

Заглавие	Основен автор	Други автори	Место на издавање	Година на издавање	Издавачество	ISBN/ISSN	Вид	Јазик	Местоположење	Анотација
Musikgeschichte und Tonsystematik. Studien zur Entwicklung der Musik in der Stadtkultur, von Dr. Adalberg Kutz	Adalberg Kutz	Na	Berlin	1943	Junker und Dornhaupt		Монографија	Немски	1) Bibliothèque nationale de France Localisation: Tolbiac - Rez-de-jardin - magasin 4-VI-1203 (1) Notice n°: FRBNF32331119 2) Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin 4-VI-205 (1) Notice n°: FRBNF32331119	Musikgeschichte und Tonsystematik. Studien zur Entwicklung der Musik in der Stadtkultur, von Dr. Adalberg Kutz
Osmanli İmparatorluğu başlangıca hasekediler gerisinde müzik, müzik yayınlari - yarıncıları ve piano için yazılmış 14 eser	Ahmet Bülent Alaner	Çiğdem Baloğlu	Eskişehir	2011	Anadolu Üniversitesi	ISBN-10: 975008704 ISBN-13: 978975008704	Книга	Турски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin 4-VI-1143 & 4-VI-1424 Notice n°: FRBNF42759542 (notice reprise d'un réservoir extérieur)	Книга + диск Osmanli-Türk modernleşme 19. yüzyılda sosyo-ekonomik ve siyasal sorunluların sonucunda ortaya çıkan sancılı bir süreçtir. Batı'nın etkisi yalnızca devleti aynı kurumlarda değil, kültürel anlamda da hissedilmeye başlanmıştır. Müzik, mimari ve edebiyat başta olmak üzere, Batı'dan gelen dışlanış ve estetik unsurlar, özellikle müzik kültürü üzerinde belirleyici bir rol oynamıştır. Geleneksel müziğin patronaj ve iro kaynaklarını yitirmeye başlaması Osmanli-Türk müziğinin yapısal dönüşümüne etkiler. Buğün bu süreç, Cumhuriyet döneminde popülerleşen kültürel planlamaların ve müzik politikalarının altyapısını oluşturmuştur.
Eastern naturalness versus western artificiality: Rimsky-Korsakov's influence on Manolis Kalomiris early operas	Alkaterini Romanou	Na	Belgrade	2005	Institute of Musicology of Serbian Academy of Sciences and Arts	ISSN 1450-0814 (print) ISSN 2406-0976 (online)	Статиа в Музикологија, Volume 5 (2005), pp. 101-117	Англиски	DOI: Directory of Open Access Journals	In this article the writer investigates the relations between perceptions of the East and the West in nineteenth century Greece, their connection to national identity, to the language question and to political tendencies. The composer Manolis Kalomiris was influenced by a group of progressive intellectuals striving to liberate Greek literature and language from its dependence on Ancient Greek legacy, a dependence motivated by Western idealists (who saw in the Greek Revolution of 1821 a renaissance of Ancient Greece). Most were educated in the West, but promoted an oriental image of Greece. Kalomiris' musical expression of this image was inspired by Rimsky-Korsakov's Shéhérazade and the Golden Cockerel. In 1909-610 he wrote an unfinished opera, Mavrounos and the King, on the model of the Golden Cockerel. He later used this music in his best known opera, The Mother's Ring (1917). In the present article the similarities in the three works are for the first time shown. An essential influence from Rimsky-Korsakov's work is the contrast between the world of freedom, nature and fantasy and that of oppression.
The fall of Constantinople in music of 1950	Alex Windhager	Na					статиа	Англиски	<a href="https://www.academia.edu/1999058/The_fall_of_Constantinople_in_music_of_1950?email_work_card=title">https://www.academia.edu/1999058/The_fall_of_Constantinople_in_music_of_1950?email_work_card=title</a>	In the article the author presents a comparative analysis of Manolis Kalomiris's opera the Constantine/Palaologos and Cernel Resad Rey's symphonic poem Fath Sultan Mehmet from the point of view of national canons, political backgrounds and aesthetics. Both pieces deal with the besiege of Constantinople (1453), which ended in the victory of the Ottoman army. This historicising point inspired very sophisticated, interpretative compositions on both of sides of the/Isoeter frontlines. In the epilogue of the article this horizon is widened by the Hungarian musical reading of this great historical event.
Die Rolle des mitteleuropäischen Raumes in der Entwicklung der slowenischen Kirchenmusik des 19. Jahrhunderts	Aloj Nagode	Na	Ljubljana	2004	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статиа в Musicological Annual, Volume 40, Issue 1-2, pp. 257-266	Немски	Musicological Annual online <a href="https://revije.fl.uni-lj.si/MuzikoloskiZbornik/issue/view/461">https://revije.fl.uni-lj.si/MuzikoloskiZbornik/issue/view/461</a>	Die Rolle des mitteleuropäischen Raumes in der Entwicklung der slowenischen Kirchenmusik des 19. Jahrhunderts
Reflecting Europe: Presenting the Project 'European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research'	Alexandra D. Milanova	Na	Београд – Полина – Тршић	2021	Удружење филозофских Србије, Београд Универзитетско издаваштво Србије, Београд	ISBN 978-86-7301-163-9	Статиа в Сарадница српске филозофске Србије, Београд Универзитетско издаваштво Србије, Београд	Англиски	Народна библиотека Србије, Београд C-OBISS SR-ID 46809513	This article aims to present the ongoing project 'European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research'. The main objective of this interdisciplinary project is to conduct a bibliographic study of European influences in the modern urban music culture in the Balkans. Research activities involve searching and reviewing of bibliographic sources and published materials on the subject, their description, annotation, systematization, and classification. A significant part of the materials collected during the implementation of the project are digitized and will be integrated into national and international e-infrastructures for the purpose of Digital Humanities. Many of these documents will be available to researchers and the public for the first time. The article presents, on the one hand, the project objectives, approaches for accomplishment of the research goals, as well as expected outcomes. On the other hand, it shows the current state of the research and the challenges faced by the team in time of COVID-19.
Opera and Modernization: The Case of Bulgaria	Alexandra Milanova	Na	Sofia	2021	Institute of Balkan Studies & Centre of Theology, Bulgarian Academy of Sciences	ISBN 978-619-7179-20-0	Фрешленова, Roumiana (ed.), Cities in the Balkans: Spaces, Faces, Memories, pp. 237-267	Англиски	<a href="https://balkanstudies.bas.bhbhbhlekabmonographi-j-ubmojmi.html">https://balkanstudies.bas.bhbhbhlekabmonographi-j-ubmojmi.html</a>	Opera music may be much more central to our understanding of urban modernity than is habitually thought. Since its beginnings in Bulgaria around 1890, opera has had a strong relationship with urban space and the public sphere. Most opera houses were built in urban centres and came to be seen both as secular temples and sites of entertainment, in which the appreciation of high art coexisted with conviviality. This paper aims at demonstrating that development of opera art is inextricably linked to the process of modernization of Bulgarian cities. By addressing the impact of this classical art on urbanity, the paper will also attempt to show how opera houses have been among important in towns' transformations and alteration from the late 19th to the second half of the 20th c. By studying the inception and development of opera theatres in particular Bulgarian cities and through its focus on the liaison between music and localities, this paper should add to the vast body of scholarship in social and cultural history to do with the city, and the meaning of urbanity in Bulgaria.
The Athens Conservatoire Symphonic Orchestra – State Orchestra of Athens during the Occupation period: repertoire and political conclusions	Alexandros Charikolaos	Na	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-3-9	статиа в сборник	Англиски	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS20with%20cover%20p.%20p.106%20%20(1079%20pdf).pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS20with%20cover%20p.%20p.106%20%20(1079%20pdf).pdf</a>	The Athens Conservatoire Symphonic Orchestra became the State Orchestra of Athens (initially named Symphonic Orchestra of Athens) during the Occupation period, a fact that has been treated differently from official bodies or persons who either debate for their influence on this decision or who believe that they know exactly the reasons why this nationalization has occurred. Therefore, one of the goals of this paper is to fully examine the possible political links of this act and to record all the possible persons that have been proclaimed over the years. The paper also researches the content of the orchestra's repertoire during the Occupation years, trying to extract some conclusions regarding the, probably expected, influence of the occupation forces to the choice made.
Music in the first modern Olympiad in Athens in 1896: Cultural and social trends	Alexandros Charikolaos	Na	Greece	2014	Greek Music Laboratory of the Department of Music Studies at Ionian University	ISSN: 1108-6963	статиа в сборник	Англиски	<a href="https://m-logos.gr/issues/0001/0009-charikolaos/">https://m-logos.gr/issues/0001/0009-charikolaos/</a>	Music, without any doubt, has been one of the main features during both the opening ceremony and on the concert that was given in the end of the first day in the Olympic Games of 1896 in Athens. Actually, there were two new works commissioned for performance during that first day: the Cymptakos Hymnos (Olympic Hymn) by Spyridon Samaras in a text of Kostas Palamas and Panofthion by Dionysios Lavrangas in poetry of Ioannis Polimis. Here, we show the cultural and social trends that are implied in these two works and are characteristic of the developing ideologies in Greece of that time. Furthermore, we emphasized our scope towards the impact that these two works had on the contemporary Athenian society of that time.
Bravery and Destiny: the heroic element in Manolis Kalomiris' Konstantinos Palaiologos	Alexandros Charikolaos	Na	Athens	2014	University of Athens, Faculty of music studies	ISBN: 978-960-93-9959-7	статиа в сборник	Англиски	<a href="http://mnet2013.music.uoa.gr/NEmpoc2013.pdf">http://mnet2013.music.uoa.gr/NEmpoc2013.pdf</a>	This opera was the swan song for Manolis Kalomiris (a work that he dedicated to the Greek nation) and consecutively an end of an era work, the era of the Greek National School. Konstantinos Palaiologos recounts the last days of Constantinople, reflecting the heroic and devastating end of the Byzantine Empire. This paper will focus on characters such as Konstantinos and Charaktos that stand out as archetypal heroic figures.
Balkanske glasbene industrije med evropskeizacijoin regionalizacijoin Balkanske glasbene nagrade	Ana Hofman	Na	Ljubljana	2014	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статиа в Musicological Annual, Volume 50, Issue 1, pp. 157-174	Словенски	Musicological Annual online <a href="https://revije.fl.uni-lj.si/MuzikoloskiZbornik/issue/view/233">https://revije.fl.uni-lj.si/MuzikoloskiZbornik/issue/view/233</a>	Taking the regional music event 'Balkan Music Awards' – presented as the Eurovision of the Balkans – as a case study, the article explores the ways in which the assumed exotic value of Balkan music and the existing sonic image of the Balkans are employed with the aim of integrating the regional music market as a process of reorganizing 'post-national' musical productions.
A Representative of Western culture' : a true Slavic artist or a Yugoslav agent? : Dordje Marjanovic between Yugoslavia and the USSR	Ana Petrov	Na	Belgrade	2015	Institute of Musicology, Serbian Academy of Sciences and Arts (SASA) Department of Fine Arts and Music SABA	ISSN 978-86-80639-23-9	Frana & Ivana Medić and Katarina Tomović (eds.), BEYOND THE EAST – WEST DIVIDE: Balkan music and its poles of attraction, pp. 195-206	Англиски	Universitätsbibliothek Leipzig Bibliotheksa Albertina Friedrichsbergh Gewirtpap: LS 20975 M489	In this chapter the author discusses the issues related to those former-Yugoslav cultural practices that have been regarded as being between (or beyond) the poles of East and West, by looking into the life and career of Dordje Marjanovic as a case study, since he is one of the most famous Yugoslav pop singers of all time and a representative figure of Yugoslav culture. This essay deals with the twofold and ambiguous reception of Dordje Marjanovic's performances both in Yugoslavia and the Soviet Union. Starting from the recent developments of popular postcolonial musicology and sociology of popular music, Ana Petrov analyses the data found in the printed and online press, Internet forums, fan pages and similar online sources. She also refers to a very informative book edited by Dimitrije Pantic (2001) which contains the singer's recollections, as well as texts taken or transcribed from the newspapers, radio and TV shows and interviews.
The Emergence of European Music	Anastasia Haskiou	Na	London	2015	Routledge	ISBN 9781409465737	статиа в книга	Англиски	<a href="https://www.academia.edu/27656892/Haskiou_A_2015_The_Emergence_of_European_Music_in_Jim_Samson_and_Nicoletta_Demetriou_eds_Music_in_Cyprus_London_Routledge_pp_103_128">https://www.academia.edu/27656892/Haskiou_A_2015_The_Emergence_of_European_Music_in_Jim_Samson_and_Nicoletta_Demetriou_eds_Music_in_Cyprus_London_Routledge_pp_103_128</a> <a href="https://www.routledge.com/Music-in-Cyprus/Samson-Demetriou/book/9780367598082">https://www.routledge.com/Music-in-Cyprus/Samson-Demetriou/book/9780367598082</a>	The early British period (1878–1914) laid the groundwork for seminal changes in the socio-political, economic and cultural life of Cyprus. Thus, the arrival of the British signalled the beginning of a long transition from a 'traditional' society to a modern European state on the model of the capitalist western world. The British system of administration decreased the privileges and powers of the island's Orthodox Church, effectively widening the gap between church and state, while at the same time increasing the economic obligations – through heavier taxation – of the peasant population (the majority of Cypriots) towards the state. Moreover, the development of communications, the establishment of a modern banking system and the growth of the manufacturing sector all contributed to the gradual modernization of Cyprus. Against this background, it is hardly surprising that British colonialism also shaped many aspects of Greek-Cypriot musical culture. One of the most noteworthy developments was the beginning of Cypriot participation in European musical traditions. Reports in the island's urban press during the last two decades of the nineteenth century document the appearance in all cities of philharmonic orchestras' (de facto wind ensembles), as well as of mandolinists (small string ensembles).
The Emergence of European Music	Anastasia Haskiou	Na	London and New York	2016	Routledge	ISBN 9781409465737 (hbk) ISBN 9781315066815 (eak)	статиа в книга	Англиски	<a href="https://www.academia.edu/27656892/Haskiou_A_2015_The_Emergence_of_European_Music_in_Jim_Samson_and_Nicoletta_Demetriou_eds_Music_in_Cyprus_London_Routledge_pp_103_128?email_work_card=title">https://www.academia.edu/27656892/Haskiou_A_2015_The_Emergence_of_European_Music_in_Jim_Samson_and_Nicoletta_Demetriou_eds_Music_in_Cyprus_London_Routledge_pp_103_128?email_work_card=title</a>	The early British period (1878–1914) laid the groundwork for seminal changes in the socio-political, economic and cultural life of Cyprus. Thus, the arrival of the British signalled the beginning of a long transition from a 'traditional' society to a modern European state on the model of the capitalist western world. The British system of administration decreased the privileges and powers of the island's Orthodox Church, effectively widening the gap between church and state, while at the same time increasing the economic obligations – through heavier taxation – of the peasant population (the majority of Cypriots) towards the state. Moreover, the development of communications, the establishment of a modern banking system and the growth of the manufacturing sector all contributed to the gradual modernization of Cyprus. Against this background, it is hardly surprising that British colonialism also shaped many aspects of Greek-Cypriot musical culture. One of the most noteworthy developments was the beginning of Cypriot participation in European musical traditions. Reports in the island's urban press during the last two decades of the nineteenth century document the appearance in all cities of philharmonic orchestras' (de facto wind ensembles), as well as of mandolinists (small string ensembles).
Music in the Imaginary Worlds of the Greek Nation: Greek Art Music during the Nineteenth-Century's In de seculo (1800s–1910s)	Anastasia Slopis	Na	Cambridge	2011	Cambridge University Press	ISSN 1479-4098 (Print) ISSN 2044-8414 (Online)	Статиа в Nineteenth-Century Music Review, Volume 8, Issue 1, pp. 17-39	Англиски	Cambridge Core – the books and journals platform from Cambridge University Press	This essay analyses ways in which music becomes attached to the growing demand for national culture by the Greek middle class since the last decades of the nineteenth century. In modern Greece of that period, the predominant notions of 'historic continuity' and 'Hellenism', or 'Greeceanness', interpret Greek history as an uninterrupted evolution from the classical past to Byzantium. In terms of music, continuity was believed to be found from ancient Greek music to Byzantine hymns and folk songs. This theory, supported by important scholars and composers both in Greece and abroad, placed tradition in a privileged position both in composition and reception of music; composers incorporated rhythms, scales and the character of Greek folk songs and Byzantine hymns in their works and the middle-class audience was eager to adopt folkloric styles and the embodiment of tradition in art music because they reflected the notion of national continuity. Musically, the theory of 'historic continuity' was strengthened by the links between German conservatism and attributes to ancient culture. Moreover, German models, or the organic, romantic perception of music, influenced representatives of the so-called National School of Music; the consequence was a growing alienation from folk music in terms of offering aesthetic standards to composition and reception.









Zur Rezeption der Wiener Schule in Marburg/Marbor und Oststowien	Danja Koter	Na	Chemnitz	2017	G. Schölder	ISBN-10: 3-926196-47-5 ISBN-13: 978-3-926196-47-7	Статья в Musikgeschichte in Marburg und Oststowien, Issue 19, pp. 139-149	Немецки	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40049029	Zur Rezeption der Wiener Schule in Marburg/Marbor und Oststowien
Garden of the Capathians: Four Reflective Pieces for Mixed Ensemble that Highlight the Dualism of Romania's People, Culture, and Aesthetic	David Christopher Stamps	Na	Lincoln, Nebraska	2014			Материал за Student Research, Creative Activity, and Performance - School of Music 68	Английски	University of Nebraska - Lincoln DigitalCommons@University of Nebraska - Lincoln	Garden of the Capathians is a collection of original compositions inspired by four separate explorations of Romanian cultural elements, rural and urban landscapes, and an American perception of dualism within their historical aesthetic. The four pieces (Lucia, Troubled Splendor, From Unknown Heights, and Modestini) each emphasize a different aspect of this dichotomy. Lucia focuses on the social traditions of Romania by examining customary meal-time interactions that are now influenced by Western culture and commercialism. Troubled Splendor acknowledges the typical stereotypes of communism, poverty, life, and poverty, but then highlights the hard-working, curious, and motivated enlightenment that the people truly project. From Unknown Heights, based on Carmen Sylva's poem, Down the Stream, also concentrates on the resilience and strength of the Romanian people but through the lens of the natural beauty of the Balkan landscape. Modestini paints a picture of the architecture and civic design of the urban areas by drawing attention to the unique juxtaposition of 19th century edifices, communist era concrete slab buildings, and the modern glass and steel mega-structures that line the streets of Bucharest. This particular piece showcases an assortment of popular Romanian folk songs compiled and arranged by Ștefan Alăileșcu that are then extrapolated, developed, and recomposed into a progressive setting.
The Tetrachoros - archetypal structural composing unit - in the opera, as an architectural element of orientalism, eclecticism, folklorism and inspiring resources for European composers, furthermore as 'Salon Music in Nineteenth-Century London and Bucharest'	Demosithenes Fribourg	Na	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-3-9	Статья в сборник с докладом на международната конференция ELITES AND THEIR MUSICS	Английски	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20p.pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20p.pdf</a>	In the history of western music, Greek antiquity was an inimitable source of inspiration. For its musical system and mythological and literary tradition as well, since no other civilization in history has made a more frequent reference to music and musical activity in its literature and art. From the most significant efforts at restoring the ancient Greek music that had never been made, emerged the genesis of Opera, although the revival of the plain style of an idealized Greek antiquity was accomplished through the sounds of late 16th century musical vogue. Tetrachoroi had been the base of the musical system in Ancient Greece and the archetypal structural composing unit as well. Furthermore, all the gamut of the modal systems which developed in Europe and in eastern and southern surrounding regions, derived from the Ancient Greek invention, and expanded all over the world through the domination of European culture. The present paper, written in the
'Salon Music in Nineteenth-Century London and Bucharest'	Derek B. Scott	Na					Конференция на международната конференция ELITES AND THEIR MUSICS	Английски		'Salon Music in Nineteenth-Century London and Bucharest'
Myriam Marbe: neue Musik aus Rumänien	Detlef Gojowy	Na	Köln ; Wien	2007	Böhlau	ISBN: 13: 9783412047061		Немецки	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VAC-19483 (5) Notice n°: FRBNF41222303	Die 1960er Jahre waren für Rumänien Jahre des Aufbruchs, der nicht zuletzt auch die junge Komponistengeneration erfasste: Vom innovativen Geist Georges Enescus geprägt machte sie sich auf die Suche nach einer neuen Sprache für die zeitgenössische Musik ihres Landes. Mitten unter ihnen ragte eine Frau hervor, die 1931 in Bukarest geborene Myriam Marbe. Und auch nach den kurzen Jahren des Aufbruchs blieb Myriam Marbe in Rumänien, lebte und komponierte trotz aller Schikanen des diktatorischen Ceausescu-Regimes und versuchte in ihrer Musik immer wieder, Rumänien mit seiner ganz eigenen Tradition im europäischen Kontext zu verankern.
Historical Contributions to the Study of Serbian-British Relations in the Field of Music and Culture from 1914 to 1941	Đorđeje Matijević	Na	Belgrade	2020	Department of Musicology, Faculty of Music Art	Print ISSN 0354-818X Online ISSN 1821-3782	Статья в New Sound International Journal of Music, Volume 55, Issue 1, pp. 91-117	Английски	<a href="https://www.newsound.org.rs">https://www.newsound.org.rs</a>	The paper deals with the relations between the Kingdom of Serbia / Kingdom of Serts, Croats and Slovenes / Kingdom of Yugoslavia and Great Britain with special emphasis on their 'encounters' in the field of music and culture during the First World War and then between the two wars, which were the two fairly mutually distant and insufficiently known 'worlds' closer. That music was an integral part of all major social and state events staged by the two countries at different moments and in different situations throughout the mentioned historical periods can be observed. The paper also shows that research into the role and significance of music in the relations between the two countries and its influence on them was continuously permeated, like a particular 'red thread' - which sublimated the most significant mutual effects of Serbian-British music relations in those times - by the creative work and enthusiasm of Oxford graduate Kosta Manojlović. There is no doubt that all this contributed to a more profound mutual understanding of these peoples and their countries.
The Life and Works of Georgios Sklavos	Dionysios - Ioannis Kyzakoulis	Na	Corfu	2019	HELENIC MUSIC RESEARCH LAB OF THE MUSIC DEPARTMENT OF THE IONIAN UNIVERSITY OF CORFU PHILHARMONIC SOCIETY	ISBN: 978-960-7260-63-5	Статья в сборник	Английски	<a href="https://www.researchgate.net/publication/340285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors">https://www.researchgate.net/publication/340285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors</a>	Georgios Sklavos was born in Vriala (in 1888). When he was a student, he started to attend classes at Lyra, the music school of Vriala. It is in the year 1905, a diplomatic crisis erupted between Greece and Romania. As a consequence, many Greek schools in Vriala had their operations suspended. Probably, this could have been a serious reason for a young man to move to another place to complete his studies in music. According to research data, Georgios Sklavos arrived in Greece somewhere between 1905 and 1906. It is not yet confirmed whether he moved together with other members of his family or he travelled alone.
Cultural Exchange in Early Modern Europe Volume 2: Vol. 2: Cities and cultural exchange in Europe, 1400-1700	Donatella Calabi (editor) Kyrillos	Na	Cambridge	2013	Cambridge University Press	ISBN: 13: 9780521645472	Коллективна монография	Английски	Национална библиотека „Св. св. Кирил и Методиј“ Колкокс Магазин Biblioteka: 1171464 Priznackazno: Do wyrobizczania na zewnątrz Z Uniwersytetu Śląskiego w Katowicach, Uniwersytetu Śląskiego w Katowicach, Katowice, Katowice	Cultural exchange, the dynamic give and take between two or more cultures, has become a distinguishing feature of modern Europe. This was already an important feature to the elites of the fifteenth, sixteenth and seventeenth centuries and it played a central role in their fashioning of self. The cultures these elites exchanged and often integrated with their own were both material and immaterial: they included palaces, city dwellings, paintings, sculptures, ceramics, dresses and jewelry, but also gestures, ways of sitting, standing and walking, and dances. In this innovative and well-illustrated volume all this lively exchange is traced from Bruges, Augsburg and Istanbul to Italy, from Italy to Paris, Amsterdam, Dresden, Nuremberg and Moscow and even from Brazil to Rouen. As transfer points between different economic and cultural zones, cities are crucial to shaping processes of cultural exchange. This volume compares and contrasts the spaces, sites and buildings which expressed and shaped inter-cultural relationships within the cities of early modern Europe and looks at the central role of foreigners.
Balkan popular culture and the Ottoman ecumene: music, image, and regional political discourse	Donna A. Buchanan (ed.)	Na	Lanham, Md.	2007	Scarecrow Press	ISBN: 978-0-8108-6021-6	Коллективна монография	Английски	Национална библиотека „Св. св. Кирил и Методиј“ COBISS.BG-ID: 129336788	Balkan popular culture and the Ottoman ecumene: music, image, and regional political discourse
Muzica românească contemporană (Romanian contemporary music)	Doru Popovici	Na	Bucharest	1970	Editura Albatros		Монография	Румынски	The British Library Sheffmarks(s) General Reference Collection X.4392323 URN: BLL01902999927	Muzica românească contemporană (Romanian contemporary music)
Bela Bartok and Yugoslav Folk Music	Dragoslav Dević	Na	Belgrade	1995	Department of Musicology, Faculty of Music Art	Print ISSN 0354-818X Online ISSN 1821-3782	Статья в New Sound International Journal of Music, Volume 2	Английски	<a href="https://www.newsound.org.rs">https://www.newsound.org.rs</a>	Bela Bartok and Yugoslav Folk Music
'Der Einfluss der tschechischen modernen Musik auf die Entwicklung der Tonkunst im österreichischen Raum'	Dragotin Cvetko	редактор - Rudolf Peřman	Brno	1972	Muzičarski Hudební Festival		Статья в сборник от конференция Colloquium Musica Bohemica et Europaea, Brno 1970, pp. 373-375	Немецки	Národní knihovna České republiky (National Library of the Czech Republic, Prague, Czech Republic) Předseda: Muzikologička - sborník - vyd. něm. Hudební sborník - vyd. něm. Hudební evropská - sborník - vyd. něm. Sborník Konference 78.01 - Muzikologie. Dájnny husty MDT: 78(437+4)(082)P30 System. číslo: 000463713	After the mid- 19th century there was an active exchange between the music of Bohemia and those of Slovenia, Croatia, and Serbia. Czech musicians found good working conditions in the south, and young southern musicians chose to study in Czech conservatories. The number of Czech emigrants decreased between the two world wars, but the Prague conservatory remained an important music school for composers from the south. After World War II the Yugoslavs quickly absorbed the newest European trends, putting an end to the earlier Czech influence.
Musikgeschichte der Südslawen	Dragotin Cvetko	Na	Kassel	1975	Bärenreiter	ISBN-10: 3-7618-0528-4	Монография	Немецки	Univerzitetna knjižnica Maribor (University of Maribor Library (URK), Maribor, Slovenia) Študišča 75836 b	Musikgeschichte der Südslawen
Slovenska glasba v evropskem prostoru = Slovenian Music in Its European setting	Dragotin Cvetko	Anne Čeh	Ljubljana	1991	Slovenska matica		Книга	Словенски	Mariborska knjižnica (Maribor Public Library, Maribor, Slovenia) Lokacija: Knjižnica Hode Signature: 00173963	Slovenska glasba v evropskem prostoru = Slovenian Music in Its European setting
La Serbie et la France - une alliance atypique : relations politiques, économiques et culturelles, 1870-1940	Dušan T. Batačković (dir.)	Na	Belgrade	2010	Institut des Études balkaniques	ISBN: 978-86-7179-061-1	Коллективна монография	Франски	Национална библиотека „Св. св. Кирил и Методиј“ Симатра: СГ 718113	La Serbie et la France - une alliance atypique : relations politiques, économiques et culturelles, 1870-1940
Italian musicians in Greece during the nineteenth century	Ekaterini Romanou	Na	Belgrade	2003	Музички институт ЦАНУ	ISSN 1450-9814 (print)	Статья в Музикологички списак 3 (2003), pp. 43-55	Английски	<a href="https://www.academia.edu/2184271/Italian_musicians_in_Greece_during_the_nineteenth_century">https://www.academia.edu/2184271/Italian_musicians_in_Greece_during_the_nineteenth_century</a>	In Greece, the monophonic chant of the Orthodox church and liturgical notation have been transmitted as a popular tradition up to the first decades of the 20th century. The transformation of Greek musical tradition to a Western type of urban culture and the introduction of harmony, staff notation and western instruments and performance practices in the country, began in the 19th century. Italian musicians played a central role in that process. A large number of them lived and worked on the Ionian Islands. Those Italian musicians have left considerable number of transcriptions and original compositions. Quite different cultural background existed in Athens. Education was in most cases connected to the church. The institution that during the four centuries of Turkish occupation kept Greeks united and nationally conscious. The neumatic notation was used for all music sung by the people. Music of both western and eastern origin. The assimilation of staff notation and harmony was accelerated in the last years of the 19th century. At the beginning of the 20th century, Athens' original cultural class was crowded by the reformers of music education. All of them belonged to German culture. The class ended with the 1917 revolution. The neumatic notation on the other hand, was used for the transmission of their own tradition. The neumatic notation was used for the transmission of the neumatic notation of the Ionian Islands. 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Those Italian musicians have left a considerable number of transcriptions and original compositions. Quite a different cultural background existed in Athens. Education was in most cases connected to the church - the institution that during the four centuries of Turkish occupation kept Greeks united and nationally conscious. The neumatic notation was used for all music sung by the people. Music of both western and eastern origin. The assimilation of staff notation and harmony was accelerated in the last years of the 19th century. At the beginning of the 20th century, Athens' original cultural class was crowded by the reformers of music education. All of them belonged to German culture. The

Music and displacement: diasporas, mobilities, and dislocations in Europe and beyond	Michael Beckerman, Philip V. Bohman, Sean Campbell, Ruth F. Davis, Björn Heile, Jehoshua Halachmi, Sydney Hutchinson, Max Paddison, Peter Petersen, Jim Samson	Erk Levand, Florian Schwing (eds.)	Lanham, Md. : Toronto: Plymouth, UK	2010	Scarecrow Press	ISBN-10: 0810872851 ISBN-13: 978-010872850	Коллективна монографија	Англиски	Bibliothèque nationale de France 1) Localisation: Tolbiac - Rez-de-jardin - magasin 2011-316745 2) Localisation: Richelieu - Musique - magasin WAC-23229 Notice n°: FRBNF42495764	The grand narratives of European music history are informed by the dichotomy of placements and displacements. Yet musicology has thus far largely ignored the phenomenon of displacement and underestimated its significance for musical landscapes and music history. Music and Displacement, Diasporas, Mobilities, and Dislocations in Europe and Beyond constitutes a pioneering volume that aims to fill this gap as it explores the interactions between music and displacement in theoretical and practical terms. Contributions by distinguished international scholars address the theme through a wide range of case studies, incorporating art, popular, folk, and jazz music and interacting with areas such as gender and post-colonial studies, critical theory, migration, and diaspora. The book is structured in three parts: identity, acculturation, and theory, that move from science to sound and from displacement to placement. The range of subject matter within these sections is deliberately hybrid and mirrors the eclectic nature of displacement itself, with case studies exploring Nazi Arab-Semitism in musical displacement; musical life in the Jewish community of Palestine; Mahler, Jewishness, and Jazz; the Irish Diaspora in England; and German folk studies, among others. Featuring articles from such scholars as Ruth F. Davis, Sean Campbell, Jim Samson (Balkan), Sydney Hutchinson, and Europa series co-editor Philip V. Bohman, the volume exerts an appeal reaching beyond music and musicology to embrace all areas in the humanities concerned with notions of displacement, migration, and diaspora.
El Tesoro mejor guardado de Rumania	Ernesto Nothas			2011			Овајлибл пејриџ	Испаниски	<a href="https://uiqnoff.blogspot.com/2011/12/el-tesoro-mejor-guardado-de-romania.html">https://uiqnoff.blogspot.com/2011/12/el-tesoro-mejor-guardado-de-romania.html</a>	El Tesoro mejor guardado de Rumania
The life and twelve-note music of Nikos Skalkottas	Eva Mantzourani		Surrey, England	2011	Adgate Publishing Ltd	ISBN 9780754663103	ејна	Англиски	<a href="https://www.routledge.com/The-Life-and-Twelve-Note-Music-of-Nikos-Skalkottas/Mantzourani/book/9781138264861">https://www.routledge.com/The-Life-and-Twelve-Note-Music-of-Nikos-Skalkottas/Mantzourani/book/9781138264861</a>	Nikos Skalkottas is perhaps the last great 'undiscovered' composer of the twentieth century. In the 1920s he was a promising young violinist and composer in Berlin, and a student of Schoenberg, who included him among his most gifted pupils. It was only after his return to Greece in 1933 that Skalkottas became an anonymous and obscure figure, working in complete isolation until his death in 1949. Most of his works remained unpublished and unperformed during his lifetime, and although he is better known for his idiosyncratic tonal pieces, Skalkottas in fact concentrated predominantly on developing an idiosyncratic dodecaphonic musical language. Eva Mantzourani provides here a comprehensive study of this fascinating yet under-researched composer.
A reappraisal of Nikos Skalkottas's dodecaphonic compositional techniques	Eva Mantzourani		Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-3-9	статии в сборник с додатоци	Англиски	<a href="https://conservands.mus.auth.gr/files/contents/uploads/202012/CROSSROADS_PROCEEDINGS%20with%20cover%20p%20106%20(1079%20pdf).pdf">https://conservands.mus.auth.gr/files/contents/uploads/202012/CROSSROADS_PROCEEDINGS%20with%20cover%20p%20106%20(1079%20pdf).pdf</a>	Nikos Skalkottas (1904-49), perhaps the last great 'undiscovered' composer of the twentieth century, is an individual and enigmatic figure in the Western art music canon. The established historiographical discourse about the composer has somewhat distorted both Skalkottas's image and his legacy, and certain inaccuracies also extend to analyses of his twelve-note music. Skalkottas thus presents a prodigious number of large-scale works of enormous complexity. Although he never abandoned tonal composition, the vast majority of his surviving works use predominantly twelve-note idioms. It is perhaps because of the wide range of his output that the subtleties and evolutionary stages of his dodecaphonic technique have not been widely understood. Yet, deciphering and mapping out the technical parameters of this technique is necessary for any informed discussion of dodecaphonic music and its historical and theoretical contextualization. The present paper provides a reappraisal of Skalkottas's twelve-note compositional practices, and is partly drawn from the author's new monograph on the composer, which establishes an authoritative introduction to his life and a thorough investigation of his twelve-note compositional processes. It presents concisely both the structural features of his twelve-note composition and contextualizes the development of his dodecaphonic technique.
Hans Keler, Nikos Skalkottas and the notion of symphonic genius	Eva Mantzourani		Greece	2013	Greek Music Laboratory of the Department of Music Studies at Ionian University	ISBN: 1108-6963	статии в сборник	Англиски	<a href="https://m-hogrefe.com/FullText.aspx?doi=10.1026/0004-0004a0004-mantzourani/">https://m-hogrefe.com/FullText.aspx?doi=10.1026/0004-0004a0004-mantzourani/</a>	This insightful remark, albeit biased by the perennial romanticized mythology surrounding the Greek composer Nikos Skalkottas (1904-1949), summarizes Hans Keler's admiration for perhaps one of the twentieth-century's most ignored and misunderstood musical figures. Norman Lebrecht's entry in the Companion to 20th Century Music encapsulates Skalkottas's image as a pupil of Schoenberg, who returned to Athens with a gospel no-one wanted to hear, played violin for a pittance and died at 45. Yet in the 1920s Skalkottas was a promising young violinist and composer in Berlin, and a student of Schoenberg between 1927 and 1932.3 It was only after his return to Greece in 1933 that he became an anonymous and obscure figure, who lost touch with Schoenberg and his circle and worked in complete isolation until his death in 1949.
'Nationaler Stil und europäische Dimension in der neuen Musik der Jahrhundertwende: Der Fall Süddeutschens'	Eva Sedak	реферат - Halga de la Mothe	Darmstadt	1991	Wissenschaftliche Buchgesellschaft	ISBN-10: 3534116100 ISBN-13: 978-3534116102	Статии в зборник на Националниот стил и европската димензија во новата музика	Немски		'Nationaler Stil und europäische Dimension in der neuen Musik der Jahrhundertwende: Der Fall Süddeutschens'
Zur Rezeption der Wiener Schule in Agrart/Zagreb und Kroatien	Eva Sedak	Na	Chemnitz	2017	G. Schröder	ISBN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статии в Музичка историја на Милан и Остарија, издање 19, стр. 162-177	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Zur Rezeption der Wiener Schule in Agrart/Zagreb und Kroatien
Beethoven's Anniversary in Sarajevo in 1927	Fatima Hadžić	Na	Budapest	2020	Hungarian Academy of Sciences	ISSN 1788-6244 (print) ISSN 1789-2422 (online)	Статии в Studia Musicologica, Volume 61 (2020), Issue 1-2 (Jun 2020), pp. 123-147	Англиски	<a href="https://pubs.nyu.edu/view/journal/66/1/1/2/article/123.html">https://pubs.nyu.edu/view/journal/66/1/1/2/article/123.html</a>	In 1927, Europe marked the centennial of the death of one of its greatest composers, Ludwig van Beethoven. At the same time, Bosnia and Herzegovina within the Kingdom of Serbs, Croats and Slovenes (later the Kingdom of Yugoslavia) was building the foundations of its musical institutions and trying to follow up with the more advanced cultural centers of the new state, Zagreb, Ljubljana, and Belgrade. The main feature of Bosnian musical life of the time (1918-1941) pertains to the establishment of the new musical institutions such as the National Theater (Narodno pozorište) and the Sarajevo Philharmonic Orchestra (Sarajevska filharmonija), the fundamental institutions of musical culture in Bosnia and Herzegovina even today. This paper aims at providing an insight into the presence of Beethoven's works in concert repertoires in Sarajevo (1918-1941), especially of the Sarajevo Philharmonic Orchestra but also to point out the special occasion of Beethoven's anniversary in 1927. The Sarajevo Philharmonic Orchestra was the only musical institution of this kind, and the most important musical society for the development of musical culture of the time; consequently, the research is based on the analysis of the society's concert repertoire and reviews from the daily newspapers.
Karel Moor in Sarajevo. A Contribution about the Research on the Life and Work of the Czech Composer	Fatima Hadžić	Na	Trieste	2019	Lumen Harmonicum Sonora Archivu Sonori del Friuli Venezia Giulia	ISBN 978-88-908837-4-3	Статии в Lumen Harmonicum Sonora Archivu Sonori del Friuli Venezia Giulia	Англиски	<a href="https://www.lumenharmonicum.com/View/Book/Detail/2/article/123.html">https://www.lumenharmonicum.com/View/Book/Detail/2/article/123.html</a>	Karel Moor (Lazná Běláhrad, 1873 - Prague, 1945), conductor, music critic and composer, worked in the former Yugoslav republics from 1909: Zadar, Sinj (Croatia), Belgrade (Serbia), Štip (Macedonia), Ljubljana (Slovenia) and Sarajevo (Bosnia and Herzegovina). During his short stay in Sarajevo, from autumn 1921 to 1923, Moor worked as a conductor of the Croatian Singing Society "Trebević" (1921-1922), and as a conductor and composer of the National Theatre in the 1922-1923 season. For the National Theatre he composed music for the plays Snježak (1922) and Hudač Vojko (1922). He left Sarajevo in 1923, because of health problems that forced him to go back home. The paper tries to reconstruct Moor's work in Sarajevo on the basis of archival researches, made in the context of the institutions he had been working. Since Moor is one of the many Czech musicians working in Bosnia and Herzegovina, his short-term activity in Sarajevo is considered inside the context of the general contribution of Czech musicians to the development of a Western European musical culture in Bosnia and Herzegovina.
Écoles de Paris en musique, 1920-1950: identités, nationalisme, cosmopolitisme	Federico Lazzaro	Na	Paris (impr. en Belgique)	2018	Vim, DL	ISBN-13: 978-3-7116-2768-4	Овајлибл пејриџ	Француски	Bibliothèque nationale de France 1) Localisation: Tolbiac - Haz-de-jardin - Auditoriovisuel - Salle A - Musique 785 304 LAZZ E 2) Localisation: Tolbiac - Rez-de-jardin - magasin 2011-222904 3) Localisation: Richelieu - Musique - magasin WAC-27746 Notice n°: FRBNF45621805	The expression 'École de Paris' was born in the visual arts milieu of the 1920s to designate foreign artists established in the metropolis. Applied to music, it was used to indicate realities as different as the group of composers who immigrated to Paris in the interwar period (C. Beck, T. Hanssens, B. Martini, M. Malvalovic, A. Tanasun and A. Tcheronoff) and all of the composers who have lived at least part of their life in the City of Light. A survey through the press, correspondence, radio broadcasts, scores and scholarly works reconstrues the origins, history and challenges of this versatile label. A new look at the cosmopolitan reality of musical Paris between the wars is thus offered to the reader: xenophobia, internationalism, defense of the 'genius of the race' and fascination for exoticism coexisted in discourse and in fact. This work sheds light on the issues concerning the place occupied by the works of foreign composers in Paris within French music, thus offering a new perspective on the history of immigration in France. French Description: L'expression École de Paris est née dans le milieu des arts visuels des années 1920 pour désigner les artistes étrangers installés dans la métropole. Ensuite appliquée à la musique, elle a été employée pour indiquer des réalités aussi différentes qu'un groupe de compositeurs immigrés à Paris dans l'entre-deux-guerres (C. Beck, T. Hanssens, B. Martini, M. Malvalovic, A. Tanasun et A. Tcheronoff) et l'ensemble de tous les compositeurs de toute époque ayant vécu au moins une partie de leur vie dans la Ville Lumière. Une enquête à travers la presse, les correspondances, les émissions radiophoniques, les partitions et les ouvrages savants reconstruit les origines, l'histoire et les enjeux de cette étiquette polyvalente (du génie du peuple au) Un nouveau regard sur la réalité cosmopolite du Paris musical de l'entre-deux-guerres est ainsi offert au lecteur: xenophobie, internationalisme, défense du génie de la race et fascination pour l'exotisme coexistent dans le discours et dans les faits. Cet ouvrage éclaire les enjeux concernant la place occupée par les oeuvres des compositeurs étrangers à Paris au sein de la musique française, offrant ainsi un regard inédit sur l'histoire de l'immigration en France.
Siebenbürgens Begegnungen mit Arnold Schönberg und seiner Schule	Ferenc László	Na	Chemnitz	2017	G. Schröder	ISBN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статии в Музичка историја на Милан и Остарија, издање 19, стр. 175-192	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Siebenbürgens Begegnungen mit Arnold Schönberg und seiner Schule
Klausenburg - Rumâniens Stadt mit zwei Staatsopern	Ferenc László	Na	Chemnitz	1999	G. Schröder	ISBN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статии в Музичка историја на Милан и Остарија, издање 4, стр. 63-73	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Klausenburg - Rumâniens Stadt mit zwei Staatsopern
Zur Geschichte der Mozart-Rezeption in Rumänien	Ferenc László	Na	Chemnitz	1997	G. Schröder	ISBN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статии в Музичка историја на Милан и Остарија, издање 1, стр. 133-152	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Zur Geschichte der Mozart-Rezeption in Rumänien
Ottoman Elites and Their Musics: Music and Music-Making in the Nineteenth-Century Istanbul	Fizza Tansug	Na	Bucharest	2019	Editura Universitatii Nationale de Musica Bucuresti	ISSN 2067-5364	Статии в Journal of the National University of Music Bucharest, Volume 10, Issue 3 (19) / July-September 2019, pp. 201-206	Англиски	Central and Eastern European Online Library (CEEOL) Available at: <a href="https://www.ceeol.com">https://www.ceeol.com</a>	At the beginning of the 19th century two traditions of music existed side by side in the Ottoman Empire: the music of the peasants and the traditional art music. The traditional art music was – at least for the first four centuries – the most developed and most influential school of Near Eastern art music. Of its original six branches, the music of the traditional Ottoman military band, today called as mehter musiki, had already ceased to exist in the middle of the 19th century, as a result of the disbarring of the Janissary troops. Western music was adopted as a substitute for the military music of the Janissaries. By the end of the century, Western music was represented not only by military, operatic, dance and entertainment music, but also by classical and romantic masterworks like the symphonies of Beethoven.

Aspects of Nationalist Propaganda in the Late Nineteenth-Century Romanian Musical Press	Florinela Popa	Na	Cambridge	2017	Cambridge University Press	ISSN 1479-4208 (Print) ISSN 2044-8414 (Online)	Статья в Nineteenth-Century Music Review, Volume 14, Issue 3, pp. 339-365	Αγγλικά	Cambridge Core - the books and journals platform from Cambridge University Press	In the last decades of the nineteenth century, two widely different attitudes regarding local music were evident in the Romanian musical press. One viewpoint had an obviously nationalist character, and was manifested in an apologetic idealization of Romanian music – especially folklore – but also in calls for the improvement of composition and performance in the local music scene. The other attitude revealed a pronounced ethnocentric complex connected to everything that contemporary Romanian music represented. This was manifested especially in the (sometimes harsh) criticism of Romanian musical life, and in a hostile position towards or ignorance of Romanian musicians, composers or interpreters, except when they attained success and recognition abroad – and sometimes not even then. The two extreme attitudes are not mutually exclusive, but complement each other; essentially, they can be seen to be in a cause-effect relationship.
Mihail Jora, der prominenteste rumänische Schüler Max Regers	Florinela Popa	Na	Chemnitz	2017	G. Schröder	ISSN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статья в Musikgeschichte in Mittel- und Osteuropa, Issue 18, pp. 63-74	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Mihail Jora, der prominenteste rumänische Schüler Max Regers
From Propagandistic Exploitation to Post-Communist Sensationalism: Beethoven Reception in Twentieth- and Twenty-First-Century Romania	Florinela Popa	Na	Budapest	2020	Hungarian Academy of Sciences	ISSN 1788-6244 (print) ISSN 1789-2422 (online)	Статья в Studia Musicologica, Volume 61 (2020), Issue 1-2 (Jun 2020), pp. 113-128	Αγγλικά	<a href="https://ajournals.com/view/journals/66/1/1/2/article-c113.pdf">https://ajournals.com/view/journals/66/1/1/2/article-c113.pdf</a>	This paper mainly investigates the way Beethoven's image was turned, during the totalitarian political regimes of twentieth-century Romania, into a tool of propaganda. Two such ideological annexations are striking: one took place in the period when Romania, as Germany's ally during World War II and led by Ion Antonescu, who was loyal to Adolf Hitler, to a certain extent copied the Nazi model (1940-1944); the other, much longer, began when Communists took power in 1947 and lasted until 1989, with some inevitable continuations. The beginnings of contemporary Romanian capitalism in the 1990s brought, in addition to an attempt to depolitically Beethoven by means of professional, responsible musicological enquiries, no longer grounded in Fascist or Communist ideologies, another type of approach: sensationalist, related to the "identification" of some of Beethoven's love interests who reportedly lived on the territory of present-day Romania.
The music of Slovenia from the past to the present	Franc Kržnar	Na		2013	International Association of Music Libraries, Archives, and Documentation Centres (IAML)	ISSN 0015-6191 (print) ISSN 2471-1904 (online)	Статья в Fontes Artis Musicae, Volume 60, Issue 1 (January-March 2013), pp. 17-25	Αγγλικά	National Library of Scotland	The author discusses the whole historical development of Slovenian music from its beginnings in the sixth century (immediately after the settling of the Slovenians) to the current era. He also discusses important historical events connected with the development of music life in Slovenia. Important stylistic development trends are mentioned and for the modern era, the article serves as a checklist for the most important new and upcoming composers.
Zur Rezeption der Wiener Schule im Banat	Franz Metz	Na	Chemnitz	2017	G. Schröder	ISSN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статья в Musikgeschichte in Mittel- und Osteuropa, Issue 19, pp. 193-215	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Zur Rezeption der Wiener Schule im Banat
Die Oper als Institution im Südosten Europas unter besonderer Berücksichtigung der Banater Musikzentren Temeswar, Arad und Orawitz	Franz Metz	Na	Chemnitz	1999	G. Schröder	ISSN-10: 3-926196-47-6 ISBN-13: 978-3-926196-47-7	Статья в Musikgeschichte in Mittel- und Osteuropa, Issue 4, pp. 46-62	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-15692 Notice n°: FRBNF40040929	Die Oper als Institution im Südosten Europas unter besonderer Berücksichtigung der Banater Musikzentren Temeswar, Arad und Orawitz
Die Entwicklung des Musikschaffens in Rumänien: ein Beitrag zur Mittlerele Wiens im abendländischen Musikleben Südosteuropas	Franz Zagiba	Na	Graz	1959	Staaty-Verlag	ISSN 0029-9375	Статья в Österreichische Musikzeitschrift, Volume 11/1959, Issue 2, pp. 95-99	Немски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin 4-VN-PRCE-1989 Notice n°: FRBNF43343273	Die Entwicklung des Musikschaffens in Rumänien: ein Beitrag zur Mittlerele Wiens im abendländischen Musikleben Südosteuropas
Romanian music: past and present	Fred Popovici	Ирраоаан - Daniela Dolgu-Bosinceanu	Bucharest	1986	Ediția științifică și enciclopedică		Книга	Αγγλικά	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin 4-VN-PRCE-1989 Notice n°: FRBNF43211637	Romanian music: past and present
European Cities in the Modern Era, 1850-1914	Friedrich Lenger	Ирраоаан - Joel Golb	Leiden; Boston	2012	Brill	ISBN-13: 978-90-04-23338-6	Μονογραφία	Αγγλικά	The British Library Shelfmark(s): General Reference Collection YD.2012.a.6933 URN: BLL01112216	Capitalizing on a wealth of previous publications, Friedrich Lenger's study, written especially for an English audience, is an extremely ambitious work aiming to synthesize work published in German, French, English and Italian on European urban developments during one of the most momentous periods in their history. By contrast to Andrew Lees and Lynn Hulton Leek's recent synthesis of European urban history (Cities and the Making of Modern Europe, 1750-1914 (Cambridge, 2007), which focused mostly on Britain, France and Germany, Lenger's work is geographically much more inclusive, with the author making a constant effort to go beyond these core countries to discuss urban developments at length in Spain, Italy, Belgium, the Netherlands, Hungary, Russia, the Balkans and Scandinavia. The book is organized in seven chapters dealing with the role of capital cities (chapter 1), economy and demography (chapter 2), immigration and suburbanization (chapter 3), urban housing (chapter 4), administration and reform (chapter 5), culture (chapter 6) and social protest (chapter 7). The last two chapters shift the discussion to matters of urban culture and social protest. While opera and theatre represented the cultural preserve of the middle class, European cities were also the sites where avant-garde works in the field of art and literature, together with new varieties of working-class, popular and commercialized mass culture led the divide between elite and mass culture that characterized turn-of-the-century urban modernity. With its panoramic survey of European urban history from 1850 and 1914, the book will enable many readers to acquire a bird's eye perspective of developments at a continental scale, before delving deeper into specific topics. As such, it will fulfil an important role in attracting new practitioners to the field, as well as being a text that could be successfully assigned to undergraduates.
Deutsche Musik in Ost- und Südosteuropa	Gabriel Adányi (editor)	Klaus Peter Koch, Lucian Schwitz, Vladimir Katsusky	Köln	1997	Böhlau	ISBN-10: 3412120979 ISBN-13: 978-3412120979	Μονογραφία	Немски	Bibliothèque nationale de France Localisation: Tolbiac - Rez-de-jardin - magasin 2001-14791 Notice n°: FRBNF37198016	Der in sich geschlossene Band behandelt u. a. folgende Themen: Deutsche Musik in Böhmen, Mähren und Süddeutschland; Prag im «klassischen Zeitalter der Musik; Die Musikentwicklung in Danzig vom 16. bis zur Mitte des 18. Jahrhunderts; Die geistliche Musik der deutschen Kolonisten im Banat 1712-1797, 1777 S.; Nebenstücke, Leit. 600u.
The Representative Brass Band of the National Guards Unit of Bulgaria: Intermediary Between the Contemporary Urbanism and Folklore at Present Time	Galia Stepanova Grozdanova-Radewa	Na	Београд - Лозница - Треш	2021	Београд Медиумски центар Центар за културу и музика	ISSN 978-86-7301-163-9	Статья в "Сарајево гласник" Српске, Београд, Универзитетско Београдско Музичко Друштво Центар за културу и музика	Αγγλικά	Национална библиотека Српске, Београд COBISS SR-ID: 46809513	The text examines the intermediary role of The Representative Brass Band of the National Guards Unit of Bulgaria in the folklore and urbanism in the early XXI century. The Guards Band mainly performs ceremonial and concert music. The subject of the research is the concert performance. For the first time, it has been studied the background, repertoire, stage and media implementation of the folklore embodied in the Representative Brass Band of the National Guards Unit concert performance as elements of the urban culture – national and European. In the course of the research, the following tasks are implemented, which also determine the structure of the text: the Representative Brass Band of the National Guards Unit – function and place in culture; conductor – professional appearance; repertoire – the role of the folklore in it; mission – the creative vision and projects; stage performances – national and European performances; media – productions of stage concert performances. The focus will be on critically based issues related to the conductor's mission, trying to impose not only the Guards Band ceremonial and concert performances, but also the band's successful musical projects, which are based on folklore and released as a stage and media product.
Pagine din istoria muzicii românești	George Breazu	Vasile Tomescu	Bucharest	1966	Ediția Muzicală		Μονογραφία	Румынски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin 4-VN-5252 Notice n°: FRBNF42876935	Pagine din istoria muzicii românești
Aspects of hellenism in Nikos Skalkottas's music	George Zervos		Athens	2014	University of Athens, Faculty of music studies	ISSN: 1978-960-83-9599-7	статья в сборник	Αγγλικά	<a href="http://nem2013.music.uoi.gr/NEmpoc2013.pdf">http://nem2013.music.uoi.gr/NEmpoc2013.pdf</a>	Until the early 1980s, musicological research on the work of Nikos Skalkottas had been confined to his atonal and mostly his twelve-tone compositions. Research on his tonal music, and especially on works containing elements derived from Greek folk music (older and recent), only started in the mid 1990s, thus revealing aspects of his work untraced till then. The way Skalkottas uses elements from Greek music (folk or urban popular) is not uniform, as is the case of other composers of the National School of music; rather, it varies from work to work, depending on the individual composer's modelled idiom (twelve-tone or folk), as well as the period the work was written. In the present paper we shall attempt to highlight the kinds of Greek musical elements used and their interconnections with the European tonal and atonal/twelve-tone idioms, as well as their developments concerning the choice and the uses of these musical elements.
Two Greek composers on the crossroads of two traditions: Nikos Skalkottas, Iannis Xenakis	George Zervos		Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISSN: 978-960-99845-3-9	статья в сборник с докладом	Αγγλικά	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCEEDINGS%20with%20cover%20-%201069%20(10799%20pdf).pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCEEDINGS%20with%20cover%20-%201069%20(10799%20pdf).pdf</a>	Nikos Skalkottas (1904-1968) and Iannis Xenakis (1922-2001) are not only two among the most important composers of the twentieth century, their work represents also two amongst the better examples of a deep interaction between the musical traditions of Greece and Western Europe. In contrast to the composers of the Ionian islands and the so-called Greek National School of Music, who were either simply participating in the Western music or adhered to the ideals of Western National Schools, Nikos Skalkottas and Iannis Xenakis, as the author is trying to show, were active participants of Western music life and, moreover, they expressed through their creations their objections to the principles governing the dominant trends of their times. Skalkottas broadened Schoenberg's twelve-tone method, by his systematic application of more than one series, while Xenakis opposed total serialism of the early '50s, counter-proposing (at that early stage of his creative path) the independence of musical parameters through the use of the probability theory. However, as it will be hopefully shown in the paper proposed, their partial diversion from the work of their European colleagues is not limited to those points only. In Skalkottas, one witnesses the unique case of a composer who expresses his self in varied and totally different musical idioms simultaneously (twelve-tone method, atonality, twelve-tone method in conjunction with elements from folk music), heralding at the same time the appearance – mainly after the 60s-of music pluralism and exposing the possible weakness of the idioms applied unilaterally to satisfy his multifaceted expressive impulses. The corresponding uniqueness in Xenakis' case consists in the broadening of the sound universe and in the incessant search for originality, characteristics which are conquered by the combination of fields of human activities that seem incongruous, such as ancient Greek philosophy and music, contemporary achievements in architecture and theories of mathematics and physics especially of the two past centuries, fields that nonetheless are successfully unified by the Greek composer.



Music in the Salons of Central and South-Eastern Europe. Preliminary Considerations for Cross-Regional Research	Haiganus Preda-Schmek	Na	web platform	2008	Kakanien revisited	Вступительная презентация на проекта	Австрия	Available online at: <a href="http://www.kakanien-revisited.at/bitr/falsalidieHPreda-Schmek1">http://www.kakanien-revisited.at/bitr/falsalidieHPreda-Schmek1</a>	Here the author proposes the groundwork for a two-year project involving the investigation of everyday musical life from a cross-regional perspective. The focus is particularly on contexts of musical practice in Central-European and Balkan cities during the first half of the 19th century, and especially on music-making in salons or at festivities such as balls, receptions, weddings, and the like. These situations are not to be compared so much as analysed "in relation" to each other, with emphasis on both their European and extra-European (e.g. Turkish-oriental) influences. Of central interest are the similarities found in the domestic music repertoire across regions, perpetuated by travelling musicians; for instance, touring performers or foreign employees of aristocratic families.
"Salon Music Albums and the Changing Taste of the Elites in the Nineteenth-Century Danubian Principalities"	Haiganus Preda-Schmek	Na				Австрия	Австрия		The manifold social and historical implications at issue require interdisciplinary means of research, including musicology, sociology and cultural studies. To make the task manageable the focus is narrowed to a case study on an axis comprised of Vienna/Bucharest to be extended to Prague/Athens/Corfu, and Belgrade/Sofia/Bud.
Privates Musizieren aus interkultureller Sicht, Ein Untersuchungsentwurf zu Wien und Bukarest der 1830er bis 1850er Jahre	Haiganus Preda-Schmek	Na	Leipzig	2008	Gutman Schröder Verlag	Статья в Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der Internationalen Arbeitsgemeinschaft an der Universität Leipzig, Heft 12, pp. 193-209	Немецки	<a href="https://ojs.ub.uni-leipzig.de/16167/1991">https://ojs.ub.uni-leipzig.de/16167/1991</a>	Privates Musizieren aus interkultureller Sicht. Ein Untersuchungsentwurf zu Wien und Bukarest der 1830er bis 1850er Jahre
Gustul muzical al elitei românești în oglinda albumelor muziciste pentru pian ms. 2963 în mss. 2075 din Biblioteca Academiei Române (circa 1820-1840)	Haiganus Preda-Schmek	Na	Bucharest	2020	Unirea Compozitorilor și Musicologilor din România	Статья в Revista MUZICA, Nr. 5/2020, pp. 17-26	Русский	<a href="http://www.unirea.ro/muzica-muzica.html">http://www.unirea.ro/muzica-muzica.html</a>	The changing taste of the Romanian elites as mirrored in handwritten piano cahiers from the first half of the nineteenth century. By examining piano cahiers Ms. R. 2663 and Ms. R. 2975 from 1820 to 40, preserved in the Romanian Academy's Music Collection, I set out to illustrate the musical tastes of the Romanian elite during the period and how they evolved. The author has examined samples from the favourite repertoire of diatonic and dorian triadic aesthetic choices as they related to the particularities of urban society: ethnic plurilingual, immigration, and westernisation. In terms of an analysis of "musical taste", the mixture of eastern and western in the cahiers demonstrates an openness to various types of music, thereby illustrating the flexible taste of the Phanariot and Moldo-Walachian elites in the first decades of the nineteenth century. In the house music of the boyars can be discerned influences passed down from Constantinopolitan and Byzantine traditions, as well as a relative closeness to the music of the Ialuita. Multicultural pieces can be found among favourites alongside ecclesiastic and waltzes, which shows the receptivity of the Moldo-Walachian elites to both types of music. An obvious openness to the music (and culture) of the West can be seen, however.
Composers, Trends and the Question of Nationality in Nineteenth-Century Musical Greece	Haris Xanthoudakis	Na	Cambridge	2011	Cambridge University Press	Статья в Nineteenth-Century Music Review, Volume 8, Issue 1, pp. 41-55	Австрия	Cambridge Core - the books and journals platform from Cambridge University Press	The question of a European-type local music was raised in modern Greece as early as during the first years of its independent life, and within the context of a rapid Occidentalizing and modernizing process. The earliest Greek professional musicians to serve this social, as well as ideological, need came from the Ionian Islands, but soon other parts of the national territory saw the birth of some important composers who added specific German, French or Russian components to the basically Italianate favour of the Ionian musical tradition. In their respective works the main trends of nineteenth-century European music found their Greek way, although a sparse use of local folk elements was only gradually, hesitantly, and - in any case - partially accepted by a middle-class public, willing to keep its distance from its own Ottoman past. It was mainly for that reason that a Herdorian-type musical nationalism, although already visible around 1850, had to wait until the end of the century before obtaining its clear and definite shape, and before occupying the central Greek musical scene during the early years of the new age.
Composers, Trends and the Question of Nationality in Nineteenth-Century Musical Greece	Haris Xanthoudakis		Cambridge	2011	Cambridge University Press	Статья в сборнике	Австрия	<a href="https://www.cambridge.org/core/journals/nineteenth-century-music-reviews/doi/abs/10.1017/S0022290911000171">https://www.cambridge.org/core/journals/nineteenth-century-music-reviews/doi/abs/10.1017/S0022290911000171</a>	The question of a European-type local music was raised in modern Greece as early as during the first years of its independent life, and within the context of a rapid Occidentalizing and modernizing process. The earliest Greek professional musicians to serve this social, as well as ideological, need came from the Ionian Islands, but soon other parts of the national territory saw the birth of some important composers who added specific German, French or Russian components to the basically Italianate favour of the Ionian musical tradition. In their respective works the main trends of nineteenth-century European music found their Greek way, although a sparse use of local folk elements was only gradually, hesitantly, and - in any case - partially accepted by a middle-class public, willing to keep its distance from its own Ottoman past. It was mainly for that reason that a Herdorian-type musical nationalism, although already visible around 1850, had to wait until the end of the century before obtaining its clear and definite shape, and before occupying the central Greek musical scene during the early years of the new age.
Musik Und Migration In Ostmitteleuropa	Heike Muns (editor)		Berlin	2004	De Gruyter	Сборник с докладов от научной конференции	Немецки	Bibliothek der Freien Universität Berlin (Freie Universität Berlin, Germany) Shelfmark: Sozialwissenschaften URN: KU-BU 1	Der Band enthält die Vorträge einer Oldenburg Tagung der Kommission für Lied-, Musik- und Tanzforschung in der Deutschen Gesellschaft für Volkskunde, ergänzt um Beiträge von Musikwissenschaftlern, Archivaren und Folkloristen aus Ostmitteleuropa.
Musik-Stadt - Traditionen und Perspektiven urbaner Musikskulturen - Bericht über den XIV. Internationalen Kongress der Gesellschaft für Musikforschung vom 28. September bis 3. Oktober 2008 am Institut für Musikwissenschaft der Universität Leipzig	Helmut Loos, Stefan Keym, Katrin Stöck (eds.)	Detlef Altenburg Gilbert Stöck	Leipzig	2011-2012	Gutman Schröder Verlag	Мультиязычное издание	Немецки, английский и французский	1) Localisation: Richelieu - Musique - magasin VMC-20061 < Vol. 1 & 2 > 2) Localisation: Richelieu - Musique - magasin VMC-20062 < Vol. 3 >	Bd. 1. Traditionen städtischer Musikgeschichte in Mittel- und Osteuropa / herausgegeben von Helmut Loos; Bd. 2. Musik als Augens Urbane Lebenswelten; Bd. 3. Musik in Leipzig, Wien und anderen Städten im 19. und 20. Jahrhundert; Verlage, Konservatorien, Salons, Vereine, Konzerte / herausgegeben von Stefan Keym und Katrin Stöck; Bd. 4. Musik-Stadt, freie Beiträge / herausgegeben von Katrin Stöck und Gilbert Stöck
From the Garden of Diaspora to the Cell of Repatriation: Hellenism in the Life and Works of Nikos Anastasiadis	Ilias Chritsocholidis		Athens	2006		Статья в сборнике	Австрия, Греция	<a href="https://www.academia.edu/192960/From_the_Garden_of_Diaspora_to_the_Cell_of_Repatriation_Hellenism_in_the_Life_and_Works_of_Nikos_Anastasiadis?email_work_card=tile">https://www.academia.edu/192960/From_the_Garden_of_Diaspora_to_the_Cell_of_Repatriation_Hellenism_in_the_Life_and_Works_of_Nikos_Anastasiadis?email_work_card=tile</a>	For critics and listeners, Nikos Anastasiadis (1921-) is a late representative of the Greek National School; indeed, his most popular works (Cypriot Rhapsody, Two Pieces in Greek Style, St. Demetrios, Symphony "1821") match the profile associated with this tradition. It is remarkable to know, then, that Anastasiadis is half-Greek, was born and raised in Romania without speaking any Greek, first visited Greece at the age of 30 and settled there only in his early forties. What is more, he developed his style in the cosmopolitan centres of Bucharest, Cairo, and Paris, and was never attracted to the ideological premises of musical nationalism. This paper seeks to enrich the "Hellenism in music" by examining the biographical and artistic trajectory of Anastasiadis, from Besarabia to Thessaloniki and from the idealized notion of the Greek Diaspora to the cultural confinement of repatriation. Combining the Ullysean archetype of return with the tragedy of ethnic displacement in the Balkans, Anastasiadis' life epitomizes the bifurcated scheme of being and becoming Greek. In his music, too, Anastasiadis embraces Greek themes only after absorbing Lictian virility, Romanian folklore, and French impressionism. That this music sounds unmistakably Greek today is attributable to his experience of Hellenism (as being) realized through cross-cultural exchange (becoming). Such a view questions the reception of Anastasiadis as a "National School" composer, and helps us appreciate him as a quintessentially Greek artist.
Introducere în Istoria Muzicii Românești	Ioan Tomi	Na	Timisoara	2003	Editura Eurobit	Монография	Русский		Introducere în Istoria Muzicii Românești
The Greek National Music School	Ioannis Belonis		Athens	2008	edon ophous M. NIKOLADIS and COMPANY Co Music House	Статья в сборнике	Австрия	<a href="https://www.academia.edu/15261034/Aspects_of_Greek_and_Serbian_Music_Athens_2008">https://www.academia.edu/15261034/Aspects_of_Greek_and_Serbian_Music_Athens_2008</a>	The founding of a National Music School is undoubtedly related to the nation's socio-political status quo. It is a practice that may rightfully come across as an attempt to conserve that nation's idiosyncratic difference and re-define its national identity through the forging of its goals. One particular instance of such reality is the Greek National School, from the very beginning of its founding, the National School is question came to serve the grandiose ideology of the so-called 'Great Idea' and was consequently set in full accordance with the political orientation of Eleftherios Venizelos. The founding father of the Greek National School, Manolis Kalomiris(1883-1962), aligned himself fully with that noble goal as much as with every other political move that Venizelos was to take.
Researching the early work of the composer Dimitri Mitropoulos: some historical and analytical remarks on his 1st movement for concert for violin and piano	Ioannis Follas		Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	Статья в сборнике с докладов	Австрия	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%20100%20x%20107%2020.pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%20100%20x%20107%2020.pdf</a>	Among the very early compositions, that Dimitri Mitropoulos wrote at the beginning of 1910s, when he was still an adolescent student at the Athens Conservatory, there are few piano pieces and songs, but also his first chamber work, a Concert piece for violin and piano. What we definitely know about it comes in essence from the entries on the title page of its manuscript score, while other sources of either unclear information have not been evaluated, nor utilized so far. Thus, the first aim of this paper is to expand our knowledge on the history of this neglected work, through a critical investigation of all relevant data and possible - not only literary but also musical - references. The second part of this study deals with the structural peculiarities of this piece, in order to elucidate the overall attitude of the aspiring composer towards the problem of musical form. Therefore, the present research aims, among other things, to enrich the field of Greek musicology with one of the first attempts to approach the early creative work of Mitropoulos from an analytical point of view.
Momente și figuri din trecutul muzicii românești	Isidor Weinberg	Израиэль - H. Барбу	Bucharest	1967	Editura Muzicală	Монография	Русский	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-5027 Notice n°: FRBNF43334936	Momente și figuri din trecutul muzicii românești
"constant sources of experience and tension" — Bartók's influence on Transylvanian composers	István Németh G.	Na	Budapest	2007	Hungarian Academy of Sciences	Статья в Studia Musicologica, Volume 61 (2020), Issue 1-2 (June 2020), pp. 149-159	Австрия	<a href="https://journals.comviewjournals/61/1-2/article/171.html">https://journals.comviewjournals/61/1-2/article/171.html</a>	The paper examines how members of the "Cluj/Kolozsvár School" of composition, the disciples of Sigmund Todufal, Gábor Jódai, Máté Erskóvits and János Japagani dealt with the influence of Bartók. One can find traces of Bartókian influence in the work of Transylvanian composers beginning from the 1920s, a series of homage-compositions being written on the occasion of Bartók-anniversaries in 1965, 1970 and especially 1981. The last piece mentioned was composed in 1988. The paper focuses on the cases of five individual composers: Cornel Tarana, Ede Terényi, Péter Vermezy, György Orbán and Boldizsár Csiky. In addition to the analysis of certain compositions (a la Bartók) written by them, their decorations as well as the role of Lendvai's theories (in particular his distinction in his 1940s between the two types of folk music melodies collected by Bartók) can be detected in a whole series of compositions.
De prim Bucuresci: Musica la sfârșit și început de secol. 1882 - 1904	Iuliu Rogea	Despina Petcoi (ed.)	Bucharest	1987	Editura Muzicală	Монография	Русский	Biblioteca Centrală Universitară „Mihai Eminescu” Filială: Pedagogie Căde. 10-20-842 Statut: Pentru imprimat Decret: AR7474	The book treats the urban and social development of the Romanian capital in the late 19th and early 20th centuries when Bucharest transformed from Oriental City to the so-called "Little Paris". Starting with the third and fourth decades of the 19th century, the young sons of noble boyar families and of the new rising bourgeoisie made their studies in Western Europe, in Italy, Germany and especially in France, where they came in contact with the Western culture and ideas. Back home, they profoundly influenced the Romanian society by spreading the political ideas that prepared the Romanian Revolution of 1848, and later the Union of Principalities, and helped create the national consciousness. The changes extended to all social aspects, from arts and behavior to arts and fashion. In just one generation, almost overnight in historical terms, the Principality made "a spontaneous and spectacular turn toward the West" (Neagu Djurjau).
World music in the Balkans and the politics of (un)belonging	Iva Nenci	Na	Belgrade	2015	Ива Ненчи Милош и Катерина Томасовић (eds.) BEYOND THE EAST-WEST DIVIDE: Balkan music and its politics of attraction, pp. 204-227	Монография	Австрия	Universitätsbibliothek Leipzig Bibliothek Alberta Freihandbereich Germany: US 20975 M489	The distinction between cultural traditions and legacies perceived as "Western" and "Eastern" whether real or imagined, had a substantial impact in the development of contemporary world music in Serbia and throughout the Balkans since the 1990s (Čolović 2006; Nenci 2010). Historically, narratives, values and interpretations surrounding this West vs. East dichotomy as well as 'West/East vs. local' set of social and cultural relations, changed considerably and had no fixed or single meaning, due to various ruling ideological formations that brought profound changes in the context of the tumultuous history of the Balkan societies. However, since the nineteenth-century formation of the nation-states in the Balkans and their gradual modernisation, Western features were predominantly presented as progressive and more desirable, while, on the other hand, Eastern (Oriental) elements were perceived in the dominant cultural and political discourses as detrimental remnants of the past Ottoman rule.
Kako smo propoveli: Jugoslavija i ruzna muzika	Ivan Ivacković	Na	Beograd	2013	Легенда Београдска на ЕМФ Српски ISBN: 978-855-00052-251	Монография	Србский		Kako smo propoveli: Jugoslavija i ruzna muzika
"Slowische Musik zwischen dem Europäischen und dem Orogenen": Die Grundlagen der slowenischen Kultur	Ivan Klemenčič	F. Bantik and R. Lauer (eds.)	Berlin / New York	2010	De Gruyter	Bericht über die Konferenz der Kommission für interdisziplinäre Südosteuropaforschung im September 2002 in Oldtingen, pp. 269-305	Немецки	The British Library Shelfmark: Document Supply 6077 228500 bd. 6 URN: BLLD1015672015	"Slowenische Musik zwischen dem Europäischen und dem Orogenen". Die Grundlagen der slowenischen Kultur



Slovenian Music History or History of Music in Slovenia? With respect to the Role of Czech Musicians in Musical Culture in Slovenia in the 19th and the beginning of the 20th century	Jarnej Weiss	Na	Ljubljana	2009	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 45, Issue 1, pp. 75-88	Английский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/208">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/208</a>	The activity of Czech musicians undoubtedly left a visible mark on the musical culture in Slovenia in the 19th and the beginning of the 20th century. Taking into account the prevalent role of Czech musicians in Slovenia, there arises the question whether – as regard the period in question – it might be at all reasonable to speak of 'Slovenian Music History' or, considering the high important role of Czech musicians during the period dealt with, better to talk about 'History of Music in Slovenia'.
Josip Procházka (1874–1956) kot deskno-slovenski skladatelj samopjevo	Jarnej Weiss	Na	Ljubljana	2006	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 42, Issue 2, pp. 73-85	Словенский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/458">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/458</a>	Through a comparative analysis the author of this paper attempts to determine the essential compositional-technical characteristics, as well as esthetical directions in Josip Procházka's eleven songs published in the magazine 'Novi skladci' written by the composer during his musico-logical work in Slovenia. With respect to the historical and significance of the aforementioned songs in a broader creative context of the song in Slovenia, the author takes a critical view of understanding the progress as the strengthening of national originality, which seems to have set significant boundaries to the editorial policy in the seemingly 'non-party magazine' 'Novi skladci'.
Music in the Balkans	Jim Samson	Na	Leiden / Boston	2013	Brill	ISBN-13 9789042503376	Монография	Английский	The British Library Shelburne's General Reference Collection YD.2013.a.1933 JN: BLLD101644549	Книжка изследва музикалните традиции в Югоизточна Европа. Преминива от общите конвенционални граници между музикологията и етномузикологията, в направен опит да бъде изяснено как музиката – локална и чуждестранна, използва и музикалните на етнокултурна, димелитивна и социално естетическа в Европа.
Borders and bridges: Preliminary thoughts on Balkan music	Jim Samson	Na	Belgrade	2005	Institute of Musicology of Serbian Academy of Sciences and Arts	ISSN 1450-9814 (print) ISSN 2438-0976 (online)	Статья в Muzikologija, Volume 5 (2005), pp. 37-55	Английский	DOAJ: Directory of Open Access Journals	The author discusses methodological questions concerning his broad research project on music in the Balkans. He raises a number of questions related to defining national, cultural, and other identities and influences in this region. The text is organized into four sections: 1. An equation; 2. Culture as appropriation; 3. Centers and peripheries; and 4. Music gets its own back.
The Cambridge History of Nineteenth-Century Music	Jim Samson (editor)		Cambridge	2001	Cambridge University Press	ISBN-10: 0-521-59017-5	Коллективна монография	Английский	Cambridge Core – the books and journals platform from Cambridge University Press	This comprehensive overview of music in the nineteenth century draws on the most recent scholarship in the field. It avoids mere reportage surveys, focusing instead on issues which illuminate the subject in novel and interesting ways. The book is divided into two parts (1850-1860 and 1860-1900), each of which approaches the major repertoire of the period by way of essays investigating the intellectual and socio-political history of the time. The music itself is discussed in the central chapters within each part, amplified by essays on topics such as popular culture, nationalism, genre, and the emergent concept of an avant-garde. The book concludes with an examination of musical styles and languages around the turn of the century. The addition of a detailed chronology and extensive glossaries makes this the most informed reference book on nineteenth-century music currently available.
English influence in the evolution of music	Johannes Wolf	Na	Leipzig	1911	Franz Steiner Verlag	ISSN 1612-0124	Статья в Sammelbände der internationalen Musikgesellschaft, Issue 1 (3), pp. 33-39	Английский	1) Localisation: Richelieu - Musique - magasin YM BOB-27154 2) Localisation: Richelieu - Musique - magasin 4 JMI-12 Notice n°: FRBNF4333966	English influence in the evolution of music
The active listener: Greek attitudes towards music listening in the age of enlightenment	John Piemmenos			1997	Taylor & Francis	Print ISSN: 1741-1912 Online ISSN: 1741-1920	Статья в сборник	Английский	<a href="https://www.academia.edu/2060874/The_active_listener_Greek_attitudes_towards_music_listening_in_the_age_of_enlightenment">https://www.academia.edu/2060874/The_active_listener_Greek_attitudes_towards_music_listening_in_the_age_of_enlightenment</a> <a href="https://www.tandfonline.com/doi/abs/10.1080/09681229708587261">https://www.tandfonline.com/doi/abs/10.1080/09681229708587261</a>	In the early nineteenth century Ottoman Empire, music listening was still controlled by Qur'anic law, and thus limited. At the same time, one of the ethnic peoples of the Empire, the Greeks, had developed a liberal attitude towards music listening, mainly due to their Hellenic heritage as well as their exposure to the ideas of the Enlightenment. This paper focuses on the first Greek writing on the topic of 'the listener', from the 1810s, showing how the Greeks sought to combine representations ranging from classical to contemporary western European theories of aesthetics, and develop them into a harmonious whole.
Folk Narrative Songs in Modern-Greek Artistic Production: Levels of Adaptation	John Piemmenos		Athens	2018	The Hellenic Folklore Research Centre		Статья	Английский		Folk ballads were initially taken up by composers through the mediation of poets and writers. They gradually were selected from the original by the topic. This process will be followed and discussed through three selected (but representative) songs of the sort of the songs of the 'Bride of Afa', the 'Dead Brother', and the 'Maiden and Death'. All three works correspond to three different kinds of music: incidental music for theatre, and ballad. They also reflect the historical events of the period, i.e. the Balkan Wars (1912-13) and World War I, the Catastrophe in Asia Minor and the Refugee influx to Greece (1922-1923), and the breakout of World War and the Italian Vynas (1938-1940)'.
Music in Croatia	Jošip Andreis	превод на - Vladimir Ivir	Zagreb	1974	Institute of Musicology, Academy of Music		Монография	Английский	1) Orednja humanistična knjižnica Filozofske fakultete – OHK FF [Central Humanities Library of the Faculty of Arts, Ljubljana, Slovenia] Lokacija: OHK - Muzikologija Biblioteka: SKL A 2468 ANDREIS J. Music 2) Localisation: Richelieu - Musique - magasin YMC-6697 Notice n°: FRBNF42816353	The present work is based on Jošip Andreis' Razvoj muzičke umetnosti u Hrvatskoj (The development of music in Croatia), which was included in the book Historijski razvoj muzičke kulture u Jugoslaviji (The historical development of musical culture in Yugoslavia).
Metropolitan Belgrade: Culture and Class in Nineteenth-Century Yugoslavia	Jovana Babović	Na	Pittsburgh, Pa	2018	University of Pittsburgh Press	ISBN 978-0262-536-5-0	Електронни ресурс - книга	Английский	EBSCO eBook Collection. Available at: <a href="http://search.ebscohost.com">http://search.ebscohost.com</a>	Winner of the Mihajlo Mira Dvojiljević Book Prize awarded by the North American Society for Serbian Studies, Metropolitan Belgrade presents a sociocultural history of the city as an entertainment mecca during the 1820s and 1930s. It unearths the ordinary and extraordinary leisure activities that captured the attention of urban residents and considers the broader role of popular culture in interwar society. As the capital of the newly unified Yugoslavia, Belgrade became increasingly linked to transnational and international world war. La jazz, film, and cabaret streamed into the city from abroad during the early 1920s. Belgrade's middle class residents readily consumed foreign popular culture as a symbol of their participation in European metropolitan modernity. The pleasures they derived from entertainment however, stood at odds with their civic duty of promoting Yugoslav culture and nurturing the Yugoslav nation within the Yugoslav state. Ultimately, middle-class Belgraders learned to reconcile their leisureed indulgences by defining them as bourgeois refinement. But as they endorsed foreign entertainment with higher cultural value, they marginalized Yugoslav performers and their lower-class patrons from urban life. Metropolitan Belgrade tells the story of the Europeanization of the capital's middle class and how it led to spatial segregation, cultural stratification, and the destruction of the Yugoslav entertainment industry during the interwar years.
Die Oper zu Ljubljana (Laibach) und ihre Beziehungen zu den deutsch-österreichischen Theatergesellschaften in Zeitalter der Klassik*	Jozé Svec	Na	Graz	1978	Akademische Druck- u. Verlagsanstalt	ISBN-10: 3-201-01043-X	Статья в Grazer musikwissenschaftliche Abhandl. 3, pp. 77-91	Немецкий	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin YMC-6697 Notice n°: FRBNF4335563	*Die Oper zu Ljubljana (Laibach) und ihre Beziehungen zu den deutsch-österreichischen Theatergesellschaften in Zeitalter der Klassik*
Nemška opera v Ljubljani od leta 1861 do 1875	Jozé Svec	Na	Ljubljana	1972	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 8, Issue 1, pp. 86-111	Словенский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/index">https://www.f.uni-lj.si/MuzikoloskiZbornik/index</a>	The article examines the development of German opera in Ljubljana in the period 1861-1875.
Donizettijeva opera v Stanovskem gledališču v Ljubljani	Jozé Svec	Na	Ljubljana	1966	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 2, Issue 1, pp. 92-64	Словенский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/363">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/363</a>	Whereas Donizetti's opera are already found in the repertoire of theatres here and there outside Italy towards the end of the 1820's and more and more often after the triumphant success of Anna Bolena in 1830, the first performance of Donizetti in Ljubljana was only in the autumn of 1838 when on October 13th a ballet-dramas was given in the Ljubljana Theatre, which until 1861 continued to be supported by the Provincial Estates. Lucia di Lammermoor followed on January 22nd, 1839. Thus, unlike some other towns, Ljubljana, first came to know Donizetti not from his early works but from two important works of art. It is indeed curious that not so many years after the appearance of his first opera in Ljubljana in 1790's. The sources for the following opera seasons provide no evidence of a performance of Mozart in the Ljubljana theatre. However, it seems not unlikely that the public enjoyed some of his operas during this period. Yet to us is no doubt that the Italian companies which usually brought the latest operatic novelties from their own country had not visited Ljubljana since 1824. On the other hand it is known that from the autumn of 1829 onwards Ljubljana had had a series of rich and lively German opera seasons, when the public listened to the works of composers such as Auber, Herold, Bellini, Böjeldieu, Meyerbeer and Mercadante. The delay in question is even more surprising since we know that Donizetti's Italian contemporary, V. Bellini, was performed in Ljubljana almost as early as in the great European cultural centres and that our public was on the whole enthusiastic about the contemporary Italian operatic repertoire. Donizetti's late entry into the repertoire of our provincial theatre can be no more than mere chance. Notwithstanding this initial delay the Ljubljana public over the following two decades heard more of Donizetti's works than of any other opera composer of the period. A survey of the repertoire of the Ljubljana theatre from 1838, the date of the first Donizetti performance, to 1856 when the last new opera appears in the programme, clearly demonstrates that Donizetti's popularity surpassed that of any other composer; for over this period as many as 14 of his operas were performed; apart from the two already mentioned, the list includes: Belshazzar (premiere 16. II. 1839), Lucia di Lammermoor (16. II. 1840), Antonio Gramsci (Marco Faldini, 24. II. 1840), Gemma di Vergy (23. I. 1841), Die Königin in Melitene (Les Martyrs, 18. II. 1841), Torquato Tasso (10. D. 1842), Betty (25. 4. 1844), Linda e Chancunio (La Fille du Régiment, 14. II. 1850), Robert Devereux (1853), Maria di Rohan (4. 10. 1850), Don Sebastian (15. II. 1856). The operas most frequently performed were Lucia di Lammermoor, Belshazzar, Lucia di Lammermoor and L'ulivier Arance. The Ljubljana premieres of individual operas of Donizetti's from 1838 to 1864 took place almost parallel with those in important European centres. After 1850 there is quite a delay in this respect, presumably owing to a few years' break in the performance of the operas in Ljubljana. Donizetti dominates the opera seasons from 1840 to 1856 (with the exception of 1856) to such an extent that we are justified in calling this period in the history of our theatre the Donizetti era. Among the Donizetti operas performed in the Ljubljana theatre only few are of permanent artistic value. However, we must bear in mind that in the development of Romantic opera a considerable role is played by those works which, although not complete artistic triumphs, contain individual passages of high artistic value.
Uprizoritev Mozartovih oper v Ljubljani do leta 1861	Jozé Svec	Na	Ljubljana	1967	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 3, Issue 1, pp. 54-62	Словенский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/364">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/364</a>	As in most theatres of the former German and Austrian territories the first opera by Mozart to have been performed in Ljubljana was probably vDie Entführung aus dem Seraili. This work is to be found among the works performed by the impresario Joh. Friedr. Zöllner in 1787. We know that his company gave performances in Ljubljana in 1788 which suggests the probability of a performance of the opera by his company at this time. In the same way it is only indeed natural that permits us to draw conclusions about the performances of the opera La Nozze di Figaro in 1790. The sources for the following opera seasons provide no evidence of a performance of Mozart in the Ljubljana theatre. However, it seems not unlikely that the public enjoyed some of his operas during this period. Yet to us is no doubt that the Italian companies which usually brought the latest operatic novelties from their own country had not visited Ljubljana since 1824. On the other hand it is known that from the autumn of 1829 onwards Ljubljana had had a series of rich and lively German opera seasons, when the public listened to the works of composers such as Auber, Herold, Bellini, Böjeldieu, Meyerbeer and Mercadante. The delay in question is even more surprising since we know that Donizetti's Italian contemporary, V. Bellini, was performed in Ljubljana almost as early as in the great European cultural centres and that our public was on the whole enthusiastic about the contemporary Italian operatic repertoire. Donizetti's late entry into the repertoire of our provincial theatre can be no more than mere chance. Notwithstanding this initial delay the Ljubljana public over the following two decades heard more of Donizetti's works than of any other opera composer of the period. A survey of the repertoire of the Ljubljana theatre from 1838, the date of the first Donizetti performance, to 1856 when the last new opera appears in the programme, clearly demonstrates that Donizetti's popularity surpassed that of any other composer; for over this period as many as 14 of his operas were performed; apart from the two already mentioned, the list includes: Belshazzar (premiere 16. II. 1839), Lucia di Lammermoor (16. II. 1840), Antonio Gramsci (Marco Faldini, 24. II. 1840), Gemma di Vergy (23. I. 1841), Die Königin in Melitene (Les Martyrs, 18. II. 1841), Torquato Tasso (10. D. 1842), Betty (25. 4. 1844), Linda e Chancunio (La Fille du Régiment, 14. II. 1850), Robert Devereux (1853), Maria di Rohan (4. 10. 1850), Don Sebastian (15. II. 1856). The operas most frequently performed were Lucia di Lammermoor, Belshazzar, Lucia di Lammermoor and L'ulivier Arance. The Ljubljana premieres of individual operas of Donizetti's from 1838 to 1864 took place almost parallel with those in important European centres. After 1850 there is quite a delay in this respect, presumably owing to a few years' break in the performance of the operas in Ljubljana. Donizetti dominates the opera seasons from 1840 to 1856 (with the exception of 1856) to such an extent that we are justified in calling this period in the history of our theatre the Donizetti era. Among the Donizetti operas performed in the Ljubljana theatre only few are of permanent artistic value. However, we must bear in mind that in the development of Romantic opera a considerable role is played by those works which, although not complete artistic triumphs, contain individual passages of high artistic value.
Rossinijeva opera na odru Stanovskega gledališča v Ljubljani	Jozé Svec	Na	Ljubljana	1965	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 1, Issue 1, pp. 37-49	Словенский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/362">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/362</a>	The first performance of Rossini's music in Ljubljana took place at the beginning of January 1820, when the Carl Waisinger company sang the opera 'Tancredi'. In any event this time and the year 1835 should last 16 operas of this master were performed at the Ljubljana Theatre. It is possible that the number was somewhat greater, but because of the lack of sources the repertoire is not entirely known. In between the repertoire of the above mentioned establishment reveals that neither at this particular period, nor indeed, at any other time before or after, was any other composer presented in Ljubljana as often as Rossini. In the beginning of the 1820's, when German and Italian opera companies were constantly alternating at the Ljubljana Theatre, the latter performed more to a greater extent than the former. However, however, between 1820 and 1841, there were no Italian opera companies in Ljubljana, the German companies were for a long time the only representatives of this master. Thus, after the year 1824 the importance of Rossini in the German programmes increased noticeably. Until the year 1835 the German companies still produced a whole series of the master's new operas in some seasons as many as three, four or five. However, Rossini's complete repertoire was performed in the repertoire of the Ljubljana Theatre. It was taken over by Bellini and Donizetti. From that time on, only familiar Rossini operas are performed in Ljubljana, and in most seasons only one of his works is given. Sometimes whole seasons go by without a Rossini opera. Recorded performances of Rossini's operas in the Ljubljana Theatre are as follows: 48 Tancredi (First performance January 1820), Othello November 30, 1820, Il barbiere di Siviglia (December 21, 1820), L'italiana in Algeri (March 6, 1821), L'italiana in Algeri (April 7, 1821), La cenerentola (April 5, 1821), Eduardo e Cristina (May 11, 1821), Le gazza ladra (October 26, 1824), Aureliano in Palmira (December 25, 1825), La donna del lago (March 7, 1826), Elisabetta (February 2, 1830), Le Comte Ory (December 15, 1830), La Siege de Corinthe (March 15, 1832), Mose in Egitto (March 19, 1833), Guillaume Tell (January 4, 1834) and Semiramide (January 31, 1835).
Zur Rezeption der Wiener Schule in Bulgarien	Julian Kujumdzhiev	Na	Chennitz	2017	G. Schöder	ISBN-10: 3-620-198-47-4 ISBN-13: 978-3-620-198-47-7	Статья в Musikgeschichte in Mittel- und Osturopa, Issue 19, pp. 277-290	Немецкий	Bibliothèque nationale de France Localisation: Bibliothèque-musee de l'opéra - magasin C-16692 Notice n°: FRBNF40040929	Zur Rezeption der Wiener Schule in Bulgarien
Bulgarian music and modernism	Juliana Alexieva	Na	София	2017	Polis	ISBN 978-954-796-063-3	Статья в Strelina Rousseneva (ed.), Bulgarian Modernism, p. 270-276	Английский	Национална библиотека „Св. Кирил и Методи“ Смитагата: СГ 749051	Bulgarian music and modernism
Between constructivist and pluralist modernism: a contribution to the understanding of the Slovak Opera's crisis	Kamen Satmčik Kováčik	Na	Ljubljana	2019	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 55, Issue 1, pp. 53-72	Словенский	Musicoological Annual <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/666">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/666</a>	The theme of this article was inspired by a series of questions that arise to researchers when discussing compositions by musical modernist Slovak Otakar Očenáš and his pupils from the first half of the 20th century, whose music was neither "tonal" nor "atonal" "atonal". On the one hand there is a strong doubt if the Slovenian music of the composer (most of the mentioned music) or the works are usually compared with the most extreme solutions of the Second Viennese School – with atonality, atonality or twelve-tone technique, and on the other hand the rejection of this music from the Slovenian cultural management in concert performing. The central question that arises is the question of the meaningfulness of such comparison, given that these composers were educated also in Prigue and did not want to follow the Schönberg's twelve-tone method.

Ljubljanska opera med obema vojnama: moderna režija in novi protagonisti / Ljubljana Opera House Between Both World Wars: Modern Directing and its Protagonists	Katarina Bogunovič Hočevar	N/a	Ljubljana	2020	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 56, Issue 1, pp. 148-166	Словенский	MusicoLogical Annual online <a href="https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/699">https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/699</a>	The examination of the Ljubljana Opera House offers observations on different areas of activity of this institution – artistic, organizational and social – that are all interdependent and influence the fundamental mission of this artistic institution – the staging of musical theatre works and, in a broader sense, transmitting and affirming the artistic tendencies of the Opera House. This article illuminates the time of the Ljubljana Opera House between both world wars; it highlights the issues of opera directing and the artistic emancipation of the opera director through the prism of the most significant actors of this institution.
Osnovi evropskih tendenc v ustvarjalnosti Janka Ravnikarja	Katarina Bogunovič Hočevar	N/a	Ljubljana	2010	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 46, Issue 1, pp. 151-154	Словенский	MusicoLogical Annual online <a href="https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/210">https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/210</a>	Janko Ravnikar announced the Slovene musical public in the twenties of the 20th century, when his first compositions appeared in the New Church (Novi kland) venue. After finishing his piano studies in Prague, he introduced himself to domestic audiences not only as a pianist but, interestingly, also as a composer. His findings were highly praised by the critics. Though rather alien to the New Church, the Slovene secular music periodical at the beginning of the century, each and every Ravnikar's composition breathed the spirit of late romanticism / not modernism. It can be said, that Ravnikar's works brought a new, to the New Church less known spirit which took the editorial board more or less by surprise. Which means that already in the twenties, Janko Ravnikar represented a characteristic musical personality that entered the Slovene musical scene with an idiosyncratically recognizable, and artistically accomplished musical language. However, Ravnikar's subsequent composing remained bound to the musical poetics of his early works, his modest compositional output remained in the chamber music genre, in that of songs, choral works, and piano miniatures, so that he seems to have been more dedicated to performing on the concert podium and to teaching at the conservatory than to the musical life of Slovenia. What the music of his twenties has in common with the music of his thirties is the aim of the present article. In this connection, all sources for which the composer's pianistic activity have been taken into account, so that the mosaic of the written-down might be more comprehensive. As first sight, the amount of personal sources appear to support the view that much has been already said about Ravnikar, and that the integration of his musical art lacks only a rounded-off figure. However, a more thorough examination of the material, as well as the comparison of older and newer data, offer a completely different context. Examining the reception of Ravnikar's creativity in Slovene musical writings on three levels – critiques of compositions in music periodicals of that time, analytical contributions concerning Ravnikar's compositions, and existing biographic sources, as well as similar descriptions of the composer's life and work – one comes to the conclusion that the first two, and at the same time most important levels can be reduced to two relevant authors: Gojmir Keck and Marjan Lipovšek, which raises at least two questions: how much research has been actually done on Janko Ravnikar's creativity, and, what is the real significance of his musical art in the mosaic of Slovene music history.
The reception of Ravnikar's musical work in Slovene musical periodics	Katarina Bogunovič Hočevar	N/a	Ljubljana	2005	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 41, Issue 1, pp. 81-89	Словенский	MusicoLogical Annual online <a href="https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/469">https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/469</a>	
Contribution of Czech Musicians to Serbian Music in the 19th Century	Katarina Tomašević	N/a	Ljubljana	2006	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 42, Issue 1, pp. 127-137	Английский	MusicoLogical Annual online <a href="https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/471">https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/471</a>	The main goal of this paper, devoted to the contribution of Czech Musicians to the Serbian Music in the 19th Century is to point out the facts which will contribute to the better understanding of the migration as an important cultural phenomenon. Particular attention will be paid to several musicians whose biographies and achievements are notable.
Serbian Music at the Crossroads of the East and the West: On Dialogue Between the Traditional and the Modern in Serbian Music between the Two World Wars	Katarina Tomašević	N/a	Belgrade	2004	Department of Musicology, University of Arts and Faculty of Music	N/a	Дисертация	Английский	University of Arts and Faculty of Music	A result of many years of the author's research of European frameworks of national music, Katarina Tomašević's doctoral dissertation focuses on the phenomena that inflated, provoked and significantly marked the line of development of musical output and the circumstances in Serbian music in the decades between the two World Wars. The analyses in this study have been carried out for the purpose of isolating and differentiating precisely those phenomena which, being dominant and crucial in the processes of transcending the Serbian music tradition and practices, exerted vital influence on the transformation of the morphology of Serbian music towards its modernization. The essential method of the comparative analytical procedure – determining the types of relationships established between innovation and tradition – is also the basic criteria for deriving various typologies, those arising from monitoring micro-changes within the very structure of music works and their stylistic aspect as well as broader issues, which encompass developmental tendencies within the creative trajectory of an author or a whole group of creators. Serving as a point of departure for systematizing the results of historical, analytical and theoretical research, the relations of old-new, traditional-modern, national-conservative were also presented as being key to understanding not only the typically researched analyzed period of Serbian music and the local artistic surroundings, but also the general characteristics of the line of development of European art as its referential context.
On the Paths of Béla Bartók's Madelon Followers and Companions: Josip Staverinik and Marko Tajević	Katarina Tomašević	N/a	Ljubljana	2016	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 52, Issue 1, pp. 27-40	Английский	MusicoLogical Annual online <a href="https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/951">https://revije.f.uni-lj.si/MuzikoloskiZbornik/issue/view/951</a>	The main aim of this paper is to re-examine the modalities of Béla Bartók's influence as a composer during the first half of the 20th century to the main, typically "nationally oriented style" in the former Yugoslavia, focusing on two of Bartók's somewhat younger contemporaries – the composer Josip Staverinik (1898-1950) and Marko Tajević (1904-1984), prominent representatives of European inspired musical modernism.
A Dubious Mission: Skalkottas's Vision of Truly Greek Music and his 36 Greek Dances	Katerina Levidou	N/a	Athens	2014	University of Athens, Faculty of music studies	ISBN: 978-960-93-9599-7	статья в сборнике	Английский	<a href="https://www.academia.edu/9333990/Katerina_Levidou_A_Dubious_Mission_Skalkottas_s_Vision_of_Truly_Greek_Music_and_his_36_Greek_Dances_Nikos_Malinas_ed_The_National_Element_in_Music_Conference_Proceedings_Athens_University_of_Athens_2014_29-30">https://www.academia.edu/9333990/Katerina_Levidou_A_Dubious_Mission_Skalkottas_s_Vision_of_Truly_Greek_Music_and_his_36_Greek_Dances_Nikos_Malinas_ed_The_National_Element_in_Music_Conference_Proceedings_Athens_University_of_Athens_2014_29-30</a>	The employment of folk elements in art music is a most effective means through which a composer may imbue their work with national character. At the same time, the particular mode of manipulating the folk material may serve as an invaluable tool for perceiving a composer's distinctive perception of national identity. On the occasion of a paper presented at the 10th International Conference on Musicology and Ethnomusicology, I focused on the idiosyncratic appropriation of Greek folk songs in his 36 Greek Dances for Orchestra. Skalkottas's peculiar conceptualization of national identity with refer to the Greek folk song will be reconstructed through analysis of his compositions. Subsequently, the implementation of Skalkottas's promotional activities for the Greek Dance "Bima" (Bimá) will be discussed with reference to the composer's own transcriptions of the folk song employed, commissioned by Meljo Merlier for the Musical Folio Archive. Skalkottas's approach will be contextualized with reference to the broader cultural milieu in contemporary Athens.
Rethinking "Greeksness" in Art Music	Katerina Levidou	N/a	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-3-9	статья в сборнике с докладом	Английский	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%201063%20(1)079%20.pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%201063%20(1)079%20.pdf</a>	The issue of "Greeksness" – a perceived national character or identity – has naturally been a significant directive in scholarship on Greek art music. For a long time "Greeksness" was largely associated simply with borrowings from folk and Byzantine music or with thematic references to ancient and modern Greek culture and history. Studies of Greek modernist composers specifically isolated the subject in connection with the dichotomy between tradition and innovation and the divide between the "East" and the "West". Nevertheless, such treatment of the question of national identity in music is, to a certain extent, self-enclosed; if not entirely. National identity emerges as a cohesive category, which is barely differentiated historically (across time) and geographically (across space). At the same time, it surfaces as an autonomous category, whose relationship and interaction with other forms of identity (such as local, European, religious, social and gender) are disregarded. Current musicological studies on Greek art music are increasingly expanding a variety of ways in which art music negotiates Greek national identity. Building on existing methodologies of national identity as it is formed and negotiated in and through art music. This, more nuanced understandings of Greek art music and its history, as well as of the very notion of Greek national identity may emerge, which highlight Greek art music's relationship to Greek culture and society and could bring musicology into dialogue with the fields of modern Greek studies and anthropology. Issues of Greek identity are introduced through a brief analysis of the 2011 Eurovision Song Contest. Nikos Skalkottas's views on the folk song and his 36 Greek Dances for Orchestra serve as a case study of expressions of "Greeksness" in art music.
Revisiting the Past Recasting the Present: The Reception of Greek Antiquity in Music, 19th Century to the Present Conference Proceedings (Athens, Hellenic Music Centre, 2013).	Katerina Levidou, Katy Romanou, George Vlastos	N/a	Athens	2013	Hellenic Music Centre	ISBN: 978-618-80066-12	сборник с докладом	Английский	<a href="https://hellenicmusiccentre.com/index.php?zfp_category=15&amp;controller=category&amp;id_lang=1">https://hellenicmusiccentre.com/index.php?zfp_category=15&amp;controller=category&amp;id_lang=1</a>	The impact of Greek antiquity on modern culture is anything but unexplored territory, a hardly surprising fact given that the modern Western civilization is widely considered as offspring of ancient Greek culture and thought. The extent to which Western art music, specifically, from the Renaissance onwards – has been indebted to ancient Greek culture, thought and history is an issue constantly referred to by scholars from as well as beyond the area of musicology, particularly thanks to the recent findings of archaeologists. The range of related knowledge, that has been scrutinized (perhaps appreciably) / known, with art music of Western Europe countries – especially the genre of opera – dominating our understanding of the ways in which music has drawn on ancient Greece.
Musical Receptions of Greek Antiquity: From the Romantic Era to Modernism	Katerina Levidou, Katy Romanou, George Vlastos	N/a	Newcastle upon Tyne	2016	Cambridge Scholars Publishing	ISBN: 1-4438-8828-1	книга	Английский	<a href="https://www.cambridgescholars.com/product/978-1-4438-8828-8%202016">https://www.cambridgescholars.com/product/978-1-4438-8828-8%202016</a>	This collection of works discusses the impact of Greek antiquity on modern culture, with a particular focus on the music of the nineteenth and twentieth centuries. The various essays offer comprehensive interdisciplinary examination of music's relationship to Greek culture and society and could bring musicology into dialogue with the fields of modern Greek studies and anthropology. Issues of Greek identity are introduced through a brief analysis of the 2011 Eurovision Song Contest. Nikos Skalkottas's views on the folk song and his 36 Greek Dances for Orchestra serve as a case study of expressions of "Greeksness" in art music.
Westernization of Greek music	Katy Romanou	N/a	Новый Сад	2003	Матича Српска, Одделение за савремене уметности и науку	ISSN 0352-9738	статья в сборнике	Английский	<a href="https://www.academia.edu/1541302/Westernization_of_Greek_music">https://www.academia.edu/1541302/Westernization_of_Greek_music</a>	The two longer lasting conquerors of Christian Greeks were the Venetians and the Ottoman Turks. Under the Venetians, Greeks (specifically, the inhabitants of Ionian islands) assimilated Italian music and harmony in a popular tradition. Greeks subjected to the Ottoman Turks, resisted cultural assimilation, and united under the guidance of the Ecumenical Patriarchs in Constantinople, saw Orthodox in combination with the Ancient Greek heritage, as the essence of Greek nationality. Monophonic church music, termed "national music" and its numeric notation were widely spread. Westernization in those areas, that included Athens, was initiated by Greek musicians from the Ionian Islands. They founded institutions for the performance of western music, aiming at the edification of the general public. One of those institutions, the Conservatory of Athens, was reformed in 1891, introducing methods, study programs and evaluation criteria, much like those of the best music schools of Paris and Germany. As a consequence, the musicians from the Ionian Islands were marginalized, while the repertoire, the aesthetic principles, the performance modes and conventions, underwent abrupt radical changes. Those changes in musical manners coincided with Ethelios Venizelos' election as a prime minister, in 1910, and his progressive pro-western policy. It was in that year that the composer Manolis Kalomiris, who had studied in Vienna, and was an admirer of both Wagner and Verdis, settled in Athens, emerging as the initiator, leader and promoter of a Greek National School, that was to dominate musical life of Athens during the first half of the twentieth century (and, of course, to change the meaning of the term "national music", meaning that both). The ensuing conflict between pro-Italians and pro-German musicians, was violent and, at times, amusing. It reflected political tensions, but primarily it was a debate over the devolution of privileges from one group of musicians to another, a struggle for professional survival.
Béla Bartók and Nikos Skalkottas	Katy Romanou	N/a	Новый Сад	2015	Текст публикуема в социјална мрежа Академија.edu	ISBN: 978-606-9039-23-9	статья в сборнике	Английский	<a href="https://www.academia.edu/9292461/Bela_Bartok_Athens_Berlin_1798303_and_Nikos_Skalkottas">https://www.academia.edu/9292461/Bela_Bartok_Athens_Berlin_1798303_and_Nikos_Skalkottas</a>	The author analyzes the similarities between Béla Bartók's and Nikos Skalkottas' work. She also gives some helpful information on the Greek composer and on the situation in Greece during the first stages of his work and his rewilded evaluation.
The Greek community of Odessa and its role in the Westernization or 'progress' of Greek music	Katy Romanou	N/a	Belgrade	2015	Institute of Musicology, Serbian Academy of Sciences and Arts (SASA) Department of Fine Arts and Music SABA	ISBN: 978-606-9039-23-9	статья в сборнике	Английский	<a href="https://www.academia.edu/14670311/Aspects_of_Greek_and_Serbian_Music_2008_Temal_work_card.html">https://www.academia.edu/14670311/Aspects_of_Greek_and_Serbian_Music_2008_Temal_work_card.html</a>	This chapter is on taste. It highlights the ambiguity of the meaning of 'progress' (or 'Westernisation') in the development of Greek music; ambiguously deriving from the ill-defined concept (or, rather, collage) of the Western trend for restoring past music; and the (Greek) goal to arise from a distant past, a focusing on the contribution of the inhabitants of the prosperous city of Odessa to the progress of Greek music and education and follows their fluctuating adaptation to the prevailing trends and tastes.
Nostos through the West and Nostos through the East: Readings of Ancient Greek Music in Early Twentieth-Century Concertos and Operas in Athens	Katy Romanou	N/a	Novi Sad	2016	Матича Српска, Journal of Stage Arts and Music	ISSN 0352-9738	статья в сборнике	Английский	<a href="https://www.matcarspka.org.rs/star/asp/casopisimuzika_28-29.pdf">https://www.matcarspka.org.rs/star/asp/casopisimuzika_28-29.pdf</a>	Nostos denotes the act of coming back home. The meaning of alios (used, for instance, in analgesic) as a compromise of nostalgia, alios has the meaning of a torturing desire sparked off by hope for a future as beautiful as the past. Greeks, in recent times, have perpetually indulged in nostalgia for ancient Greece, whose image, knowledge and conscience have in fact been constantly transformed. This chapter describes how Greeks in early twentieth-century Athens and Constantinople, two centres with distinct cultural environments, conceived of ancient Greek music, and examines how these concepts may have been formed.
Westernization of Greek music	Katy Romanou	N/a	Novi Sad	2003	Матича Српска, Journal of Stage Arts and Music	ISSN 0352-9738	статья в сборнике	Английский	<a href="https://www.matcarspka.org.rs/star/asp/casopisimuzika_28-29.pdf">https://www.matcarspka.org.rs/star/asp/casopisimuzika_28-29.pdf</a>	The two longer lasting conquerors of Christian Greeks were the Venetians and the Ottoman Turks. Under the Venetians, Greeks (specifically, the inhabitants of Ionian islands) assimilated Italian music and harmony in a popular tradition. Greeks subjected to the Ottoman Turks, resisted cultural assimilation, and united under the guidance of the Ecumenical Patriarchs in Constantinople, saw Orthodox in combination with the Ancient Greek heritage, as the essence of Greek nationality. Monophonic church music, termed "national music" and its numeric notation were widely spread. Westernization in those areas, that included Athens, was initiated by Greek musicians from the Ionian Islands. They founded institutions for the performance of western music, aiming at the edification of the general public. One of those institutions, the Conservatory of Athens, was reformed in 1891, introducing methods, study programs and evaluation criteria, much like those of the best music schools of Paris and Germany. As a consequence, the musicians from the Ionian Islands were marginalized, while the repertoire, the aesthetic principles, the performance modes and conventions, underwent abrupt radical changes. Those changes in musical manners coincided with Ethelios Venizelos' election as a prime minister, in 1910, and his progressive pro-western policy. It was in that year that the composer Manolis Kalomiris, who had studied in Vienna, and was an admirer of both Wagner and Verdis, settled in Athens, emerging as the initiator, leader and promoter of a Greek National School, that was to dominate musical life of Athens during the first half of the twentieth century (and, of course, to change the meaning of the term "national music", meaning that both). The ensuing conflict between pro-Italians and pro-German musicians, was violent and, at times, amusing. It reflected political tensions, but primarily it was a debate over the devolution of privileges from one group of musicians to another, a struggle for professional survival.
The Greek community of Odessa and its role in the Westernization or 'progress' of Greek music	Katy Romanou	N/a	Belgrade	2015	Institute of Musicology and Department of Fine Arts and Music, Serbian Academy of Sciences and Arts	ISBN: 978-606-9039-23-9	статья в сборнике	Английский	<a href="https://doi.sasa.ac.rs/rahandir/1234567893505">https://doi.sasa.ac.rs/rahandir/1234567893505</a>	The article highlights the ambiguity of the meaning of 'progress' (or 'Westernisation') in the development of Greek music; ambiguously deriving from the ill-defined concept (or, rather, collage) of the Western trend for restoring past music; and the Greek goal to arise from a distant past, a focusing on the contribution of the inhabitants of the prosperous city of Odessa to the progress of Greek music and education and follows their fluctuating adaptation to the prevailing trends and tastes.
Occupied by the most musical people of Europe: a Greek folk tragedy	Katy Romanou	N/a	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-3-9	статья в сборнике с докладом	Английский	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%201063%20(1)079%20.pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%201063%20(1)079%20.pdf</a>	Greece entered WWII on October 28, 1940, one day and few hours after a gala performance of Puccini's Madama Butterfly in Athens, attended by the composer's son Antonio and his wife, and celebrated with a reception of the city's high society, in the Italian ambassador's house. During the reception, the ambassador was preparing an ultimatum that he handed to the governor Ioannis Metaxas at three in the morning. The event might be seen as symbolic of the disastrous fact that it was during the Italian and German occupation that the two most essential state organizations of music performance were founded in Athens: that is, the Symphonic Orchestra of Athens (1942; named in 1943 State Orchestra of Athens) and the National Lyric Stage (that became autonomous in 1944, being since 1939 a branch of the Royal Theatre). Two organizations that led music life in Greece virtually during the rest of the 20th century. The two organizations were founded on laws made in the occupied Ministry of Culture with the collaboration of a group of Greek musicians, whose political orientation was extremely diverse and opposed, but whose education united them through the admiration of Western "classical" music and the desire to disseminate it to the Greek people. Greek musicians of that period strove to cultivate a culture they were engaged with, in a society that was not conscious of this culture's importance. They took advantage of every opportunity, and had the misfortune to be offered a lot from their conquerors, the Italians and the Germans whose music culture constitutes the core of Western Music.
Aspects of Greek and Serbian Music	Min, Melita, Tomasevic, Katarina Milanovic, Biljana, Vasic, Aleksandar, Bojanc, Isidor, Nikić, Nenad, Krenos, Arisdić, Srirakuć, Vasiliki	N/a	Athens	2008	edfion opanbus M NIKOLAJIĆ and ANASTASIJUĆ ON Music House	ISBN: 978-960-7266-59-0	сборник сив статьи	Английский, Французский	<a href="https://www.academia.edu/14670311/Aspects_of_Greek_and_Serbian_Music_2008_Temal_work_card.html">https://www.academia.edu/14670311/Aspects_of_Greek_and_Serbian_Music_2008_Temal_work_card.html</a>	This book is one of the results of the bipart cooperation between Serbia and Greece on cultural heritage that was funded by the Operational Program "Competitiveness" Greek Ministry of Development, General Secretariat for Research and Development and took place in 2005-2007 (Community Support Framework 2000-2006). MelitaMin from the Institute of Musicology, Serbian Academy of Arts and Sciences was the head of the Serbian musicological research team that consisted of KatarinaTomasevic, BiljanaMilanovic and AleksandarVasic. KatyRomanou, from the Faculty of Music, National and Kapodistrian University of Athens, was the head of the Greek musicological research team that consisted of IsadoraBeltoni, Nikić Poukalis, Arisdić Krenos and Vasiliki Srirakuć. Research cooperation between the two bodies of the parties existed before the beginnings of the project, but this programme was a good chance to establish it. This book is devoted in shedding light on howkrenos and arisdićsrirakuć have been working on a musicological perspective.
A much too weighty inheritance	Katy Romanou	N/a	Belgrade	2008	Матича Српска	ISSN 0352-9738	статья	Английский	<a href="https://www.academia.edu/25626064_much_too_weighty_inheritanceTemal_work_card.html">https://www.academia.edu/25626064_much_too_weighty_inheritanceTemal_work_card.html</a>	In 1876 Bourgaud-Duouady published his 30 mélodies populaires de Grèce d'Orient. In the introduction of this collection he showed that the Greek folk melodies' modal structure was common with that of ancient Greek and Byzantine music. This collection became popular in Western Europe (especially in France) the following decades, during which important remains of notated ancient Greek music came into light in archaeological excavations. In 1883, Sikelios' epitaph was discovered in Aegin, near Asia Minor's Tralles, a fragment of an inscription that mentioned an association of European Dancers was found on a papyrus (dating around the 1st century BC). In May 1885, two hymns to Apollo were discovered (peasants of the 2nd century BC) in Delphi, that happen to be the longest remains of ancient Greek music. The Delphic hymns got circulated in numerous editions, harmonizations and instrumentations, most famous being Gabriel Fauré's opus 63b composed in 1894. In that year, a conference in Paris over the revival of the Olympian Games in Athens (1896), further augmented the interest in Greek music. In Western cities, and in Athens, folk songs from Bourgaud-Duouady's collection were frequently performed together with the Delphic hymns and other ancient Greek music. Those events, reflecting universal esteem and admiration of Greek folk music, changed radically the relation of the Greek people to it. The evolution of Greek music since those times, characterized by the continuous effort to protect indigenous music from western influence, in order to preserve its similarities with the glorious ancient civilizations. This results in the evolution of indigenous music talents from music education, which is western.
Occupied by the most musical people of Europe: a Greek folk tragedy	Katy Romanou	N/a	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-3-9	статья в сборнике	Английский	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%201063%20(1)079%20.pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20to%201063%20(1)079%20.pdf</a>	Greece entered WWII on October 28, 1940, one day and few hours after a gala performance of Puccini's Madama Butterfly in Athens, attended by the composer's son Antonio and his wife, and celebrated with a reception of the city's high society, in the Italian ambassador's house. During the reception, the ambassador was preparing an ultimatum that he handed to the governor Ioannis Metaxas at three in the morning. The event might be seen as symbolic of the disastrous fact that it was during the Italian and the German occupation that the two most essential state organizations of music performance were founded in Athens: that is, the Symphonic Orchestra of Athens (1942; named in 1943 State Orchestra of Athens) and the National Lyric Stage (that became autonomous in 1944, being since 1939 a branch of the Royal Theatre). Two organizations that led music life in Greece virtually during the rest of the 20th century. The two organizations were founded on laws made in the occupied Ministry of Culture with the collaboration of a group of Greek musicians, whose political orientation was extremely diverse and opposed, but whose education united them through the admiration of Western "classical" music and the desire to disseminate it to the Greek people. Greek musicians of that period strove to cultivate a culture they were engaged with, in a society that was not conscious of this culture's importance. They took advantage of every opportunity, and had the misfortune to be offered a lot from their conquerors, the Italians and the Germans whose music culture constitutes the core of Western Music.



From Popular to Esoteric: Nikolaos Mantzanos and the Development of his Career as a Composer	Kostas Kardamis	Na	Cambridge	2011	Cambridge University Press	ISSN 1479-4098 (Print) ISSN 2044-8414 (Online)	Статья в Nineteenth-Century Music Review, Volume 8, Issue 1, pp. 101-126	Английский	Cambridge Core - the books and journals platform from Cambridge University Press	Nikolaos Halkiopoulos Mantzanos (1796–1872) was a noble from Corfu and is better known today as the composer of the Greek national anthem. However, recent research has proved his importance as a teacher and as one of the most learned composers of his generation, renowned in Italy and France as well as Greece.
From Popular to Esoteric: Nikolaos Mantzanos and the Development of his Career as a Composer	Kostas Kardamis	Na	Cambridge	2011	Cambridge University Press	ISSN: 1479-4098 (Print), 2044-8414 (Online)	статья в сборник	Английский	<a href="https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/author-from-popular-to-esoteric-nikolaos-mantzanos-and-the-development-of-his-career-as-a-composer/D4FC8302669197DC3D2A068647A25C">https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/author-from-popular-to-esoteric-nikolaos-mantzanos-and-the-development-of-his-career-as-a-composer/D4FC8302669197DC3D2A068647A25C</a>	The aim of this article is to present Mantzanos' developing relationship as dilettante composer to the emerging European nineteenth-century music and aesthetics, as featured through his existing works and writings. In his early works (1815–27) Mantzanos demonstrates a remarkable creative assimilation of late eighteenth- and early nineteenth-century operatic idioms, whereas his aristocratic social status allowed him an edictic relationship with music in general. From the late 1820s, Mantzanos also began setting Greek poetry to music, in this way offering a viable solution to the demand for 'national music'.
'Acta in idioma Greco' or Finding the Greek-speaking singers	Kostas Kardamis	Na	Athens	2014	University of Athens, Faculty of music studies	ISBN: 978-960-93-5959-7	статья в сборник	Английский	<a href="http://nms2013.music.uoa.gr/NEMProc2013.pdf">http://nms2013.music.uoa.gr/NEMProc2013.pdf</a>	The earliest known acta in Greek was heard in Corfu in January 1827, was composed by Nikolaos Hal-kiopoulos Mantzanos and - predictably enough - was entitled <i>Acta Greca</i> . It was performed by an Italian singer dur- ing her beneficial night and is characterised as was that in its score the Greek verses were written with letters of the Latin alphabet, in order to facilitate the public. Until recently it was believed that the aforementioned composition was a unique and that the absence of professional Greek-speaking singers (especially those of the 'lar' sex) was a factor that prevented the composition of social works of the operatic genre in Greek language. Nonetheless, the last few years research revealed several references to areas and other fields of operatic character 'in Greek idiom', both original and translations of standard repertory works. Most of these compositions were once more performed during beneficial performances or charity galas. The paper will attempt to investigate the archival ref- erences and the works themselves (where available), will raise some questions regarding the practical use of such compositions from the Italian singers perspective, and will comment on the need for related to the operatic genre in Greek in the Ionian theatres of the British Administration especially in a period, during which even the slightest reference to the Greek language was considered an emblem of national self-determination.
Un italiano in Corce. Severino Fogacci music-related activities during his exile in Corfu (1831-1846)	Kostas Kardamis	Na	Greece	2013	Greek Music Laboratory of the Department of Music Studies at Ionian University	ISSN: 1108-6963	статья в сборник	Английский	<a href="https://m.togog.gr/issue/0003/0003-kardamis/">https://m.togog.gr/issue/0003/0003-kardamis/</a>	Severino Fogacci, the main subject of this essay, lived in an era of liberal movements and social upheaval in the Italian peninsula and Europe in general. He can be considered a typical member of the post-napoleonic Italian generation, since he was born in 1803 in his birthplace, Ancona. First belonged to the Papal States and he therefore was brought up in an environment, which was rather conservative. Moreover, his family did not belong among the privileged of that city. Severino lost his father, Giovanni, when he was very young and this led to his entry to the local seminaries, where he began his studies. After few years there he continued his education in the public high school of Ancona, during a period full of political changes. Fogacci early developed a passion for both an Italian and a Greek language. His political orientation in an area of social and political upheaval was becoming clearer at this time as well: by 1824 he had established connections with the carbonari, as he did not consider the papal administration successful in managing the new post-restoration conditions in the Italian peninsula. Thus Fogacci became a fervent patriot and supporter of Italian independence.
Domenikos Padovás: a 'lesser' of an anniversary	Kostas Kardamis	Na	Corfu	2019	Hellenic Music Research Lab of the Music Department of the Ionian University Corfu Philharmonic Society	ISSN: 978-960-7260-633-0	статья в сборник	Английский	<a href="https://www.researchgate.net/publication/340285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors">https://www.researchgate.net/publication/340285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors</a>	Domenikos Padovás (1817-1892) has been known in the Greek community of musicology since the mid-1980s thanks to Georgios Liodatos as the author of the article "Pocho para sepra i sorifi del Cav. Nicolò C. Marzaro (Aprì 1872)2 which is based on a kind of an "autobiogical" text on the creative activity of his teacher, Nikolaos Mantzanos offering valuable information about the latter's work. In the pre-1920s period, an observant reader could find scarce, potentially contradictory, information about Padovás' life and works in the pages of Spyros Motogiorgos' emblematic book on Neohellenic Music: 3 Today, we have satisfying information regarding the 'lesser' composer of the 2017 anniversaries and we may reassess his activity. At the same time, his collaboration with the Italian patriot Severino Fogacci, which has not been sufficiently illustrated, offers an alternative picture of Padovás' contribution to the opera of his time.
Kenaks et passage vers l'universel	Kostas Papanaghiou	Na	Belgrade	2008	Institute of Musicology of the Serbian Academy of Sciences and Arts	ISSN 1450-9814	статья в сборник с докладом	Французский	<a href="http://www.doisieria.nb.rslimg.si/1450-9814/2008/1450-98140808069.pdf">http://www.doisieria.nb.rslimg.si/1450-9814/2008/1450-98140808069.pdf</a>	The search for cultural identity, especially in countries that are threatened or feel threatened by a dominant culture, can lead, many times, to nationalism and isolation. It can also, perhaps more rarely, lead to unexpected paths which open up new horizons not only at the national level. The case of Iannis Xenakis fits into the second category. From 1949 until Metropolitan (1953-54), his total work pieces in which he tried to combine Greek folklore with the European avant-garde. In 1955, he wrote an article devoted to this 'marriage', the first and at the same time the last published on this subject. Already, his music moves from the local framework and extends towards the universal with the ambition to include all the music of the world.
The history of Croatian music of the twentieth century	Krisimira Kovačević	Na	Zagreb	1967	Udruga za kompozitorna Hrvatska	ASIN: B000QT46HS	Монография	Английский	Localisation: Richelieu - Musique - magasin VMC-2128 (8-B-5222) Notice n°: FRBNF43078733	The history of Croatian music of the twentieth century
Κρησικακή ορχήστρα 1888/9: Από την ορχήστρα (προσφυγική στο Γρανάζιο της Ιθάκης (8/20.10.1888) έως το Εθνικολογικό ακαδημαϊκό γινώσκει με την Ρίση Μιραβίλη του Σπύρου Σαμαρά	Kyriacos Vrettos / Γ. Σαμαράς	Na	Corfu	2019	Hellenic Music Research Lab of the Music Department of the Ionian University Corfu Philharmonic Society	ISSN: 978-960-7260-633-0	статья в сборник	Греческий	<a href="https://www.researchgate.net/publication/340285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors">https://www.researchgate.net/publication/340285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors</a>	In August 1888 the contract of the San Giacomo Theatre of Corfu for the 1888/9 operatic season (international theatrical period of Autumn 1888 and Decree 1888/89) was assigned by the "Commission" (1888) of the specific theater to Alexandros Temponos Voggiolis (referred to as Alessandro Tombonos Vogli in the Italian musical-theatrical press of the time). The beginning of the performances was set for the third day of October ("1888" and their end for the last Sunday of Carnival, 19 / 2 / 3 / 1889. In initial contract planning, published in September of 1888, it was announced that the first production would be Verdi's Don Carlo and that during the season "Flora mirabilis" by Spyros Samaras would also be performed under the direction of the composer himself, who would be touring in Corfu.
Czech relations with the nations and countries of Southeastern Europe	Ladislav Hradky	Na	Zagreb	2019	Бројница Европа	ISBN 978-993-8281-08-2	Монография	Английский	Національна бібліотека ім. С.С. Аксака в Мелітополі Світязька: Сх 774316	Czech relations with the nations and countries of Southeastern Europe
Vplivi evropske avantgarde na odnoš med literaturo in glasbo v delih Jakoba Jaka	Larisa Vrhunc	Na	Ljubljana	2014	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 50, Issue 1, pp. 63-76	Словенский	<a href="https://revije.f.uni-lj.si/MuzikoloskiZbornikView/233">https://revije.f.uni-lj.si/MuzikoloskiZbornikView/233</a>	One of Jakob Jaki's breakthroughs in the vocal, he has therefore dedicated much of his time to the selection of textual material and its incorporation into his music. Composers' attitudes towards literature has been changing throughout history, with the post-war avant-garde period offering many innovative solutions, which is also reflected in the vocal and instrumental music by Jakob Jaki.
Distinctive Features of Music Education in Iasi: An Overview after 155 years	Laura Otilia Vasiliu	Na	Iasi	2016	'George Enescu' National University of Arts	ISSN 2501 – 28X	Статья в Review of Artistic Education, No. 11-12, pp. 115-125	Английский	'George Enescu' National University of Arts <a href="http://iaa.arts.ro/Review-of-Artistic-Education-Number-12-Year-2016-12v.html">http://iaa.arts.ro/Review-of-Artistic-Education-Number-12-Year-2016-12v.html</a>	Over a century and a half after the establishment of the first state educational institution dedicated to music in Iasi – the School of Music and Declamation (1860) – the distinctive features of music education and the social and cultural phenomena that can be perceived and analyzed. This study provides arguments and cultural influences, both from European and Romanian sources, that have shaped the music education in Iasi. The research is based on archival sources, interviews with leading performers, musicians – professors, insuring performance levels and in perpetuating the project. 3. valorizing Romanian music traditions - liturgical songs of Byzantine origin and regional folkloric - through education/specializations, courses, creative activities and music profession; 4. the continuance/level of music education in concerts and musical performances in Iasi.
'Salon Music in the Nineteenth-Century Iasi'	Laura Vasiliu Dalia Rusu-Peric	Na					Додаток, виліснен по време на міжнародната конференція ELITES AND THEIR MUSICS Music and Music-Making in the 19th-Century South-Eastern Europe Salons (November 21-23, 2019)	Английский		'Salon Music in the Nineteenth-Century Iasi'
Musical Romania and the neighbouring cultures: Traditions - Influences - Identities Proceedings of the International Musicological Conference July 4-7 2013, Iasi (Romania)	Laura Vasiliu, Florin Luchian, Loredana Iuliana, Daniela Barbu, Carmen Dura, Ivana Perkovic, Florin Spalatu, Dimosthenis Spanoudakis, Maria Alexandru, Constantin Sicacu, Florin Buceacu, Viorel Barbutiu, Cristian Otilia, Roxana Gabriela Pilimon, Veronica Gaspar, Carmen Chelaru, Petrelnita Andrica, Catalina Constantinovici, Luminita Dorica, Luminita Rotaru-Constantinovic, Anca Leahu, Andriana Radulescu, Mihaela-Georgiana Balan, Laura Otilia Vasiliu, Ioan Pop	Na	New York; Frankfurt am Main	2014	Peter Lang; FL Academic Research Institute	ISBN-10: 3631648804 ISBN-13: 9783631648803	Сборник докладов от научной конференции	Английский	1) The British Library Shelfmark(s) General Reference Collection YD.2015.a.124 URN: BLID1016989914 2) Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-28216 Notice n°: FRBNF45694971	This book represents the volume of the International Musicological Conference Musical Romania and Neighbouring Cultures. Traditions, Influences, Identities, which took place in Iasi (Romania) and was organized by the George Enescu University of Arts Iasi in collaboration with the International Musicological Society. The volume includes 35 papers of 38 authors who represent academic centres in Croatia, Bulgaria, Serbia, Greece and Romania. The diverse topics include ancient Romanian, Balkan or East-European music; musicology; Byzantine and folkloric traditions, as well as modern and contemporary music. The articles propose theoretical and methodological documentation on the interactions between liturgical, folkloric and academic works within this multicultural space.
Diru Lipari, un muzicant român în contextul culturii universale	Lavinia Coman	Na	Bucharest	2020	Universia Centrului de Cercetare și Muzeologie din România	ISSN 0580-3713	Статья в Revista MuzicA, Nr. 5/2017, pp. 64-88	Румынский	<a href="http://www.univ.ro/Revista-Muzica.html">http://www.univ.ro/Revista-Muzica.html</a>	Diru Lipari (1917-1990) is a spectacular case of precocious musical fulfillment. The child presented a special penchant for music early on. His family cultivated it and initiated a schedule of musical training for him by means of lessons with two famous teachers: Mihail Jora for composition and Florina Musicescu for piano. The young prodigy graduated the Bucharest Conservatoire with honours, obtained the second prize at the International Piano Competition in Vienna (1933) and made brilliant studies in Paris under the guidance of masters such as Alfred Cortot and Nadia Boulanger. He was then propelled as a concert pianist internationally. In parallel he composed a series of symphonic, chamber and solo works, among which some received important awards and distinctions. In 1943, together with Madeline Cantamir, he settled in Geneva. Unfortunately, for the following seven years he grappled with a ruthless disease. Despite his suffering, these were the prolific years of his maturity, during which the pianist had his most important international collaborators and demonstrated his pedagogical qualities in his capacity as teacher at the Geneva Conservatoire. A little while before his death on 2 December 1990, he made those Columbia recordings that were to consecrate him as a master of piano interpretation. Besides the over thirty original scores he composed, his recordings are circulating today throughout the world, earning the artist an even greater appreciation than during his lifetime.
Notes on the Mediterranean music heritage in Slovenia: A conceptual analysis	Leon Stefanija	Na	Vienna	2015	Hollitzer Wissenschaftsverlag	ISSN 2307-440X (print) ISSN 2305-9672 (online)	Статья в TheMA – Open Access Research Journal for Theatre, Music, Arts, Volume 4, Issue 1-2, pp. 1-14	Английский	<a href="http://www.thema-journal.eu/index.php/thema/article/view/1">http://www.thema-journal.eu/index.php/thema/article/view/1</a>	Historians are familiar with different processes of transfer in music history. Three forms of transfer are especially important: a transfer of meanings through music (the foundation of musicology as a discipline), an economic transfer of musical goods (from instruments and scores to recordings and transfer), and a transfer of musical culture through different practices of what Christopher Small calls "musicking" (from which to media and social networks). Some music crosses borders easily, while other music remains more attractive on a local level. The relationship of identity to music, explored by Jules Cambiague in 1907 in a pseudo-Bach Sonata, and which Simon Frib (2004) calls the concept of "homology" in the context of popular music, can have a local set of variables. This article discusses the question of a transfer of the Mediterranean to music from the perspective of a Slovene musicologist, or, more precisely, the transfer of the concept of the Mediterranean with regard to the music in Slovenia of the last few decades.
The Influence of traditional instrumental music on the development of music culture in Republic of Macedonia	Љупчо Koskarov	Na	Белград	2010	Съюз на ученици в Белградска	ISSN 1313-5236	Статья в Тодарина. Наука, Образование, Училище", Т. 4 (2010), с. 466-474	Английский	Софийски университет „Св. Кирил и Методиј“ Светица: Умет А 24594	The influence of traditional instrumental music on the development of music culture in Republic of Macedonia
New information from the Solon Michaelides Archive	Louisa Panyai	Na	Greece	2016-2018	Greek Music Laboratory of the Department of Music Studies at Ionian University	ISSN: 1108-6963	статья в сборник	Английский	<a href="https://m.togog.gr/issue/0003/0003-panyai/">https://m.togog.gr/issue/0003/0003-panyai/</a>	Solon Michaelides was a Cypriot composer, musicologist, and conductor with a considerable reputation in Cyprus, Greece, and abroad. Although several sources deal with various aspects of his life and work, they are often inconsistent with respect to the information they contain. Until recently, consulting the primary source material found in the Solon Michaelides Archive has been difficult because no catalogue existed for it prior to 2014. To correct this situation, I began compiling a catalogue for the archive, which I completed in March 2016. The archive offers the researcher much information about the composer's life and musical work: manuscripts of his compositions; correspondence; programmes for his concerts; recordings; photographs; and other documents. The archive also contains files of Michaelides's clippings from magazines and newspapers about various aspects of his life and activities, including his publications, participation in conferences, comments on his work, professional activities, and other documents. Additionally, the archive contains many documents relating to his works and compositional methods, especially in the form of original scores, notes, and sketches.
Musikerbriefe als Spiegel überregionaler Kulturbeziehungen in Mittel- und Osteuropa	Lois Helmüt	Na	Belgrade	2002	Institute of Musicology SASA	Print ISSN 1450-9814 Online ISSN 2406-9876	Статья в Музиколошки – Musicology, Volume 2 (2002), pp. 13-18	Немецкий	<a href="http://www.doisieria.nb.rslimg.si/issue.asp?issueid=146">http://www.doisieria.nb.rslimg.si/issue.asp?issueid=146</a>	Traditionell ist die Musikgeschichtsschreibung nicht nur in Deutschland, sondern auch im östlichen Europa sehr stark national-kriterien verflochten und Musik wird vor allem als Nationalkultur verstanden. Dem gegenüber stehen viele Forschungen zu Musikern, die im vergangenen Jahrhundert häufig an vielen Orten in Europa wirkten und tätig waren. Diese Verbindungen sind immer wieder einmal thematisiert, aber nur ansatzweise systematisch erschlossen worden. Die überregionale Korrespondenz der Musiker im mittleren und östlichen Europa macht nicht nur europäische Verflechtungen sichtbar, sie liefert auch authentische Einblicke in die Erfahrungen, die an verschiedenen Orten gesammelt wurden. Insgesamt ist zu erwarten, daß Europa im Spiegel der Musikerbriefe als der zusammenhängende Kulturraum in Musikleben erscheint, als der er bis weit ins 20. Jahrhundert hinein existierte.
'Kroatisch-österreichische Musik Verbindungen vom 16. bis zur Mitte des 19. Jahrhunderts und ihre Bedeutung für die Musikkultur der beiden Länder'	Lovro Zupanović	Na	Graz	1978	Academische Druck- und Verlagsanstalt	ISBN-10: 3-201-01043-X	Статья в Grazer musikwissenschaftliche Arbeiten 3, pp. 17-38	Немецкий	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-7429 (3) Notice n°: FRBNF43355663	'Kroatisch-österreichische Musik Verbindungen vom 16. bis zur Mitte des 19. Jahrhunderts und ihre Bedeutung für die Musikkultur der beiden Länder'





Zur Rezeption der Ideen und der Tätigkeit der Schule in Serbien	Melita Milin	Na	Chemnitz	2017	G. Schröder	ISBN-10: 3-626196-47-6 ISBN-13: 978-3-626196-47-7	Страна в Musikgeschichte in Mittel- und Osteuropa, Issue 15, pp. 291-326	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-1662 Notice n°: FRBNF4040929	Zur Rezeption der Ideen und der Tätigkeit der Wiener Schule in Serbien
Cultural isolation of Yugoslavia 1944-1960 and its impact on the sphere of music: the case of Serbia	Melita Milin	Na	Ljubljana	2015	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Страна в Музиколошки Zbornik, Volume 21(2015), vol. 1, pp. 149-161	Англиски	Musicalological Annual online https://ojs.izj.si/index.php/MuzikološkiZbornik/index	In the decades after the end of WW2 and the establishment of the communist regime in Yugoslavia, cultural isolation affected Serbia no more or less the same way as the other five federal republics. This article examines aspects typical of that period, such as the level of musical exchange with the foreign, in Western world; the creative responses of Serbian composers of all generations to post-war avantgarde movements; questions of emigration in Serbia and the international tours of Serbian musicians; repertoires on concert and opera programs; and the legacy of the period.
A composer's influences in Lubjica Maric: a sketch for the study of influences in Lubjica Maric's oeuvre	Melita Milin	Na	Belgrade	2004	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-9814	Страна в Музиколошка / Musicological Annual, Volume 4 (2004), pp. 61-82	Српски	<a href="https://doi.org/10.2478/9783626196476_0032">https://doi.org/10.2478/9783626196476_0032</a>	Attempting to investigate works of music through frank examination of possible influences is a delicate thing, sometimes maybe dangerous - as has been suggested by Christian Cross in his book, The Stravinsky Legacy. While the originality of a composer may appear to be threatened with such types of critique, for musicologists it is important to draw upon a deeper appreciation for how a composer searched for his/her own creative voice. One of the most important Serbian composers has been chosen to demonstrate how composers need different influences during different phases of their maturation and how they deeply integrate them in order to create an individual language. Lubjica Maric first studied composition with Jasp Slavenski at the Belgrade Music School (1925-29), and continued her studies with Josif Šušter at the Master School of the Fraga Conservatory (1929-32) where she obtained her diploma. Finally, the book Alois Hába's course in quartet music at the same institution from 1936 to 1937. The works she composed during a radical will to break ties with traditional, mainly romantic music, so she chose to be influenced by the free atonal pre-dodecaphonic works of Arnold Schoenberg. Following World War II, she introduced some changes of expression that were more in keeping with links from the past. Her music became tonally stabilized, and thematic-motivational developments were rediscovered, resulting in an expression that became milder. But the changes need not necessarily be linked exclusively to the post-war climate of socialist realism. Rather, the previous style may have not up with some type of impulse - the sort that continues to ultimately transform an artist. For Lubjica Maric, however, it appears she was never truly satisfied with her first postwar works (1945-1950). What is certain is that she composed nothing during the several years that preceded her first masterpiece, the cantata The Songs of Space (1956). It is however worth examining whether or not they were really "dry years". It is certain that Lubjica Maric, like many other composers of Serbian traditional singing, both folk and church, poetic and artistic treasures of the Middle Ages - but she also revived earlier experiences (from the pre-war decade) that had rejected the line, mainly the music of Stravinsky, Bartók and Slavenski. Although those influences can be detected in the score of The Songs of Space, the work has a strong individual imprint, an identity of its own. In the works that followed, The Fragments for orchestra and in several compositions belonging to the cycle Muzika uobica (Obična 1, The Byzantine Concerto, Obitna super ethna uobica, The Threshold of Dreaming) original traits of Lubjica Maric's poetics became even more pronounced. The last works that she produced (in the 1980's and 1990's) are all for instrumental soloists or chamber ensembles. They continue with, and refine the main characteristics of the earlier ones. Lubjica Maric's evolution thus presents a search for originality of expression that was reached only after a process of selective assimilation and creative transformation of tradition had been fulfilled - but not until any "arseny of influences" had been abandoned. It has been shown that Lubjica Maric, like other artists needed to be ready to be influenced, in order to absorb such influences in a creative way.
The Russian musical emigration in Yugoslavia after 1917	Melita Milin	Na	Belgrade	2003	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-9814	Страна в Музиколошка / Musicological Annual, Volume 3 (2003), pp. 165-80	Англиски	<a href="http://www.zemlja.net/naslov.aspx?issued=447">http://www.zemlja.net/naslov.aspx?issued=447</a>	Around forty thousand Russian emigrants settled in Yugoslavia fleeing away from the terror of the 1917 Revolution. A high percentage of them were writers, artists, musicians and ballet dancers. Their greatest contribution to Yugoslav musical culture consists in the important acceleration they brought to the development of the domestic scene. Especially valuable were the activities of opera singers and directors, ballet dancers and choreographers, scenery designers, conductors of church choirs and music pedagogues.
Serbian Music: Yugoslav contexts	Melita Milin and Jim Samson (eds.)	Na	Belgrade	2014	Katy Romanov, Melita Milin, Jim Samson, Katarina Tomasevic, Jemaj Medić, Ana Petrović, Ivana Medić, Srđan Atanasovski	ISBN-13: 978-86-80639-19-2	Коллективна монографија	Англиски	<a href="https://doi.org/10.2478/9783626196476_0029">https://doi.org/10.2478/9783626196476_0029</a>	The initial idea for this volume was expressed during a study session called The Multiple Identities of Serbian Music in Changing Geopolitical Contexts: Views from Without and from Within, presented at the Congress of the International Musicological Society, held in Rome in July 2012. Jim Samson, coordinator of the session, which consisted of four participants from Serbia, one from Greece and one from Britain, kindly agreed to help in preparing and editing the present book, which has a rather different focus than the Yugoslav multinational state. Four of the papers read in Rome (those by Katy Romanov, Melita Milin, Katarina Tomasevic and Biljana Mikanovic) have been substantially revised. Atanasovski has provided an article on a new topic in accordance with the different focus of the present book, and another four articles (by Ivan Moody, Ivana Medić, Jemaj Weiss and Ana Petrović) are newly commissioned. As its title suggests, the volume aims to bring to light different aspects of Serbian music (art and popular) composed and performed during the lifetime of the Yugoslav state (1918-1991). The Yugoslav multinational state is considered by most of our authors as of essential importance for the study of Serbian music and music in general. It was indeed it was for the music of all the other nations in Former Yugoslavia. What kind of continuity was established with the area that preceded the establishment of that complex state? How did the competing political programmes of the different nations influence the sphere of music? How was the official cultural policy of appointment among the different Yugoslav nations implemented in practice? How did the different nationalisms shape musical creativity in Yugoslavia? Is it possible to speak of a Yugoslav style or art? What can musicological discourses among the different Yugoslav nations? And how were political tensions (communism v capitalism) reflected in popular music? These are some of the questions which the authors of this volume attempt to address. In order that a wider temporal context is provided, two chapters (3 and 8) focus on major developments in Serbian music during the interwar period and the post-war period and possible in the interwar period of the state. In addition to the six chapters on the construction of Serbian cultural identity within Yugoslavia by Serbian scholars (musicians), there are 'outsider' perspectives by scholars who have researched Serbian and Yugoslav music. Two, chapters 6 and 7, focus on Western music historiography, another from Portugal on an issue concerning Serbian church music as transposed into art works, and finally a contribution from Slovenia, a former Yugoslav republic, on the correspondence between two outstanding composers of the interwar period, one from the Balkans and one from the West. This book is the first of its kind in English. Its aim is by no means to present a history of Serbian music from the last decades of the nineteenth century to the present, but rather to offer fresh insights into the complex, dynamic relationship between national continuities and state discontinuities in a country that has always viewed itself as part of European cultural space. Melita Milin
The santouri in Greece between 1799-1800, is it an Ottoman or a European outlier?	Melita Milin	Na	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN 978-960-99845-3-9	статия в сборник с доклади	Англиски	<a href="http://www.iospress.com/doi/10.5296/ijm.v4i2.12000">http://www.iospress.com/doi/10.5296/ijm.v4i2.12000</a> <a href="https://doi.org/10.5296/ijm.v4i2.12000">https://doi.org/10.5296/ijm.v4i2.12000</a>	The first written record of santouri's presence in Greece is dated back to 1799-1800. The French François Pouqueville hears a santour during a feast at the court of the Ottoman Pasha in Tripolitza, nowadays Tripoli in Peloponnese and in 1800 he describes it in his book «Voyage en Morée à Constantinople, en Albanie et dans plusieurs autres parties de l' Empire Ottoman, pendant les années 1799, 1800 et 1801». It is santour related to an Ottoman santour or a European one, considering the fact that the having of Greek santour which is played from the late 19th century in Greece resembles the chromatic tempered string of the Romanian gembuz! Although there is a lack of other evidences for the existence of the Greek santour in this period, in this presentation the author shall try to answer to this question taking into consideration 1) the position of Greece in the Balkan Peninsula between Turkey and Europe, 2) the cultural relations that were developed between Greece and Romania because of the intensive trade by the Greeks of Egeus in Romania and 3) the use of the santour in Turkey and the santour in Romania at that time. For a better understanding of her concerns the author found it useful to refer to the Greek santouri until the early 20th century as well.
Musical tradition in Albania between East and West	Melita Milin	Na	София	2016	История на изследване на музиката	ISBN 978-954-7511-11-1	Музиколошка монографија	Англиски	Национална библиотека „Св. св. Кирил и Методиј“ COBISS.BG-ID: 1285680612	Musical tradition in Albania between East and West
"Music and the Nation in Greek and Turkish Contexts (19th – early 20th c.): A paradigm of cultural transfer"	Melita Milin	Na	Wiesbaden	2011	Harrassowitz Verlag	ISBN 004-2356	Страна в Zeitschrift für Balkanologie, Volume 47, Issue 2, pp. 169-176	Англиски	Zeitschrift für Balkanologie <a href="http://www.zeitschrift-fuer-balkanologie.de">http://www.zeitschrift-fuer-balkanologie.de</a>	Nationalism studies have failed to give enough attention to music, among other domains of cultural significance. This resulted in a lack of research and theorization on the construction of music as a field of discourse pertaining to the essence, nature, and history of the nation. In Ottoman Balkans in particular – not to mention a broader geography covering Central and Eastern Europe – music has been crucial in processes of national self-discovery and nation-building, and in defining modernity and taking positions in relation to it. While addressing this issue, the paper embarks on the research agenda of 'cultural transfer', and introduces it to the study of the Greek and Turkish ortho-national spaces in the nineteenth and early twentieth centuries. It is an attempt at reframing the urban, educated population of the Ottoman Empire with multiple cultural origins as 'parallel' cultures which interact and shape one another. The paper, furthermore, surveys the travel and transfer of various concepts, tropes, and themes in musical discourse as a trans-European phenomenon.
"Surveillance, urban governance and legitimacy in late Ottoman Istanbul: spying on music and entertainment during the Hamidian regime (1876–1909)"	Melita Milin	Na	Cambridge	2013	Cambridge University Press	ISBN 9963-0268 (Print) ISBN 1460-8796 (Online)	Страна в Urban History, Volume 40, Issue 4, pp. 705-725	Англиски	Cambridge Core - the books and journals platform from Cambridge University Press	The topic of this study is the control of urban space in late Ottoman Istanbul, particularly during the reign of Abdülhamid II (1876–1909). Issues of the control and surveillance of public gatherings and popular entertainment are investigated by focusing on the Greeks of Istanbul, the largest non-Muslim population in the city. The article is based on an investigation of petitions, the Ottoman Police Ministry records and spy reports on various planned and spontaneous, private and public activities, such as charity concerts, theatrical performances, and collective singing in private and public meetings.
"The 'Musical Question' and the Educated Elite of Greek Orthodox Society in Late Nineteenth-Century Constantinople"	Melita Milin	Na	Baltimore, Maryland, USA	2014	Johns Hopkins University Press	Print ISSN: 0738-1727 Online ISSN: 1086-3265	статия в сборник	Англиски	<a href="https://www.academia.edu/3052274/The_Musical_Question_and_the_Educated_Elite_of_Greek_Orthodox_Society_in_Late_Nineteenth_Century_Constantinople?email_work_card=rate">https://www.academia.edu/3052274/The_Musical_Question_and_the_Educated_Elite_of_Greek_Orthodox_Society_in_Late_Nineteenth_Century_Constantinople?email_work_card=rate</a>	The topic of this study is the control of urban space in late Ottoman Istanbul, particularly during the reign of Abdülhamid II (1876–1909). Issues of the control and surveillance of public gatherings and popular entertainment are investigated by focusing on the Greeks of Istanbul, the largest non-Muslim population in the city. The article is based on an investigation of petitions, the Ottoman Police Ministry records and spy reports on various planned and spontaneous, private and public activities, such as charity concerts, theatrical performances, and collective singing in private and public meetings.
Musical Education in Europe (1770–1914): Compositional, Institutional, and Political Challenges Volumes 1 & 2	Michael Fend, Michel Neyry (eds.)	Na	Berlin	2005	Berliner Wissenschafts-Verlag	ISBN-10: 3830510993	Коллективна монографија	Англиски	14 текста на англиски јазик, 9 на немски и 7 на француски 1) Localisation: ToBIca - Rez-de-jardin - libre-accès - Audiovisuel - Salle P - Musique 767 / FEND n1 < Vol. 1 > 2) Localisation: ToBIca - Rez-de-jardin - libre-accès - Audiovisuel - Salle P - Musique 767 / FEND n2 < Vol. 2 > 3) Localisation: Richelieu - Musique - magasin VMC-20612 (1) 4) Localisation: Richelieu - Musique - magasin VMC-20612 (2) 5) Localisation: Bibliothèque-musée de l'opéra - magasin C-16185 (3, 1-2) Notice n°: FRBNF40217160	These two volumes are the fruit of a project of the European Union, Musical Life in Europe 1600–1900: Circulation, Institutions, Representation). The volumes edited by Michael Fend and Michel Neyry cover the history of the conservatories in Europe from the first of the French Revolution until the outbreak of the First World War. The contributors focus on the following issues: (1) the model of the Italian 'conservatorio' and the decline; (2) the Paris Conservatoire: its mission and influence; (3) the persistence of the private conservatoire and the degree of state control; (4) education and music education; (5) the fostering of a performance heritage at the conservatoire and beyond; and (6) the problem of national identity in the context of the conservatoire. Of the thirty chapters thirteen are in English (in addition to the introduction), the rest in French or German.
Centring The Periphery: Local Identity in the Music of Theodor Anagnostou and other Twentieth-Century Greek Composers	Michalis Andronikou, Friedemann Sallis	Na	Toronto	2012	Canadian University Music Society / Société de musique des universités canadiennes	ISBN 1911-0146 (print) 1918-1818-512X (digital)	статия в сборник	Англиски	<a href="https://www.academia.edu/7846327/Centring_The_Periphery_Local_Identity_in_the_Music_of_Theodor_Anagnostou_and_others_Twentieth_Century_Greek_Composers?email_work_card=rate">https://www.academia.edu/7846327/Centring_The_Periphery_Local_Identity_in_the_Music_of_Theodor_Anagnostou_and_others_Twentieth_Century_Greek_Composers?email_work_card=rate</a>	This study addresses aspects of local identity in the music of Theodor Anagnostou and other Greek contemporary composers. It highlights misapprehensions and obsolete conceptions of historiography and aesthetics embedded in the use of terms such as centre and periphery or high- and low- brow styles of music, respectively. An overview of the history of art music in Greece is attempted, for a better understanding of these issues in that context. The parallel reference to significant Western contemporary composers such as György Ligeti, Luigi Nono, and Maurizio Kagel supports the primary argument of the essay, which seeks fair treatment for all places that find themselves peripheral to a given centre. The case of Greece—one of the cradles of Western culture—is a unique example of a problematic approach typical of Western historiographies with regard 'centre' and 'periphery' that needs to be corrected.
Istoria muzicii la Români: de la renasterea până în epoca de consolidare a culturii artistice	Mihail Gr. Polupnicu	Na	Iprişoroc - Domul Nicolae Buză	1928	Cartea românească	ISBN-10: 978-973-11-11-1	Музиколошка монографија	Румунски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-10314 Notice n°: FRBNF43210108	Read online here: <a href="https://en.calameo.com/read/000682433616679631616">https://en.calameo.com/read/000682433616679631616</a>
Glasba i glazbenici u Dubrovackoj Republici od polovice XVII. do prvog desetljeća XIX. stoljeća	Miro Demović	Na	Zagreb	1989	Jugoslavenska akademija znanosti i umjetnosti	ISBN-10: 1-5275-4531-8 ISBN-13: 978-1-5275-4531-1	Музиколошка монографија	Хрватски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-12411 Notice n°: FRBNF36657944	Glasba i glazbenici u Dubrovackoj Republici od polovice XVII. do prvog desetljeća XIX. stoljeća
1958–1968 Shostakovich in Bulgaria - Aesthetic Interactions and alternative artistic experiences	Milena Bozhikova	Na	Birmingham, UK	2020	Lady Stephenson Publishing	ISBN-10: 1-5275-4531-8 ISBN-13: 978-1-5275-4531-1	Страна в електронната монографија "Music between Ostology and Ideology"	Англиски	Бившевска Staatsbibliothek, München, Germany ItemID: 366502480016 Branch/Location: USB / Magazin Shostak. 2020.2812	In the situation in Eastern Europe that Roger Scruton calls "cultural cold war", the figure of Dmitri Shostakovich and his music are part of the political doctrine around the middle of the 20th century. An intensely contradictory personality, Shostakovich caused a conflicting attitude towards himself but survived nevertheless. Milena Bozhikova's article (1958–1968. Shostakovich in Bulgaria – Aesthetic interactions and alternative artistic experiences) studies and sums up facts of Shostakovich's real and indirect presence in the development of Bulgarian music. The non-conformism of the 70s in the socialist block, as a sort of answer to the political and ideological monopoly, finds expression in the pro-Western orientation, establishment or rejection of avant-garde art, and resistance to the official position, in search of a language of its own—what following another dictate: the one "of Darmstadt". The opposition of the individual against power does not mean its discrimination, rather a renewal of its development—the subject ends up under a new pressure, regardless of its nature.
Some issues of studying the activities of Czech musicians in Serbia in the 19th century.	Milica Gajic	Na	Ljubljana	2009	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Страна в Musicological Annual, Volume 45, Issue 1, pp. 65-74	Англиски	Musicalological Annual online https://ojs.izj.si/index.php/MuzikološkiZbornik/issue/view/208	The main object of this research, dedicated to the issue of studying Czech musicians in Serbia in 19th century, is to point to the differences and their solutions in the musicological research carried out so far. Particular attention was paid to less widely known and earlier presented data on veritable activities of Czech musicians.

The city in our hands': urban management and contested modernity in nineteenth-century Belgrade	Milok Jovanović	Na	Cambridge	2013	Cambridge University Press	ISSN 0963-0268 (Print) ISSN 1469-8785 (Online)	Craven's Urban History, Volume 40, Issue 1, pp.33-50	Англиски	Cambridge Core - the books and journals platform from Cambridge University Press	This article examines the image of the city and notions of urban management in the discourse of elite groups in Belgrade between 1830 and the late 1860s. It focuses on the negotiation of modernity in heterogeneous cultural spaces, particularly looking at the textual interplay of power, orientalist exotism and notions of backwardness. These discourses were integral to the processes of managing urban populations and homogenizing the cityscape. The city's specific political situation as a site of dual authority, however, left room for minor acts of contestation which questioned the primacy of enclosure and dispossession as basis for modern urban transformation. This dynamic interplay framed the city as a site of conflict between mutually defining forces of Europeanization and backwardness.
Austria-Hungary's 'Civilizing Mission' in the Balkans: A View from Belgrade (1903–1914)	Milok Kovic	Na	Belgrade	2017	Institute for Balkan Studies, Serbian Academy of Sciences and Arts	ISSN 0350-7653 (print) ISSN 2406-0801 (online)	Страна's "Balkanica XLVII"	Англиски	<a href="https://doi.org/10.2478/9783708569566">https://doi.org/10.2478/9783708569566</a>	The conflict between Serbia and Austria-Hungary in the years preceding the First World War is looked at in the global context of the "age of empire". The Balkans was Austria-Hungary's White Africa or Asia was the other colonial power of the period. The usual ideological justification for the Dual Monarchy's imperialistic expansion was its "civilizing mission" in the "half-savage" Balkans. The paper shows that the leading Serbian intellectuals of the time gathered round the <i>Srpski evjenzim glasnik</i> (Serbian Literary Herald) were well aware of the colonial rationale and "civilizing" ambitions of the Habsburg Balkan policy, and responded in their public work, including both scholarly and literary production, to the necessity of resistance to the neighbouring empire's "cultural mission".
The Nature of the Reception of European Musical Phenomena as a Paradigm of the Geniuness of Serbian Music - System of Values and Artistic Horizons	Mirjana Veselinović-Holman	Na	Toronto	1997	University of Toronto Press	ISSN 0709-540X	Страна's <i>Ullmann Reality and Meaning</i> , Volume 20, Issue 2-3, pp. 191-195	Англиски	<a href="https://www.jstor.org/stable/4010340">https://www.jstor.org/stable/4010340</a>	Two years ago in the pages of this journal, the late Adolphus R. Turkun published an article studying the phenomenon of the reception or non-reception of contrabass and panderol songs into Christian religious music of West Africa (IRAM 15: 166-170). In this study Professor Turkun attempted to establish some criteria by which one religious lyric while other music was not, and why secular lyrics could be sung in church as religious music, while others could not be employed in this way. The present study is an attempt to continue along this line of research. Our effort will begin by examining the code of principles of Serbian music which defines the phenomena to which it originates in its own soil. In this way we hope to establish a methodology as well as a context for the whole problem of the cross-cultural reception of music. Two phenomena need to be examined with care: genuineness and reception. A paradigm of genuineness will be established through the way we will define it within the Serbian context. Similarly we will try to understand the various notions of musical reception in general in order to establish one that is characteristic of Serbian music. In doing this we hope that we will contribute to a description of its noteworthy features.
Крпопаја српског музике : српског музика и европско музичко наслеђе / Историја српске музике - српска музика и европско музичко наслеђе (Serbian Music, Serbian music and European music heritage)	Mirjana Veselinović-Holman (eds.)	Na	Belgrade	2007	Zavod za udžbenike	ISBN-10: 8617340533 ISBN-13: 9788617340535	Концепција монографије	Српски	Serbiane Universitatis Bibliotheca: Malesherbes: Magasin / Ouvrages à demander par bulletin Code: B/USC-4329	Крпопаја српског музике : српског музика и европско музичко наслеђе / Serbian Music, Serbian music and European music heritage
Manolis Kalomiris during the 1940s	Myro Economides	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-9-9	Страна's сборник	Англиски	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20p%201069%20(1079%20pdf).pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20p%201069%20(1079%20pdf).pdf</a>	The primary concern of Manolis Kalomiris has always been the promotion of his musical work, extending to the creation of long-lived musical institutions that would function as supporting mechanisms in materializing his intentions. This, by and large, was done in a very harmonious way with all regimes, the opposition parties and hold key jobs. As a public figure, he was often accused as utilitarian-opportunist and, during the unsettled period of Civil War, he was also accused, along with many others, as a collaborator of the occupation forces. The present paper is an attempt to approach and understand Kalomiris' attitude towards people and events during the decade of 1940, with emphasis in the first half, as this becomes evident from his compositional output and his broader activities in various areas, such as participation in directorial positions, labour action and journalism.	
Die Mozart-Rezeption in Kroatien	Nada Bezić	Na	Chemnitz	1997	G. Schroder	ISBN-10: 3-406196-47-4 ISBN-13: 978-3-406196-47-4	Страна's <i>Musikgeschichte in Mittel- und Osturopa</i> , Issue 1, pp. 169-184	Немски	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-1662 Notice n°: FRBNF40040929	Die Mozart-Rezeption in Kroatien
Tracing Beethoven in Zagreb	Nada Bezić	Na	Budapest	2020	Hungarian Academy of Sciences	ISSN 1788-6244 (print) ISSN 1789-2422 (online)	Страна's <i>Studia Musicologica</i> , Volume 61 (2020), Issue 1-2 (Jan. 2020), pp. 161-168	Англиски	<a href="https://journals.mta.hu/journals/611-2/article/161.pdf">https://journals.mta.hu/journals/611-2/article/161.pdf</a>	Beethoven's Zagreb and Croatian acquaintances included his aristocratic friends, the two countesses, Ana Barbara Keglevich and Anne Marie Erdödy née Niczky whom he intended to visit in 1817 in her castle near Zagreb. His other friends, Nanette and J. A. Streicher, were ancestors of today's Zagreb musicians, and General Greth, husband of Jeanette de Honrat, played on a private concert there in 1819. Beethoven's music was performed on the first concert of the Musikverein in Zagreb (today Croatia's Music Society, ČM) in 1827. A representative of the Generalverein was present at the Vienna centenary celebrations of his birth in 1876, interesting material about that is kept in the ČM together with some early and first editions by the Beethoven's works. The local premiere of the Ninth Symphony took place in 1900, with more than 200 performers. Other notable performances of the work includes that conducted by Lonin Maszál (1887), and the project entitled <i>Nine by the Ninth Centenary</i> (1994), which united young musicians in the wartime. Tracing Beethoven in Zagreb also concerns his name, which was written on the walls of the ČM building in 1876, and his impressive bust made in 1939 by Vanja Raduš, kept today in a clinic for orthopedology.
Die Balašovič in srpska međunarodna scena u ogleđuju kritike	Nadažda Musouva	Na	Belgrade	2003	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-9814	Страна's <i>Muzikologija / Musicology</i> , Volume 3 (2003), pp. 81-113	Српски	<a href="https://doi.org/10.2478/9783708569527">https://doi.org/10.2478/9783708569527</a>	Leonid (1887-1937) and Rimma (1877-1959) Brailovskij brought to Belgrade National theatre together with other Russian emigrated stage and costume designers (the spirit of the 19th century of the (M)ukhailovskij, making décor and costumes for 18 performances during the period of 1921-1924. Les romanesques by Edmond Rostand, <i>Le malinade imaginée</i> by Molins, Shakespeare's Richard III, Merchant of Venice and King Lear and two Serbian dramas, <i>Olehačovič Holman's Tales, Faust by Gounod, Smetana's Balašovič</i> , Bizet's Carmen, Chopin and Queen of Spades by Čukalovič, Massenet's Manon, The Tsar's Bride by Romaly-Kurakova, The Wedding of Mikolaj by Petar Konjović, the Serbian opera composer, two ballets, <i>Sheherazade and Nutcracker</i> . The artists, husband and wife, were praised for their modernization of the Belgrade scene, for their vivid realization of sets and costumes, for their novelty, especially in Serbian historical drama by Branislav Mišković and Mladen Bojić, and Shakespeare as well as respected in some extent, but the critical, somewhat independent value of their scenic work, although inspired by music, among opposing quarters among the musical critics, who could not accept their too bright colors which once conquered Paris in the scenic interpretation of Leon Bakst or Nikolai Roerich. To avoid resistance of Belgrade critics the couple decided to leave Yugoslavia capital for Italy where they continued successfully their artistic career.
Virtual Tour - Ion Dragomir: Between East and West	Natalia Vogečkolj-Brogan	Belgrade/Paris	2021	American School of Classical Studies at Athens	ISSN 1450-9814	Виртуелна изложба	Грчки Англиски	<a href="https://www.ascsa.edu.gr/ventures/2021/virtual-tour-ion-dragomir-between-east-and-west/">https://www.ascsa.edu.gr/ventures/2021/virtual-tour-ion-dragomir-between-east-and-west/</a>	In October 2020, the ASCSA Archives organized an exhibition titled Ion Dragomir: Between East and West in the Makryniassa Library, to commemorate the centenary of Dragomir's assassination. The exhibition, which was scheduled to remain open for three months (October 15, 2020 – January 15, 2021), closed early, owing to the restrictive measures instated to fight the pandemic. The first phase, which could include the virtual tour, was prepared by Natalia Vogečkolj-Brogan and her team. The second phase, which included the preparation of a special 35-minute tour of the exhibition. They present unknown and rare material from Ion Dragomir's non-archival that was donated to the American School in 1959, and read excerpts from his personal diaries and correspondence.	
Nacionalni i transnacionalni veki glazbe: studija primera zgođnje recepcije Dvořaka od Alvin do Slovenija	Natasa Ciga Krstulović	Na	Ljubljana	2015	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0560-373X Online ISSN 2350-4242	Страна's <i>Musikologijski Anual</i> , Volume 51, Issue 1, pp. 87-114	Словенски	Musikologischer Anual online <a href="https://www.uni-lj.si/ai/MuzikološkiZbornik/summa/view/315">https://www.uni-lj.si/ai/MuzikološkiZbornik/summa/view/315</a>	The case study of the early reception of Dvořák's works in Slovenia is the starting point for the research of the – in musicology often highlighted – relationship between "Slavic" and "German" music and on once more tries to shed a light on the position of the national and the transnational in music of the European area in the brink of the 20th century. The article examines the first performances of Dvořák's works in Ljubljana through the prism of performance possibilities and reception of music before the Great War. It focuses on critical reviews of the premieres, with emphasis on the review of the cantata <i>Študentski kordelijskepejve</i> by the choir of the Glasbeni matični Music Society from Ljubljana in Vienna – conducted by Dvořák (1896). Furthermore, a collection of songs <i>Milodivness</i> introduced that was dedicated to Dvořák by Fran Gerbec.
Inte Orient et Occident: Târziu-Râmâna la începutul epocii moderne (1800-1848)	Neagu Djuvara	română - Mana Carпов	Bucharest	1995	Humanitas	ISSN 13: 978-973-96-4063-3	Монографије	Румунски	1) Biblioteca Centrală Universitară "Lucian Blaga", Cluj-Napoca, Romania Location: Bucarest Central University Library, Cluj-Napoca, Romania Central Building Main Collection Location: 77724 Barcode: ACUMP200203448 2) Universita di Padova - Biblioteca Beato Pellegrino di Studi Letterari, Linguistici, Pedagogici e della Spettacolo (University of Padua – Beato Pellegrino Library of Literary, Linguistic, Pedagogical and Performing Studies) Fund: ALAE1 - Beato Pellegrino Library - Compact with E - Localitate Location: LET ROM RB II 1233 Barcode: POL006139028	Cartea lui Neagu Djuvara este povestea miraculoasă a doi provinceni de la marginea Imperiului turcesc, Tara Românească și Moldova. Călătorii strălucite ramnacuca la București și la Iași trebuie publice și viața privată avută acoloaș rîm ca la Constantinopol. Puștin bănușu că în atmosfera letargică a unui sfârșit de imperiu arhiepiscopul bananobăncărușă și trece de la carfan, antur și gace la mîșuș ale și și va trasa ideea și moravurile civilizate în doar câteva zile. Căruș și Neagu Djuvara, de parca nu ar fi purtate ocoșoșii galici, fermecute, capotabile și imense, își stabileșcă la baștea de la curtea nobilă de la Paris sau, în caz de creg, meșugăruș, armată, învătășim și besciană - nu a râmșu pe Loc. Universitatii școlariș și peșteră - în parte orientale, în parte occidentale - de acum aparșuțuș dușuș veșuș și mal bine înfășăș înfășăș ideile ilustratș: surșuș zece de pagini cu imaginea oamenilor de ștuduș și ale minșturalor pe potabile, ștate și arme.
Les pays roumain en Orient et Occident. Les Principautés Danubiennes au début du XIXe siècle	Neagu Djuvara	Na	Paris	1989	Publications Orientalistes de France	ISBN: 2-7169-0269	Монографије	Француски	Bibliothèque nationale de France Localisation: Département Philosophie, histoire, sciences de l'homme 8-14219 Notice n°: FRBNF35032136	Un début du XIXe siècle, l'empire ottoman est encore un des plus vastes empires du monde, s'étendant des confins norvèges jusqu'à l'Atlas et des Caparates à la mer d'Oman. Depuis quatre siècles, les principautés roumaines de Valachie et de Moldavie font partie de cet ensemble en tant que tributaires de la Porte ottomane d'une large autonomie. Mais à mesure qu'il s'éprouve militairement que la corruption le ronger de l'intérieur, son empire se fait plus boudeur sur le pays roumain. L'indépendance des principautés roumaines est le résultat de la lutte de ces simples gouvernements d'origine par la Porte et de la pression de la France, de la Prusse et de la Grande-Bretagne. Les roumains des voyageurs occidentaux, nous découvrent, étonnés ou horrifiés, les mœurs des princes et des nobles attachés de leurs ententes sociales orientales, la misère des serfs, les traditions antiques traditionnelles – et si, creg, meșugăruș, armată, învătășim și besciană - nu a râmșu pe Loc. Universitatii școlariș și peșteră - în parte orientale, în parte occidentale - de acum aparșuțuș dușuș veșuș și mal bine înfășăș înfășăș ideile ilustratș: surșuș zece de pagini cu imaginea oamenilor de ștuduș și ale minșturalor pe potabile, ștate și arme.
The Trieste Philharmonic in Serbia	Nic Skljan	Na	Belgrade	2018	Institute of Musicology of the Serbian Academy of Sciences and Arts	ISSN 1450-9814 (print) ISSN 2406-0801 (online)	Страна's <i>Muzikologija</i> , Volume 25 (2018) pp. 135-158	Англиски	DOI: Directory of Open Access Journals	This paper discusses the Trieste Philharmonic Orchestra's tour in Serbia in the spring of 1946 and its political connotations. A sketch of the orchestra's foundation in the context of the concurrent political efforts to solve the Trieste question is then followed by a detailed outline of the journey itself, presented from the two points of view. First, the perspective of the Yugoslav authorities is illustrated and then an insight into musician's everyday life during the tour is given.
Manolis Kalomiris' relationship with cultures, artists, political factors	Nekana Velinović	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISBN: 978-960-99845-9-9	Страна's сборник с доплатом	Англиски	<a href="http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20p%201069%20(1079%20pdf).pdf">http://crossroads.mus.auth.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS%20with%20cover%20p%201069%20(1079%20pdf).pdf</a>	In this article we present part of the correspondence of the founder of the National Conservatory, M. Manolis Kalomiris, during the period 1948-1961, regarding three topics (a) his interest in creating artistic and cultural relations with other countries and cultures, (b) his critical of various Greek composers and artists and, finally, (c) his attitude towards various Greek political figures of that time.	
'The Ottoman theatre 1839-1923'	Nemim Memenencioglu	Na	London; New York	1983	Routledge	ISSN 0305-6139	Страна's British Society for Middle Eastern Studies, Bulletin (formerly known as British Journal of Middle Eastern Studies) (since 1992), Volume 10, Issue 1, pp. 48-58	Англиски	Item University Library online or Basel Online (full text only available on the University network) Subject: BES (BE: Middle East - [magazine]) Form keyword: QND Online resource   magazine Country: British Society for Middle Eastern Studies System no.: 066634834 <a href="https://www.routledge.com/">https://www.routledge.com/</a>	The author of this article, Nemim Memenencioglu, who is the editor of the Penguin Anthology of Turkish Verse, is the granddaughter of Namik Kemal, the celebrated poet and dramatist, and chief architect of the literary reforms of the Tanzimat. East and West have always met in Istanbul, though for centuries the Golden Horn lay like a sword between them. The rulers of the Empire chose for themselves the old Byzantine city, where, with the palace of Topkapı and the Sütlüce Porte as centres of gravity, lived the Turkish population, and here the great mosques and the bazaars. On the other side, in Pera (or Beyoğlu), lived the Levantine merchants, the Greek, Armenian, and Jewish minorities, and the sublime Porte as well. The foreign ambassadors, lives in Pera at the Marquis de Nerval, Louis XV's famous ambassador, built for himself next to the French Embassy a theatre on the model of the Tuileries Palace in Paris, where the latest plays by Molière and Corneille were performed. Amateu theatricals flourished on this side of the Golden Horn in a number of languages and forms. Even the three Westminster salons, Selim III, Mahmud I and Abdülhamid, showed a marked interest in this and other forms of European entertainment. Soon there was a proliferation of theatres, not only in Pera but also in suburbs such as Kasımpaşa, Üsküdar (Scutari), Ortaşky. Some were no more than open-air gardens with a stage at one end, or cello-concerts, where the public could drink and smoke while watching the show. The foreign companies included Istanbul in their tours. By the end of the century, there were German and Austrian companies as well as Italian and French. They performed both contemporary successes and classics, accompanied by music. The influence of continental, particularly French, drama was strongly felt, but there was also a native drama to inspire emulation.
On Béla Bartók's Track II: Béla Bartók's contribution to the study of Romanian musical tradition	Nice Fracile	Na	Belgrade	1995	Department of Musicology, University of Arts and Faculty of Music	Print ISSN 0354-818X Online ISSN 1821-3782	Страна's New Sound International Journal of Music, Volume 2	Англиски	<a href="https://www.newsound.org/">https://www.newsound.org/</a>	On Béla Bartók's Track II: Béla Bartók's contribution to the study of Romanian musical tradition
Audible States: Socialists Politics and Popular Music in Albania	Nicholas Tochka	Na	New York	2016	Oxford University Press	ISBN: 13: 9780190467814	Монографије	Англиски	Bayerische Staatsbibliothek, München, Germany BIB-ID: BV0437088 OCLC no.: 9780190467814 Location: Shelton MS.2017.1039 LC classification: ML3917.A6	Audible States examines how elites have governed politically and aesthetically meaningful spaces of silence and sound in Albania since 1945. Interweaving archival research with ethnographic interviews, author Nicholas Tochka argues that modern political orders do not simply render social life audible, but also audible. And in rendering social life audible, states make reality governable in significant, albeit unpredictable, ways. The book's chronological narrative presents an aural history of government through the journey-making of a state-subsidized popular genre, light music, as broadcast at an annual song competition, Radio Television Albania's Festival of Song. Drawing on a wide range of archival resources and over forty interviews with composers, lyricists, singers, and bureaucrats, it describes how popular music became integral to governmental projects to improve society – and a major concern for both state-socialist and post-socialist regimes. Incorporating insights from governmentality studies, Audible States presents a new perspective on music and government that reveals the fluid, pervasive but ultimately limited nature of state power in the modern world. In doing this, it addresses ongoing conversations in musicology, area studies, and cultural studies of the Cold War.
'To 'Enlighten And Beautify': Western Music and the Modern Project of Personhood in Albania, c.1906-1924'	Nicholas Tochka	Na	Champaign, IL & online	2015	University of Illinois Press on behalf of Society for Musicology	ISSN 0014-1836	Страна's <i>Ethnomusicology</i> , Volume 55, Issue 3, pp. 398-420	Англиски	ETH-Bibliothek Zürich, Städelin ISSN no.: 0014-1836 Subject no.: 056842495	Between 1920 and 1924, self-described progressives began importing and promoting western concert music in order to "civilize" Albania's population. Questions of sovereignty, civilization, and government came to be intermeshed in their plans "to enlighten and beautify the soul of the individual." This article demonstrates how progressives introduced into Albanian politics the modern project of personhood through their concern for the individual. In doing this, I suggest how ethnomusicological categories of individual history and performance of the modern project of being.
Christos, Adonis, Kouklos: Greek avant-garde music during the second half of the 20th century	Nick Poulatis	Na	Athens	2008	editions onomas M. NIKOLAÏDIS and COMPANY Co Music-House	ISBN: 978-960-7265-59-0	Страна's сборник	Англиски	<a href="https://www.academia.edu/15261034/Aspects_of_Greek_and_Serbian_Musical_Art_of_2008">https://www.academia.edu/15261034/Aspects_of_Greek_and_Serbian_Musical_Art_of_2008</a>	The search for ethnological material for the writing of this subject brings the musicological researcher in front of an unpleasant reality: the lack of satisfactory scientific studies that refer to the latest Greek art music and its resistance to sole scattered texts, where are – most of the times – confined to biographic references and aesthetic evaluations. In this particular article I propose a comparative approach, with an ethno-Hellenic art music of the post-war period and its resonance on both a Balkan and a European level. This is contemplated through the paradigmatic cases of three Greek composers (Janis Christou, Michael Adamaris and Petros Kouklos), who adopted different music tendencies from a stylistic as much as a philosophical point of view.
Military Bands in the Romanian Principalties between 1821 and 1878	Nicolae Gheorghij	Na	Cambridge	2017	Cambridge University Press	ISSN 1479-4098 (Print) ISSN 2044-8414 (Online)	Страна's <i>Military Bands in the Nineteenth-Century Music Review</i> , Volume 14, Issue 3, pp. 367-389	Англиски	Cambridge Core - the books and journals platform from Cambridge University Press	The abandonment in the early nineteenth century of the Ottoman military bands (mehnetehane and tabli-khane) that had provided ceremonial music for the Romanian princes, and the establishment of Western-style military bands in the newly formed army, brought about a radical shift in the cultural paradigm that was to have an effect upon the entire spectrum of musical life in the capitals of the Romanian provinces of Wallachia and Moldavia. This change occurred in two levels: on the one hand, musicians and the repertoire current in noble salons were imported from the West; and, on the other, a native ethnic element was activated in a series of works and orchestras based on folk themes. The present study examines the emergence, development and organization of the modern military bands in the Principalties of Wallachia and Moldavia in the context of native musical practices and the transition of Romanian society from an oriental monarchy to an outlook and behaviour specific to Western Europe, in the period from the nineteenth century to the War of Independence (1877).
Formation and Evolution of the National Element in Dimitris Nisafis's 'Isis for op. 236, for Alto Flute and Piano	Ninos Dimokas	Na	Athens	2014	University of Athens, Faculty of music studies	ISSN: 978-960-63-9559-7	Страна's сборник	Англиски	<a href="http://hem2013.music.uoi.gr/MPRe2013.pdf">http://hem2013.music.uoi.gr/MPRe2013.pdf</a>	Dimitris Nisafis's national-compositional style has not been thoroughly defined yet, neither through analytical procedures, nor by systematic research on his vocal-compositional oeuvre. His musical portrait, however, depicts him as an eclectic composer with an emphasis on melody-based compositions bearing intense related questions. The aims of this paper focus on enlightening Nisafis' link's relation with the neo-nationalist era and the way they are projected in his saxophone & piano piece, Isis. For 2017, commissioned for the 15th anniversary of Arno Bomkamps' and Jo van den Sanden's duo. Besides that, a discussion will be also held over the formal-narrative and thematic content, in unfolding through the structural analysis, with the neo-nationalist aesthetic. Finally, a structural procedure (i.e. signal theory), which, by its own means – combines cognitive and formalist approaches, will reveal Nisafis's notion on both textual and structural bonding parameters.
Roots in the 'modern': Greek film music and the work of Nikos Maniagakis	Nik Poulatis	Na	Belgrade	2008	Institute of Musicology of the Serbian Academy of Sciences and Arts	ISSN 1450-9814	Страна's сборник с доплатом	Англиски	<a href="http://www.dobierata.n.rs/img/1450-9814/2008-1450-98140808077.pdf">http://www.dobierata.n.rs/img/1450-9814/2008-1450-98140808077.pdf</a>	This article is focused on Nikos Maniagakis, one of the most ambiguous and popular composers in Greece. His compositions for cinema are also quite provocative. Maniagakis' cooperation with Frosin Film (the major Greek film production company in post-war era) and, on the contrary, his collaboration with Nikos Perakis (one of the most important contemporary Greek directors) vividly illustrate the transformation of film music from the so-called Old to the New Greek Cinema. Through an overall analysis of two of Maniagakis' most important film scores, I hope to reveal the transition process from a realistic modernist perspective to a postmodern one. A second goal is to present critically the general ideological shift in Greek socio-cultural spheres following the seventies change of policy. This paper underlines the perception of Greek music culture as a special case of Western music, which however, holds its very distinct stylistic idiom, cultural practices and ideological functions.





Nationally vs University Music Historiographies in Central and Eastern Europe	Stawomira Zenaraka-Kornik (ed.)	Paweł Gancarczyk, Vesa Kurkela, Sipiřoula Katsara, Ljovant Peter, Beata Pohorlevska, Kozmařel Betsinski, Reinhard Ströhm, Andraž Tichovšek, Hana Vrbosva-Wilner, Milica Zapletal, Zofia Czechoska, Stawomira Zenaraka-Kornik, Marc Desmet, Agnieszka Topolska, Janka Petřicová, Michael Fend	Newcastle upon Tyne	2016	Cambridge Scholars Publishing	ISBN-10: 1-4438-8578-9 ISBN-13: 978-1-4438-8578-2	Коллективна монографија	Англиски	Bayerische Staatsbibliothek, München, Germany BfKz-ID: BV043451066 OCLC-ID: 952632329 Location: Shelmar, 2015.65202	For the last few decades, historiography, considered as the central discipline of musicology, has explored new directions and sought inspiration for further research, consequently redefining the fundamental premises of historical musicology. This is especially true with regard to the concept of music history as the work of great individuals and the domain of artistic works, resulting from either tradition or new inventions. The variety of global and universal perspectives has been questioned, and researchers have emphasized the need to focus on local realities and day-to-day life. The ongoing debate is on the (im)possibility of writing an "objective" historical narrative. The methodological foundations of the traditional Western model of music historiography have been deconstructed – a process which has revealed its profound and purely one-sided ideological profile.
La présence de la Bulgarie de l'après-guerre dans les perspectives de l'expansion culturelle de la France aux Balkans vu par le colonel Charles Henry pendant les années 1918-1920	Nezhana Dimitrova	Ne	Белград	1993	Општаини издavaрство "Нeфeдит Ритис"	ISSN 1310-3970	Статья в "Балканисчен сборник Балканистически форум, Volume 2 (1993), p. 69-73	Франски	Национална библиотека „Св. св. Кирил и Методиј“ Сопница: ЦА А 23026	La présence de la Bulgarie de l'après-guerre dans les perspectives de l'expansion culturelle de la France aux Balkans vue par le colonel Charles Henry pendant les années 1918-1920
"Music preferences with regard to music education, informal influences and familiarity of music amongst young people in Croatia"	Srežana Dobrotić Raić Engočević	Ne	Cambridge	2017	Cambridge University Press	ISSN 0265-0517 (Print) ISSN 1468-2104 (Online)	Статья в British Journal of Music Education, Volume 34, Issue 1, pp. 41-55	Англиски	1) Cambridge Core - the books and journals platform from Cambridge University Press 2) Mariborska knjižnica (Maribor Public Library, Maribor, Slovenia) Signatura: PER 78 (06) 3) Library of the Academy of Music, University of Ljubljana, Slovenia (LI, AG) Signatura: C 8F 18RT14	The aim of this research was to investigate the relationship between music preference and music education, informal influences (attending classical music concerts and musical theatre productions) and familiarity of music. The research included students of the Faculty of Humanities and Social Sciences, University of Split (NČ431.1). The results showed that participants usually listen to popular music in their leisure time and that popular music is their most preferred music style. A positive relationship between familiarity and preferences was found but this effect was not unambiguous. A relationship between music preferences and secondary school music education was not found, but these participants who attended music school preferred some music styles more than do those participants who did not attend music school. There was a significant correlation found between the frequency of attending classical music concerts and preferences for classical music, jazz and world music. Finally, the results indicated that people who frequently attend musical theatre productions have significantly higher preferences for jazz and world music. The authors pointed to the problem of unattractiveness of music lessons in secondary schools and suggest possible solutions to the problem.
Transition of Greek art song from the national school to modernism	Sofia Kontoussi	Ne	Belgrade	2008	Institute of Musicology of the Serbian Academy of Sciences and Arts	ISSN 1450-9814	Статья в сборник с докладом	Англиски	http://www.dobierka.nb.rs/ing/sic/1450-9814/2008/1450-98140808207.pdf	This study presents the different ways in which two Greek composers, Leonidas Zoras and Jani Christou, viewed modernism. The songs of Zoras are typical examples of the gradual withdrawal from the aesthetic framework of the National School which dominated during the first decades of the twentieth century. In contrast, Jani Christou, who spent his childhood in Alexandria and received an exclusively Western-type education, remained unbound by Greek traditional music or the Greek National School. His work was moulded by the ancient Greek philosophical belief in the status of the listener through the transcendental power of Art. By his Six 'S', Elías Sotgiu Christou created one of the best examples of twentieth-century expressive vocal music.
The Greek National Opera during the Axis Occupation and the beginning of the Greek Civil War through the activities of the conductor Leonidas Zoras	Sofia Kontoussi	Ne	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISSN 978-960-99845-3	Статья в сборник	Англиски	http://ojs.foerdsports202012/CROSSROADS_PROCEEDINGS%20with%20cover%20p.%201063%20(1079%20pp).pdf	In 1938, the conductor Leonidas Zoras, complying with a decision of the Greek Ministry of Education, travelled abroad to study opera conducting in order to mount on his way back on the podium of the Lyric Stage, which was then in the process of being established. In the summer of 1940, after finishing his studies in Berlin's Hochschule für Musik and having initiated a successive career in that city, he was appointed, by the Director of the Royal Theater Kostas Bastas, chief conductor of the Lyric Stage, a position he would keep until 1958. In the paper hereby proposed, Zoras' both artistic and administrative activity in the Lyric Stage during the Axis occupation and the beginnings of the Greek civil war, are examined; light is shed on the conductor's relations to the successive administrations of the Theater, as well as to colleagues and artistic personnel. Facts and events are seen through the prism of the interrelation of social and contemporary events of that turbulent period. Simultaneously, an attempt is made to understand the positions and the attitudes adopted by Zoras on the occasion of various events, as these are illuminated in documents from his personal archive.
Art music in the Balkans	Sokol Šopić (editor)	Haniša Štrmpar, Elisaveta Valchevska-Chenová, Panikos Giorgopoulos, Soraja Marinković, Božidar Marušić, Jelena Kolić, Valentina Štanić, Giorgos Leontakos	Tisna	2004	Aemus		Коллективна монографија	Англиски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VNC-16284 Notice n°: FRBNF38875956	Art music in the Balkans
The route Russia-Serbia-Macedonia: intercultural communications	Soraja Zdravkova-Djeparoska	Ne	Belgrade	2015	Institute of Musicology, Serbian Academy of Sciences and Arts (SASA), Faculty of Fine Arts and Music SABA	ISSN 978-86-60636-23-9	Глава в Irena Medić and Katarina Tomasević (eds.), BEYOND THE EAST–WEST DIVIDE: Balkan music and Department of Art, pp. 135-151	Англиски	Universitätsbibliothek Leipzig Bibliotheca Albertina Ferdinand-Reich Germany : ISBN 3 209 75 4489	In this chapter the author provides that the route from Russia to Serbia to Macedonia has had a significant impact on shaping Macedonian ballet. The aesthetics of classical ballet, the teaching methods and the contents of the most well-known classical pieces all formed the foundations on which postwar artistic expression would rest. After World War II, as a result of cultural proximity to the USSR (even if political relations were not always close), these trends continued in a direct line throughout the socialist period. However, without exception, the activities of the first generation of creators of Macedonian ballet were taken as foundations for further developments, since this first generation of artists were directly or indirectly in contact with the Russian emigré activity in the USSR (predominantly in Belgium).
Narodno glazbeno gledalište v Ljubljani (1875-1914)	Špela Lah	Ne	Ljubljana	2012	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-371X Online ISSN 2300-4242	Статья в Musicological Annual, Volume 48, Issue 1, pp. 181-184	Словенски	Musicological Annual online https://revije.fl.uni-lj.si/MuzikoloskiZbornik/issue/v214.pdf	The main purpose of the research is to clear all doubts regarding musical life in Ljubljana in the late 19th century, and at the same time shed light on the period of Slovenian-German co-existence in Ljubljana Provincial Theatre. During this period, Ljubljana evolved into a cultural centre of the Slovenian ethnic entity where various national interests played an increasingly important role. Cultural development of Slovenes and their political self-confidence gradually enhanced. Therefore, this study, dedicated to German performing art in the Slovenian republic, cannot ignore concurrent Slovenian awakening, whose contribution was enabled by a newly-established Provincial Theatre built in the turning point of year 1892. In this way, the pre-war musical-theatrical life can be defined, appropriately limited and objectively depicted, since the opera life of the then Ljubljana was, due to the Slovenian activity which gave a special emphasis to this genre, significantly richer and more diverse.
Slovensko-nemška dihotovnja v Deželnem gledališču v Ljubljani med letoma 1892 in 1914	Špela Lah	Ne	Ljubljana	2010	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-371X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 46, Issue 2, pp. 95-108	Словенски	Musicological Annual online https://revije.fl.uni-lj.si/MuzikoloskiZbornik/issue/v211.pdf	The article tries to illuminate the effects of the newly re-constructed Provincial Theatre in Ljubljana between 1892 and 1914. This was the time, when the two directorates shared joint theatre premises: Slovenian and German. The author draws attention to the main characteristics (technical, organizing, repertory and performing) of the two national managements and tries to compare them and to point out the principal distinctions between them.
Peisaje muzicale în România secolului XX	Speranța Radulescu	Ne	Bucharest	2002	Editura Muzicală	ISSN 13: 9789734202973	Монографија	Румунски	Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Haus Potsdamer Straße Shelf mark: 3 A 111152 Location: Unter den Linden - Musikabteilung	Peisaje muzicale în România secolului XX
The operas of Giuseppe Verdi as being reflected in the piano works of Pavlos Carrer	Spiros Deligiannopoulos	Ne	Corfu	2019	Hellenic Music Research Lab of the Music Department of the Ionian University of Corfu Philharmonic Society	ISSN: 978-960-7260-63-5	Статья в сборник	Англиски	https://www.researchgate.net/publication/40285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors	The piano transcriptions of the most popular melodies written for lyric theatre in 19th century (mostly arrangements, paraphrases or "remixes"), were a very popular category of compositions of that era. It was a brilliant opportunity for the musicians enlarging the artistry and the upper social class, to demonstrate their skills both as virtuoso players, unusual pianists, and as composers. In this context, these new works were not usually a kind of simple transcriptions. In most cases the composer-performers used the original music as an occasion to embody their personal ideas and their inspiration. In fact, they composed music "between" the original score and their personal style.
The unfinished avant-garde of Jani Christou	Spiros Bonelis	Ne	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISSN 978-960-99845-3	Статья в сборник с докладом	Англиски	http://ojs.foerdsports202012/CROSSROADS_PROCEEDINGS%20with%20cover%20p.%201063%20(1079%20pp).pdf	In the mid 60's Greece experiences an unprecedented prosperity in arts. Meanwhile, a great uncertainty hangs over in the political life of the country, ended with the establishment of the military junta. It is in this context that the composer Jani Christou lives the most important and fruitful – albeit the last part of his life. The Greek composer belongs to the Greek avant-garde scene; he gets inspired by white at the same time forming it. Metastasis and Prokataktesis are two of composer's major aesthetic and technical innovations. The main purpose of the presentation is to show the innovative work of Jani Christou, any possible mutual influences, and differences in their work. Also, the presentation aims to examine what could succeed the sudden death of the composer by analyzing his texts and unfinished compositions.
Alles in Music: French Influences and Role Models in the Cipejta Zbornik/ Association of Friends of Arts	Rado Anđanovski	Ne	Belgrade and Ljubljana	2020	Institute of Musicology SASA and Faculty of Social Sciences, University of Ljubljana	ISSN 978-86-60636-54-3	Статья в Irena Vesić, Vesna Peno, Božjan Ljodov (eds.), The Tunes of Diplomacy: Music and Diplomatic Relations in the Balkans (19th-20th century), pp. 77-92	Англиски	https://doi.org/10.2478/978345678910374	In the interwar period, France was seen as the main military and diplomatic ally of the Kingdom of Serbia, Croats and Slovenes (SCS), later Kingdom of Yugoslavia, and the defender of the fragile Versailles Peace Treaty. This relationship resulted in a clear French influence in the realm of art and culture in Yugoslavia. Moreover, the triumph of the French cultural influence was also interpreted in the light of the simmering conflict between Serbian and Croat elites in Yugoslavia, as Serbian intellectuals traditionally gravitated toward Paris and France, unlike the Croats (and Slovenes) ones, which had been part of the Central European and Austro-Hungarian cultural sphere. This article analyzes the French cultural influence through the musical activities of the Cipejta Association of Friends of Art. The organization was established to promote modern art and the endeavors of young artists. It was firmly latched onto various mechanisms of state support and participated in promoting the dominant ideology of the Karađorđević royal dynasty. The paper follows the association's musical activities through its three phases: the initial period, marked by annual artistic sores, the middle period and the activities of the Narodno konzervatorijum (National Conservatory), which included weekly concerts of singing quality, and the final period of open music competitions. The article maps a clear picture of French artistic influences, which notably included open modeling of certain commissioned and awarded compositions on famous French pieces.
Compositional techniques and the folk element in the music drama The Afternoon of Love of Maros Vargolis	Stamatia Gerouhani	Ne	Athens	2014	University of Athens, Faculty of music studies	ISSN: 978-960-93-5859-7	Статья в сборник	Англиски	http://nem2013.music.uoa.gr/NIEMProc2013.pdf	The Afternoon of Love, music drama in one act and libretto by Maros Vargolis based on a theatrical piece by Theodoros Sinadinos, was performed for the first time in the Greek National Opera of Athens on the 10th of June 1944. Vargolis is regarded as one of the main contributors of the Greek National School of Music. The aim of the presentation is, after a thorough musical-dramaturgical analysis, to systematize and therefore contribute to the understanding of the compositional techniques that Vargolis applies in the composition of the music drama. Special attention will be given (a) on the technique of Leitmotiv as a unifying parameter of the overall musical-dramaturgical composition; (b) on the harmonic and chordal symmetries of the stratification of the music drama; mas plot; (c) on the use of linear harmonic alterations as an agent of rendering dramatical tension; (d) on the use of fugue as a dramaturgical symbol.
Cross-cultural interactions between Greeks and Italians. Musical dramaturgy in The Afternoon of Love of Maros Vargolis	Stamatia Gerouhani	Ne	Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISSN 978-960-99845-3	Статья в сборник с докладом	Англиски	http://ojs.foerdsports202012/CROSSROADS_PROCEEDINGS%20with%20cover%20p.%201063%20(1079%20pp).pdf	The Afternoon of Love, opera in one act and libretto by Maros Vargolis based on a theatrical piece by Theodoros Sinadinos, was performed for the first time in the Greek National Opera of Athens on the 10th of June 1944. The aim of the presentation is to evaluate both Byzantine and Greek folk music influences as well as the cross-cultural interactions between Greeks and Italians. Thus, the presentation is organized as follows: on the one hand, I will examine the ways of adaptation of the theatrical text in order to reveal the musical-dramaturgical and the musical-intentional intentions of the composer. Special attention will be given on the research of the musical-dramaturgical functions of the usage of Byzantine and Greek folk music melodies as well as of melodies which are similar to authentic Greek folk melodies. On the other hand, the paper will examine the relation between the libretto of the musical drama and the movement in the Italian language, and subsequently in opera, which is known as verismo. More specifically, I will examine parameters such as the focus on the lower social strata, the regional character of the role, the quotations from popular songs and dances and also quotations from religious hymns and festivities. I will also examine the link between art and reality and the effect that these parameters have on the music-dramatic structure of the opera in general.
Flora mirabilis by Selyndra Samaras: A cognitive approach on selected parts of the libretto	Stamatia Gerouhani	Ne	Corfu	2019	Hellenic Music Research Lab of the Music Department of the Ionian University of Corfu Philharmonic Society	ISSN: 978-960-7260-63-5	Статья в сборник	Англиски	https://www.researchgate.net/publication/40285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multiple_Authors	The paper discusses the figurative mechanisms of the libretto of the opera Flora mirabilis. Legende in the act by Selyndra Samaras and libretto by Ferdinando Fontana. The opera was presented for the first time on 16.05.1886 in Milan, Teatro Carcano and its premiere signals the beginning of the international operatic career of Samaras. The dramaturgy of Flora Mirabilis is actually that of a fairy tale. In the opera, distinctive traits of the movement of scenography are presented. The paper examines specific constructions from selected parts of the libretto focusing on conceptual metaphors and conceptual metaphors in order to provide a new reading of the phenomena of the scenography movement.
"The Darker Side of the Moon"? Zagreb Salon Music in the Second Half of the Nineteenth-Century	Stanislav Tuškar	Ne	Zagreb	1999	Додатна издавачка конференција ELITES AND THEIR MUSICS Music and Music-Making in the 19th-Century South-Eastern Europe Salons (November 21-23, 2019)	ISSN-10: 9636901020 ISSN-13: 978-9536599129	Музички издavaрство	Англиски	Музички издavaрство Localisation: Richelieu - Musique - magasin VNC-16275 Notice n°: FRBNF3698452	"The Darker Side of the Moon"? Zagreb Salon Music in the Second Half of the Nineteenth-Century"
"Late-18th and early-19th-century diffusion of the first Viennese school music in Croatia lands: Photography and some socio-cultural aspects"	Stanislav Tuškar	Zrinko Babićević, Vjera Kalinić (eds.)	Zagreb	1999	Hrvatsko muzikološko društvo	ISSN-10: 9636901020 ISSN-13: 978-9536599129	Музички издavaрство	Англиски	Музички издavaрство Localisation: Richelieu - Musique - magasin VNC-16275 Notice n°: FRBNF3698452	"Late-18th and early-19th-century diffusion of the first Viennese school music in Croatia lands: Photography and some socio-cultural aspects"
Eduard Handlik, Franjo Kraver Kuhar et al. and the "National-International" Relationship in the Croatian Fin-de-Siècle Musical Culture	Stanislav Tuškar	Ne	Zagreb	1998	Croatian Musicological Society	ISSN 0351-5796	Статья в International Review of the Aesthetics and Sociology of Music (online) 1998, Volume 29, 2, p. 155-164	Англиски	JSTOR Available at: www.jstor.org	The discussion about the "national-international" issue - in arts in general and in music in particular - seems to be highly complex, owing to the fact that phenomena concerning existential, social, psychological, aesthetic, spiritual and structural orders are involved in a sociological game of high density: birth, a multitude of human individuals, physical space, level of individual and group consciousness; way of government; history and its changes; qualities of art objects; processes of perception, cognitive and notional distinguishing. In this, the Croatian fin-de-siècle musical culture is discussed as a concrete historical example, a kind of a case study in this matter. Since 1830s, throughout the 19th century, the issue of Croatian national style in art music has been the leading topic of theoretical discussions and practical compositional endeavors. However, both the generations of Ferdo Livadić (1799-1869) and Vatroslav Lisinski (1819-1884), as well as Ivan pl. Zajc (1823-1914), have succeeded in creating music that stands for the type of music-making model in the type of music-making model in the type of music-making model. The severe criticism of such a situation and the ethnomusicological pioneer work by Franjo Kraver Kuhar (1834-1911), the leading contemporary Croatian musicologist and historian of music, finally led to the creation of the neo-nationalist musical culture during the 1900s and 1930s. But parallelly, from 1850s up to the second decade of the 20th century, a new important international tendency in music was born in Croatia, very probably directly through the influence of Eduard Handlik on Vjekoslav Novak (1859-1905) and Franjo pl. Marković (1845-1914) in musical aesthetics and, indirectly, in the stylistic features in the best of the Moderna generation music (Blažko Banić, Dora Pajević and others). Thus, the relationship between national and international as social and aesthetic categories - existing parallelly in both the compositional output and theoretical attitudes - could be considered as probably the most influential factor in creating of modern Croatian musical culture in its stylistic and ideological polarity at the turn of the centuries.
The musical baroque, western slavs, and the spirit of the European cultural communion: proceedings of the international musicological symposium held in Zagreb, Croatia, on October 12-14, 1989 / Glasbeni barok i zapadni slavenski u kontekstu evropskog kulturnog zajedništva: radovi sa znanstvenog skupa održanog u Zagrebu 12-14.10.1989	Stanislav Tuškar (editor)	Ne	Zagreb	1993	Hrvatsko muzikološko društvo	ISSN-10: 963-6090-00-7 ISSN-13: 9789536900006	Сборник с докладом од научне конференције	Англиски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VNC-16284 Notice n°: FRBNF3698452	The musical baroque, western slavs, and the spirit of the European cultural communion; proceedings of the international musicological symposium held in Zagreb, Croatia, on October 12-14, 1989 / Glasbeni barok i zapadni slavenski u kontekstu evropskog kulturnog zajedništva: radovi sa znanstvenog skupa održanog u Zagrebu 12-14.10.1989
Atibule de tranzite	Stefan Cazinir	Ne	Bucharest	2006	Humanitas	ISSN-10: 973-40-1401-7	Монографија	Румунски	The National Library of Israel System Number: 9900174468680205171	Yotveta niteplari, carbia este un steu absolut incantator designe tot ce poate insemna ritm-o cultura o epoca de tranzitie, aceea dintr-a 1830 si 1860 nefind analizaata doar printr-a ea inasa, ci oferita ca eventual model pentru altia. [...] Esteu este surprinzator, inventiv si, mai presus de toate, plin de haz."

In the Whirlpool of WWI: Karel Moor's Way from Bergamo to Sop and to Sofia	Stefanka Georgieva	Na	Trieste	2019	Lumen Harmonicum Sonora Archiv Sonori del Friuli Venezia Giulia	ISBN 978-88-908837-4-3	Статья в Massimo Favento (ed.), Karel Moor: Musica e migrazione nella Mezzogiorno del '900 dalla Praga di Antonio D'Avola alla Trieste, da Italo Svevo fino ai nuovi paesi slavi del Sud, pp. 183-195	Английски	Онајне репрод	Karel Moor's way Memoirs (Izopisnik) involve a series of historical events to which he was a witness during his travel from Bergamo through Sopo to Sofia (May 1915 - January 1916). The paper attempts to clarify the historical context, and focuses on the military battles of the Balkan Front. Moor's narrative is the starting point to explore his contacts with Czech musicians working in Bulgaria, in particular with Alois Masera (1857-1921) and Ivan Cibulka (1880-1943), as well as the circumstances which brought to the creation of one of his String Quartet known as Bulgarian Quartet.
Between Sofia and Berlin: Some Cross References in the Early Creative Years of the Bulgarian Composer Pancho Vladigerov	Stefanka Georgieva	Na	Zagreb	2019	Hrvatsko muzikološko društvo	ISBN 978-953-6090-64-8	Глава от книгата "The Great War (1914-1918) and Music: Compositional Strategies, Performing Practices, and Social Impact", с. 377-390	Английски	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-29250 Notice n°: FRBNF446631595	Between Sofia and Berlin: Some Cross References in the Early Creative Years of the Bulgarian Composer Pancho Vladigerov
West-European, Balkan, and Bulgarian religious songs: Influences and interactions	Stefka Venkova	Na	София	2016	Иститут за изследване на изкуствата - ЕАН	ISSN 0204-823X	Статья в от: "Българско музиколожие", 2016 (2-3), с. 86-97	Български	НЕВ Читална "Проф. Иванчо Антонов" Сметница: 78 / 5 926 Cn	The research object of the paper are the religious songs (fr. cantiques spirituels, it. canzoni spirituali, de. geistliche Lieder) in Bulgarian religious practice of the 20th century. Religious songs constitute an important part of the musical practice of the Catholic church in Bulgaria and they belong to the practice of the Orthodox Church as well. Some of them have gained broad popularity and have been used as popular school songs, in the school religion classes, and in the activities of the Christian brotherhoods and societies. The research aims to investigate the usage of the religious songs in the musical church practice in Bulgaria. The different influences from West-European and Balkan musical tradition and their interactions in Bulgarian religious songs will be of special interest. The base for comparisons and analysis will be collections of Bulgarian religious songs, published in Bulgaria in the 1920s and 1930s. The investigated topic follows a current tendency for expanding the church music research in Bulgaria on both Orthodox and Catholic traditions. An important aspect of the topic is the issue of the "crossing point" of the Christian cultures of Byzantium and the West Christianity in Bulgarian religious music.
The Birth of Music Criticism in Greece: The Case of the Historian Konstantinos Paparrigopoulos	Stella Kourbana	Na	Cambridge	2011	Cambridge University Press	ISSN 1479-4098 (Print) ISBN 2044-8414 (Online)	Статья в Nineteenth-Century Music Review, Volume 8, Issue 1, pp. 85-100	Английски	Cambridge Core - the books and journals platform from Cambridge University Press	The birth of music criticism in Greece is connected with the creation of the Greek state and the consequent reception of opera in Athens. Its capital. In the newly formed Greek society, opera was not only considered as a cultural fact, but also as the principal symbol of the European lifestyle, which stood as a model for the new citizens of the European community. The young Konstantinos Paparrigopoulos, before becoming the principal founder of the Greek national historiography, published a number of music reviews on the opera performances in Athens in 1840, eager to contribute to the musical cultivation of his compatriots. According to his opinion, opera, thanks to its aesthetic quality, but mainly because of its universal influence (which goes beyond nations and classes) was the appropriate means to "mould" the musical taste of the Greek nation. Paparrigopoulos' insistence on Italian opera as the vehicle which could introduce the Greeks to the musical profile of European civilization is significant for his ideas on the cultural identity of his nation. In these early writings of the future historian we can distinguish the main topics of his later theory.
The Birth of Music Criticism in Greece: The Case of the Historian Konstantinos Paparrigopoulos	Stella Kourbana	Na	Cambridge	2011	Cambridge University Press	ISSN 1479-4098 (Print), 2044-8414 (Online)	статья в сборник	Английски	<a href="https://www.cambridge.org/core/journals/nineteenth-century-music-reviews/article/10.1017/S0029274611000014">https://www.cambridge.org/core/journals/nineteenth-century-music-reviews/article/10.1017/S0029274611000014</a>	The birth of music criticism in Greece is connected with the creation of the Greek state and the consequent reception of opera in Athens. Its capital. In the newly formed Greek society, opera was not only considered as a cultural fact, but also as the principal symbol of the European lifestyle, which stood as a model for the new citizens of the European community. The young Konstantinos Paparrigopoulos, before becoming the principal founder of the Greek national historiography, published a number of music reviews on the opera performances in Athens in 1840, eager to contribute to the musical cultivation of his compatriots. According to his opinion, opera, thanks to its aesthetic quality, but mainly because of its universal influence (which goes beyond nations and classes) was the appropriate means to "mould" the musical taste of the Greek nation. Paparrigopoulos' insistence on Italian opera as the vehicle which could introduce the Greeks to the musical profile of European civilization is significant for his ideas on the cultural identity of his nation. In these early writings of the future historian we can distinguish the main topics of his later theory.
The Birth of Music Criticism in Greece: The Case of the Historian Konstantinos Paparrigopoulos	Stella Koumpana	Na	Cambridge	2011	Cambridge University Press	ISSN 1479-4098	статья в сборник	Английски	<a href="https://www.academia.edu/36957041/The_Birth_of_Music_Criticism_in_Greece_of_the_Historian_Konstantinos_Paparrigopoulos">https://www.academia.edu/36957041/The_Birth_of_Music_Criticism_in_Greece_of_the_Historian_Konstantinos_Paparrigopoulos</a>	The birth of music criticism in Greece is connected with the creation of the Greek state and the consequent reception of opera in Athens. Its capital. In the newly formed Greek society, opera was not only considered as a cultural fact, but also as the principal symbol of the European lifestyle, which stood as a model for the new citizens of the European community. The young Konstantinos Paparrigopoulos, before becoming the principal founder of the Greek national historiography, published a number of music reviews on the opera performances in Athens in 1840, eager to contribute to the musical cultivation of his compatriots. According to his opinion, opera, thanks to its aesthetic quality, but mainly because of its universal influence (which goes beyond nations and classes) was the appropriate means to "mould" the musical taste of the Greek nation. Paparrigopoulos' insistence on Italian opera as the vehicle which could introduce the Greeks to the musical profile of European civilization is significant for his ideas on the cultural identity of his nation. In these early writings of the future historian we can distinguish the main topics of his later theory.
Hermopolis. The lost Atlantis of our musical culture	Stella Koumpana	Na	София	2019	Hellenic Music Research Lab of the Music Department of the Ionian University Corfu, Philharmonic Society	ISBN 978-960-7260-63-6	статья в сборник	Английски	<a href="https://www.researchgate.net/publication/40285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multipl_Authors">https://www.researchgate.net/publication/40285253_Opera_and_the_Greek_World_during_the_19th_Century_Conference_Proceedings_Multipl_Authors</a> <a href="https://www.academia.edu/39358057/Hermopolis_The_lost_Atlantis_of_our_musical_culture?email_work_card=title">https://www.academia.edu/39358057/Hermopolis_The_lost_Atlantis_of_our_musical_culture?email_work_card=title</a>	Hermopolis is the fruit of the War of Independence of 1821 and of the vision of a reborn Greece: a city built literally from the beginning by Greek refugees, who, chased by the Turks, 222 reached the rocky coast of Syros in order to survive, and managed, in less than half a century, to make of Syros the biggest port of the East-Mediterranean Sea. The story of this newborn city constitutes a unique phenomenon of Modern Greek History, because of the multiplicity of its population (consisting of Greeks coming from different areas of the Aegean Sea), united only by the goal of survival and of national regeneration. The city of Hermes (Hermopolis) became an economic and cultural center of 19th century Greece, often surpassing the activity of the Greek capital. The vision of the citizens of Hermopolis was the development of a new world, based on the model of neoclassical Europe, which, as a conduit for the civilization of ancient Greece, was always destined to be their sole point of cultural reference. As all things eastern were viewed as symbols of their protracted slavery. In addition, as Western culture was considered the natural evolution of the ancient Greek, the Opera (creation on the model of ancient Greek drama), was the cultural product par excellence of this evolution. Hence, opera, like was not only a powerful symbol of bourgeois European society, but also an emblematic example of a cultural borrowing. The Greek renaissance brought about by the 1821 revolution marked the hour when the products of ancient Greek culture that had decimated to Europe came back home. The European's new state wanted its cultural capital back, and with interest. Hermopolis' musical life was impressively rich during the second half of the 19th century, especially after the construction of the Opera House (the Apollo Theatre) in 1864. The operatic activity, along with the musical education, introduced very early on the island, contributed to the elevation of the musical culture of the Hermopolitans, who seem to have been the habitans of a lost Atlantis.
Music and Decadence in European Modernism: The Case of Central and Eastern Europe	Stephen Downes	Na	Cambridge	2010	Cambridge University Press	ISBN-13: 978-0-521-76757-6	Монография	Английски	The British Library (Shelfmarks): General Reference Collection YC.2011.b.1156 J/N: BL1015489405	Decadence is a crucial yet often misunderstood aspect of European modernism. This book demonstrates how decadence as an idea, style or topic informs Central and Eastern European music of the late nineteenth and early twentieth centuries. Combining close analysis with hermeneutic interpretation and cultural critique, Stephen Downes examines works by composers including Wagner, Richard Strauss, Scriabin, Rachmaninov, Mahler and Bartok, considering structural and expressive forms of decay, deformation, mannerism, nihilism, sickness and concealment. Drawing upon critical and cultural theory, these musical works are contextualized, relating the relationship of music and musical discourse to wider cultural discourses. The study will enhance the understanding of musical forms and aesthetics for the reader. Exploring crucial aspects of modernism and the place of music in the development and diversity of decadence, Downes refines and redefines our understanding of musical modernism. The book: .Addresses a crucial aspect of modernism which has not received adequate attention previously .Provides close analysis of widely-studied key musical works by a range of composers including Wagner, Richard Strauss, Scriabin, Rachmaninov, Mahler and Bartok .Draws upon critical and cultural theory to enhance understanding of musical forms and aesthetics and wider cultural discourses by scholars in musicology and cultural studies
Alexandre Darnianovitch: De l'orient à l'occident	Sylvie Neaehor	Na	Белград	2005	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-8814	Статья в "Музиколошка / Musicologica", Volume 5 (2005), pp. 167-180	Франски	<a href="http://www.dobriehis.net/pd/opus.asp?opusid=644">http://www.dobriehis.net/pd/opus.asp?opusid=644</a>	Conception na en Srbije et d'avant en France depuis 1978. Alexandre Darnianovitch marque aujourd'hui la creation contemporaine d'un engagement tres personnel. Son chemin, fait d'exposés, de remises en question, d'ouvrages et de conférences, reste ouvert sur les apports conjugués des cultures orientales et occidentales. A travers l'examen de partitions recueillies, nous tenterons de déceler ce qui caractérise son style, metant en évidence les éléments qui font plus ou moins référence, pour constater que ses trajectoires françaises l'a amené, de façon plus ou moins directe, à renouer avec ses racines serbes, et à poursuivre une tradition nouée par les apports d'une modernité qu'Alexandre Darnianovitch a su assimiler sans dogmatisme aucun.
Ottoman Influence on Folk Music Tradition of Bosnia and Herzegovina	Tamara Karača-Beljak	Na	Ljubljana	2009	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISBN 980-6-373X Online ISBN 2350-4242	Статья в Musicological Annual, Volume 45, Issue 1, pp. 117-127	Английски	Musicological Annual online <a href="https://revije.uni-lj.si/MuzikoloskiZborniki/issue/view/208">https://revije.uni-lj.si/MuzikoloskiZborniki/issue/view/208</a>	The paper is aimed at outlining forms of traditional folk music making in Bosnia and Herzegovina (BH) that were exposed to influences of Oriental-Islamic culture during the Ottoman rule. One can positively say that Oriental influence was crucial in the development of instrumental tradition, spiritual music and shajka/BH urban practice.
Mirroring Europe : Ideas of Europe and Europeanization in Balkan societies	Tanja Petrović (editor)	Na	Leiden / Boston	2014	Brill	ISBN-13: 978-90-04-27508-9	Коллективна монография	Английски	The British Library (Shelfmarks): General Reference Collection YD.2014.a.2749 J/N: BL1016795432	Коллективна монография „Отпадната Европа“ предната интересна поглед върху различните начини, по които Старият континент се осъществява и премеа в балканските общества. Чрез изследване на политически и научни дискурси, културни промени и менталитет, издателството подготвя по-продължително и целенасочено разглеждане на същността на Итън и Европа, „стар“ и „нов“ Европа, „Европа“ и „не-Европа“ и „Европа“ и „не-Европа“. Съдържа в монографията текстове показват, че „Европа“ е динамична, многоплатна и опознава идеи, изразена върху съвременно ценности, образи и метафори. В книгата са анализирани и възможностите на „паднатите“ култури върху балканските региони, тежко пострадалите и зачлени.
Intercultural relations between Serbian and Venetian concepts of 19th-century music periodicals	Tatjana Marković	Na	New York	2009	Reperitore internationale de literatura musicale		Статья в Music's Intellectual History, eds. Zdravko Blazevic and Barbara Muckenzie, pp. 719-742.	Английски	<a href="http://www.tatjanamarkovic.eu/books.html">http://www.tatjanamarkovic.eu/books.html</a>	Venetian influences played a key role in forming the modern Serbian state and culture by providing the emerging Serbian bourgeoisie class, political liberalism, and an emphasized Enlightenment presence. Two main interdependent strategies in the networking processes of Serbs living in both Ottoman and Austrian-Hungarian Empires in political, social, and cultural discourses were the Venetianized and public manifestation of cultural societies, as well as newly established media—namely, literary periodicals and journals. These processes signified a change in the political orientation, turning from Russia to the Austrian Empire, and was followed by a long-lasting transformation of Serbia from an Ottoman province to an independent European country, with forms of bourgeois life reflected in the written media, particularly calendar almanacs. Later on, the specialized education of intellectuals coming (back) from Vienna, Pest, Buda, Leipzig, Prague, and Pressburg resulted in professionalized media, among them music journals.
Balkan Studies and music historiography: (Self)Representation between 'Authenticity' and Europeanization	Tatjana Marković	Na	Vienna	2009	BWU, F & University of Vienna	ISSN 1060-373X Online ISBN 2350-4242	Статья в Balkanien revisited, 2009, pp. 1-8	Английски	<a href="http://www.tatjanamarkovic.eu/books.html">http://www.tatjanamarkovic.eu/books.html</a>	Balkan Studies and music historiography: (Self)Representation between 'Authenticity' and Europeanization
How much is opera inter / national?	Tatjana Marković	Na	Ljubljana	2012	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISBN 0160-373X Online ISBN 2350-4242	Статья в Musicological Annual, Volume 46, Issue 1 (2012), pp. 91-107	Английски	Musicological Annual online <a href="https://revije.uni-lj.si/MuzikoloskiZborniki/index">https://revije.uni-lj.si/MuzikoloskiZborniki/index</a>	Since the nineteenth century the term 'national opera' has been in use with a double meaning: additional to the political reference to the 'peripheral' area (East and Southeast Europe, Scandinavia, the Iberian peninsula, partly Germany), it also suggests a national tradition of opera, including the 'center' itself (Italy, France, England, partly Germany). This paper provides a map of the key questions related to the national opera and its reception, providing a deconstruction of the traditional Society national-international in opera studies.
Coatness' in music: Songfully Italian, solidly German, a little bit 'oriental' and above all Slavic	Tatjana Marković	Na	Vienna	2018	Hollitzer Verlag		Глава от книгата "Musical cultures in sounds, words and images. Essays in Honor of Zdravko Blazevic", eds. Antonio Balassano and Tatjana Marković, pp. 36-57	Английски	<a href="https://www.researchgate.net/publication/329049321_Coatness_in_music_Songfully_Italian_Solidly_German_a_little_bit_Oriental_and_above_all_Slavic">https://www.researchgate.net/publication/329049321_Coatness_in_music_Songfully_Italian_Solidly_German_a_little_bit_Oriental_and_above_all_Slavic</a>	Coatness' in music: Songfully Italian, solidly German, a little bit 'oriental' and above all Slavic

Ottoman Legacy and Oriental Serai in Serbian Opera	Tatjana Marković	Na	Budapest	2016	Akademi Kiadó	ISSN 1788-6244	Статья в Журнале Musicaologica, Volume 57, Issue 3-4, с. 391-402	Английский	<a href="https://journals.mcgill.ca/journals/56-overview/">https://journals.mcgill.ca/journals/56-overview/</a>	Serbia was an Ottoman province for almost four centuries, after some rebellions, the First and Second Uprising, she received the status of autonomous principality in 1830, and became independent in 1878. Due to the historical and cultural circumstances, the first stage music form was komed's prosvetom (theater play with music numbers) following with the first opera only at the beginning of the twentieth century. Contrary to the usual practice to depict "golden age" of medieval national past, like in many other traditions of national opera, the earliest Serbian operas were dedicated to the recent past and coexistence with Ottomans. Thus the operas Na unasku (At dawn, 1904) by Stanislav Binčič (1872-1942), Knez vojvodje (Prince the first of Europe, 1911) by Isidor Bajic (1878-1919), both based on the libretto by the leading Serbian playwright Brankica Anđić, and also Zulucinar (The Heavlyan librettist Svetozar Covicovic and Aleksa Rankic (1877-1927) by Petar Krstic (1877-1927) presented Serbia from the first decades of the nineteenth century. Later Serbian operas, among which is the most significant Kostjana (1931, revised in 1940 and 1948) by Petar Krstic (1883-1970), composed after the theatre play under the same name by the author Borisa Stankovic, shifts the focus of exilism, presenting a life of a south-Serbian town in 1860. Local milieu of Vrnjački is depicted through tragic destiny of an enchanting beauty, a Roma singer Kostjana, whose exilism is coming from her belonging to the undesirable minority. These operas show how the national identity was constructed - by libretto, music and songography - through Oriental Serai. The language (marked by numerous Turkish loan words), musical (self)presentation and visual image of the main characters of the operas are identity signifiers, which show continuity as well as perception of the Ottoman cultural imperial legacy.
Serbian Romantic Lied as Intersection of the Austro-Hungarian and Serbian (con)texts	Tatjana Marković	Na	Ljubljana	2006	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 42, Issue 2, pp. 99-103.	Словенский	Musicological Annual online <a href="https://revije.ff.uni-lj.si/MuzikoloskiZbornikIssueView/458">https://revije.ff.uni-lj.si/MuzikoloskiZbornikIssueView/458</a>	The author focuses on detecting Viennese cultural influences of the second half of the 19th century upon the composing of Josif Marković's solo songs, the culture in which he educated himself, and on revealing elements characteristic of Serbian culture within which he composed.
Hearing the city in early modern Europe	Tea Knighton, Ascension Mazuela-Ánguita (eds.)	Na	Turnhout	2018	Brepols	ISBN-13: 978-3-503-57959-7	Коллективная монография	Английский	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMB-13016 Notice n°: FRBNF4512755	This volume of essays grew out of the ICREA International Workshop 'Hearing the City: Musical Experience as Portal to Urban Soundscapes' which was held in Barcelona on 24-26 September 2016. A major new contribution to the study and understanding of the soundscapes of the early modern city, Hearing the City is a major new contribution to the field of urban musicology in the early modern period with twenty-one essays by leading scholars in the field from Europe, the USA and Australia. The urban soundscapes studied from a range of different perspectives, and its scope is broad, from the major role of city musicians, and its close relationship to the civic problems presented by the location of opera houses in Enlightenment Naples. The individual contributions explore themes related to the complex relationships between sound and space within the urban context and between social identity and civic authorities and draw on a wide range of source material from city documents and legislation to contemporaneous accounts, correspondence, travel writing, religious and moral tracts, fictional writing and architectural legacy. Aspects of urban soundscapes both specific and common to Naples, Rome, Palermo, Barcelona, Madrid, Valencia, Lisbon, London, Vienna, Hamburg and Zurich are analyzed in their broader socio-cultural contexts, as well as the dynamic network between cities in Europe and beyond. These case studies are framed by Tim Carter's stimulating introduction to the development of historical urban sound studies and a coda in the form of a discussion as to how the results of urban musicology might be applied through a digital platform to reach beyond academic discourse to involve modern citizens in hearing the soundscapes of the past. 'Hearing the City' is thus a major contribution at several levels. It addresses existing literature from different perspectives as well as covers cities and material not previously treated. Methodologically it both captures current trends as well as stimulates future research. It is accessibly written and beautifully produced. As such, it should be of major interest to all scholars and students, and whether their discipline is concerned with the embedding of social phenomena within the urban fabric.' (David J. Burn in Europe Now, 24(2)2019)
Von Hora, Doña und Lautaren: Einblicke in die rumänische Musik und Musikwissenschaft	Thede Kahl (Hg.)	Na	Berlin	2016	Frank & Timme	ISBN-10: 9783732903108 ISBN-13: 978-3732903108 ISBN 1869-0394	Коллективная монография	Немецкий	Bibliothèque nationale de France Localisation: Tolbiac - Rez-de-jardin - magasin - Salle P (type de place selon le document) 8 MU_00920 Notice n°: FRBNF4519820 (notice reprise d'un réservoir extérieur)	Im vorliegenden Sammelband präsentieren gut 30 Autoren ihre Annäherungen an die rumänische Musik. Die Vielgestaltigkeit der Musik Rumäniens zeigt dafür, dass diese diese Annäherungen entsprechend breit ausfallen - von der Volksmusik geht es zur komponierten Musik, der Klassik und der Moderne, von der Musik der Rumänen zur Musik der Minderheiten, von der traditionellen zur revidierten Musik. Kamen ein Autor jedoch kommt ein einige Schlüsselbegriffe der rumänischen Musik umhin. So mögen die Begriffe der Hora, Doña und Lautaren zwar der Volksmusik entpringen, doch zeigen mehrere Beiträge, dass sie praktisch in jede Musikgattung Rumäniens Eingang gefunden haben.
Music in Bulgaria - experiencing music, expressing culture	Timothy Rice	Na	New York ; Oxford	2004	Oxford University Press	ISBN-10: 0195141482 ISBN-13: 9780195141481	Книга	Английский	The British Library Shelfmark(s): General Reference Collection EMC 2004 a 261 Document Supply m0433468 URN: BL101259728	Книжка „Музиката в България“ запознава читателите с богатата и разнообразна българска музикална традиция. Изданието изследва нечетири, по които фолклорните традиции оказват влияние върху формата на изразяване и интерпретация на музиката, въздействието на изстрелените събития и цялостния музикален контекст, като и целенасочените музикални практики на сградата. Авторът показва как четене на прозата музикантите изследва от запазване и развитие върху социалните промени, свързани с процесите на индустриализация, модернизация и урбанизация след Втората световна война. Тезисът Павлик оръди центрира как българската музика - като вид изкуство и форма на развлечение - е дълбоко свързана с културния, социален, икономически и политически живот в сградата. Той анализира начините, по които тази музика взаимодейства с други европейски култури, които остават под силното влияние на своята история.
The connection between the music of military brass bands and our instrumental folklore	Todorka Malcheva	Na	online	2017	Smart Ideas - Wise Decisions Ltd.	ISSN 2367-5721	Article in "Sociobrain", Issue 32 (April 2017) pp 61-67	Български/Английский	<a href="http://sociobrain.com/blog/post/issue-32/32-04-2017/">http://sociobrain.com/blog/post/issue-32/32-04-2017/</a>	Книжка е придружена от 70 миниатюрни композиции с симбиотични примери от акордната българска музика.
Czech Musicians on the Adriatic Coast before World War I	Tomáš Slavický	Na	Zagreb	2019	Hrvatsko muzikološko društvo	ISBN 978-953-6090-64-8	Издава от музиката "The Great War (1914-1918) and Music: Compositional Strategies, Performing Practices, and Social Impacts", pp. 303-314	Английский	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMC-29350 Notice n°: FRBNF46631995	Czech Musicians on the Adriatic Coast before World War I
Orient and Occident Encounters in Dimitrie Buzarovski's Oratorio "Radomir's Psalms"	Trena Jandanijska	Na	Ljubljana	2015	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-373X Online ISSN 2350-4242	Статья в Musicological Annual, Volume 50, Issue 2, pp. 63-75.	Английский	Musicological Annual online <a href="https://revije.ff.uni-lj.si/MuzikoloskiZbornikIssueView/316">https://revije.ff.uni-lj.si/MuzikoloskiZbornikIssueView/316</a>	The oratorio Radomir's Psalms op. 47 (1999) by Dimitrie Buzarovski addresses Orthodox chant in a Western tradition, embedding Eastern modal monodic sacred and folk tradition into Western polyphonic sacred and secular tonal forms. The work is also an example of the influence of the cultural environment upon shaping of the musical ideas.
Europas Musikgeschichte - Grenzen und Öffnungen	Ulrich Prinz (editor)	Na	Kassel	1997	Bärenreiter	ISBN-10: 3-7618-1231-0 (br.)	Коллективная монография	Немецкий	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMB-12864 (7) Notice n°: FRBNF44398220	Die Schriftreihe der Internationalen Bachakademie Stuttgart umfasst Sammelbände, die aus Symposien hervorgegangen sind. Veröffentlichungen einzelner Autoren sowie den berühmten musikalisch-theologischen „Bachkommentar“. Einige vergiftete Bände sind als CD-ROM wieder aufgelegt worden.
"The Beginnings of Romanian Composition: Between Nationalism and the Obsession with Synchronizing with the West"	Valentina Sandu-Dediu	Na	Cambridge	2017	Cambridge University Press	ISSN 1479-4098 (print) ISSN 2046-8414 (online)	Статья в Nineteenth-Century Music Review, Volume 14, Issue 3, pp. 315-337	Английский	Cambridge Core - the books and journals platform from Cambridge University Press	Romanian composition in the nineteenth century went through rapid changes, moving from a Greek-oriental sound world to a Western European one. It is interesting to examine, in this context, the musician's quest for a 'national' sound and identity. Analysis of piano miniatures or vaudouille, the favourite genre of the Romanian audience in the first half of the century, shows eclectic combinations of urban folk music with sources of inspiration borrowed from popular foreign melodies. The second half of the century seems to be marked in modern scholarship by premises: some composers are included in Romanian history just for the merit of writing the first Romanian opera, the first string quartet, the first opera, and so on. Their work led towards the construction of a 'national language' adapted to genres borrowed from contemporary Western European music. In addition to demonstrating these ideas in the work of a number of Romanian composers (Josef Herfarth, Ioan Andrei Wachmann, Anton Pann, Alexandru Flechtmanacher, Ludwig Anton West, Carl Mucil, George Stephănescu, Constantin Dimitrescu, Gavril Musicescu, Eduard Căușelea, George Dina, Ciprian Porumbescu, Iacob Mureșanu, Dumtru Georgescu Kiriac, Alfonso Castaldi, Eduard Wachmann), the present article also encompasses two case studies. In the first is Franz Liszt's four through the Romanian countries, which offers a clearer image of the popular ideas circulating within the musical scene of the time. Liszt's initiative to emphasize the national spirit through folk quotations reworked in his operas should have inspired Romanian musicians; we will see whether this actually happened. The second case study concerns the musical life of Bucharest around 1900, when the directions of Romanian modern music were being traced, and cautious and selective steps were made toward harmonizing with Europe again.
"Towards Modern Music in Romania"	Valentina Sandu-Dediu	Na	Budapest	2003	Ferdinand Schöningh	ISSN (print): 0094-3037 ISSN (online): 1876-3308	Статья в East Central Europe, Volume 30, Issue 2, pp. 1-19	Английский	Biblioteca Centrală Universitară "Lucian Blaga", Cluj-Napoca, România Lucian Blaga Central University Library, Cluj-Napoca, Romania) Collection: Serials - On Shelf Location: P.P. 755	Two titles known in the West, modern Romanian scores are being gradually discovered nowadays, beginning with those of George Enescu. For decades underestimated as a creator, Enescu has been re-evaluated and recently recognized as an original and authentic representative of an Eastern European bloc, comparable with Janáček or Szymanowski. The Romanian music of the past fifty years, due to the political and ideological situation of Romania, similar to other countries of the ex-communist Eastern European bloc, has been isolated geographically but not aesthetically. The great diversity of modern or avant-garde trends in Western Europe and North America music is also present in the output of Romanian composers of the same period, combined in various degrees with autochthonous nuances. Originating primarily in the two major oral traditions, namely peasant folk music and religious Byzantine music, these have compelled Romanian composers to find their own musical language. However, Romanian composers coming of age in the second half of the 20th century took their first steps on a well-established territory, from the standpoint of composition, style, and aesthetics. A solid school of music - built on structural foundations that gave it a distinct language - had already been established in Romania in the first half of the 20th century. Therefore, the following essay is a chronological outline of the historical development of Romanian composition, a process governed primarily by the tension between national elements and global trends.
Schönberg und seine Schüler im Bukarest des 20. Jahrhunderts: eine Orientierung	Valentina Sandu-Dediu	Na	Chernozit	2017	G. Schöder	ISBN-10: 3-906195-47-6 ISBN-13: 978-3-906195-47-7	Статья в Musikgeschichte in Mittel- und Osteuropa, Issue 19, pp. 259-276.	Немецкий	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin C-15692 Notice n°: FRBNF40040929	Schönberg und seine Schüler im Bukarest des 20. Jahrhunderts: eine Orientierung
Between musical cosmopolitanism and modernized nationalism, the national element in the music of Yorgos Silianos	Valia Christopoulou	Na	Athens	2014	University of Athens, Faculty of music studies	ISBN: 978-960-83-5959-7	статья в сборник	Английский	<a href="http://nem2013.music.uoa.gr/NIEMProc2013.pdf">http://nem2013.music.uoa.gr/NIEMProc2013.pdf</a>	As the music of Silianos evolved over the years, so did his treatment of the national element in it. In the first, relatively short, period of Silianos's work his principal agenda as a composer was to renew the aesthetics of the so-called "Greek National School". In the mid 1920s he turned to modernist idioms, while at the same time focusing on classical antiquity as the principal means of defining a national identity in his music. This paper explores Silianos's attitude toward the national element in music after 1954 by using two of the three categories suggested by Markos Vamvakos as the main alternative approaches available to Greek composers in the period following the dominance of the National School. The first approach is a role of musical cosmopolitanism, while the second operates in a "modernized nationalism beyond the Kalomiris tradition, and similar to that of the literary "Generation of the 30s" (Tzioufas, 2011, 119). I suggest that both these approaches played a role in Silianos's work after 1954, and that in effect he moved between the two. While his critical writings were largely dominated by the second approach, his music gradually moved towards the first approach, the work in this respect being Silianos's opus 20, for narrator, male choir, four women's voices and 12 performers (original from Asia-Mytilini, 1988).
Yorgos Silianos and the musical avant garde in Greece	Valia Christopoulou	Na	Thessaloniki	2010	Department of Music Studies, Aristotle University of Thessaloniki		редставена статья	Английский	<a href="http://www.academia.edu/19919347/Yorgos_Silianos_and_the_musical_avant_garde_in_Greece_email_work_carville">http://www.academia.edu/19919347/Yorgos_Silianos_and_the_musical_avant_garde_in_Greece_email_work_carville</a>	Yorgos Silianos (1920-2000) is one of the most important figures of musical modernism in Greece. Alongwith Yannis A. Papanastasiou he pioneered the introduction of the musical avant garde in post-50 Greece through his musical work and his institutional activities. The introduction of modernist idiom by Silianos and Papanastasiou into the mid 20s has been regarded either as a decisive force to the preeminence of the Greek National School or as an necessary adjustment to the contemporary international developments, a difference in reception that reflected the two opposing movements, the 'conservative' and the 'progressive' which would dominate Greek musical life until the mid 70s. This paper focuses on the several phases of Silianos's work after 1981 of Silianos's work, coming at the end of his life, looking at the institutions, composers, performers, critics and his audience. On the other hand, the paper attempts to illustrate how, in the last phase of the second period of his work, the composer appropriates techniques that have been associated with postmodernism, like indeterminacy, collage, quotation and edification, staying however within the framework of a modernist attitude. Methodologically, the paper relies on documentary research and analysis, as well as on the investigation of issues of performance and reception, aesthetics and ideology.

Formă și stil în noua creație muzicală românească (Form and style in the new Romanian musical creation)	Vasile Herman	Na	Bucharest	1977	Editura Muzicală		Монография	Румыния	University of Oxford Bodleian Library - Old Library Shelfmark: 1747 e.38 (Stores Office) JN: 022439567	Formă și stil în noua creație muzicală românească (Form and style in the new Romanian musical creation)
Histoire des relations musicales entre la France et la Roumanie. Tere parte. Des origines au commencement du XXe siècle	Vasile Tomescu	франгоезер - Jacques Chailley	Bucharest	1973	Editura Muzicală		Том от монографического издания	Франция	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMB-3053 (1) Notice n°: FRBNF43303878	Histoire des relations musicales entre la France et la Roumanie. Tere parte. Des origines au commencement du XXe siècle
Muzica românească în istoria culturii universale	Vasile Tomescu	Na	Bucharest	1991	Editura Muzicală	ISBN-10: 973-42-0013-4 ISBN-13: 978-9734200139	Книга	Румыния	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMB-6484 Notice n°: FRBNF36659431	Muzica românească în istoria culturii universale
Teodor Burada - ctitor al muzicologiei românești (1839 - 1923)	Vasile Vasile	Na	Bucharest	2010	Universitatea Constantin Brancoveanu și Muzeul Teatrului din România	ISSN 0580-3713	Статья в Revista MUZICA, Nr. 20/2010, pp. 145-160	Румыния	<a href="http://www.ucom.ro/nr/Revista-Muzica.html">http://www.ucom.ro/nr/Revista-Muzica.html</a>	Teodor Burada, ctitor al muzicologiei românești (1839 - 1923)
Petros Petridis. This for piano, violin and violoncello (1934): the relation of sonata form with modality and its interaction with European and Hellenistic influences of 20th century music	Vasiliki Zetkou		Thessaloniki	2013	School of Music Studies, Aristotle University of Thessaloniki	ISSN: 978-960-99845-3-9	статья в сборнике с докладом	Греция	<a href="http://icrossroads.usmh.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS20with%20cover%20p.%201063%20(107%20of%201)1.pdf">http://icrossroads.usmh.gr/wp-content/uploads/2020/12/CROSSROADS_PROCCEEDINGS20with%20cover%20p.%201063%20(107%20of%201)1.pdf</a>	Through the perspective of musical analysis of a Greek composer's work, this research is focused on the evolution and adaptation of sonata form during the twentieth century. The basic research questions, which also define the main analytic parameters of the first movement of the work, include a) to what extent are the principles of sonata form preserved and b) how these principles are differentiated, in order to promote the modal or chromatic elements during the organization of the morphological sections of the piece and the arrangement of the musical material. On the other side, Petridis associates modal harmony with ancient Greek music in a concert program preface about his compositional period of the years 1932-1940. Moreover, in another text, he also mentions his relationship with Byzantine chant, referring to the same compositional period. These references correspond to the analysis of the specific composition and contribute actively in the understanding of the morphological and harmonic structure of the first movement. Therefore, Petridis' Trio could represent an interesting research sample, from the point of view of the transformation of a local formal model under the influences of 20th century musical resources and Greek traditional elements (ancient Greek modes and Byzantine chant), delineating a general aesthetic frame and the composer's personal compositional style.
Solon Michaelides's Harmony of Contemporary Music: A Personal Impact that Never Materialized	Vasiliki Kallis		Greece	2016-2018	Greek Music Laboratory of the Department of Music Studies at Ionian University	ISSN: 1108-6963	статья в сборнике	Греция	<a href="https://m.togres.gr/issues/0003/0030-kallis/">https://m.togres.gr/issues/0003/0030-kallis/</a>	Solon Michaelides presented his two-volume <i>Agapioti tōs Zygōnōn Mousikōn</i> [Harmony of Contemporary Music] to the celebrated Greek conductor Dimitri Mitropoulos around 1938, six years prior to its publication in 1945. According to Michaelides, Mitropoulos's reaction was quite impulsive, urging the Cypriot composer to publish the book in the English language. Mitropoulos believed that the book was an invaluable addition to the music-theoretic scholarship, and that an English translation would allow it to have considerable impact. Unpublished sources indicate that Mitropoulos broadcasted this opinion to the highest musical circles in New York City during his directorship at the New York Philharmonic orchestra.
Traditional Music as a Resource in Andreas Georgiūs's <i>Don Exagion</i>	Vasiliki Kallis		Greece	2015	Greek Music Laboratory of the Department of Music Studies at Ionian University	ISSN: 1108-6963	статья в сборнике	Греция	<a href="https://m.togres.gr/issues/0002/0024-kallis/">https://m.togres.gr/issues/0002/0024-kallis/</a>	Andreas Georgiūs (b. 1959) is a Cypriot guitarist and composer whose creative spirit finds a comfortable home in the genres of jazz and ethnic music. His compositions and improvisations exhibit daring experiments that combine pitch resources drawn from the indigenous music of the eastern Mediterranean region, especially Greece and Cyprus, with non-diatonic modes used in contemporary music. This peculiar pitch vocabulary is often subjected to exploitation in ways that resemble techniques and approaches utilized by composers of pitch-centric art music in the first half of the twentieth century.
Links between the Mosevay Dance Company and the Folk Dance Choreography production in Serbia	Vesna Bajčić-Stojković	Na	Belgrade	2015	Institute of Musicology, Serbian Academy of Sciences and Arts (SASA) Department of Fine Arts and Music SASA	ISSN 978-86-60636-23-9	ГЛАВА IV ИВА МЕДИЦИ И КАВАТА ТОМАШЕВИЋ (ДЕД Љ). BEYOND THE EAST - WEST DIVIDE: Balkan music and its poles of attraction, pp. 165-184	Греция	Universitätsbibliothek Leipzig Bibliotheksa Albertina Friedrichsdenkmal Cernyapra: LS 20975 M489	This chapter presents an attempt to examine the links between Serbian choreographic dance tradition with the often highlighted influence of the Mosevay Dance Company from Russia. At this point it is important to observe to what extent its impact could be seen in the choreographic practices of the choreographers who were involved with the State ensemble Kolo since its inception, these being Olga Skovran and Dobroslav Putnik, and other choreographers engaged in semi-professional and amateur folklore ensembles from Belgrade, these being Dragomir Vuković, Branislav Marković and Desanka Đorđević in the period after World War II until the mid-1990s.
Constituting Neoclassicism in Serbia or: How and Why Neoclassicism Can Be Understood as Modernism - a Study of Ristić's Second Symphony	Vesna Milić	Na	Ljubljana	2007	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-371X Online ISSN 2350-4242	Статья в Музicological Annual, Volume 43, Issue 2, pp. 99-104	Греция	Musicoological Annual online <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/456">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/456</a>	The paper examines the possible re-contextualization of the Serbian musical neoclassicism in the field of (poetic) modernism/aestheticism characteristic for Serbian art and literature of the 1930s. From that perspective, the Second Symphony (1935) by Milorad Ristić is seen as the constitutive piece of neoclassicism/modernism, i.e. of artistic tendency that is going to become very important for understanding Serbian music in the second half of the 20th century.
Athens: New capital of traditional Greek music? Testimonies on musical life at the beginning of the twentieth century	Vesna Peno		Belgrade	2009	Institute of Musicology of the Serbian Academy of Sciences and Arts	ISSN 1450-9814	статья в сборнике с докладом	Сербия, Греция	<a href="http://www.dobierba.nb.rs/mgicst/1450-9814/2009/1450-9814/090901.pdf">http://www.dobierba.nb.rs/mgicst/1450-9814/2009/1450-9814/090901.pdf</a>	During its long Byzantine and Post-Byzantine history Constantinople was the center for church art in general, but especially for music. This old city on the Bosphorus maintained its prime position until the beginning of the 20th century when, because of new political and social conditions, the Greek people started to acquire their independence and freedom, and Athens became the new capital in the cultural as well as the political sense. During the first decades of the 20th century the Athenian music scene was marked by an intensive dispute between those musicians who leaned towards the European musical heritage and its methods in musical pedagogy, and those who called themselves traditionalists and were engaged in the preservation of traditional values of church and folk music. The best insight into the circumstances in which Greek musical life was getting a new direction are offered by the numerous musical journals published in Athens before the First World War.
Kosta P. Manojlović and the Idea of Slavic and Balkan Cultural Unification (1918-1941)	Vesna Peno, Ivana Vasić, Aleksandar Vasić (eds.)		Belgrade	2017	Institute of Musicology, Serbian Academy of Sciences and Arts	ISBN-13: 978-86-80639-34-5	Коллективная монография	Греция	Музиколошко истраживање САНУ ИМ САНУ - Zbornik IMI SASA. Collective monographs and conference proceedings URL: <a href="http://ids.sanu.ac.rs/123456789/35649">http://ids.sanu.ac.rs/123456789/35649</a>	Коллективная монография, изданная в 2018 году в Београде в результате выступления на международном симпозиуме, организованном Институтом по изучению истории в Сербской академии наук и искусства. Коста П. Манойлович (1890 - 1946) - один из наиболее значимых сербских музыкантов и интеллектуалов творческого периода. Като композитор, теоретик и преподаватель на музыкальной школе в Белграде, он внес значительный вклад в развитие культуры. Коста П. Манойлович - пионер в сербской музыкальной историографии и культурной критике, который сотрудничал с множеством писателей и журналистов, таких как Стоянович, Така и Чубурица.
How much we do (not) know about Russian-Serbian chanting connections	Vesna Sara Penno		Belgrade	2020	Institute of Musicology SASA	Print ISSN 1450-9814 Online ISSN 2406-0976	Статья в Музicological Annual, Volume 26, pp. 17-32	Греция	Library of the Institute of Musicology, Serbian Academy of Sciences and Arts	There are still no unambiguous answers about the extent to which and in what way the share of Russian singing practices in Serbian church singing is present. The ways in which the Serbian melody reached Russian singers are not known either. The paper presents an attempt to examine the links between Serbian choreographic dance tradition with the often highlighted influence of the Mosevay Dance Company from Russia. At this point it is important to observe to what extent its impact could be seen in the choreographic practices of the choreographers who were involved with the State ensemble Kolo since its inception, these being Olga Skovran and Dobroslav Putnik, and other choreographers engaged in semi-professional and amateur folklore ensembles from Belgrade, these being Dragomir Vuković, Branislav Marković and Desanka Đorđević in the period after World War II until the mid-1990s.
Conceptually mystified - East-Central Europe from between ethnism and recognition of multiple identities	Vicior Neumann	франгоезер - Mihai Luca	Bucharest	2004	Encyclopaedia Publishing House	ISBN-10: 9734504643 ISBN-13: 9789734504648	Монография	Греция	Козор Europai Egyetem Konyvtar (Central European University Library, Budapest, Hungary) 3rd Floor, Call No: 305.8/0942 NEU	Conceptually mystified - East-Central Europe from between ethnism and recognition of multiple identities
Zweitausend Jahre Musik auf dem Boden Rumäniens: Einführung in die Geschichte der rumänischen Musik	Viorel Cosma	франгоезер - Klaus Kessler	Bucharest	1980	Cireangă		Монография	Германия	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMB-4621 Notice n°: FRBNF42923958	Zweitausend Jahre Musik auf dem Boden Rumäniens: Einführung in die Geschichte der rumänischen Musik
"Ideology and/or Music: Music in Zagreb Salons and Gatherings in the First Half of the Nineteenth-Century"	Vjera Katalinić	Na					Држава, именован по време на междупартизанскиот период на ЕЛТЕС ИД ТЕМАТ МУЗИКА: Music and Music-Making in the 19th-Century South-Eastern Europe Salons (November 27-23, 2019)	Греция		"Ideology and/or Music: Music in Zagreb Salons and Gatherings in the First Half of the Nineteenth-Century"
"Composers' circles in the musical culture of Dalmatia and Dubrovnik during the second half of the eighteenth century"	Vjera Katalinić	Na	Madrid	1993	Sociedad Española de Musicología (SEDEM)	ISSN 0210-1459	Статья в Revista de musicología, Volume XVI, Issue 3, pp. 1454-1459	Греция	Biblioteca Uniwersytecka w Poznaniu (University Library in Poznan, Poland) Lokacja: Biblioteka Collegium Historicum Kolekcja: czasopisma - muz Sygnatura: Cm.209	"Composers' circles in the musical culture of Dalmatia and Dubrovnik during the second half of the eighteenth century"
"Croatian musical culture between 1750 and 1820: A central-European and/or Mediterranean issue?"	Vjera Katalinić	Na	Zagreb	1993	Hrvatsko muzikološko društvo (Croatian Musicological Society)	ISSN 0351-5796	Статья в International review of the aesthetics and sociology of music, Volume XXIV, Issue 1, pp. 3-12	Греция	Biblioteca Uniwersytecka w Poznaniu (University Library in Poznan, Poland) Lokacja: Biblioteka Collegium Historicum Kolekcja: czasopisma - muz Sygnatura: Cm.10	"Croatian musical culture between 1750 and 1820: A central-European and/or Mediterranean issue?"
Karel Moor and His Czech Contemporaries in the Network of Croatian Music Institutions (1890-1920)	Vjera Katalinić	Na	Trešnje	2019	Lumen Harmonicum Sonora Arhivi Sarajevi Društvo Venetosa Giuliana	ISSN 978-86-908371-4-3	Статья в Massimo Favento (ed.), Karel Moor, Musicista jugoslavo" nella Melodivona del '900 dalla Praga di Arturo D'Alba alla Triesta de Italo Svevo fino a nuovi passi avanti del Sud, pp. 163-171.	Греция	Оригинальный текст	Czech musicians have been always welcomed in Croatian lands and their musical institutions, ever since traced back in the second half of the 18th century. Their presence can be traced in the Civil Croatia, since 1815, when - at the Vienna Congress - Dalmatia and Dubrovnik became direct lands of the Habsburg Empire, who travelled all the way to the south, to these newly dominated Habsburg regions. The reason for welcoming Croatian musicians was their good education, and that attitude was until the turn of the 19th century, as well as the period of the WWI. Namely, the best organised music school in Croatia was the Musikverein-school in Zagreb. It tried to raise its status to the Conservatory, but was allowed to do it only in 1916, and only later - after the War, in 1921, it became Academy, i.e. the institution of highest musical education. Taking all this into account, the lack of domestic musicians had to be compensated with central-European and Mediterranean ones, becoming important factors of musical life both in the larger cities (Zagreb, Bjelovar, Osijek, Zadar, Split, Dubrovnik), and also in the smaller ones. The accent in this contribution concerns particularly the period from 1890s to 1920s, when Croatian lands lived through various regimes and organisational schemes, and when Karel Moor and other musicians of this kind played an important role in various aspects and numerous institutions of the Croatian musical life.
Zagreb on the Map of Guest Performances in the First Two Decades of the 20th Century	Vjera Katalinić	Na	Zagreb	2019	Hrvatsko muzikološko društvo	ISBN 978-953-6090-64-8	ГЛАВА от изданието "The Great War (1914-1918) and Music: Compositional Strategies, Performing Practices, and Social Impacts", pp. 551-556	Греция	Bibliothèque nationale de France Localisation: Richelieu - Musique - magasin VMB-29350 Notice n°: FRBNF46631956	The first two decades of the 20th century were marked in musical Zagreb by guest performances of outstanding musicians - soloists, composers and ensembles. General data have already been published about some of them, as, for example, about concert performances given by the violinist Jan Kubelik (1906), cellist Pablo Casals (1913), singer Gemma Bellincioni (1912), pianist and composer Eugene Ysaÿe (1913), as well as composer and conductor Richard Strauss (1902, 1912, 1916) and Franz Lehár (1910). Guest performances were also given by the Czech Philharmonic and the Vienna Philharmonic orchestras (1911). However, the list is much longer than currently known and encompasses also various lesser-known soloists (such as the Florentine singer Isabella Suckler, 1901) and excellent ensembles (for example, the Trieste Quartet in 1908 and the Russian Piano Trio in 1909, etc.). Such guest performances were a necessary measure of quality and meant the widening of horizons of local improvisers and audiences, brought new repertoires, even models of music-making, and also the opportunities for encounters of domestic and foreign musicians which sometimes resulted in further arrangements on both sides. This paper provides an overview of guest appearances in the context of Zagreb musical life. The results of this research point to some paradigmatic changes during the period under consideration within the context of social and political developments, especially during the First World War.
Giuseppe Tartini i njegov krug u hrvatskim artistskim zbirkama	Vjera Katalinić	Na	Ljubljana	1992	Znanstvena založba Filozofske fakultete Univerze v Ljubljani	Print ISSN 0580-371X Online ISSN 2350-4242	Статья в Музicological Annual, Volume 26, Issue 1, pp. 35-39	Сербия	Musicoological Annual online <a href="https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/441">https://www.f.uni-lj.si/MuzikoloskiZbornik/issue/view/441</a>	Of over fifty registered Croatian music collections, twelve comprise compositions by seven members of the Tartini circle. These are works by Tartini himself, by two of his contemporaries (A. Calegari and Francesco Antonio Valeri) and by four of his pupils (Johann Gottlieb Naumann, Pietro Nardini, Giuseppe Antonio Paganelli and Andre-Noël Pagan). Most of the material arrived from Italy and some from German speaking areas. The latter works are mainly compositions by Naumann. Of the written locations, as many as eight are on the coast (Rijeka, Cres i Zadar), Split, Hvar, Štitarica, Dubrovnik). For the most part, manuscripts of compositions from the end of the 18th century and the beginning of the 19th century that is, contemporary works, are housed there. Material of the other four collectors - three of which are in Zagreb, one in Verabzino - was obtained indirectly (via Udina, the collector) or was acquired later on (it is of more recent date, mainly in printed form), which indicates the interest of musicians in the works by Tartini and members of his Paduan circle.
Small Places, Operatic Issues Opera and its Peripheral Worlds	Vlado Kothik	Na	Newcastle upon Tyne	2019	Cambridge Scholars Publishing	ISBN-10: 1-5275-2823-5 ISBN-13: 978-1-5275-2823-9	Монография	Греция	Bibliothèque nationale de France Localisation: Bibliothèque-musée de l'opéra - magasin C-21568 Notice n°: FRBNF46758471	This book details original case studies that represent five different social positions or characteristics of opera; namely, opera as social showcase from Bayreuth (1874), social distinction from Ljubljana (1887), social conflict from Brno (1920), social status from Maribor (1999) and social marginalisation from Belgrade (2005). These positions, which indicate opera's social diversity in local, regional, provincial, and peripheral terms, as well as its social mutuality in international, transnational, global, or metropolitan terms, generally promote the idea of opera as a social whole, cultural practice, theatrical scene, lyrical site, musical place, artistic experience, or transgenerational phenomenon through which people not only produce and consume the art of music, theatre, and spectacle, but also show of their identity as well as economic, social, cultural and symbolic determination, identification, and structuration. The selected case studies of peripheral opera worlds are different in terms of the chosen places, times, and problems they tackle, but they all have something meaningful in common. They convincingly address the idea that opera peripheries produce compellingly powerful meanings and messages of their different social worlds. Through its analysis, this book creates a fruitful interpretative encounter of the academic domains of opera studies, historical sociology, cultural sociology and social and cultural anthropology.







Проблеми "териферия - център" от норвежка гледна точка	Датфин Кох	№	София	1999	Добрева	ISSN 1311-1612	Статия в "Български музикални хроники", бр. 3 (1999), с. 9-20	България	Национална библиотека „Св. св. Кирил и Методи“ Синагура: М БЛГАРСКИ музикални... 1999	Проблеми "териферия - център" от норвежка гледна точка
Сръбската смота в контекста на националните и европеите музикални традиции: монография	Даниела Витомара Ивич	№	София	2008	Дими 99	ISBN 978-954-765-016-9	Монография	България	Национална библиотека „Св. св. Кирил и Методи“ COBISS.BG-ID: 1230092494	Сръбската смота в контекста на националните и европеите музикални традиции: монография
За някои социологически аспекти на чуждестранния живот в музикалния живот на България след Освобождението	Дорина Василева	№	София	1999	Добрева	ISSN 1311-1612	Статия в "Български музикални хроники", бр. 4 (1999), с. 33-42	България	Национална библиотека „Св. св. Кирил и Методи“ Синагура: М БЛГАРСКИ музикални... 1999	Статия за фотурора върху живота на чуждестранните жители в България след Освобождението
Музикалната топография в развитието на индустриалния град (По модел на град Русе)	Досислава Димитрова	№	София	2007		ISSN 2534-8558	Статия в списание "Български Фолклор" (онлайн), 2007, год. XXXII (3), с. 109-122	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	Music has been a fundamental element of all celebration ceremonies in Russia. Related to particular topographic spaces in the town, these musical events have functioned not only connected to certain celebrations, but also to the places where they were performed. Yet, the sites marked for a certain period of time as musical have been preserved in urban mentality as such even after the re-location of the events. Thus musical buildings have constructed and expanded the semantics of the city space and have contributed to retraining and re-signifying some of its main reference points, re-inscribing new meanings into urban space.
Музика като дискурс в историята на Мъжката гимназия в Русе	Досислава Димитрова	№	София	2009	ИИК "РОД"	ISSN 1311-493X	Статия в Тържешния на Асоциация за изследване на етнолози и фолклористи, "Общ" (онлайн), 2009, (8), с. 204-229	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	By applying the discourse analysis to the musical history of the oldest high school in Russia, the article aims to research the specifics of music and composing as part of both the educational system and the urban socio-cultural situation. Arguments for choosing the discourse approach could be found in the characteristics of the discourse itself as well as in the peculiar symbiosis between the institutions (educational, cultural and musical), typical for the first decades after the birth of the modern industrial town and for shaping of an urban culture of a new type that is oriented primarily towards adopting the best European standards into the Bulgarian situation. The article focuses on different aspects of the problem: the adaptation of European musical culture standards in urban environment; the music as accelerator of the process of shaping the new type of urban culture; the perception of music and the new type of aesthetics influencing the new urban socio-cultural pattern.
Музика нова в българската музикална култура	Дяна Дянова-Диманова	научен редактор Елисавета Вълчанова-Чоцова	София	2009	Иститут за изкуствознание БАН	ISBN 978-954-8994-16-5	Монография	България	Народна библиотека „Иван Вазов“ - Пловдив Синагура: И 374031	Музика нова в българската музикална култура
(Не)универсалните чешки традиции на първообрази в музикалната история на Русе	Диана Маринова	№	София	2020	Иститут за изследване на изкуствознание БАН	ISSN 0204-823X	Статия в списание "Български музикологически" (онлайн), 2020, (3), с. 19-45	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	The study deals with the pioneering of the earliest Czech kapelmasters in the rich musical tradition of contemporary Bulgaria. A specific regional model is brought forth structurally based on the known and less known records by contemporaries and the earliest chroniclers with the focus put on the constructive work of the pioneering kapelmasters in Russe as well as on renowned Czech musicians and teachers at the Prague Conservatory, who laid their Czech basis for the development of professional musical culture in Russe, and for the Bulgarian musical culture, respectively. The figure of Kapellmeister Franz Stross (1851 – 1917) with his career of almost two decades and a half as an organizer, performer and teacher is central. He and his student Alexander Yorgandjiev had a creative contribution to Russe's musical history. Finding new information and rethinking the already known facts shed light on important pages of the development of our musical history.
От възрожденската палица към съвременните сватбарски орестри	Димитрина Кауцман	№	София	1990	Иститут за етнология и фолклористи с Етнографски музей при Българската академия на науките	ISSN 2534-8558	Статия в списание "Български Фолклор" (онлайн), 1990, год. XVI (3), с. 23-32	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	The author tries to determine the place of newly born instrumental music professionalism during the National Revival Period and to analyze it in the context of the Bulgarian variant of the all-Balkan urban culture. That level of the Balkan culture has functioned in a specific stopping-point towards its equalization with the culture of Old Europe in the process of overcoming the ethnic and national prejudices in the Balkan countries. The article studies the development of these orchestras after the Liberation from the Turkish yoke, it analyzes the interactions between these orchestras and the newly created brass bands just after the Liberation. The orchestras' specific evolution during the last 30-40 years is estimated as an objective and subjective result of different influences, prohibitions and restrictions. The last 5-6 years marked a new revival of the development of modern bands. Should we canonize, or standardize them, or should we just observe their preprescribed consolidation on Balkan, European and world-wide level?
Съвременните сватбарски орестри като "дисидентни" формации	Димитрина Кауцман	№	София	1995	Иститут за етнология и фолклористи с Етнографски музей при Българската академия на науките	ISSN 2534-8558	Статия в списание "Български Фолклор" (онлайн), 1995, год. XXI (3), с. 49-57	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	Съвременните сватбарски орестри като "дисидентни" формации
Културни родства, културни взаимодействия и културни мисии в Балканите	Димитрина Кауцман	№	София	2003	Хайки	ISSN 1312-2339	Статия в "Музикално-научен алманах Катерина Българова", бр. 1 (2003), с. 48-55	България	Национална музикална академия „Проф. Панчо Владигеров“ Синагура: 78 / 2005 / 135737 Сп	Културни родства, културни взаимодействия и културни мисии в Балканите
Музикална култура на Варна (1860-1960) - Литонс	Димитров, Мило Асенов-Спиноса	Магрос, Петър	Варна	2008	MC	978-954-91721-5-7	нига	България	Национална библиотека „Св. св. Кирил и Методи“ COBISS.BG-ID: 1227486662	Музикалната култура на Варна (1860-1960) - Литонс
Международна научна конференция „Балканската градска музикална култура“	Евгения Гринчарова	№	София	2007	Иститут за етнология и фолклористи с Етнографски музей при Българската академия на науките	ISSN 2534-8558	Статия в списание "Български Фолклор" (онлайн), 2007, год. XXXII (1), с. 129-131	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	Международна научна конференция „Балканската градска музикална култура“
Зараждане на датската народна песен в България	Евгения Гринчарова	№	Скопје, North Macedonia	2018	Institute of Ethnology and Knowledge	ISSN 1857-9232(Print) ISSN 2545-4443(online)	Статия в сп. "KNOWLEDGE international journal", vol. 20, issue 2 (2018), pp. 703-708	България	https://ikm.mki.gov.mk/index.php/KJIssueView/11	Хорото пее и България има богата история и ключово значение в процеса, формирайки българската музикална култура. Българското хорова творчество и изпълнителство са част от световната музикална култура. Сведения за употреба на датски хорски песни в плавно на музикално-слуховото възприятие има още в зората на неговото съществуване, през епохата на Възраждането, когато учителите по музика създават и използват техни паралелности – паралелности уместни песни, озвучаващи възможности за възприятие на условията на тежкото възпитание – време на борба за национално освобождение и за издръжка независимост, активно усвояване на европеите музикални традиции, разцвет на новобългарската просвета. Това са нещото, които полагат основата имплементират песенно творчество. Настоящият преглед изследва зараждането на жанра датски хорски песни като резултат от творческия търсене на съвременните при възрожденския, палица и новобългарски музикални стилове. В статията са обсъдени специфични особености, позволяващи кадри специен стил и ролята на жанра – датска народна песен – на възрожденските културни процеси.
Проблеми и изтози-запад в българската професионална музика	Елена Кутева	№	София	1988	Иститут за изкуствознание БАН	ISSN 0204-823X	Статия в сп. "Българско музикологическо", 1997 (3), с. 86-89	България	НБУ "Чапалю Проф. Иваня Анастолова" Синагура: 78 / 1987 / 80464 Сп	Проблеми и изтози-запад в българската професионална музика
Взаимосъотношението Изток - Запад в европеите музикална култура: теология и музика - Източно-европеанско Арс нова	Елена Точнова	№	София	1999	Иститут за изкуствознание БАН	ISSN 0204-823X	Статия в сп. "Българско музикологическо", 1999 (2), с. 91-101	България	НБУ "Чапалю Проф. Иваня Анастолова" Синагура: 78 / 1999 / 80464 Сп	Взаимосъотношението Изток - Запад в европеите музикална култура: теология и музика - Източно-европеанско Арс нова
Новата българска музика през последните десетилетия: модели и интерпретации	Елисавета Вълчанова-Чоцова	№	София	2004	Иститут за изкуствознание БАН	ISBN-10: 9549044793	Монография	България	1) Централна библиотека на БАН Синагура: АО-3-229 2) Народна библиотека „Иван Вазов“ - Пловдив Синагура: И 349468	Слъдък и Тезауру на ключови думи за анализа в балканска думи на Електронни речници на новата българска музика; Произведения за симфоничен, камерен и струнен орестри, инструментални концерти, електронна и електроакустична музика. Резюме на английски и немски езици. Превод: Нелн Чалъпова.
Градска любителска орестрова култура от 20-те до 40-те години на ХХ век (в България)	Елисавета Вълчанова-Чоцова	№	София	1991	Иститут за изкуствознание БАН	ISSN 0204-823X	Статия в списание "Българско музикологическо", 1991, (3), с. 9-43	България	Национална библиотека „Св. св. Кирил и Методи“ COBISS.BG-ID: 1148212708	Градска любителска орестрова култура от 20-те до 40-те години на ХХ век (в България)
Музикално-съчинителска дейност от средата на ХХ век или инструменталната практика от европеите тип в българската възрожденска музикална култура: Смит за характеристика	Елисавета Вълчанова-Чоцова	№	София	1993	Иститут за изкуствознание БАН	ISSN 0204-823X	Статия в списание "Българско музикологическо", 1993, (2), с. 38-43	България	Национална библиотека „Св. св. Кирил и Методи“ COBISS.BG-ID: 1152702776	Музикално-съчинителска дейност от средата на ХХ век или инструменталната практика от европеите тип в българската възрожденска музикална култура. Смит за характеристика
Още за диалог България - Европа в българската музика между двете световни войни (за професионалната корпорацията на Петко Стайнов)	Елисавета Вълчанова-Чоцова	№	София	2017	Национална музикална академия "Проф. Панчо Владигеров"	ISSN 1314-9261	Статия в "Създадени вадения на големи мислители", с. 204-220	България	Национална музикална академия "Проф. Панчо Владигеров"	Още за диалог България - Европа в българската музика между двете световни войни (за професионалната корпорацията на Петко Стайнов)
Чешки музиканти и българската музикална култура (средата на ХХ век - 20-те години на ХХ век)	Елисавета Вълчанова-Чоцова	№	София	2000	Парадима	ISSN 1312-9252	Статия в сп. "Ниво възможност", ив. А., с. 36-43	България	Србския университет „Св. Климент Охридски“ Централна библиотека, Синагура: СИ8544 Библиотека Филолог, Синагура: СИ1702	Чешки музиканти и българската музикална култура (средата на ХХ век - 20-те години на ХХ век)
Концертите на Белградското певачко дружество в България в края на ХХ и началото на ХХ век	Елисавета Вълчанова-Чоцова	№	София	2015	Иститут за изследване на изкуствознание - БАН	ISSN 0204-823X	Статия в сп. "Българско музикологическо", 2015 (3), с. 97-78	България	НБУ "Чапалю Проф. Иваня Анастолова" Синагура: Сп 78 / 5 928	The paper comments on facts of the history of Bulgarian music in the late 19th and early 20th centuries, related to the visiting Belgrade Choral Society under the baton of famous Serbian conductor Stevan Mokranjac (1856-1914). With the choir of the Belgrade Choral Society he visited Bulgaria twice: in 1895 he gave concerts in the course of the tour Sofia - Constantinople - Plovdiv, and in 1904 he performed in Sofia. There are two reviews about the concerts given by the choir in Plovdiv: the one given in Sofia in 1895 was covered by a Serbian media and the programme was the same as that in Plovdiv. The first review in Plovdiv daily describes the performance of the choir of the Belgrade Choral Society as excellent. The second review was published in Kaval Lotn - Plovdiv magazine; the concert was covered in details and special attention was paid to the high artistic level of the performance and the repertoire. The choir of the Belgrade Choral Society visited Bulgaria once again to take part in the Anniversary Concert of the stenographers at the hall of Slavianska Beseda (Slavic Commune), held on 26 September 1904. The choir of Slavianska Beseda (Slavic Commune) conducted by Nikolay Nikolov maintained active contacts with that of the Belgrade Choral Society spanning over the following decades. Of special importance were the cultural dialogues in the time of Kosta Manojlovic (1880 - 1949), a renowned composer and conductor, president of the Yugoslav Choral Union, Belgrade, who supported choral work in Bulgaria and was Dobri Hristov's personal friend. Kosta Manojlovic led the choir from 1919 until 1931. The commented facts reveal contacts with the Belgrade Choral Society at various stages in the history of choral work in Bulgaria. Bulgarian choral companies modelled their activities on the activity of the Society in the implementation of the idea of expanding choral work. This idea was also related to bringing Slavic peoples together. The active contacts with the Belgrade Choral Society and its coaches and conductors allow for an insight into this bonding that defined the historical profile of choral work and musical culture in Bulgaria of those decades.
Хората на Дино Илич (или проблем "наше-чуждо" в музикалната култура на Балканите)	Елисавета Вълчанова-Чоцова	№	София	1999	Иститут за изкуствознание БАН	ISSN 0204-823X	Статия в сп. "Българско музикологическо", 1999 (1), с. 71-88	България	НБУ "Чапалю Проф. Иваня Анастолова" Синагура: 78 / 1999 / 80464 Сп	Хората на Дино Илич (или проблем "наше-чуждо" в музикалната култура на Балканите)
Развитието на палицамасторите и гримоси, им в развитието на българската музикална култура	Елисавета Вълчанова-Чоцова	№	София	1981	Иститут за изкуствознание БАН	ISSN 0204-823X	Статия в сп. "Българско музикологическо", 1981 (4), с. 55-68	България	НБУ "Чапалю Проф. Иваня Анастолова" Синагура: 78 / 5 928 Сп	Чешките палицамастори и гримоси, им в развитието на българската музикална култура
Светлост слова "музикологична" Булбучи. Марш	Зорница Манаши	№	Велбаре	2009	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-9814	Статия в Музикологична / Musicology, Volume 9 (2009), pp. 65-82	Србски	https://doi.org/10.24550/9810963	Liubica Maric's music provides manifold encouragements for consideration in the light of the Logos, according to the teaching exposed in the trilogy of the Gospel by St. John. It speaks of the essential inconceivability of time and life, which their cause in God and His Logos. Seeing through and praising the Logos of things' guide all its aspects; the tone reveals itself as a vibration, as the energy of lasting and existing, as the beginning of every time and motion; the sonority of different instrumental media is freely expressed and mutually determined in co-action with specific musical and contextual moments; the rhythm evades every regularity and mechanicalness, by which both single durations and the whole meta-rhythmic course gain a vivid expression. The entire phase of the work is also taken from the reality of psychological and historical time, from its unrepeatable singularity, being always in a vivid connection with the space, origin and tradition. The respect for the truth of things; the awe before the mystery of time and existence, which call upon the very principle of life in the divine Logos are obvious in everything. Designation of man as a being of light and reason created in the image of God to be the likeness of His being, is expressed by Liubica Maric's music by the measure of human pulse as the basic tempo of their entire song. Liubica Maric expressed her consciousness of the reason as a special gift to the man by extremely careful treatment of the words - its meanings, melodies, rhythms, which she always considered the very source of music. The relation between the word and the voice - its sonorous body - is shown in the cantata Songs of Space (1956) as a mystery of the encounter of the Logos and matter. In relation to his artistic matter, this idea is a marked breakthrough of the composer's authentic "voice", which will be its full identity only after receiving the divine Word, symbolized by the melodies of the Serbian Orthodox in the cycle Musica Odishna (1958-1963). Thus, Liubica Maric's music has entered its Logos and become a specific story of the Logos and His presence in the opaque and dramatic course of that related musical time, the melodic of chanting is experienced as the manifestation of the light, meaning, reason freedom, awe. These graceful effects bring into the work a certain beyond time dynamics - inverse perspective of time - and, like a Byzantine church dome, they bear witness to the divine orderlessness. Liubica Maric's music is deeper in the mystery of the beginning and the end, which meets in eternity, in the One who is Alpha and Omega: in its one tone and in its entire course, it grasps the whole of time and existence - through the divine Word itself by which it has also been made.
Чешки гримос за развитието на българската следосвобожденска музикална култура (1879-1919)	Ивайло Иванов	№	София	2008	Национален исторически музей	ISSN 1311-5219	Статия в "Известия на Националната историческа комисия", 2008, (18), с. 83-112	България	НБУ Синагура Сп 059 / И 363	Чешки гримос за развитието на българската следосвобожденска музикална култура (1879-1919)
Хърватска музика: Минало и съвременност	Иван Димитров Камбуров	№	София	1942	Т. Ф. Чипев		Монография	България	Национална библиотека „Св. св. Кирил и Методи“ COBISS.BG-ID: 1052924388	Хърватска музика: Минало и съвременност



БАЛКАНИТЕ - многоплатно измерени на европската музикална култура	Лилия Кирева (отг. ред.)	Лилия Кирева, Антоанета Балчева, Лилия Кирева, Иордана Бабичева, Лилия Кирева, Нина Димова, Катина Пеева, Змика Влашковиц, Елена Ставела, Лидиана Милова, Румелка Д. Станчева, Дозид Тоска, Милана Спасова, Ботина Влашковиц, Веско Обрешан, Благовеста Иванова, Добринка Желева-Мартинов, Милена Георгиева, Спартан Паскалевски, Саша Лозанова	Велико Търново	2010	Вафел	ISBN 978-954-400-334-0	Колективна монография	България	Национална библиотека „Св. св. Кирил и Методиј“ Симантура: Сл. 704306	388 с. ил.; 24 см Текст на англ. ез.; Зарт. на англ. ез.: The Balkans: multiple dimensions of European culture. ISBN: c. 383. Ред. на англ. ез.
Кратка историја на българската музикална култура	Лилия Кирева	№	София	2001	Магар / Балкан пеев	ISBN 954-584-328-8	Книга	България	Национална библиотека „Св. св. Кирил и Методиј“ 1) НВБ-симантура ТБ К 699 2) Народна библиотека „Иван Вазов“ - Пловдив Симантура: П. 307397	209 с. с попр.; ил. ноти; 24 см На кор. авт. Лилия Кирева - С. Џејков и Димитров за операта "Тинтините две брати" / Любомир Пилев: Нотни примери. - Београд, с. 427-447. - Обр. над.
Българска музикална култура: От древности до наши дни	Лилия Николаева Кирева	№	София	2008	Марс	ISBN 978-954-902-107-3	Монографија	България	Национална библиотека „Св. св. Кирил и Методиј“ Симантура: П. 307397	Българска музикална култура: От древности до наши дни
Етномузиколошки пристапи градској музици у Србији	Марија В. Думић Витошевић	№	Београд – Позина – Тршић	2021	Удружение Филолошка Србије, Београд Универзитетска Библиотека Салозар Марија В. Думић Витошевић, Београд Центар за културу "Вук Караџић", Позина Научно-образовно културни центар "Вук Караџић", Тршић	ISBN 978-86-7301-163-9	Статия "Савремена српска фолклористика II: Илустрирање развоја од Меѓународног научног скупа одржаног од 2. до 4. октобра 2020. у Тршићу", с. 303-315	Англиски	Народна библиотека Србије, Београд COBISS.SR-ID: 46805513	Ethnomusicological research in Serbia is dominantly directed towards rural folk music. However, urban folk music was subject of field recording and professional critiques in Serbia, but following global streams of the discipline during the last decade, it gains more attention in ethnomusicological work. This paper presents approaches to urban musical folklore through selected definitions of ethnomusicology, with emphasis on the possibilities of urban ethnomusicology and popular music studies. In relation to the development of ethnomusicology in Serbia, there are presented approaches to the musical folklore noted in urban areas, especially regarding treatment of relation with rural musical folklore.
Етномузиколошки пристапи градској музици у Србији	Марија Думић Витошевић	№	Београд – Позина – Тршић	2021	Удружение Филолошка Србије, Београд Универзитетска Библиотека Салозар Марија В. Думић Витошевић, Београд Центар за културу "Вук Караџић", Позина Научно-образовно културни центар "Вук Караџић", Тршић	ISBN 978-86-7301-163-9	Статия "Савремена српска фолклористика II: Илустрирање развоја од Меѓународног научног скупа одржаног од 2. до 4. октобра 2020. у Тршићу", с. 303-315	Српски	Народна библиотека Србије, Београд COBISS.SR-ID: 46805513	Ethnomusicological research in Serbia is dominantly directed towards rural folk music. However, urban folk music was subject of field recording and professional critiques in Serbia, but following global streams of the discipline during the last decade, it gains more attention in ethnomusicological work. This paper presents approaches to urban musical folklore through selected definitions of ethnomusicology, with emphasis on the possibilities of urban ethnomusicology and popular music studies. In relation to the development of ethnomusicology in Serbia, there are presented approaches to the musical folklore noted in urban areas, especially regarding treatment of relation with rural musical folklore.
Врски носталгија: Историја старорадова музике у Србији	Марија Думић Витошевић	№	Београд	2019	Читачка штампа – Музиколошки институт САНУ	ISBN 978-86-531-0502-0	Монографија	Србија	DAS - Digital Archive of the Serbian Academy of Sciences and Arts	The book Sounds of Nostalgia: The History of Old Urban Music in Serbia is the first ethnomusicological monograph dedicated to the emergence and existence of old urban music (staroradna muzika) in Serbia. Interpreting old urban music as a nostalgic music practice before World War II, Marija Dumic Vitosевич considered numerous archival, fieldwork, bibliographic and diographic findings that profile this genre as a special form of popular folk music. The historical context of old urban music is presented, including its relation with global early popular music, as well as characteristics of urban folk music in the Balkans and Central Europe, especially in former Yugoslav countries. Researches conducted on the territory of Serbia are systematized with attention, and performance practices from Belgrade are taken as examples. Old urban folk music from the beginning of the twentieth century is explained in details, starting from the reconstruction of performance contexts of tavern and radio, and followed by the presentation of repertoire. Old urban music in the narrow sense is primarily seen as a product of the Yugoslav and Serbian music industries in the last decades of the twentieth century, and its present-day performance contexts (live and concert) are explained. Finally, the structural music characteristics of old urban music are described. Equipped with illustrations, a summary in English, an index of changes, as well as an extensive bibliography and an overview of selected ethnohistory, this is a contemporary scientific research of the traditional music heritage of cities.
Старорадова музика у Србији: Наслеђе, стваралаштво, рецепција	Марија Думић Витошевић	№	Ниш	2018	Вакултет музичке уметности	ISBN 978-86-85239-48-9	Статие в Балкан Арт Форум 2017: Уметност и култура данас: Уметничко наслеђе, савремено стваралаштво и образовна улога, с. 71-80	Србија	<a href="http://www.artforum.net/ars/av/av-content/book/issue/2018/11/18/ASTF_2017.pdf">http://www.artforum.net/ars/av/av-content/book/issue/2018/11/18/ASTF_2017.pdf</a>	Пореда основних структуралних карактеристика жанра, у овом раду била коначно предстварена релативна промена етномузиколошког истраживања архивних, теренских и медијских изазова о старорадој музици у Србији и поредом из Београда. Разматрајући се наслеђе на ажу до наше старорадо музике данас, развој и рецепција музике, етномузиколошки и стваралаштво музичко-инструменталних музичких улога у поредом постојења данашњег века, као и карактери о комуникацијски старорадо музике данас. Везу између наслеђа, стваралаштва и рецепције музике процес изазовају музике, то је детаљно била објашњавана његово значај у одређеној историјској музици, као и његова улога у структуралној квалитет старорадо музике.
Друштвена употреба салонске музике у 19. и почетку 20. века: историја, стваралаштво и идеологија	Марија Коњарић Марковић	№	Београд	2014	Музиколошки институт САНУ	ISBN 978-86-531-0502-0	Монографија	Србија	<a href="https://sds.sanu.ac.rs/handle/123456789/8464">https://sds.sanu.ac.rs/handle/123456789/8464</a>	Salon music, which marked the private sphere of music in the 19th century, until recently represented an inaccessible, unexplored phenomenon. Multidisciplinary researches were primarily focused on the music, while the treatment of salon music was at the margin of scientific interest. However, emergence of new scientific approaches based on historical concepts in social sciences and anthropology resulted in actualization of researches in different aspects of private lives from the past. That is how „salon“, as a special form of „half-public/private“, and in that way, salon music, became a new challenge for field researches. Salon music can nowadays be seen as a historical form of the popular music, which production and distribution were under control of the free-market forces. Salon repertoire, with its pan-European commonalities, represented an all-European trend which in the 19th century spread over the areas inhabited by the Serbs. The ethnohistorical frame offered (until 1914) matches the standard periodization of the European history (the Long 19th century) and it coincides with political, social and cultural events of the time. In that period, during the creation of modern civil state, a specific domain of private life, as well as a value system, mostly taken from Central Europe, was constituted. Salon music was seen as a specific product, medium of a lifestyle and mentality of one particular era. In order to get answers to the questions on place and function of the salon music in a life and value system of one society or social group, it was necessary to slip out of the traditional musicology into the field of interdisciplinary research that includes sociology, history of culture, everyday life, and social history. During the archival research in Novi Sad, Belgrade and Vienna, a rich body of salon compositions by Serbian, as well as foreign composers, who lived among the Serbs, was collected. To clearly show channels of interclass exchange and communication. The catalogues and list of musicians were studied with the utmost care, which in turn provided an insight into supply and demand in the music industry at the time. Articles on music, published in daily and periodical newspapers, were a significant source of information, too. Available information was provided through diaries, memoirs, and literary works which depicted the lives of the Serbian citizens in the 19th century, as well as other various books and manuals in which it was depicted what were the socially desirable norms of conduct that enabled ascending of bourgeois way of life, and upbringing of children, girls, especially. Finally, significant files in completion of the mosaic were the historical items like concert programs, ball invitations, letters etc. Important guidelines for better understanding of the salon music phenomenon were derived directly from practice. While editing the album of the salon compositions for the piano, Ilied, „From the Saloons of Novi Sad“, the so-called „hoof“ from manuscripts to the note publications, that is, from archives to performers, was finally „crossed“ in practice, too. Another angle of looking at things, were the concerts of salon music held in Sremski Karlovi and Novi Sad, which I organized with my students from the Academy of Arts in Novi Sad. This particular reconstruction of salon music performance, as well as the direct insight into the relationship between the performers and the audience, resulted in better „soundings“ and understanding of the topic. The introductory chapter contains an explanation of files and subjects of the research, critical analysis of previous musicological works on Serbian salon music of the 19th century, and a review of relevant theoretical discourse on the salon music of the considered period. The following chapter is devoted to the Music Publishing and Salon Music-Production. This chapter discusses the issues on the specific conditions of production in Serbian salon music in 19th century. The author points to what were the forms of salon music publishing and how the salon music was put on the music market. Special attention is paid to the salon music composers and their relation with music publishers, the genres they composed, and finally, the question of the status of women dealing with that kind of composing music is introduced. In Chapter Salon Music in the Life of the Serbian Citizens it has been pointed out how the salon music was integrated into a bourgeois way of life. Of great importance is the reconstruction of everyday way of life of the social classes, which was the basis of that kind of music. Special emphasis is placed on the social function of music education for children, especially young girls. Within sub-chapter The Social Function of a Salon, the questions regarding the role of a salon in one's life, its public function, salon furniture, have been discussed. It has been explained what were the causes for social gatherings in the saloons, which differed in relation to: part of the day, season in which they were hosted, visitors (women, men, or both), type and scope of gathering (regular weekly visits, or so-called evening visits, or so-called evening parties), the sub-chapter Court and Bourgeois Saloons. It has been pointed out different types of salon socializing in court, as well as bourgeois circles. No doubt, the saloons played significant role in new, social, reputation of music. Since in public life there were not many opportunities to listen to music, the salon in its various manifestations, compensated for the lack of public associations and professional institutions. Thanks to the mediating role of the salon, the former possibility of music reception was greatly expanded in terms of genres and kinds, and music became an important part of society's social reconstruction. At the same time, it was through the role of the salon, that advanced music circles constituted the social role of composers in the Salon Music. <a href="https://sds.sanu.ac.rs/handle/123456789/8464">https://sds.sanu.ac.rs/handle/123456789/8464</a>
Лажна историја репертоара Корнелија Станковића – између европске граве и националне идеологије	Марија Коњарић Марковић	№	Београд	2018	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-9814	Статие в „Музиколошка / Musicology“, Volume 25 (2018), pp. 103-117	Србија	<a href="https://sds.sanu.ac.rs/handle/123456789/8465">https://sds.sanu.ac.rs/handle/123456789/8465</a>	Of particular importance for the artistic commitment and maturation of Kornelija Stanković was his training in Vienna, which at that time represented the center of the Slavic elite. The whole cultural and social atmosphere of Vienna left a strong imprint on the young artist. A rich cultural and political life of the city, contacts with Serbian and Slavic circles and their ideas, especially studies under distinguished professor at the Conservatory – a composer, pianist and theorist Simon Sechter. By studying the microcosms in the Serbian press from the 19th century (Stela Ilić, Vidovčan, Azna plava, Danica, Topolovica novine, Samodržavni) and preserved posters of Stanković's concerts, we have selected the compositions that were part of the Kornelija Stanković piano repertoire. Besides his own compositions, his repertoire included some works of Franz Liszt and Sigismund Thalberg, and even, then popular and now forgotten salon composers pianists: Jacob Blumenthal, Louis Lacombe, Rudolf Wilms, Eduard M. Pinkhan, and a certain man named Wald. It is possible that this selection of works was influenced by Sechter himself. Blumenthal and Lacombe were his students. However, the fact remains that the compositions of those authors, which Stanković performed, also represented the most famous works of those composers, as well as the standards of the salon repertoire at the time. The aim of this paper is to highlight the equal importance and representation of the foreign composers within Stanković's piano repertoire, as well as the actuality of performed compositions, which has allowed us to gain an insight into the German press of the considered period.
Рецепција српске салонске музике у XIX веку и у изазова, граве и музичке критике	Марија Коњарић Марковић	№	Београд	2014	Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)	ISSN 1450-9814	Статие в „Музиколошка / Musicology“, Volume 16 (2014), pp. 47-65	Србија	<a href="https://sds.sanu.ac.rs/handle/123456789/3287?locale=nl&amp;locale=nl">https://sds.sanu.ac.rs/handle/123456789/3287?locale=nl&amp;locale=nl</a>	The history of Salon Music can be traced through the lens, dynamic relation between the consumers of that kind of music (performers, listeners) and critics. In the early 1930s, and later even more, a designation „salon style“ started to appear in the reviews of the Salon Music. By that time, it was implied that compositions, which were published as Salon Music, or even defined as such in reviews, corresponded to specific musical norms, which, on the other hand, evolved merely from performer's needs. In foreign and domestic press from the period, there are many negative epithets referring to Salon Music: „empty, frivolous, coquette, false“. Nevertheless, aesthetic debates in music literature had no impact on Salon Music. In the end of the attention in the reception of Salon Music, Stanković piano repertoire. Salon compositions were interpreted within the interactive relations among music performer-audience-critics. The goal of musical work analysis is not to evaluate the artistic quality or non-quality of the Salon Music, or, rather to distinguish more or less successful music compositions. It is far more important to bear in mind that artistic quality with the Salon Music consumers of the time had no decisive role. Musical work analysis no longer seeks for aesthetic values in music texts, but for qualities and features that a piece of music must possess in order to fulfil its purpose and function.
Лажна историја репертоара Корнелија Станковића – између европске граве и националне идеологије	Марија Коњарић Марковић (Марија Коњарић-Марковић)	№	Београд	2018	Institute of Musicology SASA	Print ISSN 1450-9814 Online ISSN 2408-0476	Статие в „Музиколошка – Musicology“, Volume 25, pp. 103-117	Србија	Library of the Institute of Musicology, Serbian Academy of Sciences and Arts	Of particular importance for the artistic commitment and maturation of Kornelija Stanković was his training in Vienna, which at that time represented the center of the Slavic elite. The whole cultural and social atmosphere of Vienna left a strong imprint on the young artist. A rich cultural and political life of the city, contacts with Serbian and Slavic circles and their ideas, especially studies under distinguished professor at the Conservatory – a composer, pianist and theorist Simon Sechter. By studying the microcosms in the Serbian press from the 19th century (Stela Ilić, Vidovčan, Azna plava, Danica, Topolovica novine, Samodržavni) and preserved posters of Stanković's concerts, we have selected the compositions that were part of the Kornelija Stanković piano repertoire. Besides his own compositions, his repertoire included some works of Franz Liszt and Sigismund Thalberg, and even, then popular and now forgotten salon composers pianists: Jacob Blumenthal, Louis Lacombe, Rudolf Wilms, Eduard M. Pinkhan, and a certain man named Wald. It is possible that this selection of works was influenced by Sechter himself. Blumenthal and Lacombe were his students. However, the fact remains that the compositions of those authors, which Stanković performed, also represented the most famous works of those composers, as well as the standards of the salon repertoire at the time. The aim of this paper is to highlight the equal importance and representation of the foreign composers within Stanković's piano repertoire, as well as the actuality of performed compositions, which has allowed us to gain an insight into the German press of the considered period.
Минор и радост: опит за пронаоње в музиколошко мислење преу мањовети песен од 40 до до крај на 50-те години на XX век	Марина Булева	№	Софија	2019	Институт за истражување на културата при БАН	ISSN 2024-821X	Статие в списание „Визуално музиколошко“ (Београд), 2019, (4), с. 43-60	България	Central and Eastern European Online Library (CEEOL). Available at <a href="https://www.ceeol.com">https://www.ceeol.com</a>	The period from the mid1940s until the late 1950s is a stage in the development of Bulgarian cultural history which is most difficult to explain. The social life at the time was severely controlled, organized and governed in the mould of a strong ideological propaganda. Publications of that time define mass songs as an essential and significant genre, as an unstated tool in the fight against fascism. The question is to what extent the very phenomenon of musical thought? was subject to direct manipulation. Mass songs were largely marching music and their musical language was banal. Yet, an analysis of texts of mass songs shows that the natural minor mode permeated the marching and hymnal songs. This is usually explained as an endeavour to lend such songs a folk ethos, which is consistent with the requirements of ignoring them into the folk tradition. Throughout the history of Bulgarian musical culture though, a certain specific is identified major and harmonic minor modes have not, ever since the Late National Revival period, functioned in the sense of the term „major-minor system“, which has been mechanically ascribed to them. In this country, the major mode is naturally in alignment with the other classic modes, due to which its partner in fact has not remained Aeolian mode. It has not been a qualitatively defined mode, but rather a qualitatively defined mode in its semantic, tonal and complementary context, lending mass songs majestic epic and heroic patios. That was the reason why even songs containing the keyword „joy“ often sounded in a natural minor mode, symbolising the „wise“ joy which stems from an age-long family tradition. Therefore, an already existing state of affairs spontaneously utilized the opportunities provided by this specific musical code, forming a natural musical environment for posterity. The frequent minor-mode-conceptualization helped elevate and humanize the overused ideological pressure.

Городска песна Поздното българско възрождение и специфика музикального мышления болгар во второй половине XIX века	Марина Булева-Литова	№	Новосибирск	2013	Автономная некоммерческая организация дополнительного образования профессионального образования научно-методический центр "Инновационное искусство"	ISBN 2308-1031	Статья във "Вестник музикална наука", бр. 2 (2013), с. 109-122	Руси	http://vestnik.nsklinka.ru/&route=page&archiv&id=3	Българска городска музикална култура начала активно развиваться с 40-х годов XIX века – начала Позднего болгарского возрождения. Большая часть возрожденческих городских песен (которые обычно делятся на револуционные, любовные и школьные) – это подлитономные чувственные мелодии, которые имеют четкую тональную организацию. Кроме того, в рамках городской культуры появились и личное творчество, на основе которого можно проследить процессы сближения нового музыкального мышления. Очень часто мелодии городских песен (которые распространены, главным образом в устной форме) претерпевают видоизменения традиционной народной песни. Поздному болгарская городская песенная культура является интересным объектом для музыкально-теоретических и музыкально-психологических исследований.
Градска еднопласна и многопласна песен от Седемте острова на Ионийско море и разпространението в град Солун	Матина Венелиду	№	София	2009	ИИК "РОД"	ISSN 1311-493X	Статья в Годнике на Асоциация за археология, етнология и фолклористика „Огъл“ [София], 2009, (8), с. 230-237	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	First, in this paper I will try to present briefly the history of the Ionian Islands related to their geographical location, between east and west, the Ottoman Empire and the European civilization. Secondly, I am going to analyze the important role of the Ionian Islands in the spread of the European musical culture all over the new founded Greek state and the cities of Anatolia (19th century) and will focus on their function in the creation of the first Greek national composition style. Finally, I am going to present the variety of monophonic and polyphonic city songs in Ionian islands interpreted by the men's choir "Tragoudistades bi Zante" and by the men's choir ensemble "Lechrites – Dionysus" in city of Thessalonika. I will also emphasize to their differences and similarities in interpretation. The paper will be accompanied by audio and video presentation.
Музиката в културата на Сърби и Българи	Мая Вучич (състав.)		Неш	2018	Вендизорски факултет	ISBN 978-86-7379-474-7	Коллективна монография	България, Сърбия	Софийски университет „Св. Климент Охридски“ Системен № 001152676	Музиката в културата на Сърби и Българи
Традиционално и ново у српској музици после Другог светског рота (1945-1965)	Мелита Милин	№	Београд	1998	Српска академија наука и уметности Музиколошки институт	ISBN 868-063-903-6	Монографија	Србија	Централна библиотека на БАН Системен № 000121940	Традиционално и ново у српској музици после Другог светског рота (1945-1965)
Музиката и променените отношения между Източна и Западна Европа след 1990 г.	Мелита Милин	№	София	1999	Добрева	ISSN 1311-1612	Статья в "Български музикални хроники", бр. 3 (1999), с. 5-20	България	Национална библиотека „Св. св. Кирил и Методи“ Сигнатура: М БЪЛГАРСКИ музикали... 1999	Музиката и променените отношения между Източна и Западна Европа след 1990 г.
Градска хорова култура до средата на 40-те години на XX век като предпоставка за възникването на музикална театри в България. Тенденции	Милена Ценова	№	София	2003	Институт за изкуствознание БАН	ISSN 0204-823X	Статья в сборнике "Българско музикалнознание, 2003, (2-3), с. 75-91	България	НБУ синатура Сп 78 / 6 926	Авторът изследва градската хорова култура до средата на 40-те години на XX век като предпоставка за възникването на музикални театри в България, в това число европейските влияния и тенденции.
Хорови и музикално-сценични традиции в културата на Пловдив: взаимни връзки и влияния (средата на XIX - края на XX век)	Милена Ценова	№	София	2001	Институт за изкуствознание БАН	ISSN 0204-823X	Статья в сб. "Българско музикалнознание", кн. 1 (2001), с. 3-28	България	Национална библиотека „Св. св. Кирил и Методи“ Сигнатура: М А 13478	Хорови и музикално-сценични традиции в културата на Пловдив: взаимни връзки и влияния (средата на XIX - края на XX век)
Музикалите XX век като "късен стил": Художествени събития, идеи, послания	Милена Божинова	№	София	2009	Институт за изкуствознание БАН	ISBN-13: 978-954-8594-19-6	Книга	България	Централна университетска библиотека - Софийски университет „Св. Климент Охридски“ Сигнатура: Н340352	Музикалите XX век като "късен стил": Художествени събития, идеи, послания
Динамика на културните процеси: трансфер и памет	Милена Божинова (съст. и ред.)	Катяца Копанова (съст. и ред.)	София	2017	Академично издателство „Проф. Мери Динев“	ISBN-13: 9789543229000	Сборник	България	Централна библиотека на БАН Сигнатура: А34842 (България) Синатура: АС-2-1030	Проф. Милена Божинова от Института за изкуствознание на изкуствата е съставител и редактор на втория сборник с научни трудове по проекта "Културна интеракция и устойчивост", който се осъществява между Българската академия на науките/Института за изкуствознание на изкуствата и Македонската академия за науки и изкуства (2014-2017). Проектът избяга тежата за самозначеното и творчеството идентификация, изграждане се под въздействието на различия фактори в отделно аета област, държава, Балканите, и тилки в европейски и световен контекст. Културните взаимодействия, от една страна, и отстояването на "стагуюто" от друга, се обект на диалог в проекта "След войните сборник: Балкански контексти", издаден през 2016 г. в София, съставен от материали от различни области на културистиката. Беше подготвен и вторият сборник с трудове по проблемите на културното разширяване, динамиката на културните процеси, трансфера на идеи, паметта на паметта. Сборникът е интердисциплинарен – в областите на изкуствата, литературата, историята, социологията, балканистиката, и в него със разлики участват учени от България, Македония, Гърция, Полша, Кюва Корея и Русия. Интердисциплинарният трансфер се разглежда в много широк аспект – от исторически смеси, наслагвания във вид на традиции през влияния в резултат на политическо хемогени, през форми на приудително интерпретирание или такова в резултат на свободен избор, през търсене на екзотика през вековете чрез смесване на източна и западна традиции, до всички форми на механични съчетания, експериментирание с контакти, връзки, синтези.
Полгано на основите на българската клавирна школа (20-те и 30-те години на XX в.). Андрей Стоянов и Иван Торчачов - проводници на европейските традиции в българската клавирна култура	Милена Шушупова-Палева	№	София	2017	Национална академия Проф. Панчо Владигеров	ISSN 1314-9261	Статья в "Седем академични пролепти членове", с. 289-301	България	Национална музикална академия "Проф. Панчо Владигеров"	Полгано на основите на българската клавирна школа (20-те и 30-те години на XX в.). Андрей Стоянов и Иван Торчачов - проводници на европейските традиции в българската клавирна култура
Музикалната култура на Варна (1860-1960): Летопис	Милко Димитров	въведение: Петър Марков	Варна	2008	МС	ISBN 978-954-91721-5-7	Монография	България	Национална библиотека „Св. св. Кирил и Методи“ ISBN 95-0-122746692	Музикалната култура на Варна (1860-1960): Летопис
Музикалната култура на Варна (1860-1960): Летопис	Милко Димитров	въведение: Петър Марков	Велико Търново	2008	Абгар АД	ISBN 978-954-91721-5-7	Летопис	България	Национална библиотека „Св. св. Кирил и Методи“ Сигнатура: М 78.077(49.211).059	Пълното име на автора е Милко Димитров Аджиев-Стоянов. Съдържа и Хронограф на събитията в музикалната култура на Варна /Именик/. - Обр. изд. - Библиотек. след някои материали в подготвя: Периодична Книга за Варна



Нашите гримос в провадското образование и култура	Пена Калинова	№	online	2010	Граматико сдружение "Възраждане"	№	Статия в оп. "Българи", бр. 1 (2010), с. 63-64	България	https://www.bigan.bg/	След Освобождението, когато Пловдив е столица на Източна Румелия, градът е особено пъстри и многоезичен. Тук се срещат специалности и просто предпривремни хора от цяла Европа. Според първо официално преброяване на населението, българите в Пловдив са 16 752, турците – 7 144, герците – 5 497, евреите – 2 168, арменците – 979 и другите народности – 902, или всичко 33 442 души. Сред тях 902 има и чеки.
Подстилки или професионализацията на българското изкуство в Пловдив (Документална кримина от възвръщането до края на Втората световна война)	Пена Танева Янева	№	София	2003	Институт за изучаване на БАН	ISBN 0204-823X	Статия в списание "Българско музиковане" (онлайн), 2003, (2-3), с. 195-214	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	The article traces separate stages in the popularization of the art of dancing in Plovdiv. The first stage is considerably longer as it presupposes a slow and gradual adoption of the European dances and their inclusion in various forms of social and home entertainments. It lasted from the start of the National Revival to the mid-twenties of the XX c. The second stage comprises the period from the beginning of the XX century to the middle of the 20s when dances turned from a way of entertainment at dancing parties, school celebrations and balls into a stage art included in children's operetta and opera performances. The dance found its place in the newly established opera group of Alexander Kraev, of Angel Bukureshtev and other stage events. The third stage started in the 20s and continued until the end of World War Two. Quasi-performances of famous Bulgarian and foreign actors were of decisive importance for increasing the interest in ballet art. But through the Plovdiv public first got acquainted with the opera art through the guest performances of foreign opera groups, in the case of ballet it was just the opposite. The concerts of Bulgarian artists (included mainly in Vienna and Berlin) imposed the idea of a professional ballet art in Plovdiv and after that the Russian guest performers. Thus the public opinion and interest in ballet art in Plovdiv was formed, which provoked the organizing at the newly opened Plovdiv Opera of a ballet group consisting of 18 people with Anna Yordanova as a choreographer and Alabaska Vorkhova as a pedagogue.
Отвори го история на българската музикална култура. Т. 1.	Петров, Стан В.		София	1959	Наука и изкуство			България	Национална библиотека "Св. св. Кирил и Методи" С.ОБ.ИИ.86-42.108.1231076	Отвори го история на българската музикална култура. Т. 1.
Музикални бит в големите български град от средата на XX в. до Освобождението 1878 г. (Чит за етнографско изследване)	Петър Милadinov	редактор: Валентина Мелева	София	2007	Векс	ISBN 954-911-671-9		България	НБУ симатра 316 / П 892	Музикални бит в големите български град от средата на XX в. до Освобождението 1878 г. (Чит за етнографско изследване)
Стара Загора - град на музиката	Петър Христо Жеко	№	Стара Загора	2002	г.и.	ISBN 954-910-692-6	Монография	България	НБУ симатра 78 / Ж 321	Стара Загора - град на музиката
Формиране, развитие и утвърждаване на инструменталната и педагогическата водворноа школа в България	Полс Паунова-Тошева	№	online	2018	БАНИ	ISSN: 1314-703X	Статия в оп. "Трибюна на БАН", том 4, бр. 2 (2018), с. 68-74	България	https://www.basa.bg/index.php/zadaniya/letopis	Формиране, развитие и утвърждаване на инструменталната и педагогическата водворноа школа в България
Скандинавски музиковане проблеми между образите „индивидуална музикална школа и европейска култура“	Радостина Либомарова Николова	№	София	2013	Институт за изследване на изкуствата при БАН	ISSN 0204-823X	Статия в списание "Българско музиковане", 2013, (1), с. 33-47	България	НБУ симатра Сп 78 / В 926	The article presents the general picture of the cultural processes in Bulgaria, compared to the ones in Western Europe, centered at around the early 20th century. After the Liberation lots of problems, related to the searching of a national identity, occurred such as low spirit of the Bulgarians, a sense of backwardness in comparison to the European cultural processes, etc. A leading idea in music was folklore to be established as a base of the creative work of the Bulgarian composers from the 1920s and 1930s. That common idea managed to outweigh the individual way of thinking of the composers. It is considered the relation collective – individual, within the frame of the national, and in Bulgaria the collective, the common prevailed in contrast to the highly individualized European art. It is posed the question about the social role of the Bulgarian art in the overall picture of the European culture. The relation between Western Europe and Bulgaria (as a part of the Balkans) is structured psychologically as a relation between the ego and the shadow. The shadow is the other thing, "the bad" European thing. It was created a temporary social image of Bulgaria through the appearance of the Bulgarian creators abroad. It did not leave a deep mark on the Western art, because of the cultural challenges in the sphere of arts, which changed the existing perceptions and criteria.
Скандинавски музиковане проблеми между образите „индивидуална музикална школа и европейска култура“	Радостина Николова	№	София	2013	Институт за изследване на изкуствата при БАН	ISSN 0204-823X	Статия в списание "Българско музиковане" (онлайн), 2013, (1), с. 33-47	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	The article presents the general picture of the cultural processes in Bulgaria, compared to the ones in Western Europe, centered at around the early 20th century. After the Liberation lots of problems, related to the searching of a national identity, occurred such as low spirit of the Bulgarians, a sense of backwardness in comparison to the European cultural processes, etc. A leading idea in music was folklore to be established as a base of the creative work of the Bulgarian composers from the 1920s and 1930s. That common idea managed to outweigh the individual way of thinking of the composers. It is considered the relation collective – individual, within the frame of the national, and in Bulgaria the collective, the common prevailed in contrast to the highly individualized European art. It is posed the question about the social role of the Bulgarian art in the overall picture of the European culture. The relation between Western Europe and Bulgaria (as a part of the Balkans) is structured psychologically as a relation between the ego and the shadow. The shadow is the other thing, "the bad" European thing. It was created a temporary social image of Bulgaria through the appearance of the Bulgarian creators abroad. It did not leave a deep mark on the Western art, because of the cultural challenges in the sphere of arts, which changed the existing perceptions and criteria.
Енциклопедия на българската музикална култура	Радна Кацарова (от ред.)	редактори: Везо Ставнов, Венедик Кръстева	София	1987	БАН		Енциклопедия	България	Национална библиотека "Св. св. Кирил и Методи"	486 с. с ил. и илустр.; 37 см Изм. на БАН, Изд. за музика, - 8 000 тираж
Български музикални театър. Опера, балет, оперета, мюзикъл, Репертоар, 1890-1997 г.	Розалия Бивс (съст.)	Ангелия Янева, Румяна Каранстова (съст.)	София	1999/2000	Академично издателство „Проф. Мери Митрев“	ISBN: 10: 954-430-690-4		България	1) Централна библиотека на БАН Местности симатри: AO-2-231 AO-2-476 AO-3-911 AO-4-37 BzA92 (чепалине) 2) Централна университетска библиотека - Софийски университет „Св. Кирил и Методи“ Симатра: ШИ6977 3) Народна библиотека „Иван Вазов“ - Пловдив Симатра: I 2576 4) Библиотека на Шуменик университет „Бискуп Константин Преславски“ Симатра: UE 54809 5) Регионална библиотека „Любен Каравелов“ - Русе Симатра: UQ 20624	Български музикални театър. Опера, балет, оперета, мюзикъл, Репертоар, 1890-1997 г.
Балканската музика - уютен и реалист	Розмари Стателова	№	Благоевград	2017	Международен семинар за балкански изследвания и специализации	ISSN 1310-3970	Статия в списание "Балканистически форум" (онлайн), 2017, (1), с. 20-37	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	The paper is the first attempt of the author to relate two topics - the inter-Balkan relations and the 'Balkan music'. In the first part the author expresses her shock of the daily demonstrations - mainly in the media - of a typical for the region ambivalence: hostility to the neighbors and desire for cooperation with the same neighbors. Being musicologist the author deals mainly with the second topic. She describes several examples of active cooperation between musicians from different Balkan countries. This cooperation is interpreted as an expression of unity and real at the same time selection of the people from the Balkans to build up a "common house" opposed to the frequent geopolitical and interethnic collisions in the region. Considering the notion „Balkanisms“ introduced by Maria Todorova as a pejorative metaphor of the Balkans as a zone of animosity, backwardness, insecurity, the author opposes contra-notion: the neologism „musicalBalkanism“ presenting interethnic and interethnic musical practices socially for centuries in the big cities of the former Ottoman Empire and continuing up to now as interinstitutional and interpersonal forms of cultural cooperation. In the paper some products of this cooperation are selectedwhich are realized in different spheres of the music and musical life: concert practices, festivals, genres of ethno-folk, opera and chamber music performance.
Из историята на забавната музикална култура на Европа и България (Розмари Стателова)	Розмари Стателова	№	София	1989	Институт за изучаване на БАН	ISSN 0204-823X	Статия в оп. "Българско музиковане", 1989 (4), с. 58-73	България	НБУ Читалище "Проф. Иванчо Анастолова" Симатра: 78 / В 900 Сп	Из историята на забавната музикална култура на Европа и България / Розмари Стателова
Одрази fin de siècle в на српску музику	Росанджа Пејовић	№	Belgrade	2001	Department of Musicology, University of Arts and Faculty of Music	Print ISSN 0354-818X Online ISSN 1621-3782	Статия в New South International Journal of Music, Volume 17, pp. 27-38	Англия	https://www.newsouthind.org.au	The reflections of fin de siècle on Serbian music
Градската традиционна инструментална практика и структурата култура в България (средата на XX - края на XX век) - кратка мина, вечната история и полемизъм	Росанджа Драганава	№	София	2001	Институт за изучаване на БАН	ISSN 0204-823X	Статия в списание "Българско музиковане" (онлайн), 2001, (5), с. 112-116	България	1) Народна библиотека „Иван Вазов“ - Пловдив Симатра: I 32521 2) Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	
Поглед към градското всекидневие в България, 1878-1939	Румен Даскалов	№	София	2005	НБУ	ISSN 1311-5189	Статия в списание "Историко-археологическо изследване" (онлайн), 2006, пд. 61 (1), с. 9-27	България	Central and Eastern European Online Library (CEEOL) Available at: https://www.ceeol.com	The paper deals with urban life in Bulgaria from Liberation 1878 until 1939. Various aspects are presented such as social life and social circles, public spaces and forms of entertainment, fashion, new articles of consumption, the introduction of technical devices (cinema, automobiles, etc.). The changes of urban planning and architecture pointed toward de-socialization and modernization. Some features of the inter-war period are traced down. The materials used come from various sources: essays, town archives, memoirs, etc.
Трансориентите за андерсон в българската музикална практика - танцуващи жанрове, свързани с традициите на западно-европейската музика. Общициен поглед върху произведените в малка форма	Румен Петров	№	София	2005	Юношаван университет "Ненциф Рилски", Факултет по изкуствата		Статия в "Трибуна на Факултета по изкуствата", бр. 3 (2005), с. 237-239	България	Юношаван университет "Ненциф Рилски", Факултет по изкуствата	Трансориентите за андерсон в българската музикална практика - танцуващи жанрове, свързани с традициите на западно-европейската музика. Общициен поглед върху произведените в малка форма
Първите форми духовни оркестри в неа с целин! 122 г. от прозвучаването на първия български оркестър	Румен Тодоров	№	София	2001	Министерство на културата	ISSN 0861-4407	Статия в "Българска архивна" година LV, бр. 15022 (31 ноември 2001), с. 10	България	Национална библиотека "Св. св. Кирил и Методи" Симатра: Св.В.2963	Авторът изследва внимателно на четите музикални формирането и развитието на духовните оркестри в България
Български оперен театър в годините между двете световни войни	Румяна Каранстова	№	София	2004	Институт за изучаване на БАН	ISBN: 10: 9549044750	Монография	България	Библиотека на Института за изследване на изкуствата, БАН Симатра: 8646	Историко-археологическо изследване на българския оперен театър в годините между двете световни войни. Внимателно се посочват на 85 произведения на българското професионално оперно изкуство и 70 произведения на СБК
Музикални живот на Ванеса Тарново 1860-1960 г., материали, издирени от Ганю Пеев и Коста Патуранов	Светла Петрова (съст.)	№	София	2018	Издателство на БАН	ISBN 978-954-322-948-2		България	Национална библиотека "Св. св. Кирил и Методи" Симатра: М 78.03.6 П.325 Музиковане-живот...	116 с.; с ил., портр., илюст., 24 см Зарт. и на ант. ез.; Музикал life of Veliko Tarново 1860-1960. - Пълната форма на името на ант. Ганю Пеев е Ганю Пеев - живи и дейности / Виолета Паласова. с. 113-121 - Писме на Асен Патуранов до Ганю Пеев. с. 171-176. - Ред. на ант. ез.
Южнотрансориентни изследвания по музиковане: доклади от XI международен конгрес за южнотрансориентни изследвания и VI международна конференция на Регионалната асоциация за изследване на музиката на Балканите при Международното музиковане общество, София, 31 август - 4 септември 2015 + South East European Studies & 6th International Conference of IAS Regional for Association for the study of Music of the Balkans, Sofia, 31 august - 4 september 2015	Светлана Куоюмиева, Таманя Зербас, Стефан Хълков	№	София	2016	Институт за изследване на изкуствата	ISSN 0204-823X	Сборник доклади от научна конференция	България		Южнотрансориентни изследвания по музиковане: доклади от XI международен конгрес за южнотрансориентни изследвания и VI международна конференция на Регионалната асоциация за изследване на музиката на Балканите при Международното музиковане общество, София, 31 август - 4 септември 2015 + South East European Studies & 6th International Conference of IAS Regional for Association for the study of Music of the Balkans, Sofia, 31 august - 4 september 2015
Астрия и развитието на българското музикално изкуство до септември 1944 г. Немското музикално изкуство в културния живот на гр. Русе	Силви Панайотов Стамболиев	№	Русе	2013	[Изд. авт.]		Монография	България	1) Национална библиотека "Св. св. Кирил и Методи" С.ОБ.ИИ.86-42.1260316644 2) Народна библиотека „Иван Вазов“ - Пловдив	Астрия и развитието на българското музикално изкуство до септември 1944 г. Немското музикално изкуство в културния живот на гр. Русе
Астрия и развитието на българското музикално изкуство до септември 1944 г.	Силви Стамболиев	№	Русе	2013	Русанов университет "Ангел Зънчев"		Монография	България	Национална библиотека "Св. св. Кирил и Методи" Симатра: М 78.03.6 П.325 Музиковане-живот...	24 с.; 23 см 1. Музика, България – връзки и взаимодействия с изкуството на други народи – Австрия – 1878-1944 2. Русе – култура – история

Русская музыкальная эмиграция в сербской провинции (1899-1932): между традициями и модернизмом	Соня Цветкович	№	Белгород	2019	Федеральное государственное автономное образовательное учреждение высшего образования «Белгородский государственный национальный исследовательский университет» (ИВУ «БелГУ»)	ISSN 2408-932X	Статья в "Научный результат: Социальные и гуманитарные исследования". Том 5, № 2, 2019, с. 14-22	Руси	<a href="http://www.bspublishing.com/">http://www.bspublishing.com/</a>	The paper discusses the contribution of the Russian emigration to the musical life of Niš, a town in southeast Serbia, which in the interwar period, compared to Belgrade and other major cities of the Kingdom of Yugoslavia (Novi Sad, Sarajevo, Zagreb, Ljubljana), was a peripheral, therefore, in case of this topic an unexplored area. Researching the experience of the emigration on a micro-level and mechanisms of their cultural and artistic integration in a new environment, based on articles from the local press of this time, we sought to determine the role of Russian professional and amateur musicians in shaping and advancing different aspects of musical life in Niš (chor, instrumental, vocal and stage-music performance and music pedagogy). Cultural environment of the town, which in the previous decades was formed and established on the national tradition, survived under the centuries of Ottoman domination, thanks to the Russian religious intelligentsia in the period between the two world wars has greatly enhanced and modernized not only by the elements of Russian spirituality and artistic creativity, but also by the achievements of Western European musical practice.
Поглед към ранното българско оперно творчество (1899-1932): между традицията и модерността	Стефан Хърков	№	София	2018	ИМА „Проф. Панко Владарев“	ISSN 1314-9261	Статья в "Академични проучвания и изследвания", с. 95-122	България	Национална библиотека „Св. св. Кирил и Методий“ Синатура: Св А 25049	Поглед към ранното българско оперно творчество (1899-1932): между традицията и модерността
Културни взаимодействия и традиции в музиката на автономната църква от източна Европа в България: докторантски труд за придобиване на образователна и научна степан "доктор"	Стефан Георгиева Велова	№	София	2009	№	№	дисертация	България	Национална библиотека „Св. св. Кирил и Методий“ Синатура: А.Д.20/02/13	313 л.; с илюстрации, нотн, факсимилета; 30 x 22 см + 1 автореферат (24 с. + 21 см) Тъщата форма на името на дисертацията Стефан Георгиева Велова в Стефан Георгиева Велова Молева. Рецензанти: Елена Тончева, Светлана Куоудиева. Тъщата форма на името на рецензента Светлана Куоудиева в Светлана Емилева Георгиева-Куоудиева. Библиография: п. 302-313. Прочетена от БАН, Институт за изкуствознание, Сектор "Музика", Изследователска група "История на музиката. Ново време". Защитена пред СНС по музикознание и музикално изкуство при ВАК, 13.10.2009. Утвърдена от ВАК с протокол No 17-12/04.11.2009
Чешките калемистиори в Шумен и българският музикален фолклор: педагогическо-методическо присъствие	Тодора Матчева	№	Шумен	2012	Университетско издателство „Екатерина Константинова“ „Преспавини“	ISBN 978-954-577-630-4	Монография	България	1) Национална библиотека „Св. св. Кирил и Методий“ СОВИСС BG-ID: 1247712740 2) Народна библиотека „Иван Вазов“ - Пловдив Синатура: И 394307	Чешките калемистиори в Шумен и българският музикален фолклор: педагогическо-методическо присъствие
Рецепцията на Виенската школа в Източна и Югоизточна Европа	Харлмут Кронес	превод от немски Полина Куоудиева	София	2018	ИИК "Везин"	ISSN 1310-0076	Статья в сп. "Музикална кореспонденция за музика и танц", год. 52, бр. 3 (2018), с. 27-28	България	НБУ Читалня "Проф. Иванна Анастолова" Синатура: Сп 78 / М 952	Рецепцията на Виенската школа в Източна и Югоизточна Европа
Новата българска музикална култура: Изследване - В 2 т.	Хлебаров, Иван Атанасов		София	2003	Хайни-ИМА	978-954-9835-74-8	книга	България	Национална библиотека „Св. св. Кирил и Методий“ СОВИСС BG-ID: 1229382628	Новата българска музикална култура: Изследване - В 2 т.
Интербалансизация музикално-културни взаимодействия: „Св. донд от XIX век до днес“ науч. конф. на преподавателите по история на музиката в България с международ. участие - Ст. Загора 09	Хлебаров, Иван Атанасов		София	2000	Музика Viva	954-9990-02-8	книга	България	1) Национална библиотека „Св. св. Кирил и Методий“ СОВИСС BG-ID: 1030019372 2) Народна библиотека „Иван Вазов“ - Пловдив Синатура: Гр 163	Интербалансизация музикално-културни взаимодействия: Сб. докл. от XIX ежегодна науч. конф. на преподавателите по история на музиката в България с международ. участие - Ст. Загора 09
Пътеша на джаза през Западните Балкани: Setkno Jazz & Ring Ring	Цветан Цветанов	№	София	2005	изд. „Литературен вестник“	ISSN 1310-9561	Статья в "Литературен вестник", година XV, бр. 20 (1-7 юни 2005), с. 7	България	Национална библиотека „Св. св. Кирил и Методий“ Синатура: Св В 6360	Пътеша на джаза през Западните Балкани: Setkno Jazz & Ring Ring
Европейските съставители бални танци като социална, музикална и танцова култура: реализация и развитие в България: педагогически модел за обучение по социално танцоване	Цветана Божикова Геврилова-Иванова	№	София	2018	Създа на българските музикални и танцови дейци	ISSN 1310-0076	Статья в списание "Музикална кореспонденция", 2018, (4), с. 9-13	България	НБУ синатура Сп 78 / М 952	Европейските съставители бални танци като социална, музикална и танцова култура: реализация и развитие в България, педагогически модел за обучение по социално танцоване
Хорове и хормейстори в българския оперен театър: градска хорово култура до средата на 40-те години на XX век като предпостава за възникване на музикалните театри в България	Цанова, Митена Михайлова		София	2002			дисертация	България	Национална библиотека „Св. св. Кирил и Методий“ СОВИСС BG-ID: 1263340016	Хорове и хормейстори в българския оперен театър: градска хорово култура до средата на 40-те години на XX век като предпостава за възникване на музикалните театри в България
Музика - театър. Взаимодействие между универсално и национално: Сборник с доклади от научна конференция, проведена в Шумен на 2 и 3 юни 2006 година	Юлиан Куоудиева (сост., ред. и предговор)		София	2006	Везин EOCQ	ISBN 978-954-92172-1-6	Сборник с доклади	България	Народна библиотека „Иван Вазов“ - Пловдив Синатура: ГП16	Музика - театър. Взаимодействие между универсално и национално: Сборник с доклади от научна конференция, проведена в Шумен на 2 и 3 юни 2006 година
Алтернативната музика в Югославия през 80-те години - дефиниция и проиход: дефиниция на алтернативната музика	Юлиана Жабева-Патцова	редакционна колегия: Иванна Гергова и др.	София	2010	Институт за изследване на изкуствата		Глава в сборника "Музикална кореспонденция", 2010, с. 311-316	България	НБУ синатура 7 / И 416	Алтернативната музика в Югославия през 80-те години - дефиниция и проиход: дефиниция на алтернативната музика
Georges Enesco and Celiny Chailly-Richez: a Glimpse into the Paris Musical World of the 1930's and Beyond							Онлайн ресурс	Английски	<a href="http://www.bulgarianmusic.com/chaillyenescos.html">http://www.bulgarianmusic.com/chaillyenescos.html</a>	Georges Enesco and Celiny Chailly-Richez: a Glimpse into the Paris Musical World of the 1930's and Beyond