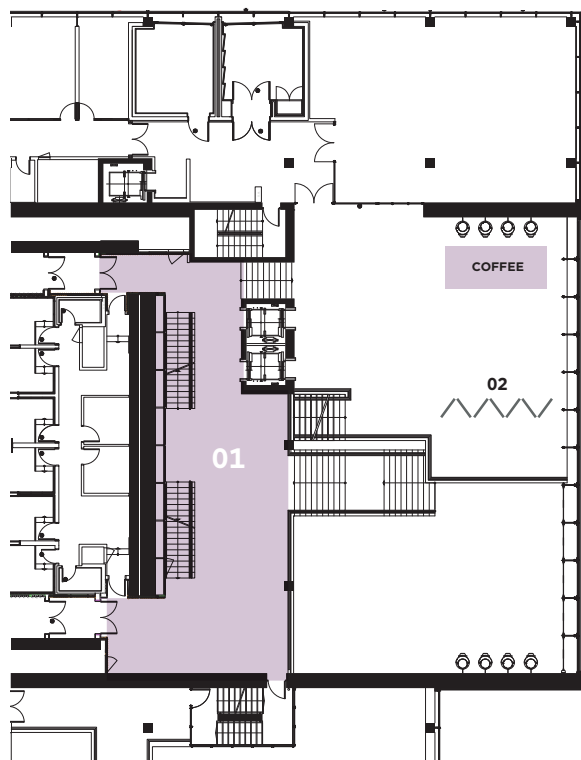


Floor Plans



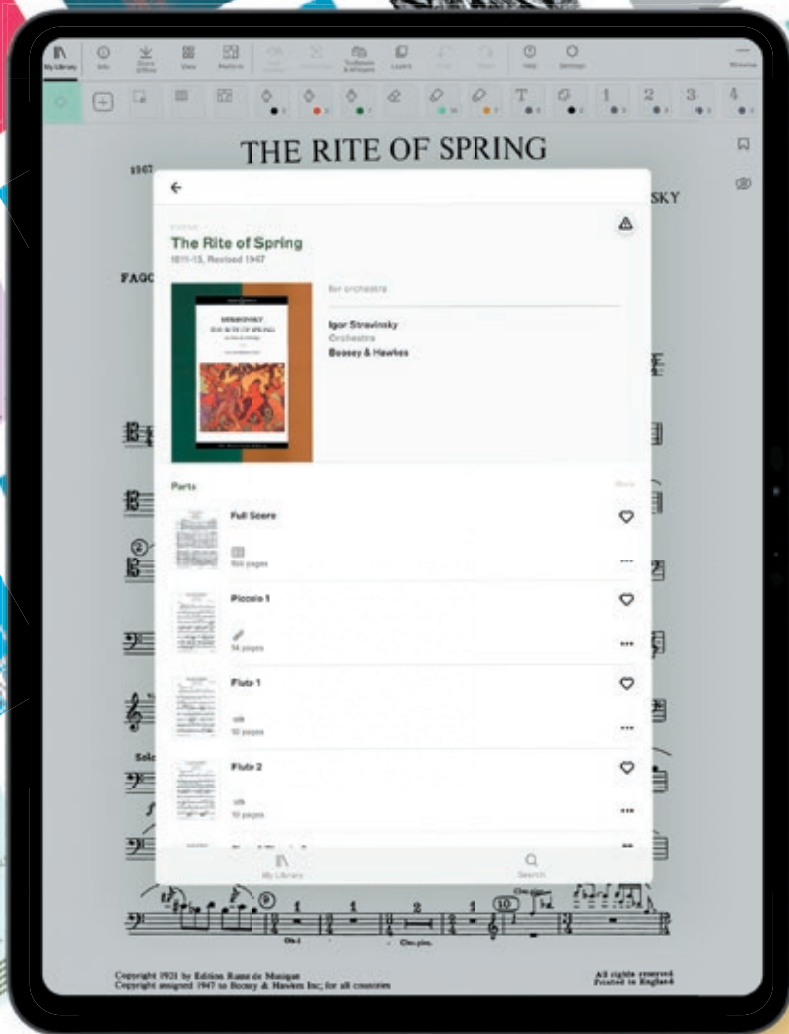
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A very warm welcome to the IAML Congress 2026!

It is a great pleasure to gather with colleagues and friends from across the world for this very special celebration, marking IAML's 75th anniversary and the 10th anniversary of IAML Greece. The Congress also happily coincides with the 60th anniversary of RILM, a project deeply connected with IAML, so we truly have much to celebrate.

We are especially delighted to be breaking new ground with IAML's very first Congress in Greece. Thessaloniki, a city shaped by centuries of cultural exchange, offers a remarkable setting. From its ancient roots to its Byzantine and Ottoman legacies, music has long been part of its civic and spiritual life – echoing through amphitheatres, churches, and public squares, and reminding us of the enduring role of music in human connection. The many tours and social events taking place this week offer a wonderful opportunity to learn about the city's rich heritage.

My sincere thanks go to the Local Organising Committee for their dedication and hard work in bringing this Congress to life, and to the IAML Forum of Sections for creating such a rich and inspiring professional programme. It is also a pleasure to be meeting jointly once again with colleagues from Digital Libraries for Musicology, strengthening our shared conversations and collaborations.

I wish you a stimulating, productive, and enjoyable week in Thessaloniki.



Dr Rupert Ridgewell
IAML President

Herzlich willkommen beim IAML-Kongress 2026!

Herzlich willkommen zum IAML-Kongress 2026! Wir freuen uns sehr, mit Kolleginnen, Kollegen und Freunden aus aller Welt zu diesem besonderen Anlass zusammenzukommen: dem 75-jährigen Jubiläum der IAML und dem 10-jährigen Jubiläum von IAML Griechenland. Erfreulicherweise fällt der Kongress auch mit dem 60-jährigen Jubiläum von RILM zusammen, einem Projekt, das eng mit der IAML verbunden ist. Somit haben wir wirklich viel zu feiern.

Wir freuen uns besonders, mit dem ersten IAML-Kongress in Griechenland Neuland zu betreten.

Thessaloniki, eine Stadt, die durch Jahrhunderte des kulturellen Austauschs geprägt wurde, bietet hierfür einen außergewöhnlichen Rahmen. Von ihren antiken Wurzeln bis hin zu ihrem byzantinischen und osmanischen Erbe war Musik stets Teil des städtischen und geistigen Lebens. Sie hallte durch Amphitheater, Kirchen und öffentliche Plätze und erinnert uns an die bleibende Rolle der Musik in der menschlichen Verbindung. Die zahlreichen Ausflüge und gesellschaftlichen Veranstaltungen in dieser Woche bieten eine wunderbare Gelegenheit, das reiche kulturelle Erbe der Stadt kennenzulernen.

Mein aufrichtiger Dank gilt dem lokalen Organisationskomitee für seinen Einsatz und seine harte Arbeit bei der Vorbereitung dieses Kongresses sowie dem IAML Forum of Sections für die Gestaltung eines so vielfältigen und inspirierenden Fachprogramms. Es ist ebenfalls eine Freude, erneut gemeinsam mit den Kolleginnen und Kollegen von „Digital Libraries for Musicology“ zu tagen und damit unsere Gespräche und Kooperationen zu vertiefen.

Ich wünsche Ihnen eine anregende, produktive und erlebnisreiche Woche in Thessaloniki.



Dr Rupert Ridgewell
IAML President

Bienvenue au Congrès de l'AIBM 2026 !

C'est un grand plaisir de se réunir avec des collègues et des amis du monde entier pour cette célébration exceptionnelle, marquant le 75e anniversaire de l'AIBM ainsi que le 10e anniversaire de l'AIBM Grèce. Notre Congrès coïncide également, par un vrai coup de chance, avec le 60e anniversaire du RILM, projet étroitement lié à l'AIBM, si bien que nous avons vraiment beaucoup à fêter.

Nous sommes particulièrement heureux d'ouvrir de nouvelles perspectives avec ce tout premier Congrès de l'AIBM en Grèce. Thessalonique, ville façonnée par des siècles d'échanges culturels, nous offre un cadre remarquable. De ses racines antiques à ses héritages byzantin et ottoman, la musique a toujours fait partie de sa vie civique et spirituelle – résonnant dans les amphithéâtres, les églises et les places publiques, nous rappelant son rôle durable dans les liens interpersonnels. Les nombreux événements et visites programmés cette semaine représentent une belle occasion de découvrir le riche patrimoine de la ville.

Mes sincères remerciements vont au Comité d'organisation local pour son dévouement et son travail acharné, qui ont permis la réalisation de ce Congrès, ainsi qu'au Forum of Sections de l'AIBM pour avoir élaboré un programme professionnel aussi riche et stimulant. Finalement, c'est un grand plaisir de se retrouver une nouvelle fois en réunion conjointe avec des collègues de "Digital Libraries for Musicology", renforçant ainsi nos échanges et collaborations.

Je vous souhaite une semaine stimulante, productive et agréable à Thessalonique.



Dr Rupert Ridgewell
AIBM President

Dear colleagues and friends,

It is my great pleasure, on behalf of the Greek Branch of IAML, to welcome you to Thessaloniki for the 2026 IAML Congress.

Hosting the annual Congress of the International Association of Music Libraries, Archives and Documentation Centres in Greece for the first time is a great honour and an important milestone for the Greek music library and archives community. It offers a valuable opportunity to showcase the work of Greek music librarians, archivists, musicologists and related professionals, while highlighting Thessaloniki as a city of culture and international exchange.



This year's Congress is particularly significant as it marks both the 75th anniversary of IAML and the 10th anniversary of the Greek Branch. These celebrations invite us to reflect on our achievements and look ahead to the future of our profession.

To mark this occasion, the Greek Branch has organised two anniversary events: a plenary session on the development of music libraries and archives in Greece, and a discussion on the role of music libraries in musicians' careers.

Alongside the academic programme, concerts and cultural activities will showcase Thessaloniki's rich musical heritage. We hope this week will inspire new ideas, collaborations and friendships.

Welcome to Greece, and welcome to Thessaloniki!

Myrto Economides
President, Greek Branch of IAML

Liebe Kolleginnen und Kollegen, liebe Freundinnen und Freunde,

Es ist mir eine große Freude, Sie im Namen der griechischen IAML-Gruppe zum IAML-Kongress 2026 in Thessaloniki willkommen zu heißen.

Die erstmalige Ausrichtung des Jahreskongresses der International Association of Music Libraries, Archives and Documentation Centres in Griechenland ist eine große Ehre und ein wichtiger Meilenstein für die griechische Gemeinschaft der Musikbibliotheken und -archive. Sie bietet eine wertvolle Gelegenheit, die Arbeit griechischer Musikbibliothekarinnen und -bibliothekare, Archivarinnen und Archivare, Musikwissenschaftlerinnen und Musikwissenschaftler sowie verwandter Fachleute vorzustellen und zugleich Thessaloniki als Stadt der Kultur und des internationalen Austauschs zu präsentieren.



Der diesjährige Kongress ist von besonderer Bedeutung, da er mit dem 75-jährigen Bestehen der IAML und dem 10-jährigen Jubiläum der griechischen Gruppe zusammenfällt. Diese Jubiläen laden dazu ein, auf unsere gemeinsamen Erfolge zurückzublicken und die Zukunft unseres Berufsstandes in den Blick zu nehmen.

Aus diesem Anlass organisiert die griechische Gruppe zwei Jubiläumsveranstaltungen: eine Plenarsitzung zur Entwicklung der Musikbibliotheken und -archive in Griechenland sowie eine Diskussion über die Rolle von Musikbibliotheken für die Laufbahn von Musikerinnen und Musikern.

Begleitend zum wissenschaftlichen Programm werden Konzerte und kulturelle Veranstaltungen das reiche musikalische Erbe Thessalonikis präsentieren. Wir hoffen, dass diese Woche neue Ideen, Kooperationen und Freundschaften hervorbringen wird.

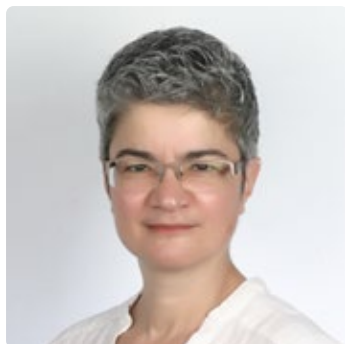
Willkommen in Griechenland und willkommen in Thessaloniki!

Myrto Economides
Präsidentin der griechischen IAML-Gruppe

Chères collègues, chers collègues, chers amis,

C'est avec un grand plaisir que je vous souhaite la bienvenue, au nom de la branche grecque de l'AIBM, au Congrès de l'AIBM 2026 à Thessalonique.

Accueillir pour la première fois en Grèce le congrès annuel de l'Association internationale des bibliothèques, archives et centres de documentation musicaux constitue un grand honneur et une étape importante pour la communauté grecque des bibliothèques et archives musicales. Cet événement offre une occasion précieuse de mettre en valeur le travail des bibliothécaires musicaux, archivistes, musicologues et autres professionnels du domaine, tout en présentant Thessalonique comme une ville de culture et d'échanges internationaux.



Le congrès de cette année revêt une importance particulière puisqu'il coïncide avec le 75e anniversaire de l'AIBM et le 10e anniversaire de la branche grecque. Ces célébrations nous invitent à réfléchir à nos réalisations communes et à envisager l'avenir de notre profession.

À cette occasion, la branche grecque organise deux événements commémoratifs : une séance plénière consacrée au développement des bibliothèques et archives musicales en Grèce, ainsi qu'une discussion sur le rôle des bibliothèques musicales dans la carrière des musiciens.

Parallèlement au programme scientifique, des concerts et activités culturelles mettront en lumière le riche patrimoine musical de Thessalonique. Nous espérons que cette semaine favorisera de nouvelles idées, collaborations et amitiés.

Bienvenue en Grèce et bienvenue à Thessalonique.

Myrto Economides
Présidente de la branche grecque de l'AIBM



Greetings and Welcome

Welcome to Thessaloniki! We are delighted to welcome you to the IAML conference, which is held in Thessaloniki, for the first time in Greece. Nearly forty years have passed since the city's oldest music collection began operating according to modern library standards, serving music lovers, students, and the music community. Greek libraries have been subjected to countless catastrophes, so when Neil Rattlif (Secretary-General of IAML from 1983 to 1987) agreed to compile a directory of Greek libraries with music research resources, he expected there to be so little material that he would be able to finish the task in a few weeks. Now, 50 years after Neil's trips to Greece, we are pleased to have reached the point where we can showcase the wealth of musical treasures and collections in more than 250 libraries, societies, schools, universities and monasteries across Greece.



Since its foundation by Kassander, King of Macedon and general to Alexander the Great, Thessaloniki has been a crossroads for civilisations, all of whom have left their mark on the city's monuments and culture. For over 2,300 years, Romans, Byzantines, Western Crusaders, Ottomans and Sephardic Jews have all contributed to the city's rich history. Today, this rich history merges with a youthful, vibrant student energy and a world-class culinary scene. Thessaloniki is also a city with 15 UNESCO World Heritage Sites, where the tradition of Byzantine music is still alive — a tradition recognised by UNESCO as Intangible Cultural Heritage. The city is also a UNESCO City of Gastronomy, famous for blending Mediterranean, Ottoman, and Balkan influences.

As always, the scientific program of the Conference, organized by the IAML Forum of Sections, includes presentations, meetings, and workshops covering a wide range of topics related to our field, featuring participants from many countries across all continents. As the local organising committee, our focus was on showcasing the city's distinctive features through visits to its iconic sites, where contemporary culture is being created, as well as by organising concerts and exhibitions that reflect its musical heritage. These include music concerts from the 20th and 21st centuries, Byzantine music concerts held in early Christian sites where Byzantine music developed, and an exhibition of Byzantine music manuscripts from the collections of the Aristotle University Library. These events aim to provide the public with a glimpse of this rich tradition while also leaving a legacy for future research.

On behalf of the Organizing Committee
Aris Bazmadelis
School of Music Studies Library
Aristotle University of Thessaloniki

Willkommen in Thessaloniki! Wir freuen uns sehr, Sie zur IAML-Konferenz begrüßen zu dürfen, die zum ersten Mal in Griechenland, genauer gesagt in Thessaloniki, stattfindet. Seit die älteste Musiksammlung der Stadt vor fast vierzig Jahren nach modernen Bibliotheksstandards ihren Betrieb aufnahm, steht sie Musikliebhabern, Studierenden und der Musikszene zur Verfügung. Griechische Bibliotheken waren schon immer zahlreichen Katastrophen ausgesetzt. Als Neil Rattlif (Generalsekretär der IAML von 1983 bis 1987) sich bereit erklärte, ein Verzeichnis griechischer Bibliotheken mit Musikforschungsressourcen zusammenzustellen, ging er davon aus, dass es so wenig Material geben würde, dass er die Aufgabe in wenigen Wochen erledigen könnte. Heute, 50 Jahre nach Neils Reisen nach Griechenland, freuen wir uns, den Reichtum an musikalischen Schätzen und Sammlungen in mehr als 250 Bibliotheken, Vereinen, Schulen, Universitäten und Klöstern in ganz Griechenland präsentieren zu können.



Thessaloniki ist seit seiner Gründung durch Kassander, König von Makedonien und Feldherr Alexanders des Großen, ein Knotenpunkt der Zivilisationen. Alle haben sie ihre Spuren in den Denkmälern und der Kultur der Stadt hinterlassen. Seit über 2.300 Jahren haben Römer, Byzantiner, westliche Kreuzritter, Osmanen und sephardische Juden zur reichen Geschichte der Stadt beigetragen. Heute verbindet sich diese reiche Geschichte mit einer jugendlichen, lebendigen studentischen Energie sowie einer kulinarischen Szene von Weltklasse. Thessaloniki ist zudem eine Stadt mit 15 UNESCO-Welterbestätten, in der die Tradition der byzantinischen Musik noch immer lebendig ist – eine Tradition, die von der UNESCO als immaterielles Kulturerbe anerkannt ist. Thessaloniki ist außerdem eine UNESCO-Gastronomiestadt, die für ihre Mischung aus mediterranen, osmanischen und balkanischen Einflüssen bekannt ist.

Wie immer umfasst das wissenschaftliche Programm der Konferenz, das vom IAML-Sektionsforum organisiert wird, Vorträge, Tagungen und Workshops zu einer breiten Palette von Themen aus unserem Fachgebiet. Teilnehmer aus vielen Ländern aller Kontinente nehmen daran teil. Als lokales Organisationskomitee haben wir den Schwerpunkt darauf gelegt, die Besonderheiten der Stadt zu präsentieren: Wir organisieren Besuche ihrer Wahrzeichen, an denen zeitgenössische Kultur entsteht, sowie Konzerte und Ausstellungen, die ihr musikalisches Erbe widerspiegeln. Dazu gehören Musikkonzerte aus dem 20. und 21. Jahrhundert sowie Konzerte mit byzantinischer Musik an frühchristlichen Stätten, an denen sich diese Musik entwickelte. Darüber hinaus ist eine Ausstellung mit byzantinischen Musikmanuskripten aus den Sammlungen der Bibliothek der Aristoteles-Universität geplant. Diese Veranstaltungen sollen der Öffentlichkeit einen Einblick in diese reiche Tradition vermitteln und gleichzeitig ein Vermächtnis für die zukünftige Forschung hinterlassen.

Im Namen des Organisationskomitees
Aris Bazmadelis
Bibliothek der Musikwissenschaftlichen Fakultät
Aristoteles-Universität Thessaloniki

Salutations et bienvenue

Bienvenue à Thessalonique ! Nous sommes ravis de vous accueillir au congrès de l'AIBM, qui se tient en Grèce pour la première fois, à Thessalonique. Près de quarante ans se sont écoulés depuis que la plus ancienne collection musicale de la ville a commencé à fonctionner selon les normes bibliothécaires modernes, au service des mélomanes, des étudiants et de la communauté musicale. Les bibliothèques grecques ont subi d'innombrables catastrophes. Ainsi, lorsque Neil Rattliff (secrétaire général de l'AIBM de 1983 à 1987) a accepté de compiler un répertoire des bibliothèques grecques disposant de ressources pour la recherche musicale, il s'attendait à trouver si peu de matériel qu'il pourrait terminer cette tâche en quelques semaines. Aujourd'hui, 50 ans après les voyages de Neil en Grèce, nous sommes heureux d'avoir atteint le stade où nous pouvons mettre en valeur la richesse des trésors et des collections musicales de plus de 250 bibliothèques, associations, écoles, universités et monastères à travers la Grèce.



Depuis sa fondation par Cassandre, roi de Macédoine et général d'Alexandre le Grand, Thessalonique a été un carrefour de civilisations, qui ont toutes laissé leur empreinte sur les monuments et la culture de la ville. Depuis plus de 2 300 ans, Romains, Byzantins, croisés occidentaux, Ottomans et Juifs séfarades ont tous contribué à la riche histoire de la ville. Aujourd'hui, cette histoire semble à une énergie étudiante jeune et dynamique et à une scène culinaire de classe mondiale. Thessalonique compte également 15 sites classés au patrimoine mondial de l'UNESCO, sites où la tradition de la musique byzantine est toujours vivante — une tradition reconnue par l'UNESCO comme patrimoine culturel immatériel. La ville est finalement aussi « Ville de la gastronomie » de l'UNESCO, réputée pour son mélange d'influences culinaires méditerranéennes, ottomanes et balkaniques.

Comme toujours, le programme scientifique de la conférence, organisé par le Forum des Sections de l'AIBM, comprend des présentations, des réunions et des ateliers couvrant un large éventail de sujets liés à notre domaine, avec des participants venus de nombreux pays de tous les continents. En tant que comité d'organisation local, nous avons mis l'accent sur la mise en valeur des caractéristiques distinctives de la ville à travers des visites de ses sites emblématiques, où la culture contemporaine se crée, ainsi que par l'organisation de concerts et d'expositions reflétant son patrimoine musical. Il s'agit notamment de concerts de musique des XXe et XXIe siècles, de concerts de musique byzantine organisés dans des sites paléochrétiens où cette musique s'est développée, et d'une exposition de manuscrits de musique byzantine provenant des collections de la bibliothèque de l'université Aristote. Ces événements visent à donner au public un aperçu de cette riche tradition tout en laissant un héritage pour la recherche future.

Au nom du comité d'organisation
Aris Bazmadelis
Bibliothèque de la Faculté de musique

Committees

Members of the Local organizing Committee

- **Dr Maria Alexandru**, Professor of Historical Musicology (Byzantine Music), School of Music Studies, Aristotle University of Thessaloniki
- **Dr Maria Aslanidi**, Faculty, Department of Audio and Visual Arts, Ionian University
- **Aris Bazmadelis**, Faculty Music Librarian, School of Music Studies Library, Aristotle University of Thessaloniki
- **Dr Arsinoi Ioannidou**, Music Librarian Musicologist, RISM Greek Office, Stegi Onassis Foundation
- **Dr Olga Kolokytha**, Senior Scientist, Centre for Applied Music Research, University for Continuing Education Krems, University of Vienna
- **Dr Antonis Saragiotis**, Librarian – Art Historian, Library Information Centre, Aristotle University of Thessaloniki
- **Iro Tzorbatzaki**, Librarian, Vice President of Greek Librarians Association, Library Information Centre, Aristotle University of Thessaloniki
- **Giorgos Sakallieros**, Professor of Historical Musicology, President of the School of Music Studies Aristotle University of Thessaloniki

IAML Greek Branch

- **Myrto Economides**, Musicologist, Music Library of Greece “Lilian Voudouri” of The Friends of Music Society – President, IAML Greek Branch
- **Alexandros Charkiolakis**, Director of The Friends of Music Society – Vice President, IAML Greek Branch
- **Dr. Evangelia Chaldæaki**, (Ethno)Musicologist, Adjunct Lecturer at the Department of Music Studies of the University of Ioannina – Secretary, IAML Greek Branch
- **Stephanie Merakos**, Musicologist, former Director Music Library “Lilian Voudouri” of The Friends of Music Society – Treasurer, IAML Greek Branch
- **Dr. Stella Kourmpa**, Musicologist, Head of the Archives & Director of the Research & Documentation Centre of the Athens Conservatoire – Member, IAML Greek Branch

Specialist advisors

- **Dr Emmanouil Giannopoulos**, Associate Professor, School of Music Studies, Aristotle University of Thessaloniki
- **Dr Panagiotis Panagiotidis**, Ministry of Education
- **Dr Evaggelia Spyrou**, School of Music Science and Art, University of Macedonia
- **Gabriella Spano**, Music Library “Lilian Voudouri” of the Friends of Music Society



Registration and Information desk

Registration desk will be located at the entrance of the Thessaloniki Concert Hall, M2 Building and will operate the following days and hours:

Sunday, 28 June	16:00 – 20:00
Monday, 29 June	08:30 – 17:30
Tuesday, 30 June	08:30 – 17:30
Wednesday, 1 July	08:30 – 13:00
Thursday, 2 July	08:30 – 17:30
Friday, 3 July	08:30 – 15:30

Conference badge

Delegates and accompanying persons will each receive a name badge upon registration. Please wear that at all times during events and activities of the conference.

Certificate of Attendance

Certificates of attendance will be sent electronically by the conference organizing company to all registered participants after the conference ends.

Conference App

There is the mobile conference application available for free download. Type "Conference4me" in Google Play or Apple store or scan the QR code to download. The app gives you all the necessary information about the conference and it will be updated with any changes. The conference application name is **IAML2026**.



Internet Access

Network: **IAML2026**

Password: **IAML2026**

Emergency numbers

- **100**, Police / **2310554871**, Thessaloniki Tourist Police
- **112**, European Emergency Number / **2310250740**, Thessaloniki Traffic Police
- **199**, Fire Emergency / **2310593134**, Port Authority
- **166**, Ambulance / **2107793777**, Poison Control Center

Registrierung und Informationsschalter

Der Registrierungsschalter befindet sich am Eingang der Konzerthalle Thessaloniki (Gebäude M2) und ist zu folgenden Zeiten geöffnet:

Sonntag, 28. Juni	16:00 – 20:00 Uhr
Montag, 29. Juni	08:30 – 17:30 Uhr
Dienstag 30. Juni	08:30 – 17:30 Uhr
Mittwoch 1. Juli	08:30 – 13:00 Uhr
Donnerstag 2. Juli	08:30 – 17:30 Uhr
Freitag 3. Juli	08:30 – 15:30 Uhr

Konferenzausweis

Teilnehmende sowie Begleitpersonen erhalten bei der Registrierung jeweils einen Namensausweis. Bitte tragen Sie diesen während sämtlicher Veranstaltungen und Aktivitäten der Konferenz jederzeit sichtbar.

Teilnahmebestätigung

Die Teilnahmezertifikate werden nach Ende der Konferenz von der organisierenden Konferenzagentur elektronisch an alle registrierten Teilnehmenden versandt.

Konferenz-App

Die mobile Konferenz-App steht zum kostenlosen Download bereit. Geben Sie „Conference4me“ im Google Play Store oder im Apple Store ein oder scannen Sie den QR-Code, um die App herunterzuladen. Die App liefert Ihnen alle notwendigen Informationen zur Konferenz und wird bei Änderungen automatisch aktualisiert. Der Name der Konferenz-App lautet IAML2026.



Internetzugang

WIFI: IAML2026

Password: IAML2026

Notrufnummern

- 100 – Polizei / 2310 554871 – Touristenpolizei Thessaloniki
- 112 – Europäischer Notruf / 2310 250740 – Verkehrspolizei Thessaloniki
- 199 – Feuerwehr / 2310 593134 – Hafenbehörde
- 166 – Rettungsdienst / 2107 793777 – Giftinformationszentrum

Informations générales



Bureau d'inscription et d'information

Le bureau d'inscription sera situé à l'entrée du Palais des Concerts de Thessalonique (bâtiment M2) et sera ouvert aux jours et horaires suivants :

Dimanche 28 juin	16h00 – 20h00
Lundi 29 juin	08h30 – 17h30
Mardi 30 juin	08h30 – 17h30
Mercredi 1er juillet	08h30 – 13h00
Jeudi 2 juillet	08h30 – 17h30
Vendredi 3 juillet	08h30 – 15h30

Badge de la conférence

Les participants ainsi que les personnes accompagnantes recevront un badge nominatif lors de leur inscription. Nous vous prions de le porter en permanence pendant les événements et les activités de la conférence.

Attestation de participation

Les attestations de participation seront envoyées par voie électronique à tous les participants inscrits par la société organisatrice de la conférence après la clôture de celle-ci.

Application de la conférence

L'application mobile dédiée à la conférence est disponible en téléchargement gratuit. Tapez « Conference4me » sur Google Play ou l'App Store, ou scannez le code QR pour la télécharger. L'application vous fournit toutes les informations nécessaires sur la conférence et sera mise à jour en cas de modification. Le nom de l'application est **IAML2026**.



Accès Internet

WIFI: **IAML2026**

Password: **IAML2026**

Numéros d'urgence

- **100** – Police / **2310 554871** – Police touristique de Thessalonique
- **112** – Numéro d'urgence européen / **2310 250740** – Police de la circulation de Thessalonique
- **199** – Pompiers / **2310 593134** – Autorité portuaire
- **166** – Ambulance / **2107 793777** – Centre antipoison

Conference Venue

Thessaloniki Concert Hall, M2 Building



Thessaloniki Concert Hall carries the name of a radiant city and adorns it with a unique edifice.

The purpose of the Thessaloniki Concert Hall construction was to provide a contemporary cultural and conference center of international standards with the capacity to host various events, including concerts, ballet, theatre and opera, cultural and art expositions and conferences. It was thus designed as a building that would satisfy all the requirements for this purpose as well as becoming a landmark for the city. The Thessaloniki Concert Hall was built along the coast of the city in an area of 18.000 sq.m.

Since its inception in 2000, it has recorded numerous successful productions, ranging from music concerts and operas to opening ceremonies and international conventions.

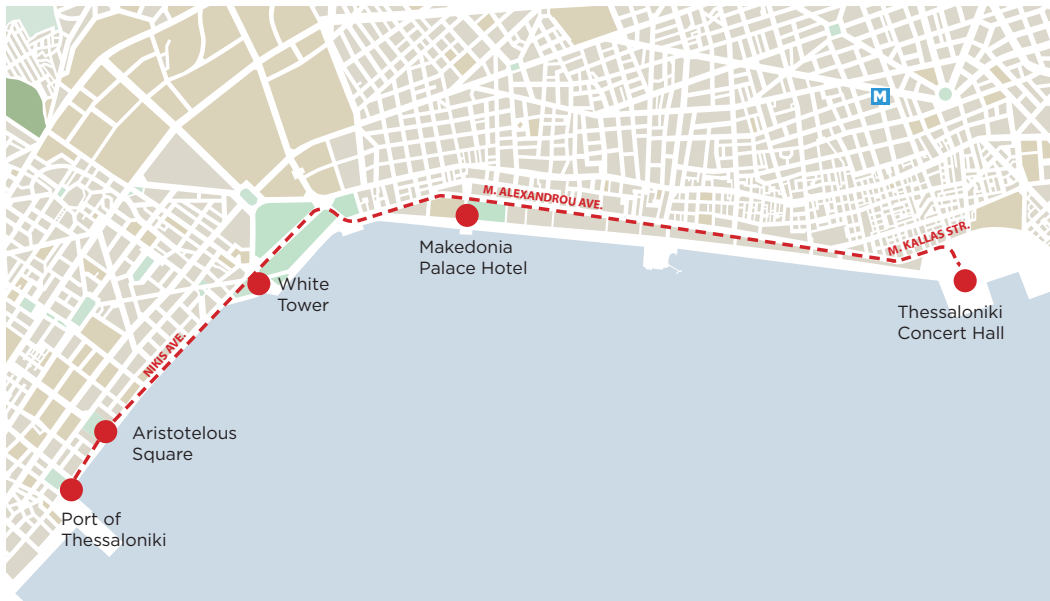
Address

Thessaloniki Concert Hall
25 Martiou Street & Paralia
54646 Thessaloniki

Access to the venue

The Thessaloniki Concert Hall is located at 25 Martiou Street, where it meets the waterfront.

You can easily reach the Thessaloniki Concert Hall from every neighbourhood of the city by using public transportation.



Bus:

The Thessaloniki Concert Hall is in 100 meters distance from the bus stop “25th Martiou” where buses nos. 1X / 3K / 5 / 6 pass and in 200 meters distance from the bus stop “25th Martiou” where bus no. 30 passes.

 <https://www.oasth.gr>

Taxi:

You can always find a taxi after the end of an event at the taxi station right in front of the entrance of the Concert Hall.

Metro:

The metro station closer to Thessaloniki Concert Hall is Station “25th Martiou”.

 <https://www.thessmetro.gr/en/>

Programme Outline

Sunday 28 June

Time	Maurice Saltiel Hall	Museum Hall	Library Hall	CR1 Hall	CR2 Hall	CR3 Hall	Emilios Riadis Hall
11:00-16:00					IAML Board Meeting_01		
16:00-17:30	Coffee Break						
16:00-20:00	Registration						
17:30-18:30					IAML Board welcomes first time attendees		
20:00-22:00	Opening Ceremony and Reception (Foyer & Atrium)						

Monday 29 June

Time	Maurice Saltiel Hall	Museum Hall	Library Hall	CR1 Hall	CR2 Hall	CR3 Hall	Emilios Riadis Hall
08:30-09:00	Registration						
09:00-10:30	Plenary Session: Welcoming						
10:30-11:00	Coffee Break / Coffee corner for the first time attendees						
11:00-12:30	PRESENTATIONS_01	PRESENTATIONS_02	PRESENTATIONS_03	WORKING MEETING_01	WORKING MEETING_02		
12:30-14:00	Lunch Break (own arrangements)			PRESENTATIONS_04			
14:00-15:30	PRESENTATIONS_05	PRESENTATIONS_06	PRESENTATIONS_07	PRESENTATIONS_08	WORKING MEETING_03		
15:30-16:00	Coffee Break						
16:00-17:30	PRESENTATIONS_09	PRESENTATIONS_10	PRESENTATIONS_11	PRESENTATIONS_12	WORKING MEETING_04		
20:30-21:45	Cultural Programme_01 Ceremony Hall, Aristotle University of Thessaloniki						

Tuesday 30 June

Time	Maurice Saltiel Hall	Museum Hall	Library Hall	CR1 Hall	CR2 Hall	CR3 Hall	Emilios Riadis Hall
09:00-10:30	PRESENTATIONS_13	PRESENTATIONS_14	PRESENTATIONS_15	WORKING MEETING_05	WORKSHOP_01		
10:30-11:00	Coffee Break						
10:30-11:00	Poster Session 1						
11:00-12:30	PRESENTATIONS_16	PRESENTATIONS_17	PRESENTATIONS_18	WORKING MEETING_06	WORKSHOP_02		
12:30-14:00	Lunch Break (own arrangements)				WORKSHOP G.HENLE VERLAG		
14:00-15:30	PRESENTATIONS_19	PRESENTATIONS_20	PRESENTATIONS_21	WORKING MEETING_07			
15:30-16:00	Coffee Break						
15:30-16:00	Poster Session 1 continued						
16:00-17:30	General Assembly_01						
20:00-21:00	Cultural Programme_02 Holy Church of Saint Demetrius						

Wednesday 1 July

Time	Maurice Saitiel Hall	Museum Hall	Library Hall	CR1 Hall	CR2 Hall	CR3 Hall	Emilios Riadis Hall
09:00-10:30		PRESENTATIONS_22	PRESENTATIONS_23	PRESENTATIONS_24	WORKING MEETING_08	WORKING MEETING_09	
10:30-11:00	Coffee Break - BOL coffee corner meeting						
11:00-12:30		PRESENTATIONS_25	PRESENTATIONS_26	PRESENTATIONS_27	WORKING MEETING_10	WORKING MEETING_11	
12:30-14:00	Lunch Break (own arrangements)						
14:30-18:00	City Tours						
20:00-23:00	RILM Reception / RSVP required						

Thursday 2 July

Time	Emilios Riadis Hall	Museum Hall	Library Hall	CR1 Hall	CR2 Hall	CR3 Hall	Maurice Saitiel Hall
09:00-10:30	PRESENTATIONS_28	PRESENTATIONS_29	PRESENTATIONS_30	PRESENTATIONS_31	WORKING MEETING_12	WORKING MEETING_13	
10:30-11:00	Coffee Break						
10:30-11:00	Poster Session 2						
11:00-12:30	PRESENTATIONS_32	PRESENTATIONS_33	PRESENTATIONS_34	PRESENTATIONS_35	WORKING MEETING_14		
12:30-14:00	Lunch Break (own arrangements)						
12:45-13:40	Cultural Programme_03 Emilios Riadis Hall						
14:00-15:30	PRESENTATIONS_36	PRESENTATIONS_37	PRESENTATIONS_38	PRESENTATIONS_39	WORKING MEETING_15		
15:30-16:00	Coffee Break						
15:30-16:00	Poster Session 2 continued						
16:00-17:30	PRESENTATIONS_40	PRESENTATIONS_41	PRESENTATIONS_42	PRESENTATIONS_43	WORKING MEETING_16	WORKING MEETING_17	
18:15-19:15	Cultural Programme_04 Emilios Riadis Hall						

Friday 3 July

Time	Maurice Saitiel Hall	Museum Hall	Library Hall	CR1 Hall	CR2 Hall	CR3 Hall	Emilios Riadis Hall
09:00-10:30	PRESENTATIONS_44	PRESENTATIONS_45	PRESENTATIONS_46	WORKING MEETING_18	WORKING MEETING_19		
10:30-11:00	Coffee Break						
11:00-12:30	PRESENTATIONS_47	PRESENTATIONS_48	PRESENTATIONS_49	WORKING MEETING_20	WORKING MEETING_21		
12:30-14:00	Lunch Break (own arrangements)						
14:00-15:00	PRESENTATIONS_50	PRESENTATIONS_51	PRESENTATIONS_52				
15:00-15:15	Break						
15:15-16:45	General Assembly_02						
16:45-17:15	Closing Session						
17:30-19:00	IAML Board Meeting_02						
20:00-22:30	Farewell Dinner Tello, Arts and Flavors@ Telloglion Museum						

Social and Cultural Programme

Welcome Reception



The official opening of the conference is taking place at the Thessaloniki Concert Hall. Music, drinks and food in the foyer and the atrium area between the two buildings.

Pianist: **Galatea Daskalaki**

 **Date:** Sunday, 28 June
 **Time:** 20:00

Farewell Dinner



Join us in the enchanting courtyard of the Tellogleion Fine Arts Foundation museum for a memorable summer evening as we celebrate the closing of our conference. Surrounded by art, history, and the charm of an open-air setting, guests will enjoy Greek flavors, ambient music, and warm conversation under the night sky.

 **Date:** Friday, 3 July
 **Time:** 20:00
 **Address:** Ag. Dimitriou 159A, 54636

SCAN TO
VIEW MAP



Accompanying Persons activities

Monday, 29 June

The Kaleidoscope Walk: Exploring the many colors and images, the many stories of Thessaloniki

Thessaloniki's long history and intricate past are reflected in today's urban landscape as a kaleidoscope of colours and images, a mixture of ethnicities, religions, and empires, all leaving their traces of cultural heritage over the centuries, thus creating the cultural collage that Thessaloniki is today. On this tour you will find out which elements prevailed in time, as the city's monuments become the reference points for understanding its different historical periods and introducing its ethnic communities of the past: Roman (Galerius Complex – early 4th century), Byzantine (examples of 4th-15th century churches listed as UNESCO World Heritage Sites), Ottoman (15th century – ex mosques, hamams, markets), Jewish (Yad Lezikaron Synagogue & Holocaust monument). The last stop in this overview of Thessaloniki's multicultural identity is the port, the focal point for the city's occupation history and population movement.

 **Time:** 10:00

 **Meeting point:** Arch of Galerius

 **Address:** Egnatia 144, Thessaloniki 54622

 **Duration:** 2 hours



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PRESENTATION
Tuesday, June 30
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Participants Tours

Wednesday Tours - 1 July

As part of your conference experience, the following tours are being organized providing a unique opportunity to explore the local culture, history, and highlights alongside fellow participants. *Participants are required to proceed directly at each venue to meet the tour guides.*

1. Multicultural Thessaloniki: The Jewish community | Jewish Museum of Thessaloniki & Synagogues

The Jewish cultural tour visit offers visitors a meaningful insight into the city's once-thriving Sephardic Jewish community. The tour includes a visit to the Jewish Museum of Thessaloniki and to the "Yed LeZikaron" Synagogue, one of the few synagogues to survive World War II.

 **Time:** 14:30
 **Meeting point:** Yad LeZikaron Synagogue
 **Address:** Vasileos Irakleiou 26, Thessaloniki 546 24



2. Roman and Byzantine Thessaloniki: the Empire's second most important city

Start your exploration with a walk around the great roman monuments of Thessaloniki. The impressive Rotunda and the Arch of Galerius Roman will travel you to the glorious past of the Roman Empire. As an important city of the Byzantine Empire, Thessaloniki offers a great number of monuments related to that era, like Agia Sophia (7th century AD) and Achiropiitos (5th century AD).

 **Time:** 14:30
 **Meeting point:** Arch of Galerius
 **Address:** Egnatia 144, 546 22, Thessaloniki



3. State Conservatory of Thessaloniki & Catholic Church Thessaloniki

We will be given a guided tour of its collections, including the exhibition of musical manuscripts and artifacts, and it's collection of musical instruments. After that a short concert will follow.

The Catholic Church of Thessaloniki is located just a few meters away and serves as the center of the city's small but historic Catholic community

 **Time:** 14:30
 **Meeting point:** State Conservatory of Thessaloniki
 **Address:** Fragkon 15, 546 25, Thessaloniki



4. Winery visit: a local tradition, a pleasure worldwide

Ktima Gerovassiliou is the brainchild of Vangelis Gerovassiliou. In this unique ecosystem he planted mainly Greek, but also foreign grape varieties.

The tour is led by a wine-guide and comprises the vineyard, the wine-production, bottling, ageing areas, and the Wine Museum.

-  **Time:** 14:30
-  **Meeting point:** Thessaloniki Concert Hall
-  **Transportation by bus**



5. Teloglion Fine Arts Foundation

Today the Teloglion hosts rich collections of Greek and European art—from 19th-century paintings to modern works.

The exhibition "Art-Diagonios and the Museum that Never Was" is being held on the occasion of the 100th anniversary of the founding of Aristotle University of Thessaloniki and the 25th anniversary of the Teloglion Foundation.

-  **Time:** 14:30
-  **Meeting point:** Teloglion Fine Arts Foundation
-  **Address:** Agiou Dimitriou 159A, 546 36, Thessaloniki



6. Central Library of Aristotle University of Thessaloniki

We will have the chance to have guided tours of its treasures (manuscripts, archetypes, works of art), a special and private organised tour of its exhibition of Byzantine music manuscripts, and a short concert presentation of them.

** Exhibition will be open during all days of the conference. More information about the Exhibition at page 28.

-  **Time:** 14:30
-  **Meeting point:** Central Library, AUTH
-  **Address:** Thessaloniki, University Campus, 54124



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Exhibition of Byzantine Music Manuscripts from the Collection of the Library, Information Centre and School of Music Library, Aristotle University of Thessaloniki

 **Venue:** Central Library, Exhibition Hall, University Campus

 **Dates:** 29th June 2026 – 4th July 2026

 **Guided tour on 1st July 2026**

The Evolving Process of the Byzantine Music Notation Through Centuries of Manuscript Evidence

Dr. Arsinoi Ioannidou

Preface:

This essay supplements the exhibition of digital music manuscripts at the IAML 2006 Congress. It introduces visitors to the fascinating subject of Byzantine music paleography showing how this vibrant, living tradition may help us unlock the secrets of other medieval European chant traditions.

Byzantine music notation or *Parasēmantikē* is the graphical expression of ecclesiastical chant tradition of the Greek Orthodox Church. It remains in uninterrupted use from the beginning of the Byzantine period to the present day and is constantly evolving alongside with music-making. Byzantine music is a living tradition extending over a thousand five hundred years and survives in more than seven thousand musical manuscripts preserved in libraries, archives, private collections and monastic communities worldwide.

Unlike other early European chant traditions that disappeared, remained static and abandoned, or were later reconstructed, Byzantine chant was kept alive and well for centuries to this day. Based on manuscript evidence, the emergence of musical notation in the written sources from the ninth century and on enabled composers not only to record their works but also ensuring that, complex musical ideas could be preserved, studied, and systematically developed by future generations rather than transmitted solely through oral tradition.

By scholars' agreement the Byzantine music notation's growth trajectory is divided into four developmental stages in compliance with criteria such as, the number and chronological creation of neumes, their explicit motions, the vanishing of certain neumes and their transcription to a new musical script:

- a. Early Byzantine Notation (950 - 1177)
- b. Middle Byzantine Notation (1177 - 1670)
- c. Transitional Explanatory Music Notation (1670 -1814)
- d. New Analytical Music Notation (1814 - today)

The general trend was a shift from a stenographic way of recording chant melodies to the development of neumes that indicated stepwise motion more clearly through symbolic and graphic detail and eventually resulting in a more analytical notation system. For some time, older notational forms coexisted with newer scripts before gradually the former felt out of use. Despite these progressive changes, the oral tradition continued to support the learning process and performance practice from the beginning of this achievement up to our days.

a. Early Byzantine Notations (950 - 1177)

• **Ekphonic Notation** appears in manuscripts from the ninth to the fourteenth centuries but its existence is much older. It was developed for the proper *ekphonesis*, or cantillation, of Holy Scripture and is found mainly in lectionaries of the Old Testament, Gospel, Epistles and Acts of the Apostles. Derived from prosodic signs that designated the melodic information of the Greek language, this notation served as a mnemonic aid guiding the reader to render the text with emphasized alternations in volume, rhythm, and timbre of voice, aiding primarily in the understanding of the meaning of the sacred text. In addition, its limited set of neumes provided a visual framework for the text and, together with oral instruction that transmitted recitation formula-types, guided its melic delivery. Ekphonic notation uses fifteen pairs of neumes placed at the beginning and end of musical-rhetorical units, or short textual segments consisting of few words known as a *colon*.

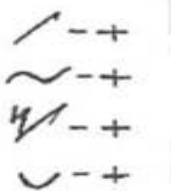
	Pre-Classical System (9th-10th c.) Free combination of neumes and single neume-feature.
	Classical System (10th-14th c.) According to Gudrum Engberg, these pairs belong to the normal inventory in manuscripts of the classical system and fall into two categories: The <i>teleia</i> (+) combinations which mark the end of a period and the <i>matched pairs</i> used for the running text. Structural and Ornamental Neumes According to S. Martini, there is a differentiation between structural and ornamental neumes the former to appear relatively stable across manuscripts and the later to present alternations in usage reflecting local traditions.

Figure 1. List of Ekphonic Neume pairs

In Ms. Sinaiticus gr. 8, one can find a didactic poem of Ekphonic notation naming the signs. This crucial manuscript obviously records an early guide to Ekphonic notation reflecting at the same time the necessity for a structured framework. Apparently, the system was taught or memorized through metered texts, so that it would be easier to learn by the priests and chanters of the time.

Ekphonic signs are usually written in red color to distinguish them from the accents of the Greek text. Carsten Høeg suggested that this notational system was created to promote uniformity in the recitation of the Holy Scripture across the churches of the

empire, an initiative that likely originated in Constantinople. Although it underwent an early phase of development, it remained stable for centuries before disappearing. And this stability is due to the fact that the aim was the melic recitation of the text, with no need for florid embellishment or further music composition and thus no interest to develop the signs in a more complex way. However, many of these signs charged with different function and meaning, appeared in the so-called paleobyzantine notations, Chartres (Athonite) and Coislin (Hagiopolitike) two notational scripts destined to record the musical settings of the hymns.

• **Palaeobyzantine Notations: Chartres & Coislin**

During the 10th century emerged in the manuscripts these two main styles of early Byzantine musical notations. Chartres or Athonite tradition was favored in Constantinople and Mount Athos while Coislin or Hagiopolitikē was primarily used in the patriarchates of Jerusalem and Alexandria. With these two families of adiastematic notation, anonymous composers had and further developed a significant tool in order to record their inspired melodies on the manuscripts.

These two families of Palaeobyzantine Notations present the following characteristics:

- b. Invented in order to note down the music of the hymns.
- c. Usage of some signs from the Ekphonic notation.
- d. Tendency of music to acquire independent existence.
- e. Considered as the first compact notational system of the Byzantines.
- f. Both are adiastematic.
- g. Share a lot of signs.
- h. Development of new signs.
- i. Many stages of development (Chartres I, II, III, IV – Coislin I, II, III, IV, V, VI)
- j. They appear simultaneously and developed in parallel mode up to 11th c.
- k. Chartres notation disappeared by mid-11th c. leaving behind a plethora of signs.
- l. Coislin notation after acquiring signs from Chartres and before ceasing to exist around 1170, passed on the torch to Round or Middle Byzantine Notation (1177 - 1670)

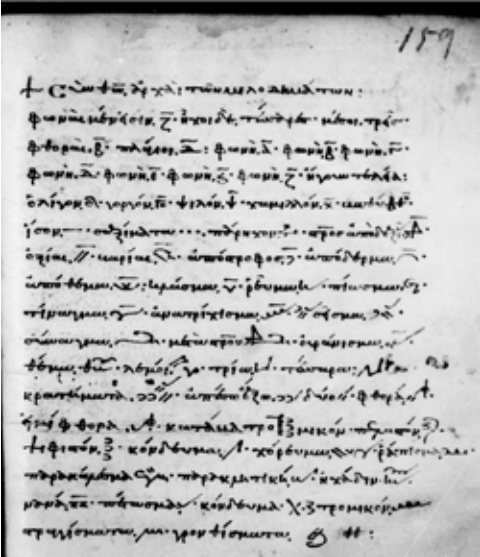


Figure 2. List of Chartres Neumes

Α. Τέσσα		Β. Τρίημισσι	
1. τὸ ἰσον	2. τὸ ὀλίγον	3. ἡ ὀλίγη	4. ἡ πενταβή
5. τὸ ἀνάστατον	6. ἡ τὸ ἀνάστατον	7. ἡ ἀνάστατον	8. τὸ ἀνάστατον
9. τὸ ἀνάστατον	10. ἡ ἀνάστατον	11. τὸ ἀνάστατον	12. τὸ ἀνάστατον
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93. τὸ ἀνάστατον	94. τὸ ἀνάστατον	95. τὸ ἀνάστατον	96. τὸ ἀνάστατον
97. τὸ ἀνάστατον	98. τὸ ἀνάστατον	99. τὸ ἀνάστατον	100. τὸ ἀνάστατον

Figure 3. List of Coislin Neumes

By all means, these lists are not comprehensive. Chartres notation has far more signs as the theoretical treatises testify and it definitely enriched the notational script of the Coislin notation. The later, from a tool for singers who were still involved in continuing oral tradition, it became, through its developmental process, (stages V and VI), a more refined system enough to be considered as the immediate predecessor of the Middle Byzantine Notation.

b. Middle Byzantine Notation (1177 - 1670)

While Coislin Notation remained in general an adiastematic notation with the tendency towards diastemata only in its final stages of development, the decisive turn became possible with a new notational script, that of 'Round' or Middle Byzantine Notation. As Kenneth Levy accurately stated, "the Round notation, emerging in the middle of our two centuries of change (12th-13th c.), is both the stern guardian of the past and the most powerful catalyst for the shaping of the future."

John Koukouzelis, the 14th-century master composer known as the "Maistor," revolutionized Byzantine chant by introducing a highly precise notation system and pioneering the elaborately ornamental, expressive Kalophonic musical style. Indeed, the Middle Byzantine Notation presents a number of signs standing alone and in elaborate combinations, specialized to indicate any possible interval with precision. Composers had at their disposal a notation tool of unparalleled potential for music writing to codify and standardize their artistic inhibition. This new notational script unquestionably facilitated the rapid stabilization of the new repertory and provided composers with a more refined tool to code their musical works.

What's more, the notation was so ingenious that although it was created for monophonic compositions, some composers attempted to write for two-voices, at the interval of the fourth and with voice exchange.

The 'Round' notation is diastematic and defines each tone in its relation to the immediately preceding one. In addition it does not give directly any information on the size of each interval. The intervals' sizes, which are specific to each mode, were known to the composer/performer via his/her theoretical training. And the training to this new system of writing down the melodies was so important that a new liturgical book called 'Papadikē' appeared. Through this 'anthologia' type of book the old and new repertory was transmitted with an introductory short treatise on music notation and theory. It was a versatile collection of short texts, tables and didactic poems, which served as the basis for the musical education of chanters from the 13th to the early 19th century.

Another fascinating fact about this notation is that it enabled composers, to some extent, to emancipate music from text by the use of extended melismas over one syllable or nonsense syllables, a musical practice called 'Kratēmata'. However, this notation also depends on the oral tradition as a complementary tool to reproduce the sound that it pretends to code. A case in point is the usage and function of the so-called subsidiary signs or variously called *megala sēmadia* (great signs), *megalai hypostaseis* (great entities) and *cheironomiai* (cheironomic signs).

Nevertheless, in a 16th century manuscript signed by Akakios Chalkeopoulos, it becomes evident that there is a need to 'explain' and analyze the information that the subsidiary signs carry within their shapes and mostly had remained until then in the realm of oral tradition.

c. Transitional Explanatory Music Notation (1670 -1814)

In Byzantine music, the term *exēgēsis* refers to the traditional way of decoding Middle Byzantine musical notation, which requires the assistance of oral tradition, in order to be able to be transcribed analytically and chanted correctly.

It involves the complete interplay of all chanting elements—including rhythm, intervals, cultural character, poetic meaning, vocal expression, and performance style—rather than a mechanical decoding of the signs. The practice of *exēgēsis* gained significant momentum during the 18th century. Consequently, music notation grew increasingly analytical, evolving toward heightened precision while expanding to encompass entire repertoires.

Balasios the Priest was a pivotal figure at the precise historical turning point. Operating in the late 17th century, he was one of the very first masters to initiate the transition from the old shorthand system into a more detailed, “explained” form of Byzantine notation. His manuscripts reflect the early stages of this stylistic shift. His notation uses a blend of black text for lyrics and neumes and red ink for the complex musical signs as well as, to denote structural markers, mode indications (*ēchoi*), and initial letters. Looking closely at the neumes from his era it is evident that notation is starting to map out musical intervals more systematically. However, it is still considered as a highly condensed script compared to the fully written-out, analytical “New Method” that arrived later in the 19th century.

d. New Analytical Music Notation (1814 - today)

The new analytical writing features a novel systematization of Octoechoes (eight-mode system), while introducing a new method of rhythmic notation that combines old graphic shapes with an array of newly introduced notational signs.

Ascending Intervals		
Symbol	Description	Name (Όνομα)
ⲓ	Stay on the same note	Isou (Ίσος)
ⲓ	Up one note (a 2 nd)	Oligon (Ολίγον)
ⲓ	Up one note, unstressed (a 2 nd)	Kentēmata (Κεντήματα)
ⲓ	Up one note, stressed with a flutter (a 2 nd)	Petastē (Πεταστή)
ⲓ or ⲓ	Jump up two notes (a 3 rd)	Oligon with a Kentēma (Κέντημα)
ⲓ	Jump up two notes, stressed with a flutter (a 3 rd)	Petastē with an Oligon
ⲓ	Jump up three notes (a 4 th)	Oligon with a Kentēma
ⲓ	Jump up three notes, stressed with a flutter (a 4 th)	Petastē with a Kentēma
ⲓ	Jump up four notes (a 5 th)	Oligon with an Ypsēlē (Ψηλή)
ⲓ	Jump up four notes, stressed with a flutter (a 5 th)	Petastē with an Ypsēlē
ⲓ	Jump up five notes (a 6 th)	Oligon with an Ypsēlē
ⲓ	Jump up five notes, stressed with a flutter (a 6 th)	Petastē with an Ypsēlē
ⲓ	Jump up six notes (a 7 th)	Oligon with an Ypsēlē and a Kentēma
ⲓ	Jump up six notes, stressed with a flutter (a 7 th)	Petastē with an Ypsēlē and a Kentēma
ⲓ	Jump up seven notes (an octave)	Oligon with an Ypsēlē and a Kentēma
ⲓ	Jump up seven notes, stressed with a flutter (an octave)	Petastē with an Ypsēlē and a Kentēma

Descending Intervals		
	Down one note (a 2 nd)	Apóstrophos (Ἀπόστροφος)
	Down one note, stressed with a flutter (a 2 nd)	Apóstrophos
	Down two notes consecutively (a 2 nd)	Ypoperōtē (Υπεροπτή)
	Jump down two notes (a 3 rd)	Elaphron (Ελαφρόν)
	Jump down two notes, stressed with a flutter (a 3 rd)	
	Jump down three notes (a 4 th)	
	Jump down three notes, stressed with a flutter (a 4 th)	
	Jump down four notes (a 5 th)	Kamēlōn (Καμηλόν)
	Jump down four notes, stressed with a flutter (a 5 th)	
	Jump down five notes (a 6 th)	
	Jump down five notes, stressed with a flutter (a 6 th)	
	Jump down six notes (a 7 th)	
	Jump down six notes, stressed with a flutter (a 7 th)	
	Jump down seven notes (an octave)	
	Jump down seven notes, stressed with a flutter (an octave)	

Figure 4. Lists of Neumes from the New Analytical Music Notation

The "New Method" was developed in 1814 by Chrysanthos of Madytos, Gregorios the Protopsaltes, and Chourmouzius the Archivist. It revolutionized the educational process of ecclesiastical music and in effect, it developed and transformed what was previously a mnemonic, memory-based system, into an exact, highly specific musical score. Today, the Chrysanthine system, as it is called, remains the official notational standard utilized in the chant books of the Greek Orthodox Church and other Byzantine rite traditions.

CODA: This essay is not a comprehensive study of Byzantine music paleography. However, it builds upon the ongoing research and publications of the following scholars: Konstantinos Floros, Gregorios Stathis, Maria Alexandru, Ioannis Arvanitis, Antonios Alygizakis, Manolis Chatzigiakoumis, Ioannis Papathanasiou, Nikolaos Boukas, Sysse Gudrun Engberg, Carsten Høeg, Sandra Martani, Christian Troelsgård, Jørgen Raasted, Oliver Strunk, Kenneth Levy, Donnatella Bucca, Alberto Doda, Annette Jung, Jean-Baptiste Thibaut, Gerda Wolfram, among others.

In memoriam
Dr. Diane H. Touliatos-Miles (1949-2022)

Curated by Dr Arsinoi Ioannidou, Dr Antonis Saragiotis, Dr Antonis Chatzichristos, Ioannis Roukoudis PhD Cand.

Post Conference Tour

Saturday 4th July



Dion: The sacred city in the foothills of Mount Olympus. The mountain of the Gods & Muses

Dion, the sacred city of the Macedonians and famous residence of the Twelve Gods of Greek Mythology, lies on the foothill of Mount Olympus (2.917m), where a sanctuary was founded in the 5th century BC, dedicated to Zeus, the father of all Gods. Outside the walls, you will have the opportunity to see exquisite sanctuaries and the earliest existing theatre in Macedonia. The tour will end with a visit to the Archaeological Museum of Dion which hosts important finds and artifacts from Dion and other archaeological sites of Pieria.

- 📍 Pick-up location & time:** White Tower of Thessaloniki at 10:00
- 🕒 Duration:** 6-7 hours
- 💶 Price:** 70 euros/ person
- ✓ Includes:** coach bus transportation, professional tour guide, entrance fees, lunch



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Concert Programme

Under the auspices of the Institute of Greek Music Heritage



CONCERT Thessaloniki: from archive to contemporary creation

 **Date:** Monday 29 June, 20:30 - 21:45
 **Venue:** Ceremony Hall of Aristotle University of Thessaloniki, University Campus
 **Address:** Egnatia 131, Thessaloniki, 546 36

1st part: Music for Harp ensemble

The section of the concert dedicated to four harps presents three contemporary compositional approaches connected with Thessaloniki, through works by Michalis Lapidakis, Dimitris Andrikopoulos, and Naya Myserli. It is presented in collaboration with the Contemporary Music Lab AUTH, directed by Dimitri Papageorgiou.

Within a broader concert that traces aspects of musical creation in Thessaloniki from the late nineteenth century to the present day, the four-harp program functions as a concentrated image of the city's contemporary compositional activity. The ensemble of four harps creates a rare acoustic environment: it multiplies the instrument's resonance, transparency, and brilliance, while also allowing for dense harmonic surfaces, rhythmic energy, delicate timbral shifts, and refined textural interplay.

In these works, the harp is not merely regarded as a symbol of lyricism or decorative sonority. It transforms into a medium of compositional inquiry. Throughout the three pieces, the listener encounters diverse methods of activating the instrument: through trembling harmonic fields, movement, dance-like energy, resonance, rhythmic articulation, and the delicate materiality of sound itself.

This segment of the program, therefore, presents not a historical summary, but a dynamic snapshot of recent creative practice in Thessaloniki. Through the unconventional formation of four harps, it draws attention to a contemporary musical imagination that engages with the instrument's tradition while opening it to novel sonic, formal, and expressive possibilities.

Rhizoma Ensemble Nouvelle Harpe

Rhizoma Ensemble is a harp collective with a distinct contemporary artistic identity and serves as the ensemble-in-residence of the Contemporary Music Lab AUTH. Its work focuses on expanding the expressive, technical, and dramaturgical possibilities of the harp, with particular emphasis on contemporary repertoire, new commissions, composer collaborations, experimental practices, and curated concert formats.

The ensemble approaches the harp not only as an instrument of lyrical resonance but also as a field of sonic research: a space for texture, resonance, rhythm, gesture, extend-

ed techniques, and novel forms of listening. Through concerts, educational activities, and collaborations with composers and institutions, Rhizoma Ensemble seeks to deepen the relationship between audiences and contemporary music, offering a modern perspective on the harp and its evolving role in today's musical landscape.

Performers

RHIZOMA ensemble nouvelle harpe

- Naya Myserli, harp
- Agapi Fasoula, harp
- Anna Miliou, harp
- Guest performer: Maria Bildea, harp
- Artistic director: Dimitri Papageorgiou

2nd part: Composers of Thessaloniki and the Thessaloniki and the National School

Unlike Athens and other major cities in Central Greece and the Peloponnese, Thessaloniki had not been liberated after the nine-year Greek War of Independence against the Ottomans (1821-1829) and was not incorporated into the Greek state until 1912. Nevertheless, the first opera performances in Thessaloniki took place, according to the Italian music theater press, in 1872, and the city enjoyed an ever-growing musical life. It is not without significance that the premiere of Giacomo Puccini's *Tosca* in front of a Greek audience also took place in Thessaloniki on November 10, 1900, a few months after the world premiere, which had taken place in January of the same year in Rome. In late November 1905, Dionysios Lavragas's "Greek Melodramatic Troupe" a musical ensemble of Greek artists that toured throughout Greece, presenting Greek and foreign operas in the Greek language. Alongside the melodramatic opera scene, Thessaloniki was home to various musical societies with music departments: the "Apollon" Philharmonic (1874), the "Society of Music Lovers" (1889), the "Amateur Society" (1892), and "Orpheus" (1904), while in 1911 Sotirios Grekos also founded the city's first Conservatory.

In October 1912, a landmark historical event took place. The city of Thessaloniki was handed over to the Greeks by the Turks after approximately five centuries of subjugation. For the first time, the Greeks, despite being a numerical minority, were both free and sovereign. One of Prime Minister Eleftherios Venizelos's first priorities – even before the establishment of a university – was the creation of a conservatory, which was founded in 1915 under the name Thessaloniki Conservatory (and later the State Conservatory of Thessaloniki). Its first director was Alexander Kazantzis, a former graduate of the Athens Conservatoire (as well as the Brussels Conservatory), who quickly managed to gather around him capable collaborators, including the prominent composers Emilios Riadis and Loris Margaritis.

The Greek National Music School was a movement of the first half of the 20th century that set out to create a form of art music that combined the Western musical language with elements of the folk tradition and Byzantine music. Although Greek composers had been exploring themes and modes of the folk tradition since the mid-19th century, this endeavor took on the characteristics of a full-fledged school for the first time. The leader and principal representative was Manolis Kalomiris (1883-1962), who, having studied in and been influenced by Germany, followed the models of other national schools (primarily the Russian) as well as Wagner. The composers of the National School came from diverse backgrounds and educational paths, with the result that each of them developed

a distinct compositional style, while always remaining committed to the shared vision of Greek music.

Although one of the leading figures of the National School, Emilios Riadis (1885–1935) was significantly influenced by French music and his studies in Paris. Born in Thessaloniki and a student of Dimitrios Lallas (1844–1917), the renowned student and collaborator of Richard Wagner, Riadis continued his studies in Munich and Paris, likely with G. Charpentier and M. Ravel. Songs for voice and piano are the genre he served best of all. He taught at the Thessaloniki Conservatory for 20 years, from its founding (1915) until his death.

Known in literary circles as the protagonist of Thomas Mann's short story, *Das Wunderkind*, Loris Margaritis (1895–1953) was indeed a musical prodigy, a young Mozart, who enchanted the German author at a concert featuring his works that he gave in 1903, at the age of eight, in Munich. Born in Aigio, where he took his first music lessons, he studied at the Athens Conservatoire and subsequently in Germany. He combined a long career in musical performance as a pianist with that of a teacher, instructing at the Mozarteum and the Thessaloniki Conservatory (where he became assistant director in 1936). Although he is counted among the composers of the National School, his works are distinguished by an international style, while he never missed an opportunity to assert his Greek identity and promote Greek music abroad.

Marios Varvoglis (1885–1967) also happened to attend Margaritis's concert in Munich; he had been in the German city shortly before enrolling at the Paris Conservatory. Impressed and thrilled by the news of a concert by a young compatriot, the eighteen-year-old Varvoglis applauded his future colleague with pride. Coming from a wealthy family in Athens, Varvoglis also had a talent for the visual arts and was associated with Parisian artists, such as Amedeo Modigliani, who painted his portrait (*Ritratto di Mario*, 1919). He, too, belongs to the National School, despite the distinct French style that characterizes most of his works.

Nikos Astrinidis (1921–2010), born in Romania, is considered one of the last representatives of the National School. He began his studies in Akkerman, now known as Bilhorod-Dnistrovskyi in Ukraine, and later in Bucharest, where he studied under the renowned pianist and composer Dinu Lipatti. With the outbreak of World War II, Astrinidis found himself in the Middle East, where he fought (he was even decorated as a war hero, having been wounded) and subsequently fled to Cairo, where he began his career as a pianist. In 1947, he went to Paris, to the Schola Cantorum, and the French influence would be evident in his works. After a career as a conductor and pianist abroad, he settled in Thessaloniki in 1965 and became a leading figure in the city's musical life, active in musical institutions as well as a composer, bringing a cosmopolitan air to the city.

The concert, dedicated to composers with ties to Thessaloniki, will culminate in a surprise finale featuring a composer everyone knows, but few would associate with the city.

Performers

- Angelica Cathariou, voice
- Maria Bildea, harp
- Marilena Liakopoulou, piano
- Galatea Daskalaki, piano

Curation of 2nd part

- Dr Stella Kourmbana
- Myrto Economides

Chanting in Honor of the Most Holy Theotokos, Thessalonian Saints and the Protomartyr Thekla

 **Date:** Tuesday 30 June, 20:00
 **Venue:** Holy Church of Saint Demetrios
 **Address:** Ag. Dimitriou 81-83, Thessaloniki 546 33

The Christian Church of Thessaloniki, often called *agiotokos polis* – *the city which gives birth to saints*, was founded by St Apostle Paul and his two Epistles to the Thessalonians represent the first testimonia of Greek Christian literature. The Great Martyr St Demetrios the Myroblyte († 26 October 305, during the Christian persecutions under Diocletian) is one of the most prominent and beloved military saints and he is the patron of Thessaloniki. The cathedral of St Demetrios belongs to the five-aisled palaeochristian basilica type and was built in the 5th cent. (A.D. 413), on the place of an older Roman bath, in the basements of which St Demetrios had suffered his death by being speared into his flank and ribs by Roman soldiers. The place of his martyrdom became the crypt of the basilica, and the way of his martyrdom was later the starting point for Thessalonian hymnographers during the Komnenian and Palaeologan era, to create famous hymns for “The Holy Week of St Demetrios”, emulating the Holy Week of Our Lord Jesus Christ. Some important mosaics from the 5th and mainly from the 7th centuries have been preserved in the interior of the church, as well as some original columns with their capitals, but the edifice has been restored after a great fire in 1917 and different other parts of the old marble decoration are kept today in the Byzantine Museum of Thessaloniki. In the center of the church, on the left aisle behind the columns, there is a marble ciborium, where the holy relics of Saint Demetrios are kept in a silver shrine. Holy Myrrh comes out of the relics of St Demetrios and he worked countless wonders both in older and present times, as attested by plethora of historical sources and modern testimonia.

Examples of Psaltic Art of Thessaloniki, which was the second capital of the Eastern Roman Empire, are contained in old Byzantine musical manuscripts, along with compositions from Constantinople. Some of the most resonant Thessalonian composers of the Palaeologan era are Georgios Kontopetris the domestikos, Nikolaos Kampanis the First chanter of Thessaloniki, Manouil Plagitis the priest and domestikos, Markos Vlatis the hieromonk, Philippos Gavalas the domestikos, Manuil Vlatiros the domestikos a.o.

During post-Byzantine times, the Psaltic Art of Thessaloniki is closely connected to that of the Holy Mountain Athos. Many Thessalonian composers are active as Athonite monks, such as Damaskinos the hieromonk from Ivron and Thessaly, Athanasios the hieromonk from Ivron and Thessaly, Daniel the hieromonk from Mt Athos and Thessaly, Lavrentios the hieromonk from Thessaloniki, and Manouil Goutas the First Chanter of Thessaloniki.

During the 20th century, with the exchange of populations during the Catastrophe of Asia Minor, music traditions of Thessaloniki got mingled with music traditions of Asia Minor, Pontos and Constantinople. Concluding, one could describe Thessaloniki as a cultural crossroad of the Mediterranean area and the Balkans, where the expression of Greek Psaltic art has been preserved for almost two millennia.

The concert tonight contains representative pieces connected to Thessaloniki, on the level of music composition in different historical periods, and of devotional life of the city

in the orthodox churches. It displays rich sonorities of the Byzantine eight-mode-system (*oktoechos*) in different genres and categories of chant, both in syllabic, syllabo-melismatic and highly melismatic musical textures, allowing for a panoramic view of Byzantine melopoeia through the centuries. It also exemplifies how Thessalonian saints of the Byzantine and post-Byzantine periods fostered the development of Byzantine Hymnography and Psaltic Art in this region.

The program comprises the following pieces:

**a. Chants interpreted by the Choir “Thessalonian Hymnodists”,
dir. Ioannis Liakos:**



1. Ἐθνῶν σε κήρυκα καὶ φωστῆρα τρισμέγιστον (*Ethnon se kiryka – As a preacher to the Gentiles*), fourth mode, apolytikion for St Apostle Paul, traditional melody



2. Μέγαν εὐρατο (*Megan evrato – As a great defender*), third authentic mode, apolytikion for the Great Martyr St Demetrios the Myroblyte, traditional melody.



3. Ὁρθοδοξίας ὁ φωστήρ (*Orthodoxias o fostir – The radiance of Orthodoxy*), plagal of the fourth mode in its triphonic structure, apolytikion for the Saint Metropolitan Gregory Palamas (1296-1360), Patron of Thessaloniki together with St Demetrios, main representative of the Hesychastic movement during the Palaeologan Renaissance, traditional melody.



4. Ὡς φοῖνιξ ἐξῆνθησας (*Os finix exinthisas – You blossomed as a palm-tree*), fourth mode, apolytikion for St David the Dendrite of Thessaloniki (great ascetic who lived in the 6th cent. on a tree in the high town of Thessaloniki, during the time of the emperor St Justinian I), traditional melody.



5. *Ἡρακλείας τὸν γόνον* (*Iraklias ton gonon – The offspring of Iraklia*), first mode, apolytikion for St Gregorios Kallidis, Metropolitan of Iraklia and Redestos (1844- 1925), whose holy relics are kept in the Holy Church of St Demetrios of Thessaloniki. Traditional melody as notated by father Konstantinos Papagiannis.



6. *Ἀναστάσεως ἡμέρα* (*Anastaseos imera – The day of Resurrection*), first mode, odes 1 and 3 of the Kanon for St Demetrios for the “Resurrection Sunday” of the Holy Week of St Demetrios, text by Ioannis Stavrakios (2nd half of 13th cent.), melody by Petros Peloponnesios (ca. 1735/40-† 1778).



7. *Τὴν τῶν πειρασμῶν προσβολήν* (*Tin ton pirasmon prosbolin – The assault of temptations*), second mode, mathima for St Theodora the Myroblyte of Thessaloniki (9th cent.), composition by St John Koukouzelis (ca. 1270-† before 1340), representing the ‘zenith’ of Psaltic Art, according to Egon Wellesz. The melody is sung in its slow *exegesis* (analytical form) written by Chourmouzos the Archivarion, from the manuscript Metochion Sancti Sepulchri 732 (National Library of Greece). The melody contains a highly melismatic musical texture, with many modulations and insertions of so-called *kratēmata* (musical phrases on syllables like *terirem*, *tororo*), which express a jubilation of the soul and the song of the angels, according to hermeneutical theological texts of the post-Byzantine period.

b. Chants interpreted by the Byzantine Women Choir “St Anyisia” of the Greek Association for Music Education, dir. Maria Alexandru:



1. Ἀνυσίαν τὴν ἔνδοξον εὐφημήσωμεν (*Anysian tin endoxon evfimisomen* – *Let us praise the glorious Anyisia*), plagal of the first mode, apolytikion for St Anyisia the Virgin and Martyr of Thessaloniki († around 304), melody as sung by the congregation of St Demetrios Church.



2. Τῆς Ἀναστάσεως εἰληφῶς τὸ δῶρημα (*Tis anastaseos ilifos to dorima* – *Having taken the grace of the Ressurrection*), second mode, doxastikon for St Martyr Anastasia the Deliverer from Potions († 304), who lived some period in the surroundings of Thessaloniki, melody by Stephanos Lampadarios (19th cent.).



3. Ὅτε παρεγένον τῷ ναῷ (*Ote paregenou to nao* – *When you went to the church*), 2nd mode with fthora of the plagal of the second mode, troparion at the end of the Paraklesis-Service for St Anyisia, melody as sung by the congretation of St Demetrios Church.



4. Συνοῦσαι τοῖς Ἀγγέλοις (*Synouse tis angelis* – *Being together with the Angels*), plagal of the fourth mode in its triphonic structure, ode 9 of the Kanon for the Holy Three Sisters Martyrs Sts Agapi, Irini and Chionia of Thessaloniki († 304), disciples of St Anastasia. Text by St Gerasimos Mikragiannanitis (1905-1991), melody as sung by the congretation of the Holy Church Panagia Faneromeni in Thessaloniki.



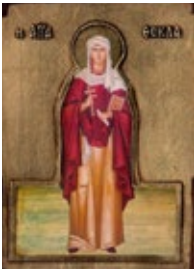
5. Γνώμην ἀήττητον Ματρώνα φέρουσα (*Gnomin aittiton Matrona ferousa* – *Having an invincible judgement*), third mode, apolytikion for St Matrona Martyr of Thessaloniki, protochristian period, traditional melody.



6. Ἀκυλίαν τὴν θείαν ἀνευφημήσωμεν (*Akylinan tin thian anevfimisomen – Let us praise the divine Akylina*), plagal of the first mode, apolytikion for the New Martyr Akylina of Zagliveri, a village in the surroundings of Thessaloniki († 1764), traditional melody.



7. Χαῖρε Ὑοσσης ὁ γόνος καὶ θεῖον βλάστημα (*Chere Ossis o gonos ke thion vlastima – Rejoice the child and divine offspring of Ossa*), plagal of the first mode, apolytikion for the New Martyr Kyranna of Ossa, a village in the surroundings of Thessaloniki († 1751), traditional melody.



8. Νυμφίον ἔχουσα ἐν οὐρανοῖς (*Nymfion echousa en ouranis – Having your Bridegroom in Heaven*), second mode, fragment of a sticheron by St Kassia the Melodist (9th cent.), for the Holy Protomartyr and Equal-to-the-Apostles Thekla, disciple of St Apostle Paul. Performed with its oldest melody we can reach today from the Old Sticherarium, according to its slow exegesis by Chourmouzios the Archivarion (first half of 19th cent.), from the manuscript 707 from the Metochion Sancti Sepulchri (National Library of Greece).

c. Performed by both choirs:



1. Μὴν Παρθένε καὶ Μήτηρ (*Moni Parthene ke Mitir – The only Virgin and Mother*), through the modes, fragment of a poem by the Thessalonian monk Markos Vlatis (14th cent.), disciple of St Gregorios Palamas, on the melody of the famous didactic method “The Great Ison”, by St John Koukouzelis. Rendition according to its slow exegesis written down by Chourmouzios the Archivarion (beginning of the 19th cent.).



The Byzantine Choir “Thessalonian Hymnodists”



The Byzantine Women Choir “St Anysia” of the Greek Society of Music Education

With the kind support of:



ΙΕΡΑ ΜΗΤΡΟΠΟΛΙΣ
ΘΕΣΣΑΛΟΝΙΚΗΣ



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- A.2. St Demetrios teaching in the Katafygi, gift of an anonymous pilgrim.
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- A.6, B.4b, B.8b: Sketches by Vasilios Mitkoudis.
- A.7, B.2, 4a, 5-7: icons by Olga Papadopoulou.
- Icon B.3 from father Georgios Theodoris.
- Icon C.1 by Antigonos Glykos.
- Icons A.7b, B.1, 8a and C1 from the archive of the writing group of the book mentioned below.
- All the icons (except A.4-5 and B.3) taken from: Μαρία Αλεξάνδρου, *Όψεις διδακτικής, διδασκαλίας και μάθησης της Βυζαντινής Μουσικής* (Athens: Kallipos open academic editions, 2025), chapters 8, 13, and Annexes II-III: <https://repository.kallipos.gr/handle/11419/15210?&locale=en> and <https://drive.google.com/file/d/12UbDgkl7FHRy7NrKXuEknxS1Gpil9Z-O/view?usp=sharing>

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Matinée for Solo Flute

Contemporary Voices from Thessaloniki

performed by Theodora Iordanidou

 **Date:** Thursday 2 July, 12:45 - 13:45
 **Venue:** Emilios Riadis Hall, Thessaloniki Concert Hall

Giorgos Sakallieros, *Sonatine* (13')

Ballade 1994. Quasi Rondo

Dimitris Maronidis, *Les Signaux du Vent* for flute and electronics (7')

Michalis Lapidakis, *Ein andrer Hauch I* (7')

Dimitri Papageorgiou, *Waiting long enough for our last breath* (8')

Gundega Smite, *somnio (in)somnium* (6')

Zesses Seglias, *lonesingness/flussingness* (4')

Costas Tsougras, *Lament for Theodore* (4')

This matinée presents works for solo flute by contemporary composers based in Thessaloniki, highlighting diverse compositional voices and aesthetic approaches within the city's current musical landscape. The program brings together and recent repertoire that explores the expressive and sonic possibilities of the modern flute and the bass flute as solo instruments. The works are connected through ongoing artistic research related to contemporary music practices.

Moving between the conscious and the subconscious, the program touches upon deeply human experiences of contemporary life such as alienation, loneliness, insomnia, psychological fragility, the erosion brought by time and the experience of loss and farewell. Across these narratives, the concept of breath emerges both as a fundamental condition of sound and life, and as a potential space of resonance and suspension, transition, and final release.



40 YEARS
SCHOOL OF MUSIC STUDIES
FACULTY OF FINE ARTS
ARISTOTLE UNIVERSITY OF THESSALONIKI



Experiencing the Byzantine Choròs III: The Service of the Furnace according to Symeon of Thessaloniki

 **Date:** Thursday 2 July, 18:15-19:15

 **Venue:** Emilios Riadis Hall

Historically Informed Performance (HIP) and Embodied Artistic Research through AI-Assisted Reconstruction: An Experimental Active Archive Approach

Scientific and Artistic Direction

Dr Evangelia Spyrakou, PhD Candidate Spyridon Ploumpis
(University of Macedonia, Department of Music Science and Art)

AI Design - AI Development

Dimitris Batistakis
Dimitris Chatzigeorgiou, Evangelia Spyrakou
(University of Macedonia, Department of Music Science and Art)

Audio Post-Production

Kostas Kontos

Video Hagia Sophia 2026

Maria Iatropoulou

Hagia Sophia, Thessaloniki: Cathedral of an Empire

The Church of the Holy Wisdom of God (Hagia Sophia) stands at the heart of Thessaloniki, the Byzantine Empire's second city and the seat of one of its most prominent archbishops. Built in the late seventh or early eighth century on the foundations of an earlier Early Christian basilica, it was far more than an architectural monument. As the cathedral church of the Archbishop, it was the liturgical axis of a city whose churches preserved traditions going back to Late Antiquity. Hagia Sophia of Thessaloniki, now a UNESCO World Heritage Site, emerges from the evidence not as a passive vessel of memory but as a living institution. It sustained and, at critical moments, actively revived some of the most ancient layers of Byzantine liturgical culture.

The cathedral's significance for the history of Byzantine chant is exceptional. Like most Orthodox churches, Hagia Sophia of Thessaloniki gradually adopted the Palestinian monastic rite after the Latin Occupation of Constantinople (1204-61). Yet in the fifteenth century, under Archbishop Symeon of Thessaloniki, the cathedral witnessed a remarkable revival of the archaic Sung Office (*asmatike akolouthia*) of the Great Church of Constantinople. This revival makes Hagia Sophia the most important surviving witness to the late reception and renewal of Byzantium's cathedral liturgical tradition.

The Sung Office: The Ancient Art of Asma

At the heart of this project lies the concept of *asma*, the ancient Greek word for *song*. The Byzantine cathedral office took its name, the *asmatike akolouthia* (the sung order of services), from this very word. The *asma* was not merely a manner of delivery: it defined a complete liturgical world. Psalm verses, canticles, and troparia were rendered in melodic, and often fully elaborately ornamented chant by trained choirs of ordained singers (*psaltai*) and lectors (*anagnostai*), performing antiphonally from the *ambo* (the elevated

platform at the center of the nave), and the *so/ea* (space between the sanctuary and the nave), while processions, censings, prayers, and diaconal litanies unfolded around them. The result was a sonic architecture in which the entire building, from narthex to sanctuary, became an instrument, and the assembled community was integrated into a single, carefully structured act of worship.

This was the Sung Office: an urban, public, and intensely musical tradition rooted in the liturgical culture of Late Antiquity, preserved longest in Thessaloniki's Hagia Sophia until the city's fall to the Ottomans in 1430. With the dispersal of their choral foundations, the Sung Office became a lost tradition, known today only through manuscripts, and sporadic attempts at reconstruction.

The Service of the Furnace: Terminology, Tradition, and Transmission

It is within this singular cathedral tradition that the *Akolouthia tes Kaminou*, known in scholarly literature also as the *Service of the Furnace*, the *Office of the Three Holy Children*, or simply *the Furnace*, belongs. First systematically studied in 1894 by Aleksei Dmitrievskii, who identified it as a survivor of Constantinople's cathedral traditions, the Service has since been described variously as a "quasi-dramatic rite," a "cathedral office," a "paraliturgical rite," a "liturgical spectacle," and even, controversially, as "liturgical drama." The last term, influential since Velimirović's foundational study of 1962, has been decisively questioned by subsequent scholarship, which demonstrated that the Service's architects understood and intended it as a ritual act within the framework of the Sung Office, not as theatre.

The Service commemorates the miraculous deliverance of the three Hebrew youths (Shadrach, Meshach, and Abednego) from the fiery furnace of King Nebuchadnezzar, as narrated in the Septuagint Book of Daniel (chapter 3). It was performed on the Sunday of the Holy of the ForeFathers or of the Holy Fathers (before Christmas), inserted organically between the cathedral Matins and the Divine Liturgy. Symeon's *Diataxis* (MS Athens, National Library of Greece 2047, first quarter of the 15th century) opens the Service with the episcopal blessing "Blessed is the Kingdom of the Father and of the Son and of the Holy Spirit," the solemn incipit of the Great Church's own liturgical tradition, marking the Service unmistakably as an heir to Constantinople's cathedral rite.

Two eyewitness accounts confirm that the Service was performed at Hagia Sophia in Constantinople. The Russian cleric Ignatius of Smolensk witnessed it in December 1389, reporting it as an entirely normal element of Orthodox cathedral worship. Bertrandon de la Broquière, a Burgundian envoy present in 1432, described it using the Western term *mystère*, suggesting a superficial resemblance to a sacred play. Both testimonies confirm that the Service's musical and textual repertoire was deeply connected to the traditions of the Great Church, traditions that Symeon of Thessaloniki would deliberately revive and codify.

Archbishop Symeon of Thessaloniki: Guardian of Tradition, Theologian of Ritual

Symeon of Thessaloniki (d. 1429) is the central figure in our understanding of the Service. His *Dialogue in Christ Against All Heresies*, and especially Chapter 23 on the necessity of pious representation, contains the most detailed description of the Service we possess, situating it within a polemic against Western liturgical practice.

Symeon was writing in a city under constant pressure: from the Ottomans, who besieged it; from the Venetians, who eventually controlled it; and from Catholic ecclesias-

tical authorities, who used the prospect of reunification with Rome as political leverage. His argument is both theological and political: against the Latin practice of staging sacred dramas using human actors, fake blood, and theatrical effects, he sets the Orthodox practice of symbolic, iconic representation. “We do not light up a furnace,” Symeon writes, “but candles and lamps; we offer incense to God as is customary; and we portray an image of an angel, we do not bring down a man. And we offer only singing children, as pure as those Three Children, to sing the verses from their canticle according to tradition.”

For Symeon, every element of the Service is an *icon*, not an enactment: the choirboys typify the Three Children; the archbishop typifies Christ; the bishops typify the apostles; the deacons the Levites. No actor plays a character: every celebrant embodies a divine prototype through their liturgical office.

The political dimension of the Service cannot be separated from its theology. Symeon was writing for a congregation caught between two forms of pressure to abandon Orthodoxy. During the first Ottoman occupation (1387–1403), a moneyed elite had already converted to Islam to preserve family estates and avoid the heavy taxes on non-Muslims. Even after the city’s return to Byzantine rule, a pro-Turkish party threatened to surrender en masse to the Sultan. From 1423, Venetian rule added a Catholic dimension to this pressure. Hovering over all was the living memory of 1393, when the Sultan had imposed the *devshirme* (the *paidomazoma*, “the snatching of children”) upon Thessaloniki’s families. The story of three young men who refused to bow before a foreign king, cast into his furnace rather than convert, carried an unmistakable contemporary charge.

Symeon’s broader achievement was nothing less than a revival of the lost asmatic traditions of Constantinople within Thessaloniki’s Hagia Sophia. Drawing on the cathedral repertoire of the Great Church (antiphonal psalmody, melodies from the *Asmatikon* manuscripts, kalophonic compositions of Xenos Korones and Manuel Chrysaphes), he assembled a *Diataxis* that preserved these practices with extraordinary precision. As Darrouzès showed in his 1976 partial edition of a ritual from Athens, NLG 2047, the manuscript explicitly preserves a systematic comparison between the rites of Constantinople and Thessaloniki, demonstrating the conscious nature of Symeon’s revival. MS Athens, NLG 2047, combined with its musical annexes, codices Athens, NLG 2062 (end of the 14th century) and 2061 (first quarter of the 15th century), remains the most complete surviving witness to the Sung Office.

Experiencing the Byzantine Choròs III: An Active Archive

The present artistic research project, the third in the series *Experiencing the Byzantine Choròs*, takes up precisely this manuscript as its point of departure. Its subject is a critical abridgement of the asmatic Matins and the Service of the Furnace as recorded by Symeon, reconstructed in a form that restores the Service to its original liturgical context, placed organically within the offices that surrounded it.

The acoustic and visual core of the reconstruction rests on **Historically Informed Performance (HIP)**: an ensemble of trained chanters performing from Byzantine manuscript sources. The project applies an existing **Acoustic Fingerprint** of Hagia Sophia of Thessaloniki, enabling **auralization**: the synthesis of recorded chant with the spatial acoustic of the building, so that the listener experiences the sound as it would have resonated within the Byzantine cathedral.

Upon this foundation rests the project’s central innovation: **AI-Assisted Reconstruction**. The AI does not invent or improvise: guided exclusively by scientific data, it reconstructs. The ritual movements of the conductors were filmed to form the basis of **Digital**

Embodiment, offering a proposal for the lost Byzantine tradition of *cheironomia* (gestural conducting). **Iconographic Fidelity** extends this principle to the vestments of the chanters, reconstructed from iconographic sources. **Spatial Fidelity** (the placement and movement of figures) is a direct translation of Symeon's rubrics into three-dimensional space.

Rooted in manuscripts preserved at the National Library of Greece (Athens, NLG MSS 2047 [first quarter of the 15th century] and 2406 [1453]), this experimental artistic research project proposes a new model for the relationship between archival research and cultural heritage: the **Active Archive**, in which information does not merely accumulate; it lives.

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Programme

Cathedral Orthros

- "Εὐλόγησον, Δέσποτα": Opening blessing. Adaptation to *Eis polla eti*, Mode IV (Ioannis Lampadarios and Stephanos Domestikos, Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὁλοῦ ἐνιαυτοῦ, vol. IV, Patriarchal Press, Constantinople 1851, p. 56).

- **“Ἀμήν”**: Adaptation to the *Amen* of the Liturgy of St. Basil (Ioannis Lampadarios and Stephanos Domestikos, *Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ*, vol. IV, Patriarchal Press, Constantinople 1851, p. 439).
- **“Ἄγγελος Παίδων ἐδρόσισε”**: *Hypakoe*, Mode II. Adaptation to the 12th *Oikos* of the Akathist Hymn, “Mellontos Symeonos” by Ioannis Kladas, *exegesis* by Chourmouziou Chartophylax (Athens, NLG, MPT 713, ff. 195v-197v).
- **“Δι’ Ἀβραάμ τὸν ἡγαπημένον”**: *Eisodikon*, Mode II, with melodic formulas (*theseis*) compiled from older *eisodika*.
- **Psalm 50 (Verses)**: Mode II, adaptation to the melody by Petros Lampadarios (Ioannis Lampadarios and Stephanos Domestikos, *Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ*, vol. II, Patriarchal Press, Constantinople 1851, pp. 490 and 492) – **“Ἀναστάς ὁ Ἰησοῦς ἀπὸ τοῦ τάφου”**: Petros Lampadarios (Ioannis Lampadarios and Stephanos Domestikos, *Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ*, vol. II, Patriarchal Press, Constantinople 1851, p. 496) – **“Μεγάλα τὰ τῆς πίστεως κατορθώματα”**: *Βατοπαιδινόν Δοξαστάριον*, vol. I, Holy Great Monastery of Vatopedi, Mount Athos 2015, pp. 636-637.
- **“Δόξα ἐν ὑψίστοις Θεῷ”**: Great Doxology, Mode II, melody and formulas (*theseis*) according to older compositions.
- **Gospel Reading**: 6th *Eothinon*.

Liturgy – Service of the Furnace

- **“Εὐλόγησον, Δέσποτα”**: Opening blessing. Adaptation to *Eis polla eti*, Mode IV (Ioannis Lampadarios and Stephanos Domestikos, *Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ*, vol. IV, Patriarchal Press, Constantinople 1851, p. 56).
- **“Ἀμήν”**: Adaptation of the *apechema* (intonation formula) of Mode II (Chrysanthos of Madytos, *Θεωρητικὸν Μέγα τῆς Μουσικῆς*, Michael Weiss Press, Trieste 1832, pp. 137-138) – **“Πνευματικῶς ἡμᾶς πιστοί”**: *Sticheron*, Mode II *exegesis* by Chourmouziou Chartophylax (Athens, NLG, MPT 708, ff. 242v-243r).
- **Ode 7**: The First Canticle of the Three Children, Mode Plagal IV, adaptation to the slow *heirmologion* style.
- **“Δι’ Ἀβραάμ τὸν ἡγαπημένον”**: Mode Plagal II, adaptation in the slow *heirmologion* style.
- **“Ὡς Δεηρᾶ”**: *Heirmos*, Mode Plagal II, adaptation of the short *Doche* “Ὁ Kyrios ebasileusen,” *exegesis* by Chourmouziou Chartophylax (Athens, NLG, MPT 703, f. 435r-v).
- **“Ἐξομολογεῖσθε τῷ Κυρίῳ”**: Mode Plagal IV, by Christophoros Mystakon, *exegesis* by Chourmouziou Chartophylax (Athens, NLG, MPT 704, ff. 90r-91v).
- *Echemata* [experts] of *Kratemata* in Mode Pl. IV doubling the voices of the children at the octave: By Ioannis Kladas, Mode Plagal IV, *exegesis* by Chourmouziou Chartophylax (Charalambos Karakatsanis, *Βυζαντινὴ Ποταμῆς, Κρατηματάριον*, Κῶδιξ 711 τοῦ 1817 τῆς Ε.Β.Ε. [MPT], vol. VII, part 2, Athens 2000, p. 297).
- **“Εὐλογητός εἰ Κύριε”**: Short refrain, Mode Plagal IV, adaptation to the slow *papadikon* style.

- **Continuation of Ode 7:** Mode Plagal IV, adaptation to the slow *heirmologion* style.
- **“Καὶ ἐντραπείσαν”:** Mode II, adaptation to the slow *heirmologion* style.
- **“὘ν τῇ φλογοφόρῳ”:** *Heirmos*, Mode Plagal II, adaptation to the short *Doche* “Ὁ Kyrios ebasileusen,” *exegesis* by Chourmouzios Chartophylax (Athens, NLG, MPT 703, f. 435r-v).
- **Continuation of Ode 7:** Mode Plagal IV, adaptation to the slow *heirmologion* style.
- **“Εὐλογημένος”:** Mode II, adaptation to the slow *heirmologion* style.
- **“Εἰκόνας χρυσῆς”:** *Heirmos*, Mode Plagal II, adaptation to the short *Doche* “Ὁ Kyrios ebasileusen,” (Athens, NLG, MPT 703, f. 435r-v).
- **Ode 8:** The Second Canticle of the Three Children, Mode Plagal IV, adaptation to the slow *heirmologion* style.
- **“Κράτημα”:** By Ioannis Kladas, Mode Plagal IV (Ioannis Lampadarios and Stephanos Domestikos, *Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὁλοῦ ἐνιαυτοῦ*, vol. I, Patriarchal Press, Constantinople 1851, p. 398).
- **“Αἰνοῦμεν, εὐλογοῦμεν”:** Mode Plagal IV, adaptation to the slow *heirmologion* style.
- **“Εὐλογεῖτε Παῖδες”:** *Heirmos*, Mode Plagal IV, adaptation to a formula (*thesis*) from the “Exomologeisthe,” by Christophoros Mystakon, Mode Plagal IV, *exegesis* by Chourmouzios Chartophylax (Athens, NLG, MPT 704, f. 91r).
- **“Ἀνωθεν οἱ Προφῆται”:** Mode Plagal II, by Ioannis Koukouzeles, *exegesis* by Chourmouzios Chartophylax (Athens, NLG, MPT 706, ff. 442r-444v).

Participants

- **Mesos-Domestikos of the Psaltai (Chanters):** Spyridon Ploumpis
- **Domestikoi of the Anagnostai (Lectors):** Ioannis Sechiotis, Panagiotis Mpezanas
- **Psaltai (Chanters):** Alexandros Daskalakis, Ilias Moglenidis, Ioannis Sechiotis, Ioannis Sinathis
- **Hierarch:** fr. Nektarios Paris
- **Choir of Priests:** fr. Athanasios Koutroupis, fr. Nikolaos Tsepisis, Dimitrios Mamatsios, Themistoklis Stergiou
- **Priest:** Themistoklis Stergiou
- **Deacon:** fr. Nikolaos Tsepisis
- **Kanonarchos:** Alexia Kopsali
- **Anagnostai (Lectors):** Achilleas Grammenos, Michalis Ioannidis, fr. Athanasios Koutroupis, Dimitrios Mamatsios, Georgios Michailidis, Panagiotis Mpezanas, Konstantinos Papastavrou, Vasileios Politis
- **Vastaktai (Lectors holding the ison):** Manolis Efstratiadis, Panagiotis Marlas, Kyriakos Giarimagas, Rafail Melissaris
- **Paides (Children):** Vasiliki Iatropoulou, Alexia Kopsali, Niki Papageroudi

Conference Programme

SUNDAY 28 JUNE 2026

11:00-16:00	IAML Board Meeting_01 Location: CR2 HALL Session Chair: Rupert Ridgewell
16:00-17:30	Coffee break Location: FOYER
16:00-20:00	Registrations Location: FOYER
17:30-18:30	IAML Board welcomes first time attendees Location: CR2 HALL
20:00-22:00	Opening Ceremony and Reception Location: FOYER & ATRIUM <i>Pianist: Galatea Daskalaki</i>

09:00-10:30	Plenary Session: Welcoming from the Local Organizing Committee and the Greek IAML Branch Location: MAURICE SALTIEL HALL Session Chair: Alexandros Charkiolakis Presented by the Local Organizing Committee Aris Bazmadelis, Maria Aslanidi, Arsinoi Ioannidou, Olga Kolokytha, Iro Tzorbatzaki
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Music Archives and Collections in Greece

In Celebration of the 10th Anniversary of the IAML Greek Branch

Myrto Economides, *IAML-GR*

Domna Iordanidou, *General State Archives of Greece*

Christina Vergadou, *National Library of Greece*

Vasilis Alexopoulos, *Hellenic Broadcasting Corporation*

Alexandros Charkiolakis, *Music Library of Greece "Lilian Voudouri" of the Friends of Music Society*

Stella Kourmpana, *Athens Conservatoire Archives*

Aris Bazmadelis, *Library of the Aristotle University of Thessaloniki*

George-Julius Papadopoulos & Smaro-Maria Anagnostopoulou, *Library of the State Conservatory of Thessaloniki*

Eleni Margariti, *Koventareios Municipal Library of Kozani*

10:30-11:00	Coffee break Location: FOYER
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10:30-11:00	Coffee corner for first time attendees Location: FOYER
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11:00-12:30	PRESENTATIONS_01: A broad range of British musical legacy: Benjamin Britten, May Henrietta Mukle and the Beatles Location: MAURICE SALTIEL HALL Session Chair: Barbara Schwarz-Raminger Presented by the Bibliography Section
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11:00-11:30

Britten's Winter Words and the 1950s: Archival Insights from the Britten Pears Arts in Aldeburgh, UK

Steven Jeon

London, United Kingdom

11:30-12:00

Tracing Concert "Herstory": Musical Ephemera and the search for May Henrietta Mukle in the Wigmore Hall Archive

Anastasia Zaponidou

Bangor University, United Kingdom

12:00-12:30

Dear Beatle People: Uncovering The Beatles Monthly Magazine as a Key Tool for Understanding the Beatles' Legacy

Cerys Swain

University of Liverpool, United Kingdom

11:00-12:30	PRESENTATIONS_02: National AV heritage(s) and international relations Location: MUSEUM HALL Session Chair: Ferenc János Szabó Presented by the Audio-Visual Materials Section
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- 11:00-11:30

[EN] Sound Recordings of Prisoners-of-War from Serbia in German Camps (1915–1918): Revisiting Approaches of Berlin and Serbian Comparative Musicologies

[FR] Enregistrements sonores de prisonniers de guerre de Serbie dans les camps allemands (1915–1918): réexamen des approches des musicologies comparées de Berlin et de la Serbie

[DE] Tonaufnahmen von Kriegsgefangenen aus Serbien in deutschen Lagern (1915–1918): Neubetrachtung der Ansätze der Berliner und serbischen vergleichenden Musikwissenschaften

Marija Dumnić Vilotijević
Institute of Musicology SASA, Serbia

- 11:30-12:00

The fate of the archive of the Acoustic Laboratory of the Moscow Conservatory as a reflection of the role of musical acoustics in Russian musicology

Yaroslav Stanishevskiy
Université de Strasbourg, France

- 12:00-12:30

Digital Collection of the Latvian Song and Dance Celebration: A year of technological challenges.

Ruta Almane-Palmbaha
National Library of Latvia, Latvia

11:00-12:30

PRESENTATIONS_03: Cataloguing and AI tools

Location: LIBRARY HALL

Session Chair: Anders Cato

Presented by the Forum of Sections

- 11:00-11:30

The AI for Cultural Heritage Hub (ArCH): Unlocking inaccessible data

Anna Pensaert, Amelie Roper
Cambridge University Library, United Kingdom

- 11:30-12:00

Cataloging self-published and AI-created music

Nurhak Tuncer-Bayramli¹, Reed David²
¹Elizabeth City State University, United States of America; ²Duke University

- 12:00-12:30

Indigenous music rights, public cultural sharing and libraries

Phillippa McKeown-Green
Auckland Univeristy of Technology, New Zealand

11:00-12:30

11:00-12:00

WORKING MEETING_01: Advocacy Meeting

Location: CR1 HALL

Chair: Houman Behzadi

Committee Members

11:00-12:30

WORKING MEETING_02

Location: CR2 HALL

Session Chair: Jim Cassaro

(CLOSED SESSION)

Fontes Editorial Board

12:30-14:00

Lunch break (own arrangements)

12:30-13:00	PRESENTATIONS_04: Securing the Future of IAML: An Invitation Location: CR1 HALL Session Chair: Jim Cassaro (REGISTRATION REQUIRED)
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- [EN] Securing the Future of IAML: An Invitation
 [FR] Assurer l'avenir de l'IAML : une invitation
 [DE] Die Zukunft von IAML sichern: Eine Einladung

14:00-15:30	PRESENTATIONS_05: Perspectives on AI panel Location: MAURICE SALTIEL HALL Session Chair: M. Nathalie Hristov Presented by the Service and Training Section
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- [EN] Perspectives Across Core Workflows using AI: A Panel Session with short presentations
 [FR] Perspectives sur les flux de travail fondamentaux à l'ère de l'IA : une session de panel avec de courtes présentations
 M. Nathalie Hristov, Dr. Cristina Suteu, Dr. Kimmy Szeto, Dr. Tolga Tem, Gerrit Bogdahn
University of Tennessee, United States of America

14:00-15:30	PRESENTATIONS_06: Archival Considerations of the Past Location: MUSEUM HALL Session Chair: Aris Bazmadelis Presented by the Archives and Music Documentation Centres Section
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14:00-14:30

- How to Deal with a Composer's Anniversary in an Archive: The Case of Manuel de Falla's 150th (1876-2026)
Candela Tormo Valpuesta
Fundación Archivo Manuel de Falla, Spain

14:30-15:00

- Sikeliotis-Tassos: Rebetiko and the quest for Greekness (Hellenikotita)
Alexandra Youtyra
Professor Emerita for Musical Iconography, Teloglion Foundation of Arts Aristotle University of Thessaloniki

15:00-15:30

- Performativity of the archives. Case study the Exhibition "Musicians of the 20th century in Thessaloniki" co-organized by the Institute of Greek Music Heritage and the Thessaloniki Concert Hall (2026)
Renata Dalianoudi^{1,2}
¹*Ionian University, Greece;* ²*Institute of Greek Music Heritage, Greece*

14:00-15:30	PRESENTATIONS_07: Library and archival collections Location: LIBRARY HALL Session Chair: Maria Aslanidi Presented by the Forum of Sections
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14:00-14:30

- Constructing Armenian musical identity through library and archival collections
Christine Tokatlian
Deree - The American College of Greece, Greece

14:30-15:00

- [EN] Collection Building Journey in Royal Opera House Muscat Music Library
 [DE] Sammlungs Aufbau im Musikbibliothek des Royal Opera House Muscat
Kaltham Al-lawati
Royal Opera House Muscat, Oman

15:00-15:30

Music collections in the Literary Archive of the Slovak National Library

Dominika Machutová

Slovak National Library, Slovak Republic

14:00-15:30

PRESENTATIONS_08: Across salons, archives, and sanctuaries: tracing musical lives and legacies

Location: **CR1 HALL**

Session Chair: Jim Cassaro

Presented by the Forum of Sections

14:00-14:30

Josephine Baroni-Cavalcabò's Salons in Lviv and Vienna: Networking on behalf of Schubert and Mozart.

Eva Neumayr

Archiv der Erzdiözese Salzburg, Austria

14:30-15:00

From the opera stage to the church. Castrati arias in the collection of Cistercians in Silesia

Ewa Hauptman-Fischer

University of Warsaw, Poland

14:00-15:30

WORKING MEETING_03: Constitution committee meeting

Location: **CR2 HALL**

Session Chair: Barbara Wiermann

(CLOSED SESSION)

15:30-16:00

Coffee break

Location: **FOYER**

Kindly
offered by



16:00-17:30

PRESENTATIONS_09: Audience development in music Libraries

Location: **MAURICE SALTIEL HALL**

Session Chair: Niels Mark

Presented by the Public libraries Section

16:00-16:30

The Music Floor, connecting collections

Paula Quint

Royal Conservatory, The Netherlands

16:30-17:00

Resonance: Music appreciation for the D/deaf and hard of hearing

Zoi Angelopoulou¹, Andreas Plemmenos²

¹Music Library of Greece "Lilian Voudouri" of The Friends of Music Society; ²liminal

17:00-17:30

Beyond the shelves... service and human relationships. Communication, a tool that bridges needs and human identities. Experiences from the Music Library of Greece "Lilian Voudouri" of the Friends of Music Society

Silia Papachatzopoulou

Music Library of Greece "Lilian Voudouri" - The Friends of Music Society, Greece

16:00-17:30

PRESENTATIONS_10: Digital tools and collecting

Location: **MUSEUM HALL**

Session Chair: Pia Shekhter

Presented by the Forum of Sections

16:00-16:30

Digital Scores, Outreach, and Accent Walls: Insights into Music Students' Perspectives of the University of Toronto Music Library

Tim Neufeldt

University of Toronto, Canada

16:30-17:00

Preserving Composers' Process in the Digital Age

Stephanie Akau¹, Jessica Grimmer²

¹Library of Congress, United States of America; ²University of Maryland, United States of America

17:00-17:30

From fragmentation to collaboration: A data-driven approach to music e-resource purchasing agreements and licensing in Tennessee

M. Nathalie Hristov

University of Tennessee, United States of America

16:00-17:30

PRESENTATIONS_11: African Sounds

Location: **LIBRARY HALL**

Session Chair: Janneka Guise

Presented by the Forum of Sections

16:00-16:30

Beyond digital return at the International Library of African Music (ILAM): Traditional African sounds and archival relations of power and knowledge

Lee Watkins

Rhodes University, South Africa

16:30-17:00

[FR] Stratégies de revalorisation des instruments de musique traditionnels africains

Kabore Grégoire

Institut Supérieur du Cinéma, de l'Audiovisuel et de la Musique (ISCAM), Burkina Faso

17:00-17:30

Tracing South Africa's Earliest Music Periodical and the Sounds of Colonial Life in the 1850s

Wilhelm Delport

University of Cape Town, South Africa

16:00-17:30

PRESENTATIONS_12: Roles of music libraries and librarians

Location: **CR1 HALL**

Session Chair: Stefan Engl

Presented by the Forum of Sections

16:00-16:30

[EN] From Support to Co-Creation: The Role of Librarians in the Production of Knowledge Synthesis in Music

[FR] Du soutien à la co-crédation : le rôle des bibliothécaires dans l'élaboration des synthèses de la connaissance en musique

Daniela Zavala Mora

Université Laval, Canada

16:30-17:00

The search for musical sources with open access resources and the role of music libraries

Carmela Bongiovanni

Conservatorio di musica "N. Paganini", Genoa, Italy

17:00-17:30

[EN] Concerts from the Library of Congress at 100: A Study in Sustainable Philanthropy and Engagement

[FR] Les concerts de la Bibliothèque du Congrès fêtent leurs 100 ans : une étude sur la philanthropie durable et l'engagement

Nicholas Alexander Brown-Cáceres

Library of Congress, United States of America

16:00-17:30	WORKING MEETING_04 National Libraries Study Group Location: CR2 HALL Session Chair: Ruprecht Langer
20:30-21:45	Cultural Programme_01 Thessaloniki: from archive to contemporary creation Location: CEREMONY HALL ARISTOTLE UNIVERSITY OF THESSALONIKI 1st part Music for Harp ensemble 2nd part Composers of Thessaloniki and the National School

09:00-10:30

PRESENTATIONS_13: Metadata in context: film music in in the Erich Wolfgang Korngold Werkverzeichnis

Location: MAURICE SALTIEL HALL

Session Chair: Chris Holden

Presented by the Cataloguing and metadata Section

Metadata in Context: Film Music in in the Erich Wolfgang Korngold Werkverzeichnis

Chair(s): Chris Holden (Library of Congress Music Division, United States of America)

Presentations of the Forum

Korngold collections in the United States and Europe: Limitations of and potential for existing metadata

Paul Sommerfeld

Library of Congress

Editing Film Music: Harnessing Metadata in Korngold's The Adventures of Robin Hood

Johannes Gall

Korngold-Werkausgabe

Capturing, linking, and presenting metadata from the film scores of Erich Wolfgang Korngold

Silke Reich

Korngold-Werkausgabe

09:00-10:30

PRESENTATIONS_14: AI research tools

Location: MUSEUM HALL

Session Chair: M. Nathalie Hristov

Presented by the Service and training Section

09:00-09:30

Between fear and function: AI, access, and everyday practice

Madlen Poguntke^{1, 2}

¹Seoul National University, South Korea; ²Hochschule für Musik und Theater, Munich

09:30-10:00

Co-writing with AI: insight or imitation?

Cristina Suteu

"Gheorghe Dima" National Music Academy, Romania

10:00-10:30

Tracing music aesthetic vocabulary evolution using AI models: A computational study of the National Taiwan Symphony Orchestra Archive

Yu-Fen Huang¹, Tzu-Chia Tseng², Chun-Zen Huang²

¹Department of Music, National Taiwan University of Arts, Taiwan; ²Digital Archive Center for Music, National Taiwan Normal University, Taiwan

09:00-10:30

PRESENTATIONS_15: Imprints of music

Location: LIBRARY HALL

Session Chair: Stanisław Hrabia

Presented by the Forum of Sections

09:00-09:30

Gathering sources in libraries and archives: Encyclopaedia of Tablature

Vilena Yrbanic

University of Zagreb Academy of Music, Croatia

09:30-10:00

Investigating the Music Dealer's Stamp

Patricia Sasser

Furman University, United States of America

10:00-10:30

Playing with Pleyel: enriching and remediating existing online collections

Rebekah Erdmann, Katie Buehner

University of Iowa, United States of America

09:00-10:30

WORKING MEETING_05: Forum of National Representatives

Location: CR1 HALL

Session Chair: Janneka Guise

(CLOSED SESSION)

09:00-10:30

WORKSHOP_01

Location: CR2 HALL

RISM Workshop 1

Jennifer Ward, Balázs Mikusi

10:30-11:00

Coffee break- Poster Session 1

Location: FOYER

P01 Mid-career mentoring in a new era: The evolving dynamics of post-pandemic mentorship

Elizabeth Berndt¹, Jessica Abbazio²

¹New York University, USA; ²University of Minnesota, USA

P02 An Evening with ILLIAC II (1965): Archiving the “Computer-as-Performer” in Early Human-Machine Ensembles

Qinyi Geng

National Taiwan Normal University, Department of Music

P03 Artificial intelligence in the academic life of students in higher music education in Spain: Uses, habits and perspectives

Montserrat Urpí-Cámara¹, Gorka Rubiales Zabarte²

¹Escola Superior de Música de Catalunya (ESMUC); ²Musikene, Centro Superior de Música del País Vasco

[EN] P04 Concert criticism as a source for research on concert life in Prague in the first half of the 20th century. The potential of the bibliographic database of the Musicological library IAH CAS

[FR] P04 La critique musicale comme source pour l'étude de la vie musicale à Prague dans la première moitié du XXe siècle. Le potentiel de la base de données bibliographiques de la Bibliothèque musicologique de l'IAH CAS

[DE] P04 Konzertkritiken als Quelle für die Erforschung des Prager Konzertlebens in der ersten Hälfte des 20. Jahrhunderts. Das Potenzial der bibliografischen Datenbank der Musikwissenschaftlichen Bibliothek des IAH CAS

Markéta Kratochvílová

Institute of Art History, Czech Academy of Sciences, Czech Republic

P05 Cataloguing operatic works and film music in the case of Riccardo Zandonai: Methodological perspectives

Marcello Ranieri

University of Bologna, Italy

P06 Giampaolo Coral's archival collection: bridging the gap between sources and music training in HME

Giorgia Scartezzini

Free University of Bozen-Bolzano, Italy

P07 Snakes in the Codex. Watermarks in medieval music manuscripts

Maria Stieglecker

Austrian Academy of Sciences, Institute for Medieval Research

P08 Opera beyond the stage: Private and semi-public musical consumption in 19th Century Lleida through the Magí Pontí i Ferrer musical collection of the Cathedral Chapter Archive of Lleida.

Eduard Morell Purdonés

Universitat Autònoma de Barcelona, Spain

P09 Le potentiel marketing des archives en tant que « lieux de mémoire » : l'exemple du Conservatoire Rachmaninoff de Paris

Elena Rovenko

Strasbourg University, France

[EN] P10 Postcards from Elgar: the picture postcard as object of correspondence and souvenir

[FR] P10 Cartes postales d'Elgar : la carte postale illustrée comme objet de correspondance et souvenir/ Postkarten von Elgar: Die Bildpostkarte als Briefbeilage und Andenken

Frankie Perry

University of Oxford / British Library

11:00-12:30

PRESENTATIONS_16: Fantastic Watermarks and Where to Find Them: Research, Portals and Collections

Location: MAURICE SALTIEL HALL

Session Chair: Ruprecht Langer

Presented by the Research Libraries Section

Fantastic Watermarks and Where to Find Them: Research, Portals and Collections

Chair: Ruprecht Langer (German National Library, Germany)

Presentations of the Forum

From paper to knowledge: Watermarks in the music sources of the Bavarian State Library

Veronika Giglberger, Bernhard Lutz

Bavarian State Library

The Watermark Portal Bernstein – Memory of paper

Emanuel Wenger

Austrian Academy of Sciences

FAIR Watermarks. An inter-institutional research data community for thermography data

Andrea Hammes¹, Andreas Janke²

¹Saxon State and University Library Dresden, ²Staatsbibliothek zu Berlin – Preussischer Kulturbesitz

11:00-12:30

PRESENTATIONS_17: Music librarianship: snapshots past and present

Location: MUSEUM HALL

Session Chair: Carla Williams

Presented by the Libraries in Music Teaching Institutions Section

11:00-11:30

US music librarianship enters the international arena: The discipline before and after World War II

Jonathan Saucedo

Sibley Music Library, Eastman, University of Rochester, United States of America

11:30-12:00

The Accidental Tech Librarian: Adapting music librarianship skills to project management for the new IAML website (and the many lessons learned!)

Kimmy Szeto¹, Thomas Knobl²

¹Baruch College, City University of New York, United States of America; ²Berlin University of the Arts

12:00-12:30

Music librarianship and IAML institutions: An international questionnaire

Chuck Peters¹, Carla Williams², Birgit Lechner³

¹University of Colorado Boulder, Boulder, Colorado, United States of America; ²Ohio University, Athens, Ohio, United States of America; ³Mozarteum University, Salzburg, Austria

11:00-12:30	PRESENTATIONS_18: Digitization and digital humanities Location: LIBRARY HALL Session Chair: Janneka Guise Presented by the Forum of Sections
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11:00-11:30

[EN] The digitization of musical heritage in Italian Conservatory Libraries: current situation and future prospects.

[FR] La numérisation du patrimoine musical dans les bibliothèques des conservatoires italiens : état actuel et perspectives d'avenir.

Marcoemilio Camera

Conservatorio di musica di Como, Italy

11:30-12:00

The Yannis Constantinidis personal archive: a digitization and public access initiative

Ioannis Valiantzas¹, Dimitris Kotronakis²

¹National and Kapodistrian University of Athens, Greece; ²Athens Music School, Greece

12:00-12:30

Forgotten voices in Norwegian musical heritage: Digital infrastructure for the Music Archive of the Future

Daniel Henry Øvrebo¹, Arnulf Christian Mattes²

¹University Library of Bergen, Norway; ²Centre for Grieg Research, University of Bergen, Norway

11:00-12:30	WORKING MEETING_06: Cataloguing and metadata Section Location: CR1 HALL Session Chair: Chris Holden
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11:00-12:30	WORKSHOP_02 Location: CR2 HALL
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RISM Workshop 2

Jennifer Ward, Balázs Mikusi

12:30-14:00	Lunch break (own arrangements)
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12:30-14:00	Workshop G.Henle Verlag: Henle Library App, From Campus Companion to Your Lifelong Music Partner Location: CR2 HALL Session Chair: Sigrun Jantzen
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14:00-15:30	PRESENTATIONS_19: Researching Opera Versions, Radio Symphony Recordings, and Orchestra Programming Location: MAURICE SALTIEL HALL Session Chair: Nienke de Boer Presented by the Broadcasting and Orchestra Libraries Section Section Elections
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14:00-14:30

Chasing the right version, reading between the lines

Santiago Cavanagh, Savina Kationi, Andreas Linne

Theater und Philharmonie Essen, Germany

14:30-15:00

The Slovak Radio Symphony Orchestra: Archival and discographic perspectives

Martin Kelemen

Comenius University in Bratislava, Slovak Republic

15:00-15:30

Fifty years of repertoire in the European Union Youth Orchestra: A data-driven analysis of programming, identity, and cultural diplomacy

Chanda VanderHart^{1, 2}, Olga Kolokytha¹

¹University for Continuing Education Krems, Austria; ²mdw - University for Music and Performing Arts Vienna

14:00-15:30

PRESENTATIONS_20: Music collection catalogues: Paths and developments in Portugal and Versailles

Location: **MUSEUM HALL**

Session Chair: **Barbara Schwarz-Raminger**

Presented by the Bibliography Section

14:00-14:30

Networks of musical circulation and the routes of foreign printed music into Portugal up to the end of the Ancien Régime

Maria Albuquerque

Universidade Nova de Lisboa, Portugal

14:30-15:00

WE DID IT AGAIN!: Cataloguing 18000 musical manuscripts at the National Library of Portugal

Sílvia Sequeira¹, Zuelma Chaves²

¹National Library of Portugal, Portugal; ²Centre for Music Studies - FCSH NOVA University

15:00-15:30

The migration of the bibliographic database of the Centre de musique baroque de Versailles: Methods, challenges, and perspectives

Marco Lo Cascio, Caroline Toublanc

Centre de musique baroque de Versailles - CMBV, France

14:00-15:30

PRESENTATIONS_21: Coding Byzantine notation and non-roman scripts

Location: **LIBRARY HALL**

Session Chair: **Kimmy Szeto**

Presented by the Forum of Sections

14:00-14:30

A long-awaited desideratum: MEI encoding of Byzantine neumes (Chrysanthine notation)

Martha Thomae¹, Maria Alexandru², Elsa De Luca¹, Maria Aslanidi³, Aris Bazmadelis³, Ichiro Fujinaga⁴, Arsinoi Ioannidou³, Nikolaos Siklaidis²

¹CESEM-IN²PAST Universidade Nova de Lisboa, Portugal; ²Aristotle University of Thessaloniki; ³Greek RISM office;

⁴McGill University

14:30-15:00

[EN] Toward Better Access. AI and the Cataloguing Evolution of non-Roman Scripts Materials - Problems, Practices and Prospects

[FR] Vers un meilleur accès : l'IA et l'évolution du catalogage des documents à écritures non latines — Problèmes, pratiques et perspectives

JeongYoun Chang¹, Christina Linklater², Steffen Voss³, Sonia Rzepka⁴

¹Ewha Womans University, South Korea; ²Harvard University, United States of America; ³Bayerische Staatsbibliothek / RISM Editorial Network, Germany; ⁴University of Warsaw, Poland

15:00-15:30

Digital reunification of separated archival music documents through Muscat, RISM's central cataloging program for musical sources.

Gabriella Spanò¹, Arsinoi Ioannidou²

¹Musik Library of Greece "Lilian Voudouri", Greece; ²Greek RISM Office

14:00-15:30	WORKING MEETING_07: Public Libraries Section meeting Location: CR1 HALL Session Chair: Niels Mark
15:30-16:00	Coffee break- Poster Session 1 continued Location: FOYER
16:00-17:30	General Assembly_01 Location: MAURICE SALTIEL HALL Session Chair: Rupert Ridgewell
20:00-21:00	Cultural Programme_02 Chanting in Honor of the Most Holy Theotokos, Thessalonian Saints and the Pro- tomartyr Thekla Location: HOLY CHURCH OF SAINT DEMETRIUS

09:00-10:30

PRESENTATIONS_22: Music Libraries and Collections in Northern Greece

Location: **MUSEUM HALL**

Session Chair: **Christine Theodorika**

Session Chair: **Maria Aslanidi**

Presented by the Local Organizing Committee and the Greek IAML Branch

09:00-09:20

The music collection of the Koventareios Municipal Library of Kozani and the city's connection to prominent music figures in Central Europe

Eleni Margariti, Peristera Kyrgia

Koventarios Municipal Library, Greece

09:20-09:40

School of Music Studies Aristotle University of Thessaloniki. The archive of an ethnomusicologist: Fieldwork, ethnomusicological concept from the perspective of the archive's creator.

Athena Katsanevaki

Aristotle University of Thessaloniki, Greece

09:40-10:00

The library and the archives of the State Conservatoire of Thessaloniki

George-Julius Papadopoulos, Smaro-Maria Anagnostopoulou

Thessaloniki State Conservatory, Greece

10:00 - 10:30

Discussion "The importance of a music library in a musician's career"

In Celebration of the 10th Anniversary of the IAML Greek Branch

Rupert Ridgewell, *President of IAML*

George-Julius Papadopoulos, *Director of the State Conservatoire of Thessaloniki*

Moderator: Aris Bazmadelis, *Music Librarian, School of Music Studies, Aristotle University of Thessaloniki*

09:00-10:30

PRESENTATIONS_23: Jazz, popular music and choral singing in a historical context

Location: **LIBRARY HALL**

Session Chair: **Benjamin Knysak**

Presented by the Forum of Sections

09:00-09:30

Jazz, cultural policy and media in the Socialist Republic of Macedonia (1944-1970): A documentary and musicological reassessment

Eleni Novakovska

National and University Library "St. Clement of Ohrid" in Skopje, North Macedonia, Republic of

09:30-10:00

Jazz, rock and pop music in the socialist library and currently in Slovakia

Yvetta Kajanova

Comenius University, Slovak Republic

10:00-10:30

Greater Poland singing traditions – Reflections on the musical materials of the St. Cecilia Singing Society in Połajewo

Alicja Zabrocka

University Library in Poznań, Poland

09:00-10:30	PRESENTATIONS_24: Methods for the future: digital creativity, archival reconstruction, and musical heritage mapping Location: CR1 HALL Session Chair: Pia Shekhter Presented by the Forum of Sections
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09:00-09:30

Sketch studies of AI-driven compositional processes: New archives, new analytical methods
Florian lochem
Université de Strasbourg, France

09:30-10:00

[EN] Reconstructing the Hidden Heritage: The Italian Opera by Women Composers Database
[FR] Reconstruire le patrimoine caché : la base de données de l'opéra italien des compositrices
Patrizia Florio
Conservatorio di musica "G. Nicolini" di Piacenza, Italy

10:00-10:30

Musica Carmelitana. Mapping the musical culture of the Carmelites
Marek Bebak
Jagiellonian University, Poland

09:00-10:30	WORKING MEETING_08: Broadcasting and Orchestra Libraries Section meeting Location: CR2 HALL Session Chair: Nienke de Boer
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09:00-10:30	WORKING MEETING_09: Publications committee Location: CR3 HALL Session Chair: Stefan Engl (CLOSED SESSION)
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10:30-11:00	Coffee break- BOL coffee corner meeting Location: FOYER
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11:00-12:30	PRESENTATIONS_25: Best Practices for Electronic Score Licensing in Music Libraries: Project Group Report Location: MUSEUM HALL Session Chair: Carla Williams Presented by the Libraries in Music Teaching Institutions Section
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Best practices for electronic score licensing in music libraries: Project group report
Houman Behzadi¹, Carla Williams², Chuck Peters³, Birgit Lechner⁴
¹McGill University; ²Ohio University; ³University of Colorado; ⁴Mozarteum University

11:00-12:30	PRESENTATIONS_26: Digital collections Location: LIBRARY HALL Session Chair: Eva Neumayr Presented by the Research Libraries Section
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11:00-11:30

Recent steps forward in non-print legal deposit music collecting in the UK
Frankie Perry
British Library, United Kingdom

11:30-12:00

Digital Legal Deposit and Long-Term Preservation. A technical overview of the German National Library's workflow

Ruprecht Langer

German National Library, Germany

12:00-12:30

NoMus Digital Archive and Sylvano Bussotti

Sofia Weck, Valeria Luti

NoMus, Italy

11:00-12:30

PRESENTATIONS_27: Byzantine sources

Location: **CR1 HALL**

Session Chair: Arsinoi Ioannidou

Presented by the Forum of Sections

11:00-11:30

Archival and documentary sources for Byzantine chant among the Albanians (Arbëreshë) of Sicily: Manuscripts, transcriptions, and paraliturgical repertoires between East and West

Girolamo Garofalo

Università di Palermo, Dip. di Scienze Umanistiche, Biblioteca di Musica, Italy

11:30-12:00

Digitization programmes of manuscripts of the chanting art in Cyprus and at the Monastery of Pantokratoros, Mount Athos. A brief overview

Giannis Liakos, Savvas Prastitis

Theological School of Aristotle University of Thessaloniki, Greece

12:00-12:30

Great Byzantine Composers of the Kalophonic Era Chanting the Nativity of Christ. Sources, editorial challenges, and artistic approaches to the enneade 'Bethleem hetoimazou' Maria Alexandru¹, Despina Loukidou¹, Yevgenija Ignatenko², Dimosthenis Spanoudakis¹, Thomai Tsafouti¹

¹Aristotle University Thessaloniki, Greece; ²Ukrainian National Tchaikovsky Academy of Music, Kyiv

11:00-12:30

WORKING MEETING_10: RILM Committee Members and Collaborators

Location: **CR2 HALL**

Session Chair: Tina Frühauf

11:00-12:30

WORKING MEETING_11: Development Committee

Location: **CR3 HALL**

Session Chair: Jim Cassaro

(CLOSED SESSION)

12:30-14:00

Lunch break (own arrangements)

14:30-18:00

City Tours

20:00-23:00

RILM Reception

RSVP required

THURSDAY 02 JULY 2026

09:00-10:30

PRESENTATIONS_28: Interplays between Music and Archives

Location: **EMILIOS RIADIS HALL**

Session Chair: **Sabina Benelli**

Presented by the Archives and Music Documentation Centres Section

09:00-09:30

Towards a conceptual model for music theatre preservation in archives

Filipa Magalhaes

Faculdade de Ciências Sociais e Humanas – NOVA FCSH, Portugal; CESEM - Centre for Music Studies

09:30-10:00

Neo-Aristotelian and other dialectic category structures in music treatises of the German Renaissance

Elisabeth Kotzakidou Pace

Independent Researcher, United States of America

10:00-10:30

Archive and reconstruction of the past: Musical life of the Austrian Military Frontier

Tatjana Marković

Austrian Academy of Sciences Vienna ACDH Department of Musicology

09:00-10:30

PRESENTATIONS_29: Perspectives on score description and discoverability

Location: **MUSEUM HALL**

Session Chair: **Vilena Vrbanic**

Presented by the Forum of Sections

09:00-09:30

Annotated violin scores in conservatory libraries: Description, metadata, and performance evidence

Tsai-Chieh Wang¹, Yingke He²

¹University of Cincinnati, United States of America; ²University of Toronto, Canada

09:30-10:00

Enhancing the Findability of Musical Scores: Extracting Resources from the “Japanese Classical Books” Category

Shintaro Seki

RIKEN, Japan

10:00-10:30

Cataloging Raven Chacon

Diana Eynon

University of Illinois Urbana-Champaign, United States of America

09:00-10:30

PRESENTATIONS_30: Concerts, archives and connections

Location: **LIBRARY HALL**

Session Chair: **Stephanie Merakos**

09:00-09:30

Three major music archives of the National Library of Greece as sources for the research of 19th- and early 20th-century music history

Christina Vergadou

National Library of Greece, Greece

09:30-10:00

The Conservatoire Royal de Bruxelles and Ωδείο Αθηνών: Mobility, musicians, and musical pedagogy in early 20th-century Europe

Richard Sutcliffe¹, Stella Kourmpana²

¹Royal Museums of Art and History, Belgium; ²Athens Conservatoire

10:00-10:30

Music through the archives and collections of the General State Archives

Anna Koulikourdi

General State Archives-Central Service, Greece

09:00-10:30

PRESENTATIONS_31: Digital Libraries for Musicology: session 1

Location: CR1 HALL

Details for this session are available on <https://dlfm.web.ox.ac.uk/2026-programme>

09:00-10:30

WORKING MEETING_12

Location: CR2 HALL

(CLOSED SESSION)

RISM Consortium (working meeting)

Laurent Pugin

09:00-10:30

WORKING MEETING_13: Online Events Committee

Location: CR3 HALL

Session Chair: Maria Teresa Delgado-Sánchez

Session Chair: Houman Behzadi

10:30-11:00

Coffee break - Poster Session 2

Location: FOYER

P11 The mystery of the paper piano: An unexpected relic of ‘Sisi’ in the National Library of Scotland

Almut Boehme

National Library of Scotland, United Kingdom

P12 Phrase Rhythmic Strategies and Temporal Design in Brahms’s Late Piano Works

Assaf Brown^{1,2}

¹Hebrew University of Jerusalem, Israel; ²Jack, Joseph and Morton Mandel School for Advanced Studies in the Humanities

P13 Catalogues, analysis, and companions: integrating Elgar’s Themes

Kevin Page

University of Oxford, United Kingdom

[EN] P14 The Giani-Luporini Personal Collection: A New Perspective on Archives by Music Composers of the Second Half of the 20th Century

[DE] P14 Die persönliche Sammlung Giani-Luporini: Eine neue Perspektive auf Komponistenarchive der zweiten Hälfte des 20. Jahrhunderts

Maria Grazia De Michele

Conservatorio di musica “L. Boccherini” di Lucca, Italy

P15 Recovering Marie Cécile Galos: Archival pathways into the life and reception of the obscure composer behind the celebrated nocturne “Le Lac de Côme”

Anna Fusté Labaila

Universitat Autònoma de Barcelona, Spain

P16 Documenting musical institutions: City council minutes and policies of musical memory in São Paulo (1949)

Breno Amparo^{1,2}, Paulo Castagna^{1,2}

¹UNESP, Brazil; ²FAPESP

P17 Applying a/r/tography: Community, creation, performance – Contemporary music for flute solo from Thessaloniki

Theodora Iordanidou

Thessaloniki Aristotle University, Greece

P18 Repatriation of Sound: Challenges, opportunities, and educational prospects in the digital era

Despoina Afthentopoulou

Independent researcher

P19 Re-discovering the unfinished: the uncompleted works by Michele Puccini

Chiara Foti

Conservatorio di musica "L. Boccherini" di Lucca, Italy

P20 "Artistic Research on Musical Heritage": a new Ph. D. course in Italy

Federica Riva¹, Chiara Foti², Giulia Leccese³, Filippo Milazzo¹, Maria Grazia De Michele², Michela Grossi³, Silvana Urso¹

¹Conservatorio di musica "A. Scontrino" di Trapani; ²Conservatorio di musica "L. Boccherini" di Lucca; ³Conservatorio di musica "A. Steffani", Castelfranco Veneto

11:00-12:30

PRESENTATIONS_32: RILM General session

Location: EMILIOS RIADIS HALL

Session Chair: Tina Frühauf

RILM General Session: RILM at 60

Chair: Tina Frühauf (RILM International Center, The City University of New York)

Presentations of the Forum

RILM and IAML: 60 years of friendship

Zdravko Blažeković

RILM International Center, The City University of New York

RILM in 2026

Jadranka Važanová

RILM International Center, The City University of New York

RILM: A vision for the future

Tina Frühauf

RILM International Center, The City University of New York

11:00-12:30

PRESENTATIONS_33: Source materials in Greece

Location: MUSEUM HALL

Session Chair: Olga Kolokytha

Presented by the Forum of Sections

11:00-11:30

Music Archive of the Hellenic Army Band of Athens: Organization and operation

Alexandra Papastergiopoulou, Charalambos Vassiliou

Hellenic Army Band of Athens / Music Archive, Greece

11:30-12:00

[EN] The 'Spyros Motsenigos' Historical Archive of Neo-Hellenic Music: From Archival Processing to Musical Score Documentation

[FR] L'Archive Historique de Musique Néo-Hellénique «Spyros Motsenigos» : du traitement archivistique à la documentation des partitions musicales

Aikaterini Vanou, Aikaterini Desylla

National Library of Greece, Greece

12:00-12:30

From standing alone to standing together: Integrating the Manolis Kalomiris Archive into the Greek Music Archive of the Music Library of Greece "Lilian Voudouri" and its impact

Myrto Economides

Music Library of Greece "Lilian Voudouri" The Friends of Music Society, Greece

11:00-12:30	PRESENTATIONS_34: Digital Libraries for Musicology: session 2 Location: LIBRARY HALL Details for this session are available on https://dlfm.web.ox.ac.uk/2026-programme
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11:00-12:30	PRESENTATIONS_35: Digital sources: models and linking Location: CR1 HALL Session Chair: Iro Tzormpatzaki
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11:00-11:30

Linking and combining digital music sources in digital archives: The CollabScore approach
Philippe Rigaux¹, Bertrand Coüasnon², Sébastien Cretin³, Valère Etienne³, Mathieu Giraud⁴, Emmanuel Leguy⁴, Aurélie Lemaitre², Christophe Guillotel-Nothmann⁵, Fabien Guilloux⁵, Marco Gurrieri⁵, Thomas Vernet⁶
¹Lab. Cedric, CNAM, France; ²Lab. IRISA, Univ. de Rennes; ³Bibliothèque nationale de France (BnF); ⁴Lab. Cristal, Univ. de Lille; ⁵Lab. IReMus, Sorbonne-Université; ⁶Fondation Royaumont

11:30-12:00

Linking sources, mapping networks: Digitizing the legacy of Maffeo Zanon at Casa Ricordi
Valeria Luti², Creusa Suardi¹
¹Conservatorio di musica "G. Nicolini" di Piacenza, Italy; ²Archivio Storico Ricordi, Milano, Italy

12:00-12:30

From sources to infrastructures: Digital models for musical heritage and the Lodovico Media Library
Luciano Scarpaci¹, Riccardo Castagnetti²
¹Conservatorio di musica "Giovanni Battista Martini" di Bologna, Italy; ²Università degli studi di Modena e Reggio Emilia, Italy

11:00-12:30	WORKING MEETING_14: Development, Advocacy, Membership, Outreach joint meeting Location: CR2 HALL Session Chair: Janneka Guise (CLOSED SESSION)
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12:30-14:00	Lunch break (own arrangements)
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12:45-13:40	Concert: Matinée for Solo Flute Contemporary Voices from Thessaloniki performed by Theodora Iordanidou Location: EMILIOS RIADIS HALL
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14:00-15:30	PRESENTATIONS_36: RISM General Session Location: EMILIOS RIADIS HALL Session Chair: Balázs Mikusi
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RISM General Session

Chair: Balázs Mikusi (Academy of Sciences and Literature | Mainz / RISM Editorial Network)

Presentations of the Forum

From Editorial Center to Editorial Network: A report from the road

Balázs Mikusi

Academy of Sciences and Literature | Mainz / RISM Editorial Network

On the foundation of a RISM Consortium

Laurent Pugin

RISM Digital Center

10 years of printed music in Muscat

Jennifer Ward

SLUB Dresden / RISM Editorial Network

4.8 million and counting: All the interrelated resources in RISM Online

Andrew Hankinson

RISM Digital Center

14:00-15:30

PRESENTATIONS_37: Fragile histories

Location: MUSEUM HALL

Session Chair: Myrto Economides

Presented by the Forum of Sections

14:00-14:30

Cypriot music: A critical overview of theses and academic research in Greek universities

Georgios Neofytou

Pafos Municipality, Cyprus

14:30-15:00

Bridging Musical Archives: Two Ottoman Greek's Collections as part of the Corpus Musicae Ottomanicae Project

Evangelia Chaldæaki

University of Ioannina, Greece

15:00-15:30

Finale's Coda: Evidence from Greece on Digital Obsolescence and Vendor Lock-in following the Finale Discontinuation

Tassos Kolydas, Nick Poulakis

Department of Music Studies, National and Kapodistrian University of Athens, Greece

14:00-15:30

PRESENTATIONS_38: Digital Libraries for Musigology: session 3

Location: LIBRARY HALL

Details for this session are available on <https://dlfm.web.ox.ac.uk/2026-programme>

14:00-15:30

PRESENTATIONS_39: Intersections of learning, policy, and place

Location: CR1 HALL

Session Chair: Janneka Guise

Presented by the Forum of Sections

14:00-14:30

"The Lost Manuscript" and "Authorization Required": Escape Rooms as Music Library Orientation

Avery Brzobohaty

University of Toronto, Canada

14:30-15:00

Student recitals in your IR: Managing copyright for performance media in U.S. institutional repositories

Anna Dimoula¹, Peter Shirts², Marliese Thomas³

¹University of Miami, United States of America; ²Emory University, United States of America; ³The University of Alabama at Birmingham, United States of America

15:00-15:30

A dialogue on Canadian music in the archives

Rebecca Shaw

University of Toronto Music Library, Canada

14:00-15:30

WORKING MEETING_15: Copyright Committee meeting

Location: CR2 HALL

Session Chair: Phillippa McKeown-Green

15:30-16:00	Coffee break - Poster Session 2 continued Location: FOYER
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16:00-17:30	PRESENTATIONS_40: RIPM General Session Location: EMILIOS RIADIS HALL Session Chair: Benjamin Knysak
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RIPM General Session

Chair: Benjamin Knysak (RIPM, United States of America)

Presentations of the Forum

Greek popular music periodicals in the 1930s and 1940s

Panagiota Anagnostou

University of Ioannina

Uses of AI in a large data corpus

Benjamin Knysak

RIPM International Center

RIPM in 2026

Nicoletta Betta

RIPM, Italy

16:00-17:30	PRESENTATIONS_41: Round table: Manuscripts of the Eastern Christian Chant traditions Location: MUSEUM HALL Presented by the Forum of Sections
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16:00-16:30

Manuscripts of the Eastern Christian Chant Traditions: Catalogues, metadata, research tools.

On the state of the art and future projects

Maria Alexandru¹, Silvia Tessari², Emmanouil Giannopoulos¹, Flora Kritikou³, Anastasios Kolydas³, Ioannis Liakos¹, Michael Stroumbakis⁴, Evangelia Spyrakou⁵, Ozana Alexandrescu⁶, Yevgeniya Ignatenko⁷, Haig Utidjian⁸, Girolamo Garofalo⁹, Nikolaos Siklaidis¹, Maria Aslanidi¹⁰, Dimosthenis Spanoudakis¹, Savvas Prastitis¹

¹Aristotle University Thessaloniki, Greece; ²Universita di Padova, Italy; ³National Kapodistrian University of Athens, Greece; ⁴Patriarchal University Ecclesiastical Academy of Crete, Greece; ⁵University of Macedonia, Thessaloniki, Greece; ⁶Romanian Academy Library, Bucharest, Romania; ⁷Ukrainian National Tchaikovsky Academy of Music;

⁸Centre for Music Studies, New University of Lisbon; ⁹University of Palermo, Italy; ¹⁰Ionian University, Corfu, Greece

16:00-17:30	PRESENTATIONS_42: Digital Libraries for Musicology: session 4 Location: LIBRARY HALL Details for this session are available on https://dlfm.web.ox.ac.uk/2026-programme
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16:00-17:30	PRESENTATIONS_43: Musical sources and their discoverability Location: CR1 HALL Session Chair: Stefan Engl Presented by the Forum of Sections
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16:00-16:30

Challenges of discography in the 21st century

Ferenc János Szabó

Institute for Musicology, ELTE RCH; Ferenc Liszt Academy of Music, Hungary

16:30-17:00

[EN] Mapping a Forgotten Soundscape: The First Census of Wind-Band Manuscripts in the Province of Messina

[FR] Cartographier un paysage sonore oublié: premier recensement des manuscrits pour harmonie dans la province de Messine

[DE] Kartierung einer vergessenen Klanglandschaft: Die erste Bestandsaufnahme der Blaskapellenhandschriften in der Provinz Messina

Luciano Scarpaci

Conservatorio di musica "Giovanni Battista Martini" di Bologna, Italy / Biblioteca comunale "Artemisia" di Castoreale (ME), Italy / Biblioteca comunale "Gaetano Borghese" di Novara di Sicilia (ME), Italy

17:00-17:30

Unlocking the vault: Enhancing special collection discoverability at the Cook Music Library

Laikin Dantchenko, Sarah Helen Carter

Indiana University Bloomington Cook Music Library, United States of America

16:00-17:30	WORKING MEETING_16: Libraries in Music Institutions Section and E-score licensing project group joint meeting Location: CR2 HALL Session Chairs: Carla Williams, Houman Behzadi
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LIMTI and E-Score Licensing Project Group meetings

16:00-17:30	WORKING MEETING_17 RISM Coordinating Committee (working meeting) Location: CR3 HALL Session Chair: Sonia Rzepka
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18:15-19:15	Cultural Programme_04 Experiencing the Byzantine Choròs III: The Service of the Furnace according to Symeon of Thessaloniki Location: EMILIOS RIADIS HALL
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09:00-10:30

PRESENTATIONS_44: Semantic infrastructures for digital musicology

Location: MAURICE SALTIEL HALL

Session Chair: Sonia Rzepka

Presented by the Forum of Sections

09:00-09:30

Linked RISM: 91 million triples and growing

Andrew Hankinson, Laurent Pugin

RISM Digital Center, Switzerland

09:30-10:00

Beyond Tables: Knowledge Graphs as Semantic Backbone of Digital Music Editions

Ilias Kyriazis^{1, 2}

¹Austrian National Library; ²Vienna University of Technology, Austria

10:00-10:30

musiconn.performance - New developments and perspectives

Barbara Wiermann

SLUB Dresden, Germany

09:00-10:30

PRESENTATIONS_45: Focus on IAML

Location: MUSEUM HALL

Session Chair: Stanisław Hrabia

Presented by the Forum of Sections

09:00-09:30

Croatian Association of Music Libraries, Archives and Documentation Centres (HUMKAD): History, Activities, and Projects

Aleksandra Mežnarić Karafin

University of Zagreb, Academy of Music, Croatia

09:30-10:00

„Biblioteka Muzyczna. Music Library” - from Typescript to Born-Digital. The History of the Periodical of the Music Libraries Section of the Polish Librarians' Association – the Polish National Branch of IAML

Anna Salamon², Hanna Bias¹

¹The Karol Szymanowski Academy of Music Library in Katowice; ²Jagiellonian University, Poland

10:00-10:30

Exploring the Russian and Soviet Networks of Vladimir Fedorov

Vasilisa Aleksandrova

State Institute for Art Studies, Russian Federation

09:00-10:30

PRESENTATIONS_46: Perspectives on Greece's multicultural and musical heritage

Location: LIBRARY HALL

Session Chair: Eva Neumayr

Presented by the Forum of Sections

09:00-09:30

Contributions to the multicultural history of Thessaloniki: Insights from the library of the Faculty of Music

Radmila Milinković

University of Arts in Belgrade, Faculty of Music, Serbia

09:30-10:00

Dimitri Mitropoulos and James Dixon: An unlikely pair of conductors in the American Midwest
Katie Buehner, Rebekah Erdman

University of Iowa, United States of America

09:00-10:30

WORKING MEETING_18: Forum of Sections

Location: **CR1 HALL**

Session Chair: Anna Pensaert

09:00-10:30

WORKING MEETING_19: RiDIM Council meeting

Location: **CR2 HALL**

10:30-11:00

Coffee break

Location: **FOYER**

11:00-12:30

PRESENTATIONS_47: Making, using, collecting and disseminating sound recordings

Location: **MAURICE SALTIEL HALL**

Session Chair: Ferenc János Szabó

Presented by the Audio-Visual Materials Section

11:00-11:30

Creative storytelling and multimedia applications in musicological archival research: Microhistories of the State Conservatory of Thessaloniki

Chryssie Scarlatos

Ministry of Education, Greece

11:30-12:00

[EN] The 78-rpm Record Collection of Gabriele d'Annunzio: New Perspectives on d'Annunzio as a Musicophile

[FR] La collection de disques 78 tours de Gabriele d'Annunzio : un nouvel éclairage sur d'Annunzio, mélomane

[DE] Die 78-U/min-Plattensammlung von Gabriele d'Annunzio: Neue Perspektiven auf d'Annunzio als Musikliebhaber

Irene Volpi

Conservatorio di musica "G. Nicolini" di Piacenza, Italy

12:00-12:30

Open discussion: preparations for the 150th anniversary of the invention of sound recording

Ferenc János Szabó

Institute for Musicology, ELTE RCH; Ferenc Liszt Academy of Music, Hungary

11:00-12:30

PRESENTATIONS_48: Genre, metadata, and the evolving bibliographic Record

Location: **MUSEUM HALL**

Session Chair: Chris Holden

Presented by the Cataloguing and metadata Section

11:00-11:30

Reclaiming the record: Community-centered music metadata for cultural restoration

Laikin Dantchenko, Jack Haig Nighan

Indiana University, United States of America

11:30-12:00

Navigating change and tension in the bibliographic record genre

Alyssa Nance

Furman University, United States of America

12:00-12:30

Franco Margola: Uncovering the hidden legacy of unpublished works and new cataloguing insights

Nadia Masini

Conservatorio di musica "L. Marenzio" di Brescia, Italy

11:00-12:30

PRESENTATIONS_49: Panel: DEUMM Online

Location: **LIBRARY HALL**

Presented by the Forum of Sections

11:00-11:30

Contextualizing Modern Global Music Encyclopedia: DEUMM Online

Daniela Castaldo¹, Antonio Baldassarre², Aris Bazmadelis³, Chrēstos Terzēs⁴, Donatella Restani⁵, Silvia Tessari⁶, Stella Kourmpana⁷, Giorgos Sakallieros⁸

¹University of Salento / DEUMM General Co-Editor; ²Hochschule Luzern / DEUMM General Co-Editor; ³Aristotle University of Thessaloniki; ⁴Österreichische Akademie der Wissenschaften, Wien; ⁵Bologna University - Ravenna Campus; ⁶University of Padova – Levi Foundation; ⁷Athens Conservatoire; ⁸Aristotle University of Thessaloniki

- **Daniela Castaldo** (University of Salento / DEUMM General Co-Editor), DEUMM as a model for preservation of printed and digital music heritage
- **Antonio Baldassarre** (Hochschule Luzern / DEUMM General Co-Editor), Mapping Greek music and music history within the lexicographical landscape
- **Aris Bazmadelis** (Aristotle University of Thessaloniki), Musical life and history of Thessaloniki and Greek Macedonia
- **Chrēstos Terzēs** (Österreichische Akademie der Wissenschaften, Wien), Ancient Greek notation and instruments
- **Donatella Restani** (University of Bologna), Transmission and Reception of Ancient Greek Musical Knowledge in Middle and Modern Age
- **Silvia Tessari** (University of Padova – Levi Foundation), Byzantine music: contents and definitions in the printed DEUMM entry and in the digital new one.
- **Stella Kourmpana** (Athens Conservatoire), Greek music and musicians of the 19th century
- **Giorgos Sakallieros** (Aristotle University of Thessaloniki), Greek music and musicians of the 20th century

11:00-12:30

WORKING MEETING_20

Location: **CR1 HALL**

(IAML Representatives_CLOSED SESSIONS)

RISM Commission Mixte

Balázs Mikusi

11:00-12:30

WORKING MEETING_21: RILM Commission Mixte

Location: **CR2 HALL**

Session Chair: Tina Frühauf

(IAML Representatives_CLOSED SESSIONS)

12:30-14:00

Lunch break (own arrangements)

14:00-15:00

PRESENTATIONS_50: Musical heritage and identity

Location: **MAURICE SALTIEL HALL**

Session Chair: Lee Watkins

Presented by the Forum of Sections

14:00-14:30

Postcolonial perspectives in music collections: Showcasing musical heritage of the former Dutch East Indies

Philomeen Lelieveldt

The Hague City Archives/Netherlands Music Institute, The Netherlands

14:30-15:00

[EN] The Department of Music of the Austrian National Library and its Founders' Ideological Program

[DE] Die Musiksammlung der Österreichischen Nationalbibliothek und das ideologische Programm ihrer Gründerväter

Marko Deisinger

Austrian National Library, Austria

14:00-15:00	PRESENTATIONS_51: Documenting popular music: from information models to publishing histories Location: MUSEUM HALL Session Chair: Pia Shekhter Presented by the Forum of Sections
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14:00-14:30
Music information representation: categories to expand the narrative of popular music cultural heritage archives

Camila Monteiro de Barros¹, Rafael Velloso²

¹Federal University of Santa Catarina, Brazil; ²Federal University of Pelotas

14:30-15:00
Beyond Oblivion: exploring the Italian popular music publishing market and cataloguing Italy's 20th-Century entertainment music editions

Caterina Guiducci¹, Sara Taglietti²

¹Biblioteca nazionale centrale di Firenze, Italy; ²Ufficio Ricerca Fondi Musicali, Milano, Italy

14:00-15:00	PRESENTATIONS_52: Greek resources and cataloguing Location: LIBRARY HALL Session Chair: Stella Kourmpa Presented by the Forum of Sections
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14:00-14:30
Manuscripts by Greek composers in the Oliver Neighbour collection at the British Library, MS Mus. 1810

Loukia Drosopoulou, Irene Diamantouli

British Library, United Kingdom

14:30-15:00
The Arfanis Archive-Collection at Athens Conservatoire

Maria Glynou

Athens Conservatoire, Greece

15:00-15:15	Coffee break Location: FOYER
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15:15-16:45	General Assembly_02 Location: MAURICE SALTIEL HALL Session Chair: Rupert Ridgewell
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16:45-17:15	Closing Session Location: MAURICE SALTIEL HALL Session Chair: Rupert Ridgewell
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17:30-19:00	Board Meeting_02 Location: MAURICE SALTIEL HALL Session Chair: Rupert Ridgewell
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20:00-22:30	Farewell Dinner Location: TELLO, ARTS AND FLAVORS @ Telloglion Museum
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Institutions

A

Akademie der Wissenschaften und der Literatur Mainz, Mainz, Germany
Archiv der Erzdiözese Salzburg, Salzburg, Austria
Archivio Storico Ricordi, Milano, Italy
Aristotle University of Thessaloniki, Thessaloniki, Greece
Athens Conservatoire, Athens, Greece
Auckland University of Technology, Auckland, New Zealand
Austrian Academy of Sciences, Vienna, Austria
Austrian Archaeological Institute, Purkersdorf, Austria
Austrian National Library, Vienna, Austria

B

Bangor University, Bangor, United Kingdom
Baruch College, City University of New York, New York, United States
Bavarian State Library, Munich, Germany
Baylor University, Waco, United States
Biblioteca nazionale centrale di Firenze, Florence, Italy
Biblioteka Narodowa, Warsaw, Poland
Bibliotheek Rozet Arnhem, Arnhem, The Netherlands
Bohuslav Martinů Institute, Prague, Czech Republic
British Library, London, United Kingdom

C

California Institute of the Arts (CalArts), Valencia, United States
CDAEM (Performing Arts & Music Documentation Centre), Madrid, Spain
CEMPER, Ekeren, Belgium
CEMPER, Mechelen, Belgium
Centre de musique baroque de Versailles - CMBV, Versailles, France
Charles University, Faculty of Mathematics and Physics, Prague, Czech Republic
CNAM, Paris, France
CNSMDP, Paris, France
Comenius University, Bratislava, Slovakia
Conservatoire de musique et d'art dramatique du Québec, Montréal, Canada
Conservatoire de Strasbourg, Strasbourg, France
Conservatoire national supérieur musique et danse de Lyon, Lyon, France
Conservatorio di musica "A. Steffani", Castelfranco Veneto, Italy
Conservatorio di musica "G. B. Martini" di Bologna, Bologna, Italy
Conservatorio di musica "G. Nicolini" di Piacenza, Piacenza, Italy
Conservatorio di musica "A. Scontrino" di Trapani, Trapani, Italy
Conservatorio di musica di Como, Como, Italy
Conservatorio di musica "L. Marenzio" di Brescia, Brescia, Italy
Conservatorio di musica "G. Tartini" di Trieste, Trieste, Italy
Conservatorio di musica "N. Paganini", Genoa, Italy
Conservatorio di musica "L. Boccherini" di Lucca, Lucca, Italy
Czech Cultural Centre, Prague, Czech Republic

D

Deree - The American College of Greece, Athens, Greece
Dottorato di ricerca di interesse nazionale (DIN) in “Artistic Research on Musical Heritage”, Riva del Garda, Italy
Duke University, Durham, United States

E

Elizabeth City State University, Elizabeth City, United States
Enote GmbH, Berlin, Germany
Eresbil - Basque Music Archive, Donostia-San Sebastián, Spain
Escola Superior de Música de Catalunya, Barcelona, Spain
Estonian Academy of Music and Theatre, Tallinn, Estonia

F

Faculty of Theology, Aristotle University of Thessaloniki, Thessaloniki, Greece
Federal University of Santa Catarina, Florianópolis, Brazil
Fondazione Teatro alla Scala, Milano, Italy
Foundling Museum, London, United Kingdom
Frank Martin Foundation / Sandie Music, Delft, The Netherlands
Friends of Music Society, Athens, Greece
Fundación Archivo Manuel de Falla, Granada, Spain
Furman University, Greenville, United States

G

General State Archives, Thessaloniki, Greece
General State Archives-Central Service, Athens, Greece
Gerald Coke Handel Collection, London, United Kingdom
German National Library, Leipzig, Germany
Gheorghe Dima National Music Academy, Cluj, Romania
Göteborg University Library, Gothenburg, Sweden

H

Harvard University, Cambridge, United States
Haute école de musique de Genève-Neuchâtel (HES-SO), Geneva, Switzerland
Hebrew University of Jerusalem, Israel
Hellenic Army Band of Athens / Music Archive, Athens, Greece
Het Balletorkest, Amsterdam, The Netherlands
Hochschule für Musik Hanns Eisler Berlin, Berlin, Germany
Hochschule für Musik und Theater Munich, Germany
Hochschule Luzern, Luzern, Switzerland
House of Music Hungary, Budapest, Hungary
Hudobné centrum, Bratislava, Slovakia

I

IAML Hungary, Budapest, Hungary
IAML Deutschland, Lübeck, Germany
IAML Sweden, Malmö, Sweden
Indiana University, Bloomington, United States
Institute for Musicology, ELTE RCH; Ferenc Liszt Academy of Music, Budapest, Hungary
Institute of Art History, Czech Academy of Sciences, Prague, Czech Republic
Institute of Art, Polish Academy of Sciences, Warsaw, Poland

Institute of Musicology SASA, Belgrade, Serbia
Interlude.hk, Athens, Greece
Ionian University, Corfu, Greece
ITU Dr. Erol Üçer Center for Advanced studies in music, İstanbul, Türkiye
ITU Turkish Music State Conservatory, İstanbul, Türkiye

J

Jagiellonian University, Kraków, Poland
Jiří Mahen Library in Brno, Brno, Czech Republic
Juilliard School, New York, United States
Julius-Maximilians-Universität Würzburg, Würzburg, Germany

K

Karol Szymanowski Academy of Music in Katowice, Katowice, Poland
Koventarios Municipal Library, Kozani, Greece

L

Libera Università di Bolzano, Bolzano, Italy
Library of Congress, Washington, United States

M

Massachusetts Institute of Technology, Boston, United States
McGill University, Montréal, Canada
Ministry of Education, Greece
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Munganga Muteba Jonas, Lda, Kinshasa, Democratic Republic of the Congo
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Music School of Athens, Athens, Greece
Music School of Thessaloniki, Thessaloniki, Greece
Musikene, Donostia-San Sebastián, Spain
Musikhochschule Lübeck, Lübeck, Germany

N

National Kapodistrian University of Athens, Athens, Greece
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National Library of Portugal, Lisbon, Portugal
National Library of Scotland, Edinburgh, United Kingdom
National Library of Spain, Madrid, Spain
National Library of the Czech Republic, Prague, Czech Republic
National Taiwan Normal University, Taipei, Taiwan
National Taiwan University of Arts, New Taipei City, Taiwan
New York University, New York, United States

New York University Abu Dhabi, Abu Dhabi, United Arab Emirates
Newsquest Specialist Media Ltd, London, United Kingdom
NoMus, Milano, Italy
NOVA University of Lisbon, Lisbon, Portugal
NVMB, Haarlem, The Netherlands

O

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Ohio University, Athens, United States
ONPL, Angers, France

P

Pafos Municipality, Pafos, Cyprus
Patriarchal University Ecclesiastical Academy Of Crete, Herakleion, Greece
Poznań University of Technology, Poznań, Poland

R

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Seoul National University, Seoul National University, Seoul, South Korea
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Studiecentrum voor Vlaamse Muziek, Antwerpen, Belgium

T

Teloglion Fine Arts Foundation, Aristotle University of Thessaloniki, Thessaloniki, Greece

Tennessee State Univeristy, Nashville, United States
The Hague City Archives, Amsterdam, The Netherlands
Theater und Philharmonie Essen, Essen, Germany
Trinity Laban Conservatoire of Music and Dance, London, United Kingdom

U

Ufficio Ricerca Fondi Musicali, Milano, Italy
UNESP, São Caetano do Sul, Brazil
Università di Palermo, Dip. di Scienze Umanistiche, Biblioteca di Musica, Palermo, Italy
Universitat Autònoma de Barcelona, Barcelona, Spain
Universität der Künste Berlin, Berlin, Germany
Université de Strasbourg, Strasbourg, France
Université Laval, Québec, Canada
University for Continuing Education Krems, Krems an der Donau, Austria
University Library of Poznań, Poznań, Poland
University Library of Bergen, Bergen, Norway
University of Arts, Faculty of Music, Belgrad, Serbia
University of Bergen, Bergen, Norway
University of Bologna, Bologna, Italy
University of Cambridge Libraries and Archives, Cambridge, United Kingdom
University of Cape Town, Cape Town, South Africa
University of Cincinnati, Cincinnati, United States
University of Colorado Boulder, Boulder, United States
University of Illinois Urbana-Champaign, Champaign, United States
University of Ioannina, Ioannina, Greece
University of Iowa, Iowa City, United States
University of Leeds, Leeds, United Kingdom
University of Liverpool, Liverpool, United Kingdom
University of Macedonia, Thessaloniki, Greece
University of Maryland, College Park, United States
University of Miami, Coral Gables, United States
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University of Pittsburgh, Pittsburgh, United States
University of Salento, Lecce, Italy
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V

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