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DEPARTMENT OF MUSIC STUDIES
NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS
In collaboration with the
Royal Musical Association (RMA)
Study Group on the Music of Eastern Europe and Eurasia

INTERNATIONAL CONFERENCE **WOMEN IN MUSIC**

Olympia City Music Theatre 'Maria Callas' (59 Akadimias str., Athens)

23-25 September 2026

23 September 2026

9:15–9:45

Registration

9:45–10:00

Welcome Address

Prof. Achilleas Chaldaïakes

Prof. Anastasios Hapsoulas

Prof. Katerina Levidou (NKUA and RMA MEEE Study Group)

10:00–12:00

**Session 1. Female Presence in Balkan and Eastern-Mediterranean Musical Life:
Composition, Education, and Performance**

Chair: Katerina Levidou

Anastasia Georgaki & Alexandros Kapsokavadis

Mapping the Visibility of Greek Women Composers through the Greek Women Composers

Lexicon Digital Platform: Selection Criteria and Documentation

Stella Kourmpana

Prominent Female Figures of the Athens Conservatoire

Apostolos Palios

*The Boulanger Sisters Model: Transformations of Female Musical Creation and Performance
in 20th-Century Greece*

Aspasia (Sissie) Theodosiou & Eleni Kallimopoulou

*The Work of Voice: Women Singers and the Making of Careers in the Balkans and the Eastern
Mediterranean*

12:00–13:00

Coffee Break

13:00–15:00

Session 2. Women in Music: Tradition, Modernity, and Cultural Expression

Chair: Ivana Medić

Magdalini Kalopana

Salon Music, Gender, and Identity: The Case of Elena Sidericudi (1844–1920) in Trieste

Cristina Pascu

A Woman at the Crossroads of Modernism: Irma Schoenberg Wolpe Rademacher

Martina Cuevas Cuevas

Marguerite Olagnier (1844–1906): Gender and Exoticism

Christie Finn

At the Still Point of the Turning World: Sofia Gubaidulina's Apocalyptic Soprano

24 September 2026

9:30–11:00

Session 3. Reframing Women in Musical Institutions and Cultural Management

Chair: Nick Poulakis

María Cáceres Piñuel

*Music Management and Mass Media in the Changing Gender Constructions at the Turn of
the 20th Century*

Alexandra Magazin & Ioana Baalbaki

Who Builds Musical Worlds? Bianca Țiplea-Temeș, Women, Power, and the Ligeti Festival

Ivana Medić

Irena Popović Dragović and the Precarity of Female Composition in Serbia

11:00–11:30

Coffee Break

11:30–13:00

Session 4. Women in Romanian Musical Culture

Chair: Stephanie Merakos

Valentina Sandu-Dediu

The Impact of Constanța Erbiceanu and Florica Musicescu on the Romanian Piano School's Path toward Modernity

Antigona Rădulescu

Modern Romanian Composition Under the Sign of Female Identity

Florinela Popa

Reconfiguring the Trajectory of Romanian Musicology and Ethnomusicology at the Beginning of the 21st Century: Clemansa Firca and Speranța Rădulescu

13:00–13:45

Coffee Break

13:45–15:45

Session 5. Women in Folk, Sacred and Popular Music

Chair: Eleni Kallimopoulou

Stephanie Merakos

Domna Samiou and Her Contribution to the Preservation of Greek Traditional Music: Tracing Her Field Steps

David Pokrajac & Saša Spasojević

Gendered Fame and Romani Identity in Interwar Yugoslav Musical Culture

Evagelia Spyrou

From Ancient Lament to 21st-Century Analogion: Women in the Psaltic Art between Memory and Amnesia

Katerina Teleli

Women in the Phenomenon of Greek (T)rap: Negotiating Bodies and Spaces

25 September 2026

9:30–11:00

Session 6. Rediscovering Greek Women Composers and Performers

Chair: Magdalini Kalopana

Maria Ntourou

Three Greek Female Composers Set the Poems Voices and Come Back by C. P. Cavafy to Music
Myrto Economides

The Re-emergence of a Forgotten Greek Composer: The Case of Marika Proiou - Gounaropoulou (Athens, Greece, 1903 – 1965)

Elena Fiedeldej

Elpis Speranza Cauchi-Lambelet, Charíkleia Papamóschou-Kalomoiri, and Elénī Lampíri: Early Instances of Women's Conducting Activity within the Greek Musical Context and Their Wider Presence in Musical Life

11:00–11:30

Coffee Break

11:30–13:00

Session 7. Women and Music Education

Chair: Angeliki Triantafyllaki

Eliona Lici

Between Performance and Pedagogy: Women and the Construction of Albanian Music Education (1940–1995)

Silia Papachatzopoulou

The Contribution of the Music and Drama Association Athens Conservatoire to the Dissemination of a National Musical Consciousness through the Participation and Activity of Women during the First Decade of Its Existence (1871–1881/82)

Natalia Barranco Vela

Gender and Institutionalization in Music Education: A Case Study of a Peripheral Conservatory in Spain (1922–1972)

13:00–13:45

Coffee Break

13:45–15:15

Session 8. Women in Musical Performance and Leadership

Chair: Markos Tsetsos

Avra Xepapadakou

Desperately Seeking Elpida: Elpis [Speranza] Cauchi-Lambelet on the Podium, and Early Findings on Greece's First Woman Conductor

Angeliki Kordellou

Performing and Managing Operetta: Elsa Enkel and Multiperformance in Early 20th-Century Greece

Natasha Loges

Narrating the Lives of Global Women Pianists

15:15–15:30

Closing remarks (Coordinated by Katerina Levidou)

Attendance at the conference is free. No registration is necessary. All are welcome. Enquiries: womeninmusicconference@gmail.com

The conference 'Women in Music' is generously funded by the National and Kapodistrian University of Athens (the Administration Council and the Department of Music Studies) as well as the Royal Musical Association. We are grateful to The City of Athens Culture, Sports and Youth Organization (OPANDA) for generously allowing the use of the foyer of Olympia City Music Theatre and technical support.

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INTERNATIONAL CONFERENCE

WOMEN IN MUSIC

Abstracts & CVs Booklet

Olympia City Music Theatre “Maria Callas”
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Natalia Barranco Vela

Gender and Institutionalization in Music Education: A Case Study of a Peripheral Conservatory in Spain (1922–1972)

ABSTRACT

In contemporary Europe, the conservatory became the leading educational institution for training professional musicians. Although women's music education was historically linked to the domestic sphere, their gradual incorporation into formal education transformed the composition and dynamics of these institutions, until women came to constitute the majority of students in Spanish conservatories throughout the 20th century.

This research is structured as a case study of the Conservatory of Córdoba (Spain) from its foundation in 1922 to its consolidation as a Higher Conservatory in 1972. Adopting a historical methodology based on archival and press sources, the research reconstructs the different stages of institutional development, paying attention to the various forms of female participation in these dynamics.

From a gender perspective, the study analyzes how women contributed not only as students, but also as teachers, performers, patrons, and, in some cases, institutional leaders. Thus, the case study provides a transferable framework for understanding the relationship between gender dynamics and institutional development in peripheral music education.

CV

Lecturer at the University of Jaén since 2019. She obtained her PhD (Cum Laude) with International Mention from the Doctoral Program in Didactic Innovation and Teacher Education at the same university, with the dissertation "Educational Trajectories of Music Students from the Province of Jaén in the Conservatories of Madrid and Córdoba (1922–1958): A Gender Perspective." Her research focuses on music and gender and on conservatory studies in the twentieth century.

María Cáceres Piñuel

Music Management and Mass Media in the Changing Gender Constructions at the Turn of the 20th Century

ABSTRACT This paper analyses the impact of mass media on the changing patterns of musical patronage at the turn of the 20th Century. It evaluates how some aristocratic women, within the context of their tasks at international exhibitions, adapted their communication habits and behavioural codes to the new scenario characterised by the emergence of bourgeois culture and the construction of the public sphere. It will also focus on how the media reported elite women's agency in this public sphere and how elite women interacted with bourgeois moral values related to artistic entertainment, business, and consumerism.

I will examine the social chronicle about the supposed duel in the topless between Pauline von Metternich (1836-1921) and the president of the Ladies Committee of the International Exhibition of Music and Theatre of Vienna (1892), Countess Anastasia Kielmansegg (1860-1912). This duel, presumably caused by the disagreement between Metternich and Kielmansegg over the floral decorations for this international event devoted to music and theatre, will serve to reassess how elite women perceived the power of mass media and how they used it to their advantage as patrons of the arts.

CV María Cáceres-Piñuel, PhD, teaches and conducts research in historical musicology at the University of La Rioja in Spain (as a Ramón y Cajal research fellow). Her interests include historiography, gender studies, and cultural dissemination. She has been co-PI of an interdisciplinary research project on Women and Art Patronage at the University of Bern (2019-2023), and she founded and co-leads, along with Vincenzina Ottomano, the Study Group affiliated with the International Musicological Society.

Martina Cuevas

Marguerite Olganier (1844–1906): Gender and Exoticism

ABSTRACT Marguerite Olganier (1844–1906) was an outstanding French composer and singer who lived in Paris and Cairo, where she developed a successful musical career. In spite of being a highly regarded singer at the time, receiving a considerable salary, it was only thanks to her compositional skills that she reached her biggest achievement. Her opera *Le Saïs* became an incandescent success since its publication in 1881, despite being often criticized for its erotic elements. Such was its success that it was widely performed all throughout Europe, including a performance in Russia in 1893. Furthermore, Olganier's international reception, as seen in articles published in foreign countries such as Britain, suggest that she was influential not only in France, but also in other European concert halls. Nevertheless, despite the international scope of her music, Marguerite Olganier has been marginalized within the canon, her output now obscure in the field of musicology. This paper examines the factors that impacted Marguerite Olganier's international career, contributing to broader discussions on women's leadership and success in Nineteenth-Century Europe. The oriental and exotic elements found in her opera *Le Saïs*, set in Egypt, are also interrogated, questioning to what extent it intersected with her gender and reception. Through archival sources and a feminist methodology, this research will provide a deeper understanding on women's musical activities in the Nineteenth-Century, analysing how gender and cultural identity impacted them.

CV Martina Cuevas is a Spanish pianist and musicologist who has given solo concerts in Spain, the USA and the United Kingdom. She is currently researching obscure female composers as part of her PhD program at the Trinity Laban Conservatoire of Music and Dance. In addition, she is a concert pianist and works as a ballet pianist and a piano teacher at Elmhurst Ballet School. Martina holds a Bachelor of Music with Honors from the Royal Birmingham Conservatoire and a Master of Arts in Music from the University of Birmingham. In 2024 she published an article on *Ritmo* under the title "Emma Chacón: El Impulso de su Familia" and in 2026 she presented a paper at the Chamber Music Conference: Synergies through time, places and spaces in Cardiff. Martina is also a writer, having published her first fiction book *Misterio en Siport* in 2023.

Myrto Economidis

The Re-emergence of a Forgotten Greek Composer: The Case of Marika Proiou-Gounaropoulou

ABSTRACT Marika Proiou-Gounaropoulou (Athens, Greece, 1903 – 1965) was a composer and pianist who primarily performed her own works alongside mainstream salon piano repertoire. Her compositional output comprises approximately 30 salon music pieces and 230 songs for voice and piano, including 100 children’s songs. Several of these were written for the Greek radio program *The Children’s Hour*, produced by the influential educator and writer Antigoni Metaxa – widely known as “Aunt Lena” – and broadcast between 1942 and 1947.

Although her music received some degree of recognition during her lifetime, her name gradually faded to oblivion. Only recently her work was rediscovered by chance by the present researcher and remains the subject of ongoing investigation. Research into the life and artistic activity of Marika Proiou-Gounaropoulou has so far yielded limited and often contradictory results, largely because her career was overshadowed by that of her husband, the renowned painter Giorgos Gounaropoulos (Sozopol, Bulgaria, 1889 – Athens, Greece, 1977). Fortunately, however, her compositional output has survived and is now receiving scholarly attention.

This paper seeks to reconstruct the fragmented mosaic of Marika Proiou-Gounaropoulou’s life and artistic activity, contributing both to the recovery of a neglected female composer and to the broader historiography of women in music in twentieth-century Greece.

CV Myrto Economides is a graduate of the Department of Music Studies, Aristotle University of Thessaloniki, and a PhD candidate in Musicology at the National and Kapodistrian University of Athens. She served for 27 years as Archive Manager of the Manolis Kalomiris Society and currently works as an archival conservator at the Music Library of Greece “Lilian Voudouri”. Active participant in Greek and international musicological conferences, her main interest is the Greek National School. She has collaborated on editorial and musicological publications and is a contributor to Grove Music Online. Since 2021 she is President of IAML (International Association of Music Libraries, Archives and Documentation Centres) Greek Branch

Elena Fiedeldey

Elpis Lambelet, Charikleia Kalomoiri, and Eleni Lambiri: Early Instances of Women's Conducting Activity within the Greek Musical Context and Their Wider Presence in Musical Life

ABSTRACT The study of women's presence in the field of music during periods of intense social and artistic change brings into focus the interplay between professional formation, artistic and social activity, and the shaping of individual social identity. This study explores the broader musical contribution of three important women artists from the late 19th and early 20th centuries and beyond—Elpis [Speranza] Lambelet [née Caucchi?], Charikleia Kalomoiri [née Papamoschou], and Eleni Lambiri—prompted by their pioneering presence in the male-dominated field of orchestral conducting, and the research gaps concerning their wider musical output. More specifically, the study makes an initial attempt to reconstruct their lives and wider musical contribution, while also examining their significance in the development of Greek art music as we know it today. The historical perspective is further enriched by the observation of the events through the lens of the various criteria of social differentiation that defined the subjects under study, with particular emphasis on gender, the conventions associated with it, and the ways in which these conventions may be challenged or redefined in each case.

CV Elena Fiedeldey graduated from the Department of Music Studies at the National and Kapodistrian University of Athens. She is a music critic for the arts magazine *Critics' Point.gr* and a member of the Association of Greek Music, Theatre and Dance Critics. She holds a Diploma in Piano Performance, graduating with an award, and has completed advanced studies in music theory, including Counterpoint and Fugue. As a performer, she has received a Greek nationwide piano prize in "XON" competition and participated in several concerts. As a musicologist, she has participated in various national and international conferences, received awards for several of her papers and contributed to academic publications.

Christie Finn

At the Still Point of the Turning World: Sofia Gubaidulina's Apocalyptic Soprano

ABSTRACT Sofia Gubaidulina's *Hommage à T. S. Eliot* (1987) was premiered in Germany shortly before she moved there around age 60 from her home in the former U.S.S.R. The work was commissioned by the Cologne Philharmonic to program alongside Franz Schubert's *Octet* (for clarinet, bassoon, horn, two violins, viola, cello and double bass), and Gubaidulina chose to center both the 1943 poetry collection by T. S. Eliot—a text dealing with apocalyptic themes—and the soprano voice. Christine Whittlesey, who not only premiered the work but also made its only commercial recording for Deutsche Grammophon, was that soprano voice. Through interviews that I have conducted with Whittlesey, new information has surfaced regarding the development, premiere, and reception of the piece from the perspective of an artist whose career also spanned many decades.

This paper will integrate new information gathered from these interviews, with a special emphasis on exploring Gubaidulina's unique treatment of the female voice in this work. How did Gubaidulina compose in an innovative way for the female voice in this work? I argue in my paper that Gubaidulina empowers the soprano to a new level of expression and centrality in this work by challenging Western classical rules taught to composers about range, orchestration, and formal structure. Gubaidulina's judicious use of timbre inherent to a soprano's different registers (chest, mixed, head) in combination with striking compositional decisions regarding the treatment of the voice—sometimes as another instrument, and other times as a soloist with no accompaniment—is distinctive.

CV Christie Finn is currently a doctoral student in Historical Musicology (Dr. phil/PhD) at the Hochschule für Musik Freiburg (Germany) under the supervision of Prof. Dr. Natasha Loges. She is the Managing Director of baritone Thomas Hampson's Hampsong Foundation. Originally from the United States, Finn is also a classically trained soprano, living and working as a freelance singer in Europe since 2012 and specializing in contemporary music. She holds graduate degrees from the State University of Music and the Performing Arts Stuttgart (Germany), Manhattan School of Music (New York City, USA), and Southern Methodist University (Dallas, USA).

Anastasia Georgaki & Alexandros Kapsokavadis

Mapping the Visibility of Greek Women Composers through the Greek Women Composers Lexicon Digital Platform: Selection Criteria and Documentation

ABSTRACT How can digital documentation contribute to making women's musical creativity visible within national and transnational music histories? This paper examines the methodological and historiographical implications of the Greek Women Composers Lexicon (<https://gwcl.music.uoa.gr>) a digital platform developed within the European project *Musical Bounce Back* (2022–2024), which brought together partners from Greece, Cyprus, France, Armenia and Portugal around the question of women's visibility in music.

The Greek team's contribution emerged from the recognition that information on Greek women composers remains fragmented across archives, publications, institutional catalogues and online resources, resulting in significant gaps in both research and public access. The Lexicon was conceived as a digital intervention aimed at mapping this dispersed presence and creating an accessible, searchable and expandable body of documentation.

The paper focuses on the principles governing the selection, categorisation and documentation of entries. Rather than adopting a narrowly defined notion of the “composer,” the platform encompasses women active across art music and popular music, as well as songwriting, film, theatre, jazz, electronic and other contemporary practices. This inclusive approach raises particular methodological questions concerning authorship and professional identity, especially in popular music, where the boundaries between composer, songwriter, lyricist, performer and co-creator are often fluid. To address this issue, the project established specific inclusion criteria, including, where relevant, evidence of sustained creative authorship through officially released recorded work.

The paper also discusses the sources and verification practices employed, ranging from archival and bibliographical material to institutional databases, professional associations, digital resources and information provided directly by living composers. By examining these processes, the paper argues that the Lexicon functions not simply as a database, but as a methodological and historiographical tool: it actively questions existing structures of musical visibility and proposes new ways of documenting women's contributions to Greek musical culture.

The Greek case, situated within the broader *Musical Bounce Back* network, demonstrates how collaborative European initiatives and digital humanities can intersect to produce alternative, more inclusive mappings of musical heritage.

CV Anastasia Georgaki is Professor of Music Technology in the Department of Music Studies at the National and Kapodistrian University of Athens. She is responsible for the Music Technology specialization and the specialization in jazz music with new technologies, as well as Director of the Laboratory of Music Acoustics and Technology (LabMAT). She served as Head of the Department of Music Studies from 2019 to 2025 and as Director of the Graduate Programme “Music Technology and Contemporary Practices” from 2017 to 2023.

She graduated from the Department of Physics at the National and Kapodistrian University of Athens (1986) and holds a diploma from the Hellenic Conservatory (1981–1990). She completed her postgraduate and doctoral studies in Music Technology and 20th-century Musicology at IRCAM/EHESS in Paris (1990–1996). She is also a member of the Steering Committee of SMC and IMPROTECH, as well as of the Hellenic Musicological Society. She has organized a large number of Greek and international conferences on music technology, including Xenakis 2005, SMC 2007, ICMC/SMC 2014, SMC 2018, IMPROTECH 2019, Xenakis 2022, the Acoustic Ecology Conference 2024, and others.

Her book *Sound as Material in Contemporary Music Creation* was awarded a prize by the Association of Greek Theatre and Music Critics. Her scholarly work includes books, articles in Greek and international journals, as well as publications in conference proceedings and edited volumes. Her research focuses on the systematic investigation of the use of new technologies in musical performance, creation, education, and musicological research. She is the principal investigator of the ASMA and CHOROS research projects, which address the scientific study and modeling of the singing voice. Her research interests include systematic musicology through acoustic analysis of the singing voice; synthesis and modeling of the singing voice; prosodic models of singing; analysis of biomusicological models; the aesthetics and ethics of music technology in contemporary music creation; the use of artificial intelligence models in the music industry; and the study of technological models in contemporary musical composition.

Alongside her academic work, she continues her musical activities as an accordionist, performing with nuevo tango ensembles and groups devoted to Greek poetry set to music, while exploring in practice the transformations of musical creation and interpretation.

CV Alexandros Kapsokavadis was born in Athens in 1981. At the age of ten, he began studying classical guitar and music theory. As a student at the Music School of Western Attica, he was introduced to traditional plucked string instruments, studying with distinguished musicians such as Christos Tsiamoulis and Nikos Grapsas. After graduating from high school, he studied with Ross Daly and devoted himself to the lavta (Istanbul lute) and Ottoman classical music. In 2026, he completed his studies in the oud under Dimitris Mikelis. He is a graduate of the Department of Music Studies at the National and Kapodistrian University of Athens, holds a master's degree in music, Culture and Communication, and received his PhD in Musicology in 2015.

He has taught at the Music Schools of Pallini, Ilion and Álimos. From 2009 until September 2021, he worked as a music teacher in Greek public primary education, before joining the National and Kapodistrian University of Athens as a member of its Specialized Teaching Staff. As a performing musician, he has collaborated with some of the most prominent figures in Greek music, including Nikos Mamangakis, Stavros Xarchakos, Christos Leontis, Lena Platonos, Nikos Xydakis, Dimitris Papadimitriou and Tasos Grous, among others. As a composer, his work is represented in Greek discography through the ensembles Checkmate in 2 Flats (Ματ σε 2 Υφέσεις), Polis Ensemble, Kryftó Trio and Oligon. He has also contributed his own songs and compositions to numerous musical productions. He is the author of four books on ethnomusicological subjects, and his articles have appeared in edited volumes and academic journals.

Magdalini Kalopana

Salon Music, Gender, and Identity: The Case of Elena Sidericudi (1844–1920) in Trieste

ABSTRACT Elena Sidericudi (Trieste, 1844–1920) stands as the only known Greek (Comunità Greco-Orientale) of Trieste. Archival research conducted in Trieste has brought to light her woman pianist and composer of secular music in the nineteenth century within the Greek community musical output, which comprises a substantial corpus of salon music. Her privileged social milieu is particularly significant for understanding her musical activity. Moreover, the networks revealed through her archival sources point to a web of artistic relationships within the city, situating her firmly within its cultural life. At the same time, the musical characteristics of her works suggest an awareness of Greek musical traditions, including elements of Byzantine music, and urban popular song.

Sidericudi's activity may be interpreted through a dual lens: on the one hand, as part of the broader dissemination of salon music across the Austro-Hungarian Monarchy; on the other, as an expression of a subnational Greek cultural identity within this context. Her case may also serve as a prototype for understanding similar, yet still understudied, figures in Trieste—particularly women pianists—who, despite remaining in relative obscurity, appear to have influenced prominent male Greek composers in the city. More broadly, Sidericudi can be considered a representative example of women pianists and composers who emerged in major European urban centers during the nineteenth century.

CV Magdalini Kalopana teaches as Laboratory Teaching Staff in the Department of Music Studies at the National and Kapodistrian University of Athens (NKUA). She is a member of the International Musicological Society and serves on the Steering Committee of the Study Group Music and Politics, the Board of Directors of the Hellenic Musicological Society, and the Scientific Committees of the journals *Polyphonia* and the *International Journal of Research and Innovation in Social Science* (IJRISS). She also participates in the Association of Greek Music, Theatre, and Dance Critics and contributes to the online journal *Critics' Point*. Additionally, she serves as Treasurer of the Dimitris Dragatakis Society and as Curator of its Archive. She is currently conducting post-doctoral research at the National and Kapodistrian University of Athens, while recently won the 2023 Friends of Music Short-Term Research Fellowship ("Kyveli-Horn Fellow").

She has presented papers at international conferences in Greece and abroad, published extensively in scholarly journals, and edited conference proceedings and volumes. Her monograph *Systematic and Bio-Bibliographical Catalogue of the Works of Dimitris Dragatakis* (Athens: F. Nakas, 2019) received the Gina Bachauer–Nikolaos Doumbas Prize (2022) from the International Gina Bachauer Music Society and the Association for the Upgrading of the Historical and Commercial Center of Athens.

Angeliki Kordellou

Performing and Managing Operetta: Elsa Enkel and Multiperformance in Early 20th-Century Greece

ABSTRACT This paper examines the career of Elsa Enkel (1890–1933) as a case study of female agency in early twentieth-century Greek musical theatre, focusing on the intersection of multiperformance and theatrical management. Active in Greece from the 1910s, Enkel emerged as a central figure in operetta and revue, performing works (by Greek and non-Greek composers) while simultaneously shaping production practices through troupes associated with her name. Rather than treating operetta as a secondary genre, the paper approaches it as a transitional performative space in which singing, acting, and dancing are structurally intertwined. Within this framework, Enkel's versatility is understood not as an individual exception but as a defining feature of the genre itself. Her activity reflects processes of aesthetic and cultural transfer, mediating Central European operetta traditions within the Greek urban musical-theatrical context.

At the same time, Enkel's position complicates conventional distinctions between performer and impresario. Her association with specific theatrical formations and repertoire selection suggests an expanded form of artistic authority, in which performance and management converge. Building on this, the paper focuses on how Enkel's case, as a leading name with multi-performative practice, allowed her to take an active role within the operetta field, suggesting possibilities for expanded artistic and organizational roles that were largely unavailable to female performers at the time.

CV Angeliki Kordellou holds a BA in Musical Studies from the National and Kapodistrian University of

Athens, as well as an MA and a PhD in 20th-century Music and Musicology from the University Paris IV-Sorbonne. She is a member of the Specialized Teaching Staff at the Department of Theatre Studies / University of Patras, where she contributes to the Department's undergraduate and postgraduate curricula, focusing on opera, musical theatre, and incidental music. She has participated in international conferences on opera studies and interdisciplinary performing arts, and published several articles, as well as an e-book on opera and ancient Greek myth-drama.

Stella Kourmpana

Prominent Female Figures of the Athens Conservatoire

ABSTRACT

In the global history of art, for centuries there were professions that were practiced mainly – if not exclusively – by men. In the field of music, women were primarily trained in singing, piano, or harp performance, while certain specialisms, such as wind instruments, orchestral conducting, and even composition, were essentially inaccessible to women. Although there were always exceptions, until very recently it was extremely rare for a woman to have a distinguished career in a leadership role, such as a conductor or a composer-creator.

The Athens Conservatoire, the oldest and most important music institution in the Greek capital, was founded as early as 1871 and changed drastically all music professions concerning women, as it gave females of all social groups the opportunity to learn music. Throughout its history, many women have taken on roles traditionally considered male-dominated in the field of music, such as conducting, composing, opera directing, and even founding a Conservatory.

Focusing primarily on the late 19th and early 20th centuries, this paper will seek to highlight some of the most significant female figures of the Athens Conservatoire, who distinguished themselves in roles that were more or less conventional in the field of music.

CV

Born in Athens in 1976, Stella Kourmpana holds a Bachelor of Theatrology (University of Athens), an M.A. in Theatre & Music Studies (Athens University-Ionian University) and a PhD in Musicology (Ionian University). Since September 2013 she is in charge of the Athens Conservatoire Archives and since November 2023 she is the Director of the Athens Conservatoire Research and Documentation Centre. She has published several articles on music, opera, theatre and literature in modern Greece and she is chief editor of *Neos Mousikos Hellenomnemon*, a periodical dedicated to the research of Art Music in Greece. She has taught at the Ionian University (2014-2017) and the University of Ioannina (2019-2021). Currently she is working as writer and co-editor of the three-volume *History of Music in Modern Greece* (Athens Conservatoire, 2022-26).

Eliona Lici

Between Performance and Pedagogy: Women and the Construction of Albanian Music Education (1940–1995)

ABSTRACT This paper examines the contribution of women artists, performers, and music educators to the development of Albanian music pedagogy and artistic life between 1940 and 1995, a period marked by the institutionalization of professional music education and profound sociopolitical transformations in Albania. Although women played a decisive role in the modernization of Albanian musical culture as singers, pianists, composers, performers, and pedagogues engaged in the professional training of younger generations their contributions have remained largely underrepresented within Albanian music historiography.

The study adopts a qualitative historical-analytical methodology based on archival materials from the Central State Archive of Albania, institutional curricula, personal artist archives, scholarly literature, periodical sources, and semi-structured interviews with musicians and educators. Drawing on feminist musicology and the sociology of music education, the research analyzes the relationship between pedagogical practices, institutional development, and broader cultural and political contexts. Particular emphasis is placed on the role of women in curriculum formation, the consolidation of interpretative traditions, and the professionalization of music education in Albania.

Special attention is devoted to the first generation of Albanian women educated in major European conservatories and to their role in establishing vocal and instrumental schools, introducing collective performance practices, and adapting European pedagogical models within the Albanian context. The findings demonstrate that women educators functioned as central agents in the construction of pedagogical systems and artistic institutions despite restrictive ideological conditions and prolonged cultural isolation. The study contributes to a gender-sensitive re-evaluation of Albanian music education history and highlights the importance of pedagogy as a form of cultural production and artistic authority.

CV Eliona Lici is an Associate Professor of Music Education and Music Pedagogy in the Department of Education, Faculty of Humanities, at the University of Vlora “Ismail Qemali,” Albania. She also teaches at the Faculty of Music, University of Arts, Tirana. She holds a PhD in Music Education, with a doctoral dissertation entitled *Music Education in Albania during the First Half of the Twentieth Century*, and a Master of Arts in Vocal Performance from the University of Arts, Tirana. She has also completed specialized training in the relationship between music education and music therapy. She is currently conducting postdoctoral research in the Department of Music Studies at the National and Kapodistrian University of Athens. Her research project, entitled *Women Music Educators in Albania: Their Foundational Role in the Development of Music Education across Different Levels of Education*, examines the historical, pedagogical, and institutional contributions of women to Albanian music education.

Her teaching and research interests include applied music pedagogy, vocal education, music in special and inclusive education, curriculum development, teacher creativity, cultural memory, and intercultural music education. She is the author of the scholarly monograph

Music Pedagogy in Albania (1878–1945) and has presented her research at national and international conferences. Dr. Lici served on the Scientific Committee of the conference organized by the Musicology and Cultural Heritage Students' Association at the University of Pavia. She previously served for two years as Albania's National Coordinator for the European Association for Music in Schools. She is also a continuing professional development trainer for music teachers, primary and preschool teachers, and special education professionals, with a particular focus on creativity, inclusive practice, and European integration through music, culture, and education.

Natasha Loges

Narrating the Lives of Global Women Pianists

ABSTRACT This paper proposes a framework for understanding and narrating the lives of women musicians. Drawing on recent scholarship (Davies & Loges 2026), I focus on five 20th-century global women pianists: Majoie Hajary (Suriname), whose mixed-race heritage was selectively deployed under National Socialism; Chiquinha Gonzaga (Brazil), a pioneer in popular theatre who concealed both her racial origins and her unconventional personal life; Gu Shengying (China), whose career was shaped by Maoist cultural politics; Philippa Schuyler (USA), whose global career emerged directly from racial exclusion at home; and Wanda Landowska (Poland), who strategically weaponised her gender to forge an internationally successful career.

In this, I revisit foundational US-based scholarship on framing women's musical lives (see, e.g., Caine 1994, Zinsser 2009). I ask if established, male-dominated frameworks remain useful; if alternative structures are appropriate (Battersby 1994, Borchard 2006) or if a third way is needed in a so-called postfeminist age (Gill 2017). Indeed, given the shifting meanings of 'woman' (Butler 1990), to what extent are gendered paradigms even still applicable?

Focusing on points of controversy or ambiguity in these women's lives, I propose a set of analytical questions around education, professional opportunity, personal relationships, caregiving, financial sustainability, and legacy. I show how these lives collectively illuminate how gender intersects with race, class, nationality, and political context to produce radically different, yet structurally related, patterns of opportunity and erasure. Overall, I argue for the continued importance of biographical writing as a crucial mode of feminist musicological intervention.

CV Natasha Loges is Professor of Musicology at the Hochschule für Musik Freiburg and Fellow at the Hamburg Institute of Advanced Study 2025-26. Her research interests include voice and keyboard repertoire, concert culture, gender and performance studies. Her books are *Brahms and His Poets* (2017) and *Pauline Viardot* (2026). She has coedited numerous essay collections including *Global Perspectives on Women Pianists* (2026) and *In a New Key: Studies of Women Pianists* (2026). Natasha's research has been funded by the British Academy, the Arts and Humanities Research Council, the American Musicological Society, the Deutsche Forschungsgemeinschaft and the Royal Philharmonic Society, among others.

Alexandra Magazin & Ioana Baalbaki

Who Builds Musical Worlds? Bianca Țiplea-Temeș, Women, Power, and the Ligeti Festival

ABSTRACT

Who builds musical worlds—and from where? In a field still shaped by Western-centric hierarchies and persistent gender imbalances, the career of the musicologist Bianca Țiplea-Temeș (1969–2023) offers a compelling alternative model of cultural and academic power. Rather than following the established path of relocation toward institutional centers of authority, she developed a form of bidirectional mobility that redefined the geography of musicological practice.

While maintaining her position at the Gh. Dima National Music Academy in Cluj-Napoca, Țiplea-Temeș constructed an extensive international network through visiting professorships, research fellowships, and sustained collaborations. The founding of the Ligeti Festival in 2016 marked a decisive turning point: Cluj emerged not as a peripheral space, but as a site capable of generating intellectual gravity. By attracting leading scholars such as Nicholas Cook, Hermann Danuser, and Kofi Agawu, the festival reconfigured established flows of academic legitimacy and positioned Eastern Europe as an active producer of knowledge.

This paper argues that such initiatives reveal a form of gendered agency that remains insufficiently theorized: women as creators of institutional frameworks, curators of discourse, and architects of transnational scholarly communities. The Ligeti Festival becomes, in this sense, a laboratory for rethinking how musical knowledge is produced, circulated, and legitimized. By situating this case within broader debates on mobility, power, and gender, the study proposes a shift in perspective: the future of musicology may depend less on access to established centers and more on the capacity to create new ones.

CV

Alexandra Magazin holds Bachelor's and Master's degrees in Musicology from the "Gheorghe Dima" National Academy of Music, where she studied under the late Associate Professor Dr. Bianca Țiplea-Temeș. In October 2023, she earned her PhD in Music with a dissertation on Marcel Mihalovici's works, supervised by Professor Dr. Anca-Daniela Mihuț. Since September 2025, she has been pursuing postdoctoral research. Her scholarly focus centers on contemporary music, particularly within 20th-century French cultural contexts. She received three research fellowships from the Paul Sacher Foundation in Basel, Switzerland (2017, March 2025, and September 2025), establishing herself as a leading specialist on Mihalovici's oeuvre. Her archival research spans prestigious institutions including the National Library of France, Conservatoire National Supérieur de Musique et de Danse in Paris, and the Samuel Beckett Foundation (University of Reading). Since 2019, she has been serving as Assistant Lecturer at the "Gh. Dima" National Music Academy. In 2024, she published her first book, *Marcel Mihalovici: A Biography* at MediaMusica Publishing House, followed in 2025 by a second volume, *Marcel Mihalovici. Piano Works*, published at the same publishing house. She currently serves as Artistic Director of the Ligeti Transilvania Festival in Cluj (2025).

CV

Ioana Baalbaki is a musicologist, teacher and artistic manager. She studied at the Academy of Music “Gheorghe Dima” in her hometown Cluj-Napoca, holding a double degree in Musicology and Violin. After working for a decade in the field of artistic management, she followed an academic career first as Senior lecturer at the University of Arts Tîrgu Mureş and now as Scientific Researcher II at the National Academy of Music “Gheorghe Dima”. Her research focuses mainly on the 20th century and contemporary music, giving a special emphasis to Romanian musicians and the use of folklore by post-Bartók generation. She was a visiting researcher at Paul Sacher Stiftung Basel, Sophie Drinker Institute Bremen, HUN-REN RCH Institute for Musicology Budapest and completed several Erasmus+ visits at Music Academies from Livorno, Athens, Vienna, Lisbon and Bologna, Cordoba and Oldenburg.

Ivana Medić

Irena Popović Dragović and the Precarity of Female Composition in Serbia

ABSTRACT The contemporary reality for women composers and/or performers in Eastern Europe and Eurasia frequently reveals a stark discrepancy between artistic merit and institutional security. This paper examines the career of landmark composer Irena Popović Dragović as a case study in the gendered precarity of the post-socialist musical landscape. Irena Popović Dragović was born in 1974 in the small town of Čuprija in central Serbia. A student of distinguished professors Srđan Hofman and Zoran Erić at the Faculty of Music in Belgrade, Popović Dragović furthered her specialization at the Mozarteum in Salzburg under Reinhard Febel. Despite this rigorous academic pedigree and a catalog exceeding 100 productions — including the critically acclaimed opera *Children (Deca)*, based on the award-winning book by Milena Marković — Irena Popović Dragović represents a startling professional paradox. Although she is one of Serbia's most decorated composers, holding multiple Sterija Awards and the Antalya Golden Orange for film scoring, she remains officially unemployed at age 51.

This study explores how the necessity of supporting two children within the unstable economy of the permanently “transitional” Serbia forced Popović Dragović, as well as many other female composers, into the domain of applied music. In the Serbian context, theatre commissions often represent the only viable source of income; yet this work is regularly sidelined in musicological hierarchies, resulting in the exclusion of artists such as Popović Dragović from the canon of “great” composers. By analyzing her output not merely as a survival strategy but as a sophisticated site of artistic resistance, this paper challenges the systemic structures that celebrate a woman's awards while denying her the stability of a permanent professional status.

CV Dr Ivana Medić is a Principal Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts, Professor at the Department of Multimedia Studies of the School of Computing in Belgrade, and President of the Serbian Musicological Society. An alumna of the University of Manchester, Ivana Medić has led multiple international and domestic scientific and art+science projects, and served as an expert of the European Commission. She has written five monographs, edited thirteen books, and published over 100 journal articles, book chapters and reviews. She has won several awards for her outstanding contributions to Serbian musicology.

Stephanie Merakos

Domna Samiou and Her Contribution to the Preservation of Greek Traditional Music: Tracing Her Field Steps

ABSTRACT Domna Samiou (1928–2012) stands among the most influential figures in Greek traditional music, leaving an enduring legacy in the preservation and documentation of folk song. A student of the renowned Simon Karas, she devoted herself to the study and performance of Greece’s musical heritage. Samiou played a pivotal role in bringing Greek folk music to wider audiences. Through international concerts, an extensive discography, and landmark television programs, she successfully bridged the gap between archival tradition and contemporary public engagement. Her work, however, extended well beyond revivalism; it constituted a systematic endeavor grounded in documentation and educational outreach.

A cornerstone of her legacy is her extensive fieldwork across Greece. Samiou traveled throughout the country, recording songs directly from tradition bearers at a critical historical moment, when rapid urbanization and shifting social structures threatened their survival. Guided by a deep respect for authenticity, she documented not only melodies but also the cultural contexts, local customs, and social practices that gave them meaning. This paper traces her field expeditions from the 1960s through the 1990s, highlighting both her exceptional musical insight and the lasting significance of her contribution to ethnomusicology.

Thanks to her lifelong dedication, Greek folk music was not merely preserved in archives but revitalized as a living tradition. Her work ensured its transmission to future generations as a dynamic expression of cultural identity, rather than a static relic of the past.

CV Stephanie Merakos studied piano in Greece and musicology in the United States, where she earned a B.A. in Musicology from the SUNY at Buffalo and an M.A. from the University of Connecticut. In the U.S., she worked at the University of Connecticut Library and taught the Suzuki method to children. Since 1995, she has been associated with Music Library “Lilian Voudouri”, initially responsible for the establishment and operation of the Greek Music Archive, and subsequently serving as its Director from 2005 to 2024. In this capacity, she played a key role in the design and implementation of the Library’s services, educational and research programs, and other initiatives, including its Digital Music Archive repository. Her interests include the study and preservation of Greek musical culture and the application of new technologies for the dissemination of informational and educational material. She is a founding member of the Greek Branch of IAML, head of the Greek Committee of RILM, a member of numerous Greek and international organizations, and has published articles and presented papers at international musicological and library science conferences.

Maria Ntourou

Three Greek Female Composers Set the Poems Voices and Come Back by C. P. Cavafy to Music

ABSTRACT Within the long catalogue of composers who, for an entire century, have been setting the poetry of C. P. Cavafy to music, the female presence is both characteristic and unique. Indicatively, during her stay in London, Maria Kalogridou set, among others, the poem *Voices* (*Phones-Φωνές*) for soprano and piano in 1965. The same poem, as well as the poem *Come Back* (*Epestreffe-Επέστρεφε*), was set to music in 2010 by Calliope Tsoupaki for tenor and piano in Amsterdam, where she lives and works permanently. Furthermore, Eleni Anagnostopoulou included *Come Back* in a song cycle for mezzo-soprano and piano in 2006. In the present proposal, following a brief historical-philological approach to the aforementioned poems, a comparative musical-poetic analysis of the songs by Kalogridou, Anagnostopoulou, and Tsoupaki is attempted. The aim is to highlight the musical expressive means through which the emotional charge of the poems is rendered. More specifically, the analysis of the songs will focus on the type of musical setting, the harmony, the intervallic composition of the vocal part, the role of the piano, and the structure of the songs. Finally, the historical context regarding the composition and performance of these musical renderings will be outlined.

CV Musicologist composer and philologist. She holds a Phd degree from the Department of Music Studies at the University of Athens (supervisor: O. Psychopaidis-Fragou). Her dissertation is focused on the late period of the works of Yannis A. Papaioannou. She studied composition at École Normale de Musique de Paris and at Athenaeum Conservatory (prof. Yoshihisa Taira). Her works have been performed in Greece and abroad. She also studied Italian Language and Literature at the Aristotle University. She holds a MA from the Department of Foreign Languages, Translation & Interpreting at the Ionian University (Program: Master of Arts in the Science of Translation). She has worked at Music Schools since 2001 and has been Director of Music School of Siatista (2011-2017). She wrote the Curriculum and the Teachers Guide of the lesson “History of the European Music” for the High Music Schools. She conducted postdoctoral research on musical rendering of C. P. Cavafy’s poetry (supervisor: J. Papadatos, 2018-2021). She is currently teaching Music and Composition Higher Theory at the Department of Music Studies of the Ionian University. She is a member of the Greek Composer’s Union, the International and the Hellenic Musicological Society and the Hellenic Music Research Lab of the Ionian University.

Apostolos Palios

The Boulanger Sisters Model: Transformations of Female Musical Creation and Performance in 20th-Century Greece

ABSTRACT

This presentation focuses on the catalytic influence of sisters Nadia and Lili Boulanger on the musical identity of Greek female composers and performers during the 20th century. The duality of Lili's "creative genius" and Nadia's "pedagogical authority" served as a model for emancipation, marking the transition from the archetype of the "amateur muse" to that of the professional musician.

The study analyzes how the "Boulanger School" acted as an accelerator for modernization, infusing Greek art music with the principles of French "clarity" (*clarté*), structural rigor, and economy of means. Particular emphasis is placed on the apprenticeship of leading performers such as Vasso Devetzi, Gina Bachauer, and Irma Kolassi, who brought a new analytical approach to Greek musical life. Simultaneously, it explores Nadia's influence as a compositional model for creators like Eleni Lambiri, Lila Lalaouni, Rena Kyriakou, and Liana Alexandra, who adopted French Neoclassicism and strict harmonic discipline.

Furthermore, the symbolic power of Lili Boulanger as an artistic icon is examined. Her achievement of the Prix de Rome and her aesthetic—blending lyrical Impressionism with religious spirituality—offered new horizons that engaged creatively with the quests of the Greek National School. Conclusively, the "Boulanger School" was not merely a foreign import but an organic element of a transformation that allowed the Greek female musician to redefine her role. By bridging domestic tradition with European modernism, Boulanger's Greek students transformed locality into a universal musical language, rightfully claiming their place in the international avant-garde.

CV

Apostolos Palios (b. 1979) is a distinguished piano soloist and musicologist. He boasts an extensive discography featuring world-first recordings of contemporary works and has performed globally. As a scholar, he holds a PhD from the National and Kapodistrian University of Athens (NKUA), focusing on composer Loris Margaritis. He currently serves as an Assistant Professor of Piano Performance at NKUA and formerly lectured at the University of Macedonia. His academic contributions include entries in Grove Music Online and numerous musicological publications, masterfully bridging the gap between artistic performance and historical research as a member of the Hellenic Musicological Society.

Silia Papachatzopoulou

The Contribution of the Music and Drama Association Athens Conservatoire to the Dissemination of a National Musical Consciousness through the Participation and Activity of Women during the First Decade of Its Existence (1871–1881/82)

ABSTRACT This study was undertaken as part of my undergraduate dissertation in music. The foundation of the Athens Conservatoire in 1871, the first conservatoire established in Greece, then known as the Music and Drama Association, and its contribution to the cultivation of musical and theatrical education and to the dissemination of a national musical consciousness, are already widely recognized. However, until recently, several questions concerning women's participation and activity within the Association, especially during its first years of operation, remained unanswered. This study sought to clarify aspects such as young women's interest in musical education, the social classes attracted by the Association, whether female students took part in the conservatoire's concerts, whether the women active in the Association were only students, and to what extent there was any professional musical outlet for girls of that period.

It became clear that women's involvement extended beyond student roles and appeared in all aspects of the Association's activity, including administrative participation and benefaction, with particular emphasis on the case of the conservatoire's first female teacher, Sophia Doudou. Before analyzing female presence within the Association, the study first examines the position of women in Greece in the late nineteenth century. It then briefly presents historical data, the broader socio-political and economic framework, and the "musical map" of Greece within which the newly founded Music and Drama Association emerged. This perspective helps clarify the conditions and quality of life under which the women of the Association were active. Finally, the study examines the Association's contribution to the dissemination of musical awareness through women's participation and activity.

CV Silia Papachatzopoulou is a musicologist, librarian, and archivist. She is a graduate of the Department of Music Studies at the Ionian University (2021) and holds a Master's degree in Information Management in archives, libraries, and museums from the University of West Attica (2024). Her professional career began in 2019 with an internship at the Athens Conservatoire Archive, and from 2022 to 2023, she worked on the digitisation and documentation of the archive. From October 2021 to 2023, she also worked as an external collaborator with the Publications Department of the Athens Concert Hall, writing texts for concert programmes. She has participated in musicological and library science conferences, and is a member of International Association of Music Libraries, Archives and Documentation Centres (IAML). Since 2023, she has been working at the Music Library of Greece "Lilian Voudouri", while continuing to broaden her academic and professional training.

Cristina Pascu

A Woman at the Crossroads of Modernism: Irma Schoenberg Wolpe Rademacher

ABSTRACT "I consider her [...] one of the foremost piano teachers in the world today." With these words, Garrick Ohlsson acknowledged the extraordinary pedagogical legacy of Irma Schoenberg Wolpe Rademacher (1902–1984), a figure who nevertheless remains largely absent from mainstream music historiography and has been characterized as "forgotten" after her death (Born, 2024, p. 9). This paper argues that the marginalization of Irma Schoenberg Wolpe Rademacher reveals a structural blind spot in the history of twentieth-century music. This blind spot is the result of the combined effects of gendered attribution, the privilege given to composers over performers, and the limited visibility of pedagogical practices within institutional historiography. Rather than viewing her solely as a pianist or as an associate of composer Stefan Wolpe (1902–1972), this paper positions her as a cultural mediator whose activities shaped both repertoire and modes of musical understanding across transnational contexts.

Trained in Iași, Dresden, Berlin, Paris, and Geneva, and deeply influenced by the mind-body approaches of the Alexander Technique and Jaques-Dalcroze Eurhythmics, Irma Wolpe developed a pedagogical model that reconfigured pianism as an embodied and cognitive practice, integrating movement, coordination, and analytical awareness. Irma Wolpe founded her own rhythmics school in Bucharest and later continued her work in Jerusalem and New York, enabling new ways of engaging with contemporary musical language. Through her concert activities, teaching networks, private lectures, and public performances sustained wherever she lived and worked, she facilitated the circulation of the modernist repertoire and played a decisive role in shaping musicians such as David Tudor, who—as documented by Austin Clarkson—credited her with having completely changed the course of his life. Drawing on Nora Born's biographical and archival reconstruction, this paper proposes a *restitutio in honorem* as a way to reconsider women's influence in twentieth-century music, understood not only through composition, but also through pedagogy, performance, and cultural mediation.

CV Cristina Eleonora Pascu is a PhD. academic researcher and spokesperson at the National Academy of music "Gheorghe Dima". Licensed in Psychology, Musicology and Main piano, she obtained the title of Doctor of music in 2020. She is the author of the volume *Artists from Cluj at the Ecole Normale de Musique* and *Ninuca Oșanu Pop. Life, a multisonorous mosaic. Memories in dialogue* (MediaMusica, 2024) and the signatory of numerous articles in prestigious magazines in the country and abroad. Cristina Pascu has participated in international conferences held in Cambridge, Helsinki, Lisbon, Gdańsk, Vilnius etc. Cristina Pascu's research focuses on performance studies, peregrinatio academica, and the Romanian musical diaspora. She is particularly interested in the interpretative traditions of Romanian musicians abroad and in recovering their legacies through archival research. These topics lie at the core of her academic work and support ongoing collaborative projects at both national and international levels.

David Pokrajac & Saša Spasojević

Gendered Fame and Romani Identity in Interwar Yugoslav Musical Culture

ABSTRACT

We examine the career of Sofka Nikolić (1906–1982) through the intersecting lenses of gender and Romani identity, situating her within the broader socio-cultural landscape of interwar Yugoslavia. Rather than focusing on biographical reconstruction or discographic documentation, the study explores how Sofka's public presence illuminates the gendered and ethnic dynamics of urban folk music performance in Eastern Europe during the early twentieth century.

As a Romani woman who achieved exceptional visibility in commercial entertainment circuits, Sofka navigated multiple layers of marginalization. Professional female singers in the interwar period operated within a social environment that frequently associated public performance with moral suspicion. For Romani performers, these gendered constraints were further compounded by entrenched ethnic stereotypes. We analyze how Sofka's career both reflected and destabilized such hierarchies: while her repertoire drew upon urban *sevdalinka* traditions marked as "Oriental" or "Gypsy," her public persona strategically incorporated markers of respectability, prestige, and middle-class aspiration.

Drawing on press discourse, performance contexts, and reception history, we argue that Sofka's success represents a case of negotiated social mobility enabled by emerging media infrastructures and commercialized musical culture. Her trajectory demonstrates how Romani women could become central agents in shaping popular taste, even as their ethnic identity remained ambiguously positioned within dominant cultural narratives. By foregrounding gender as a relational and historically contingent category, the study contributes to ongoing efforts to reassess women's roles in Eastern European music history and to rethink the analytical framework of "women in music" in light of intersectional approaches.

CV

Dr. David Pokrajac, Visiting Professor at the University of Niš, Serbia, is the author or co-author of several peer-reviewed publications on early Yugoslav discography, recorded folk music, and the use of commercial sound recordings as historiographical sources. His research focuses on key figures of pre-war Serbian folk music, including Mijat Mijatović and Sofka Nikolić, resulting in critically reconstructed discographies, scholarly biographies, and analytical studies of their public performances. He has also examined the broadcasting of folk music from gramophone records on Radio Belgrade (1931–1933), as well as the discography of the record label *Elektroton*.

CV

Saša Spasojević is an independent researcher and collector specialising in Serbian and Yugoslav music from the late nineteenth to the mid-twentieth century, with a long-standing focus on early commercial sound recording and discography. He holds one of the largest private collections of shellac gramophone records in Serbia, representing a uniquely valuable research resource. He has collaborated as an external researcher with Institute of Ethnology and Folklore Research, Zagreb documenting early recordings of Yugoslav labels Edison Bell Penkala, *Elektroton* and *Jugoton*, and on the project *Applied Musicology and Ethnomusicology*

in Serbia, contributing to research on the socio-cultural implications of early recording technology and the beginnings of Serbian discography. His peer-reviewed publications include studies on beginning of Serbian discography, the biography, discography, and public performances of Mijat Mijatovic and a scholarly article on the life and work of Sofka Nikolić.

Florinela Popa

Reconfiguring the Trajectory of Romanian Musicology and Ethnomusicology at the Beginning of the 21st Century: Clemansa Firca and Speranța Rădulescu

ABSTRACT

After 1989—officially the year communism fell in Romania—many musicologists continued to write in a manner not very different from before. Although anchored in the same mentalities, they easily adapted to the political changes in Romania, embracing an anti-communist vision and often contradicting statements they themselves had made in the past.

A real change in tone only became apparent in the early 2000s, more precisely in 2002, with the publication in Bucharest of three volumes written by women musicologists: Clemansa Firca, *Modernity and Avant-Garde in Pre- and Interwar Music of the 20th-Century*, Speranța Rădulescu, *Musical Landscapes in 20th-Century Romania*, and Valentina Sandu-Dediu, *Romanian Music between 1944 and 2000*. The authors—born in the 1930s, 1940s, and 1960s, respectively—were connected to the currents of international musicology, adopted new conceptual and methodological frameworks in their stylistic-aesthetic analyses, instead of the obsessive “national-universal tension.”

Taking this turning point in Romanian musicology as a reference, this study proposes a brief assessment of the impact that two of the aforementioned authors had on writing about music in Romania, namely those whose activity took place predominantly in the second half of the 20th century and the beginning of the 21st century: Firca and Rădulescu. The focus is on how their works have been received by members of the profession—as seen through archival documents—as well as in the specialized press.

CV

Florinela POPA is a professor of musicology and music history at the National University of Music Bucharest, where she also directs the Department of Musicology and Music Education Sciences and serves as executive editor of *Musicology Today: Journal of the UNMB*. She is the author of *Mihail Jora: A European Modernist* (2009), *Sergei Prokofiev* (2012), and *Music and Ideologies in the Twentieth Century* (2022), as well as 15 edited volumes and numerous scholarly articles. Her work has been recognized with the Union of Romanian Composers and Musicologists Prize for Historiography (2012, 2022) and the Romanian Academy Prize (2024).

Antigona Rădulescu

Modern Romanian Composition Under the Sign of Female Identity

ABSTRACT Although numerically less prominent, women composers in Romania have made their mark on the musical scene through the strength of personalities who, through their work, have proposed compelling aesthetic directions. My selection focuses on three female composers: Carmen Petra-Basacopol (1926–2023), Felicia Donceanu (1931–2022), and Cornelia Tăutu (1938–2019). Their work shares commonalities, yet also distinct characteristics, but which, together, shed light on some of the trends in creative practice manifested in Romania from the second half of the last century to the present day: a balanced, classical spirit in Carmen Petra-Basacopol, a playful attitude and poetic sensibility in Felicia Donceanu, or a constant search for a new simplicity in Cornelia Tăutu. Each drew inspiration from different sources, whether in literature and philosophy, or in painting, theater, or cinema. At the same time, their work reveals commonalities rooted in moderate modernism. We recognize in these composers' music the way they engaged in dialogue with tradition, an unbroken connection to the source of folklore—revisited and interpreted in a personal key—and a synthesis between modal and tonal language.

CV Musicologist and PhD in music since 2002, she is Professor at the National University of Music Bucharest teaching courses of polyphony, semiotics and musical narratology. Her musicological activity includes: published books - *Perspective semiotice în muzică* (2003), *Johann Sebastian Bach* (2010), *Introducere în semiotica muzicală* (2013) - book for which she received the Romanian Academy Award (2015), *Odissea muzicală/Musical Odyssey 1864–2014*; main collaborator of the volume *Muzica românească între 1944–2000* by Valentina Sandu-Dediu (2002) [*Rumänische Musik nach 1944*, 2006], studies in *Noi istorii ale muzicilor românești*, vol.I-II edited and coordinated by Valentina Sandu-Dediu and Nae Gheorghiță (2020) and vol.III edited and coordinated by Valentina Sandu-Dediu (2025); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual* (2007) and *The golden generation of Romanian avant-garde music* (2021); author of several university courses on counterpoint and musical semiotics and studies on various themes, from semiotics to modern and contemporary creation, published in academic journals.

Valentina Sandu-Dediu

The Impact of Constanța Erbiceanu and Florica Musicescu on the Romanian Piano School's Path toward Modernity

ABSTRACT I aim to highlight the essential role of certain female figures, particularly Constanța Erbiceanu (1874-1961) and Florica Musicescu (1887-1969), in the modernization of the Romanian piano school in the 20th century. Both pianists came from strong cultural backgrounds and received a European education, which they later put to good use in Romania. Although they followed different paths and were never friends, they became colleagues at the Bucharest Conservatory and made a decisive contribution to the reform of piano pedagogy. Influenced by Rudolf Maria Breithaupt's method, they promoted a technique based on freedom of the arms and natural control of movement, principles that formed the foundation of a new Romanian piano school. Although their work took place in a difficult historical context marked by wars and political upheavals, they continued to teach with dedication, even for free or under restrictive conditions. Their legacy is reflected in generations of outstanding pianists and in the consolidation of a rigorous pedagogical tradition.

CV Valentina Sandu-Dediu graduated in musicology from the National University of Music in Bucharest in 1990. Since 1993, she has been teaching at the same institution (professor of musicology, stylistics, theories of performance). Author of more than 30 studies, 300 articles and a series of broadcasts for Radio Romania, Sandu-Dediu has written and edited 14 books on Alban Berg's *Wozzeck*, musical mannerism, style and rhetoric, Romanian music (see *Rumänische Musik nach 1944*, Saarbrücken, Pfau, 2006), music and ideology. Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is rector of New Europe College (Institute for Advanced Study in Bucharest) and in 2008 received the Peregrinus Prize of the Berlin-Brandenburg Academy of Sciences.

Evagelia Spyrakou

From Ancient Lament to 21st-Century Analogion: Women in the Psaltic Art between Memory and Amnesia

ABSTRACT

Where are the women in the history of the psaltic art? This paper brings the question of feminist and new musicology to a tradition that has rarely been read through that lens. The ancient Greek lament, with its antiphonal dialogue between the professional *exarchos* and the

chorus of kinswomen, was not silenced by Christianisation but reshaped. Gregory of Nyssa, at the funeral of his sister Makrina, already turns the disorderly wail into ordered psalmody. Out of this transformation emerged a salaried, ritually inducted female chanting body (*adousai*, *asketriai*, *kanonikai*, *myrophoroi*, *graptai*) documented by imperial legislation, liturgical *typika*, and iconography between the sixth and twelfth centuries. These women did not sing a separate women's repertoire. They sang the same *troparia* and psalms as the men around them, responding antiphonally to chanters, lectors, male ascetics, and orphans.

The paper then turns to the present. Women have returned to the analogion of Greek Orthodox parishes, but without ascetic status, without ritual blessing, and often without pay.

This is not a revival of the old institution. It is a new situation, unfolding alongside the longer Orthodox debate on the female diaconate, from Rhodes in 1988 to the ordination of a Deaconess in Alexandria in 2024.

At the heart of the paper lies a simple argument. The current difficulty is not a clash between tradition and modernity, but a case of amnesia working on several levels at once: amnesia about who chanted in the past, amnesia about how consistently the rules are applied today, and amnesia about the paid institutional framework that once made the psaltic office a full profession for women and for men alike.

CV

Evangelia Spyrakou is a musicologist and pianist, Special Educational Personnel in the Department of Music Science and Art (University of Macedonia, Thessaloniki), and member of the Critical Music Research Laboratory, specialising in the History of Byzantine Music. She holds a PhD in Historical Musicology from the National and Kapodistrian University of Athens and a degree from the Aristotle University of Thessaloniki. She is the author of *Singers' Choirs according to the Byzantine Tradition* (2008) and *The Byzantine Chorós: On the Historically Informed Performance of the Psaltic Art* (2023). Her research interests include Historically Informed Performance, Sociology of Music, Sacred Soundscapes, Hierotopy, and the History of Music Education.

Katerina Teleli

Women in the Phenomenon of Greek (T)rap: Negotiating Bodies and Spaces

ABSTRACT (T)rap music in Greece constitutes a dynamic and rapidly evolving socio-cultural phenomenon shaped by bodies, spaces, and everyday performances. Grounded in ethnographic research, this paper moves beyond strictly musical analysis to exploring how women artists construct and negotiate femininity within contemporary Greek (T)rap. Drawing on theoretical frameworks from Ethnomusicology, Popular Music Studies, and Cultural Anthropology, this paper examines how gendered identities are performed and embodied through voice, lyrics, and presence in both digital and physical spaces. Particular emphasis is placed on the relationship between the body and voice, as well as on the emerging tensions between empowerment and objectification as well as visibility and marginalisation. This study argues that Greek (T)rap often reflects broader social contexts, including economic precarity and persistent conservative gender norms, within which femininities are continuously negotiated. The analysis is based on the lived experiences of Greek women artists, as well as on participatory observation, including the researcher's own engagement in the music-making process and a video clip analysis. These perspectives offer insight into the power dynamics of studio practices and creative collaboration. By foregrounding situated experiences and embodied practices, this paper contributes to ongoing discussions on gender in contemporary popular music, highlighting the complexity and multiplicity of femininities in Greek trap and emerging trends within the scene.

CV Katerina Teleli's academic background is in ethnomusicology and cultural anthropology. She recently completed her integrated master's degree at the National and Kapodistrian University of Athens and is currently conducting ethnographic soundscape research at the multiethnic neighborhoods of Grønland and Tøyen in Oslo, Norway. She works as a guest researcher at the RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion at the University of Oslo. Her research focuses on gender representation in contemporary Greek Trap music as well as soundscapes in cultural contexts. Alongside her research career, she is active in the performing arts sector, working in opera stage management at the Bayreuth Baroque Opera Festival, having previously worked at the Greek National Opera as an intern of Stavros Niarchos Foundation.

Aspasia (Sissie) Theodosiou & Eleni Kallimopoulou

The Work of Voice: Women Singers and the Making of Careers in the Balkans and the Eastern Mediterranean

ABSTRACT This paper reconsiders popular female singers in the Balkans and the Eastern Mediterranean through a critical review of existing literature, shifting attention from dominant themes such as nationalism, stigma, and symbolic representations of femininity toward the material and relational conditions of women's careers in the entertainment industry. It brings into dialogue ethnographic, historical, and media-oriented studies to examine how female singers build and sustain professional trajectories across changing political, cultural and economic contexts.

Drawing on our own ethnographic research with female popular singers and on studies of iconic figures such as Umm Kulthum and Fairuz, alongside broader work on the entertainment industry and celebrity cultures, the analysis foregrounds careers as dynamic processes shaped by shifting industry logics, informal economies, and translocal circuits of production and circulation. Particular emphasis is placed on the role of agents, intermediaries, and performance venues in structuring opportunities, as well as on the economic relations that underpin live and mediated music scenes.

The paper explores how female performers negotiate a tacit “social contract” with audiences, balancing expectations of authenticity, respectability, and emotional accessibility. Engaging with perspectives from the anthropology of labor and affect theory, it highlights the centrality of affective labour in sustaining audience relationships and professional visibility. By reframing women's musical work through the lens of career trajectories, moral economies, and industry infrastructures, this review opens new analytical pathways for understanding female vocal performance as situated, relational, and strategic labor.

CV Aspasia (Sissie) Theodosiou is a social anthropologist and Associate Professor at the Music Department, University of Ioannina. Her research interests revolve around popular music, nationalism and sovereignty, borders and ethnic groups, affective politics, cultural racism and the legacies of ethnic purity and white supremacy, as well as critical Romani studies. Her current ethnographic projects focus on politics and practices related to ‘Greek’ music in Israel and on (female) music labour and artistic labour in migratory contexts. She is a co-founder of the initiative *dēcolonize hellás*.

CV Eleni Kallimopoulou is an ethnomusicologist and Associate Professor at the Department of Music Studies, National and Kapodistrian University of Athens. She researches Greek popular music with an emphasis on the ethnographic and historical study of musical performance, identity, the politics of culture, acoustic culture and urban space, the epistemology and critical pedagogy of ethnomusicology. Her current ethnographic research focuses on musical labour in the Greek popular music scene. She is a founding member of the research team *sonorCities*, and a member of the International Advisory Board of Ethnomusicology Forum.

Avra Xepapadakou

Desperately Seeking Elpida: Elpis [Speranza] Cauchi-Lambelet on the Podium, and Early Findings on Greece's First Woman Conductor

ABSTRACT

In 1889, at the height of its international tours, the "Ellinikos Melodramatikos Thiasos" (Greek Opera Company), the first organised Greek opera company (1888 – 1892), appointed a woman to conduct its orchestra: the Greek-Italian musician Elpis (Speranza) Kaouki-Lambelet. This decision, described in contemporary sources as "daring," was triggered by the abrupt resignation of the company's male conductor during a stay in Smyrna. From that moment on, Kaouki-Lambelet led the orchestra continuously throughout the troupe's second European and Eastern tour, conducting a full operatic repertoire (works by Bellini, Donizetti, Mozart, Rossini, and the Greek composers Xyndas and Carrer) in major theatres across Marseille, Trieste, Romania, Odessa, and Constantinople, where the company performed before the Sultan himself.

Contemporary press reviews praised Kaouki-Lambelet as "the soul of the orchestra," while critics in Odessa, in a telling display of gender bias, advised her to suppress "the particular amiability inherent in women" and to discipline the brass players more firmly.

This paper represents the opening stage of a broader research project dedicated to the recovery and documentation of Kaouki-Lambelet's hitherto unknown career. Drawing on preliminary findings from the Greek, French, Italian, and Russian-language press of the period, it introduces her case to the international scholarly community for the first time and situates it within the broader, still largely unwritten, history of women on the conductor's podium. In doing so, it seeks to open a new line of inquiry, calling for systematic archival investigation across the multiple geographies of the troupe's tours and inviting a critical reassessment of established chronologies that place women's entry into professional conducting firmly in the twentieth century.

CV

Avra Xepapadakou is Associate Professor of Performing Arts at the University of Nicosia. She specialises in the cultural history and historiography of the performing arts in the 19th and early 20th century, with a focus on opera, musical theatre, and their social contexts in the Greek-speaking world and the Eastern Mediterranean. Her publications include a monograph on the composer Pavlos Carrer, a book on Music in Greek Salons (co-authored with Alexandros Charkiolakis) and numerous articles on Greek operatic life, touring opera companies, and cultural networks in the Mediterranean. In 2015, she conducted research as a visiting scholar at California State University, Sacramento. She received a research grant via the Balzan Prize in Musicology in 2016. This supported her research at the University of Oxford and the Musikwissenschaftliches Institut, University of Zurich. Since 2012, she has processed the archive of Italian director Romeo Castellucci. She has collaborated with Greek director and visual artist Dimitris Papaioannou, serving as the curator of his professional archival collection. She is currently an editor of the crowdsourced Lexicon of Performing Arts "Thymele".