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“IN MEMORIAM IVAN MOODY: COMPOSITOR, MAESTRO, MUSICÓLOGO”

17 de Julho
Quarta-feira • 19h00
Igreja da Misericórdia de Tomar

GLIMPSES OF PARADISE CONCERTO CORAL

Direção - Bogdan Djaković

18 de Julho
Quinta-feira • 10h00 / 18h00
Biblioteca Municipal de Tomar

CONFERÊNCIA

Participantes: Alexander Lingas,
Ana Telles, Bogdan Djaković,
Ekaterina Antonenko, Haig Utidjian,
Ivana Medic, Manuel Pedro Ferreira
e Taíssa Marchese

Moderação: Svetlana Poliakova

13h00

RECITAL

Obras de Ivan Moody

Programme and Abstracts I
Programa e Resumos

ORGANIZAÇÃO



APOIO INSTITUCIONAL



PARCEIROS



PARCEIROS MEDIA



IN MEMORY IVAN MOODY - COMPOSER, CONDUCTOR, MUSICOLOGIST COMPOSITOR, MAESTRO, MUSICÓLOGO

Third International Conference within the scope of the “Christian Orthodox Chant in Portugal” Project (coordination by Ivan Moody and Svetlana Poliakova, CESEM, NOVA University of Lisbon, School of Social Sciences and Humanities), with the collaboration of the Zêzere Arts

Terceira Conferência Internacional no âmbito do Projecto “Canto Cristão Ortodoxo em Portugal”, coordenado por Ivan Moody e Svetlana Poliakova (CESEM, Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas), com a colaboração do Zêzere Arts

I Programme and Abstracts I Programa e Resumos

ORGANISING COMMITTEE / COMISSÃO ORGANIZADORA

Svetlana Poliakova
Taíssa Poliakova Cunha Marchese
Luís Pacheco Cunha

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Alexander Lingas
Ana Telles
Bogdan Djaković
Ekaterina Antonenko
Haig Utidjian
Ivana Medic
Manuel Pedro Ferreira
Svetlana Poliakova
Taíssa Poliakova Cunha Marchese

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Luís Garção

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INTRODUCTION

Ivan Moody (1964-2024) was one of the most significant and emblematic figures in 21st-century Portuguese music. His interests bridged seemingly contrasting areas – modernism and the medieval era, Western and Eastern cultures. He worked as a composer, performer, musicologist, and critic. His artistic explorations took place at the intersection of music, visual arts, history, philosophy, theology, and aesthetics. Since 2003, his creative activities have been associated with CESEM. He was the co-editor of the Portuguese Journal of Musicology and a member of CESEM board. He represented the Contemporary Music group, but his interests were broader, most prominently manifesting in recent years in the field of music and spirituality of the Christian East. These interests materialized in a project named “Christian Orthodox Chant in Portugal”, led by him and Svetlana Poliakova, dedicated to creating an overview of the expressions of Orthodox chant in Portugal, in a plurality of contexts. In the summer of 2024, the Third Conference within the framework of the Project was planned. The plans were interrupted by Ivan Moody’s passing but were resumed with the decision to dedicate the conference to his memory. The conference reports will be the first contribution to the study of his music, his musicological works, and his performing activities.

INTRODUÇÃO

Ivan Moody (1964-2024) foi uma das figuras mais significativas e emblemáticas da música portuguesa do século XXI. Seus interesses abrangiam áreas aparentemente contrastantes – modernismo e era medieval, culturas ocidentais e orientais. Ele trabalhou como compositor, maestro, musicólogo e crítico. Suas explorações artísticas ocorreram na interseção da música, artes visuais, história, filosofia, teologia e estética. Desde 2003, suas atividades criativas foram associadas ao CESEM. Ele foi co-editor da Revista Portuguesa de Musicologia, membro do conselho do CESEM e coordenador de um grupo de investigação. Embora representou o grupo de Música Contemporânea, os seus interesses eram mais amplos, manifestando-se mais proeminentemente nos últimos anos no campo da música e espiritualidade do Oriente Cristão. Esses interesses se materializaram em um projeto chamado «Canto Cristão do Leste em Portugal», liderado em colaboração com Svetlana Poliakova, dedicado a criar um panorama geral das expressões do canto cristão ortodoxo em Portugal, numa pluralidade de contextos. No verão de 2024, estava planejada a Terceira Conferência no âmbito do Projeto. Os planos foram interrompidos pelo falecimento de Ivan Moody, mas foram retomados com a decisão de dedicar a conferência à sua memória. Os relatórios da conferência serão a primeira contribuição para o estudo de sua música, suas obras musicológicas e suas atividades de performance.

PROGRAMME / PROGRAMA

Thursday, 18 July

10:00 Welcome / Secção de boas-vindas

Svetlana Poliakova: Introduction to the conference

Ivan Moody and the Project Christian Orthodox Chant in Portugal

10:20 **Session 1 / Sessão 1**

Chair / Moderador: Taíssa Marchese

IVANA MEDIC

Ivan Moody and musical modernism

BOGDAN DJAKOVIĆ

The Path to New Authenticity: Seven Hymns in Honour of St. Sava (2006) for a cappella mixed choir by Ivan Moody (1964-2024)

11:30 Coffee break / Intervalo para café

11:45 **Session 2 / Sessão 2**

Chair / Moderador: Svetlana Poliakova

ANA TELLES

"In a nutshell": Ivan Moody's *Piano Book* (2020) as a metaphor of his creative and spiritual mind

TAÍSSA MARCHESE

Topics of Orthodoxy in *Nocturne of Light* by Ivan Moody

13:00 **Concert with works by Ivan Moody / Concerto com obras de Ivan Moody**

"Mechtá", "Curve", "Water in Brightly Coloured Jugs", "Il Canto della Sirena", from *Piano Book*

Taíssa Marchese, piano

"Le Fortificazioni di Fabrizio", from *Piano Book*

Ana Telles, piano

Bee-Loud Glade

Monika Streitová, flute / flauta

Ana Telles, piano

Vecheri Tvoeia

Taíssa Marchese, Svetlana Poliakova, Sopranos

Barbara Moody, Susana Moody, Altos

Alexander Lingas, Bogdan Djaković, Tenors / Tenores

Bernardo Mariano, Basso / Baixos

"Canciones de Amor"

Susana Moody, alto

Taíssa Marchese, piano

PROGRAMME / PROGRAMA

15:00 **Session 3 / Sessão 3**

Chair / Moderador: Svetlana Poliakova

MANUEL PEDRO FERREIRA

On Ivan, the Portuguese Slav

EKATERINA ANTONENKO

Ivan Moody and the INTRADA Vocal Ensemble Collaboration

HAIG UTIDJIAN

Fr. Ivan Moody in memoriam. On the music of the Armenian Divine Liturgy

ABSTRACTS / RESUMOS

Fr Ivan Moody and the Traditions of Byzantine Chant

Alexander Lingas

MUSIC DIRECTOR AND FOUNDER, CAPPELLA ROMANA: PROFESSOR OF MUSIC, INSTITUTE FOR ORTHODOX CHRISTIAN STUDIES, CAMBRIDGE. PROFESSOR OF MUSIC AND ASSOCIATE DIRECTOR OF THE INSTITUTE OF SACRED ARTES, ST VLADIMIR'S ORTHODOX SEMINARY. PROFESSOR EMERITUS, CITY, UNIVERSITY OF LONDON

In this paper I will examine the development of Fr Ivan Moody's relationship as a composer, scholar, and performer to the traditions of Greek ecclesiastical psalmody (known popularly for the past century as 'Byzantine chant'). During the early phases of his compositional career his efforts to draw on Byzantine music roughly paralleled those of his friend and erstwhile teacher (later Sir) John Tavener both in terms of compositional approach and in the reliance on a limited body of melodies available in staff notation. In subsequent years he developed more sophisticated views of Byzantine chant through sustained engagement with composers (notably Michael Adamis) and cantors steeped in the living traditions of the Psaltic Art. Fr Ivan further deepened his knowledge and experience of Byzantine music in other ways. He performed Byzantine chant regularly as the Psaltis, incorporating also into his concert work with groups such as Ensemble Alpha. His interest in the pastoral and practical uses of Byzantine chanting led him to assume leadership roles in early online discussion groups. This survey of Fr Ivan's wide-ranging engagement with traditions of Byzantine singing will lead to a more detailed look at their changing manifestations in his compositions, a path of development that was shaped too by his engagement with such ensembles as the English Chamber Choir and Cappella Romana. The works to be discussed range from such early works as *Canticle of the Mother of God* (1987) and his first setting of *The Divine Liturgy of St John Chrysostom* (1991) to *Isangele* (2018) and *Evangelismos* (2023).

"In a nutshell": Ivan Moody's *Piano Book* (2020) as a metaphor of his creative and spiritual mind

Ana Telles

UNIVERSIDADE DE ÉVORA ESCOLA DE ARTES, PORTUGAL. CESEM-NOVA FCSH

Ivan Moody's *Piano Book* (2020) was composed during the first COVID-19 lockdown. It comprises seventeen miniatures for the piano, dedicated to pianists from a broad range of countries, whom the composer had previously met and befriended. These short pieces were intended to reflect the character of their dedicatees as musicians; more importantly, this project represented, for the author, "a way of continuing to compose useful music during the period of the Corona Virus pandemic" (Moody, 2020).

A thorough reading of the textual elements Moody added to the printed score, as well the musical analysis of several pieces that compose the work, fostered the identification of a

ABSTRACTS / RESUMOS

nature, geography, mythology, spirituality, music, literature and folk culture), that allow me to argue that, despite its small scale and unpretentious outlook, the *Piano Book* might be seen as a metaphor of the composer's creative and spiritual mind.

By confronting these findings with the existing primary sources and literature by and about Ivan Moody, I hope to shed light on the symbolic importance of the *Piano Book* in the context of Ivan Moody's musical output. As a dedicatee of one of the pieces myself, I will complement my oral presentation with the performance (at the concert) of "Le fortificazioni di Fabricio", from the *Piano Book*.

The Path to New Authenticity: *Seven Hymns in Honour of St. Sava* (2006) for a cappella mixed choir by Ivan Moody (1964-2024)

Bogdan Djaković

ACADEMY OF ARTS IN NOVI SAD, SERBIA. UNIVERSITY OF NOVI SAD. CHOIR OF ST. GEORGE'S CATHEDRAL IN NOVI SAD, ARTISTIC DIRECTOR. EXECUTIVE BOARD OF RADIO & TELEVISION IN VOJVODINA, SERBIA. ARTISTIC COMMITTEE OF THE EUROPEAN CHORAL ASSOCIATION EUROPA CANTAT

This paper deals with Ivan Moody's usage of Serbian Church Folk Chant in six compositions for a cappella mixed choir. Specially attention is dedicated to the piece *Seven Hymns in Honour of St. Sava* (2006) which was written for the International Musicological Conference COMPOSER AND HIS ENVIRONMENT on the occasion of the 175th anniversary of Kornelije Stanković and 150th anniversary of Stevan Stojanović Mokranjac, organised by Institute of Musicology, Belgrade and Matica srpska/ Academy of Arts from Novi Sad. World Premiere happened on 11. November 2006, at the Gallery of Matica srpska, Novi Sad, by Academy of Arts Chamber Choir and conductor Bogdan Đaković. The text is based on seven sticheras from the Service in Honour of St. Sava, by Teodosije of Hilandar (13/14th century). Stichera on "Lord, I have cried", at Vespers: (three Octoih scales, IV, VI, II Tone) Оца сушчаго на небесјех възлюбив, Апостолов равнопроповједатеља, Словес твојих ученијем, Вес освјашчен богоносец показал јеси, От јуности облиста твоје житије, Ум твој мановениј, Слава у всјех Царја Христа. Composer by his own words, put a quite ambitious task in front of himself. As he said, "I wanted to show or illuminate through tone-painting the different psychologic profiles of the main character, St. Sava" since his historical, church-historical, religious and national-religious role for the Serbs had many different and almost equally important faces. The final result is a wonderful both liturgical and concert piece which includes in six of seven movements Serbian Chant and melodies melographed by Stevan St. Mokranjac (1856-1914) that are treated in most interesting postmodern way. It is often the "creative" dialogue between the parts which are including chant melodies with others that are freely Moody's original music, that in harmonic context and through the verticalisation of the melodic line keep the connection with the chant. Extended ison's with stable additional layers and added notes below or above the quoted

ABSTRACTS / RESUMOS

melodies make a complex artistic structure that beautifully shows the composers starting point from Tradition, as well as his Contemporary approach through the idea of everlasting dogmatic and church-living Thruth of the chosen Hymns to St. Sava.

Ivan Moody and the INTRADA Vocal Ensemble Collaboration

Ekaterina Antonenko

INTRADA VOCAL ENSEMBLE, ARTISTIC DIRECTOR. MOSCOW TCHAIKOVSKY STATE CONSERVATORY

"Transfiguration" by Ivan Moody was written for Voces8 and INTRADA Vocal Ensemble in 2019 and first performed on 8 February 2020 at St. Andrew's Anglican Church in Moscow in the composer's presence. The report sheds light on the process of creating a performance version of "Transfiguration" through the dialogue between the conductor and the composer.

Fr. Ivan Moody in memoriam. On the music of the Armenian Divine Liturgy

Haig Utidjian

UNIVERSIDADE NOVA DE LISBOA, CESEM-NOVA FCSH

Fr. Ivan Moody took an interest in Armenian sacred poetry and music, and he was kind enough to contact me upon being asked by the Gramophone magazine to contribute a review of a newly-issued CD a couple of years ago of an arrangement of the music of the Armenian Divine Liturgy. Accordingly, I have chosen the music of the Armenian Divine Liturgy as my topic for the present presentation in his blessed memory.

I shall seek to trace the development of the melodies of the much-loved Armenian badarak or patarag over the second millennium C.E., beginning with some of the earliest extant manuscript sources, where chants are notated using Armenian mediaeval neumatic notation, and first incorporate the hymns believed to have been composed by St. Nersēs the Gracious (1102-1173). In the nineteenth century church musicians recorded the various melodies as sung in Venice, India and Constantinople, using a new system of Armenian musical notation and Western notation. Very recently indeed transcriptions of versions sung at the Mekhitarist Monastery in Vienna and the Armenian Patriarchate of Jerusalem have also emerged. Some examples from these traditions too will be presented, compared and contrasted. Finally, exposure to Western music led to harmonisations by Bianchini, Kara Murza, Komitas, Ekmalian, Chilingirian and others; again, examples will be explored with the help of musical demonstrations.

Ivan Moody and musical modernism

Ivana Medic

INSTITUTE FOR MUSICOLOGY OF SERBIAN ACADEMY OF SCIENCES AND ARTS, MUSICOLOGY

ABSTRACTS / RESUMOS

Although mainly celebrated as a scholar of Orthodox church music, Ivan Moody dedicated numerous studies to modernism in music, especially in countries outside of the Central and Western European 'mainstream', focusing instead on Southern Europe: Iberia, the Mediterranean and the Balkans. Due to his encyclopedic knowledge and the breadth of his insights, he was able to make numerous original connections and conclusions. In this paper I wish to discuss Moody's original ideas on musical modernism and its various offshoots, especially in Serbia, focusing on his excellent and insightful analyses of works by composers such as Ljubica Marić, Rudolf Bruči, Vlastimir Trajković, Vasilije Mokranjac, and many others.

On Ivan, the Portuguese Slav

Manuel Pedro Ferreira

UNIVERSIDADE NOVA DE LISBOA, FCSH, MUSICOLOGY DEPARTMENT. CESEM-NOVA FCSH

Ivan Moody was a man of many places. Ivan's connection to Portugal started through performance and continued through both musicology and composition; he was welcomed as warmly as he was warm himself. This paper will give an aperçu of his professional ties with the country he chose to live in, before and after he became a member of CESEM at NOVA University. His artistic identity was nonetheless firmly grounded on his previous experience with Taverner and his continuous involvement with Slavic orthodox chant. A small choral work performed at CESEM's anniversary ceremony in 2012, *Veçheri Tvoeia*, a setting of an Offertory for Maundy Thursday, will illustrate some of the typical traits found in his music.

Ivan Moody and the CESEM Project Christian Orthodox Chant in Portugal

Svetlana Poliakova

UNIVERSIDADE NOVA DE LISBOA, FCSH, MUSICOLOGY DEPARTMENT. CESEM-NOVA FCSH

Since 2003, the creative activities of Ivan Moody have been associated with CESEM. In recent years his interests were manifesting in the field of music and spirituality of the Christian East. These interests materialized in a project named "Christian Orthodox Chant in Portugal", led by him and me, dedicated to creating an overview of the expressions of Orthodox chant in Portugal, in a plurality of contexts. The paper provides a look at Ivan Moody's multifaceted and profound contribution to the Project in particular, and to the implementation and development of knowledge and practice of Eastern Rite church singing in Portugal, in general.

Topics of Orthodoxy in Nocturne of Light by Ivan Moody

Táissa Marchese

UNIVERSIDADE DE ÉVORA ESCOLA DE ARTES, PORTUGAL. CESEM-NOVA FCSH

ABSTRACTS / RESUMOS

This presentation examines two quotations of Byzantine chants in Ivan Moody's piano quintet *Nocturne of Light*, utilising a methodology based on topic theory. The analysis focuses on the topic of sacred monodic chant within a topical trope where bells of the Russian *zvon* tradition and sacred monodic chant serve as the primary structural topics. The presentation outlines topic theory, reviews various analytical frameworks within this theory, and explores topics related to Orthodoxy, centring on the chosen analytical approach. This approach incorporates theoretical premises from Peirce (1894), Hatten (1994), and Frymoyer (2017) to facilitate categorisation. The ultimate aim is to build a performance that authentically conveys the underlying meanings of the score, inspired by the icon of *The Harrowing of Hell* and representing the theological concept of the Resurrection of Christ. Additionally, the analysis will delve into how Moody's composition intertwines these elements to reflect a narrative that illustrates the aforementioned icon, enhancing the performers' and audience's understanding and appreciation of the work.

BIOGRAPHICAL NOTES / NOTAS BIOGRÁFICAS

Alexander Lingas is a senior lecturer in music at City University London. He received his Ph.D. in historical musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. He is the founder and Artistic Director of the vocal ensemble Cappella Romana and a Fellow of the University of Oxford's European Humanities Research Centre. Formerly assistant professor of music history at Arizona State University's School of Music, Lingas has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. His awards include Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy's Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press. Lingas played an active role in the coronation of His Majesty King Charles III as he led an ensemble for a traditional Byzantine Chant.

Alexander Lingas é professor titular de música na City University London. Recebeu Ph.D. em musicologia histórica pela University of British Columbia. Seu trabalho atual abrange não apenas o estudo histórico, mas também etnografia e performance. Ele é o fundador e Diretor Artístico do ensemble vocal Cappella Romana e membro do Centro de Pesquisa em Humanidades Europeias da Universidade de Oxford. Anteriormente, foi professor assistente de história da música na Escola de Música da Universidade Estadual do Arizona. Lingas também atuou como palestrante e consultor do Instituto de Estudos Cristãos Ortodoxos na Universidade de Cambridge. Seus prêmios incluem bolsas Fulbright e Onassis para estudos musicais com o cantor Lycourgos Angelopoulos, a bolsa Thank-Offering to Britain da British Academy, licença de pesquisa apoiada pela Fundação Stavros Niarchos e a medalha de São Romano o Melodista do Fórum Nacional de Músicos da Igreja Ortodoxa Grega (EUA). Tendo contribuído com artigos para o *The New Grove Dictionary of Music and Musicians* e *The Oxford Handbook of Byzantine Studies*, Lingas está agora completando dois monografias: um estudo sobre Matinas de Domingo no Rito de Santa Sofia para a Ashgate e uma introdução histórica ao Canto Bizantino para a Yale University Press. Lingas desempenhou um papel ativo na coroação de Sua Majestade o Rei Charles III ao liderar um ensemble para um Canto Bizantino tradicional.

Ana Isabel Telles Antunes Béreau. Completed the Título de Agregado in Música e Musicologia in 2017/05/25 by Universidade de Évora. Docteur in Histoire de la Musique et Musicologie / Música e Musicologia in 2009/01/23 by Université de Paris IV - Sorbonne. Doutora em Música e Musicologia in 2009/01/23 by Universidade de Évora. Master Universitario in Histoire de la Musique et Musicologie in 2003/06 by Université de Paris IV -

BIOGRAPHICAL NOTES / NOTAS BIOGRÁFICAS

Sorbonne. Master in Master of Music in 2001/05 by New York University. Bachelor in Bachelor of Music in 1999/05 by Manhattan School of Music. Bacharelato em Instrumento in 1995/07 by Instituto Politécnico de Lisboa Escola Superior de Música de Lisboa. Ana Telles is Full Professor and Vice-Rector for Culture and Integration at Universidade de Évora (since March 2024). She served as Organic Unit Director (Dean of the School of Arts) in Universidade de Évora, from January 2017 to March 2024. Member of the Executive Group in ELIA - European League of Institutes of the Arts. Elected member of the Board of Representatives da ELIA - European League of Institutes of Arts. Member of the Management Council of the Universidade de Évora Escola de Artes. Member of the Scientific Council of the School of Arts (Universidade de Évora). Member. Comissão Coordenadora de Avaliação da Universidade de Évora in Universidade de Évora. Member. Working group Cluster 1: Emerging paradigm for health and well-being of Work Package 3: Research in EUGreen Alliance of European Universities. Member. Comissão para a Operacionalização do Programa das Comemorações dos 50 anos do Instituto Universitário de Évora in Universidade de Évora. Researcher in Universidade Nova de Lisboa Centro de Estudos de Sociologia e Estética Musical. Published 5 articles in journals. Has 25 section(s) of books and 2 book(s). Organized 26 event(s). Participated in 47 event(s). Supervised 11 PhD thesis(es) e co-supervised 1. Supervised 25 MSc dissertation(s). Supervised 2 work(s) of course completion of LSc/BSc. Has received 10 awards and/or honors. Participates and/or participated as Other in 1 project(s), Principal investigator in 2 project(s) and Researcher in 2 project(s). Works in the area(s) of Humanities with emphasis on Arts and Humanities with emphasis on Performing Arts Studies (Musicology, Theater Science, Dramaturgy). In her professional activities interacted with 136 collaborator(s) co-authorship of scientific papers.

Ana Isabel Telles Antunes Béreau. Concluiu o Título de Agregado em Música e Musicologia em 25/05/2017 pela Universidade de Évora. Obteve o doutoramento em História da Música e Musicologia / Música e Musicologia em 23/01/2009 pela Université de Paris IV - Sorbonne. Obteve o doutoramento em Música e Musicologia em 23/01/2009 pela Universidade de Évora. Concluiu o Mestrado em História da Música e Musicologia em 06/2003 pela Université de Paris IV - Sorbonne. Concluiu o Master of Music em 05/2001 pela New York University. Concluiu o Bachelor of Music em 05/1999 pela Manhattan School of Music. Concluiu o Bacharelato em Instrumento em 07/1995 pelo Instituto Politécnico de Lisboa - Escola Superior de Música de Lisboa. Ana Telles é Professora Catedrática e Vice-Reitora para a Cultura e Integração na Universidade de Évora (desde março de 2024). Foi Diretora da Unidade Orgânica (Diretora da Escola de Artes) na Universidade de Évora de janeiro de 2017 a março de 2024. É membro do Grupo Executivo da ELIA - European League of Institutes of the Arts, membro eleito do Conselho de Representantes da ELIA - European League of Institutes of Arts, membro do Conselho de Gestão da Escola de Artes da Universidade de Évora, membro do Conselho Científico da Escola de Artes (Universidade de Évora), membro da Comissão Coordenadora de Avaliação da

BIOGRAPHICAL NOTES / NOTAS BIOGRÁFICAS

Universidade de Évora, membro do Grupo de Trabalho Cluster 1: Paradigma Emergente para a Saúde e Bem-Estar do Pacote de Trabalho 3: Investigação na Aliança Europeia EUGreen de Universidades, e membro da Comissão para a Operacionalização do Programa das Comemorações dos 50 anos do Instituto Universitário de Évora. É investigadora no Centro de Estudos de Sociologia e Estética Musical da Universidade Nova de Lisboa. Publicou 5 artigos em revistas, contribuiu com 25 capítulos de livros e é autora de 2 livros. Organizou 26 eventos, participou em 47 eventos, supervisionou 11 teses de doutoramento e co-supervisionou 1, supervisionou 25 dissertações de mestrado e supervisionou 2 trabalhos de conclusão de curso de licenciatura. Recebeu 10 prémios e/ou distinções. Participou em 1 projeto como "Outro", 2 projetos como Investigadora Principal e 2 projetos como Investigadora. Trabalha na área de Humanidades com ênfase em Artes e Humanidades, particularmente em Estudos das Artes Performativas (Musicologia, Ciência do Teatro, Dramaturgia). Nas suas atividades profissionais, colaborou com 136 co-autores em artigos científicos.

Ekaterina Antonenko was born in Moscow into a family of Jewish provenience. Her great-grandfather was a cantor in the synagogue in mestechko Kotelnya, Zhytomyr region, Ukraine. Ekaterina graduated from the Moscow State Conservatory and completed her postgraduate studies at the Historical and Theoretical Faculty of the Moscow Conservatory. She defended her doctoral dissertation on "Church Music of Baldassare Galuppi: Issues of Study and Performance"; she publishes in academic journals, including "Die Tonkunst" and "Jahrbuch für Liturgik und Hymnologie." Ekaterina interned in Germany at the Felix Mendelssohn Bartholdy University of Music and Theatre in Leipzig and at the Hochschule für Musik und Tanz in Cologne. In 2006, she founded the vocal ensemble INTRADA, which quickly became one of the most sought-after choirs in the Russian concert scene. Ekaterina Antonenko regularly collaborates with leading European ensembles, such as The Tallis Scholars (London), the RIAS Chamber Choir (Berlin), the Dresden Chamber Choir, the Europa Chor Akademie, and the PaTRAM choir. Since 2012, she has been an associate professor at the Department of Choral Conducting at the Moscow State Conservatory and the Department of History and Theory of Performance Art. Since October 2022, she has been the chief chormaster of the Perm Academic Theatre of Opera and Ballet named after P.I. Tchaikovsky. She is the chormaster for productions including Wagner's "The Flying Dutchman," Verdi's "Un Ballo in Maschera," Poulenc-Gorlin's "Human Voice," Tishchenko's "Yaroslavna," Puccini's "Tosca," and Stravinsky's "The Rake's Progress."

Ekaterina Antonenko nasceu em Moscovo, em uma família de origem judaica. Seu bisavô foi um cantor na sinagoga da cidade de Kotelnya, na região de Zhytomyr, na Ucrânia. Ekaterina se formou no Conservatório Estatal de Moscovo e completou seus estudos de pós-graduação na Faculdade Histórica e Teórica do Conservatório de Moscovo. Ela defendeu sua dissertação de doutorado sobre "Música Religiosa de Baldassare Galuppi:

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Questões de Estudo e Performance"; publica em periódicos acadêmicos, incluindo "Die Tonkunst" e "Jahrbuch für Liturgik und Hymnologie." Ekaterina fez estágio na Alemanha na Universidade de Música e Teatro Felix Mendelssohn Bartholdy, em Leipzig, e na Hochschule für Musik und Tanz, em Colônia. Em 2006, fundou o conjunto vocal INTRADA, que rapidamente se tornou um dos corais mais requisitados na cena de concertos da Rússia. Ekaterina Antonenko colabora regularmente com importantes conjuntos europeus, como The Tallis Scholars (Londres), o RIAS Kammerchor (Berlim), o Dresden Chamber Choir, a Europa Chor Akademie e o coro PaTRAM. Desde 2012, é professora associada no Departamento de Regência Coral do Conservatório Estatal de Moscovo e no Departamento de História e Teoria da Arte de Performance. Desde outubro de 2022, é a maestra do Teatro Acadêmico de Ópera e Ballet de Perm, nomeado em homenagem a P.I. Tchaikovsky. Ela é a regente em produções como "O Holandês Voador" de Wagner, "Un Ballo in Maschera" de Verdi, "Voz Humana" de Poulenc-Gorlin, "Yaroslavna" de Tishchenko, "Tosca" de Puccini e "A História de um Rapaz" de Stravinsky.

Haig Utidjian, PhD is an orchestral conductor, chorus master and musicologist. He was educated at the Universities of Sussex, London and Cambridge, at the Guildhall School of Music and Drama in the UK (where he was the recipient of the Ricordi Conducting Prize), at the Accademia Chigiana in Siena, and by means of private consultations with Lothar Zagrosek, Carlo Maria Giulini, Vilém Tauský and Josef Kuchinka. He has served as Chief Conductor of the Orchestra and Chorus of Charles University in Prague since 2001, guest conducted in Europe and the United States, and worked on a number of acclaimed opera productions. He is a Senior Deacon of the Armenian Church, and a pupil of Archbishop Zareh Aznaworean of blessed memory, with research interests in the musicology, theology and iconography of the Armenian Hymnal and in the works of St. Gregory of Narek. He has published the volumes *They who imbibed the effusions of the Spirit: The Art of the Armenian Book through the Ages* (Mervart, 2016), *Treasures of the earliest Christian nation: Spirituality, Art and Music in Mediaeval Armenian Manuscripts* (Royal Canonry of Premonstratensians at Strahov in Prague, 2018), *Tntesean and the Music of the Armenian Hymnal* (Mervart, 2018), and a critical edition of Dvorák's Mass in D (Bärenreiter Praha, 2020). Haig Utidjian was recently decorated with the Komitas medal by the Armenian state, the Yakob Melapart medal by the National Library of Armenia and the Medal of the Pan-Armenian Cultural Union.

Haig Utidjian, PhD é maestro de orquestra, mestre de coro e musicólogo. Foi formado nas Universidades de Sussex, Londres e Cambridge, na Guildhall School of Music and Drama no Reino Unido (onde recebeu o Prêmio de Regência Ricordi), na Accademia Chigiana em Siena e por meio de consultas privadas com Lothar Zagrosek, Carlo Maria Giulini, Vilém Tauský e Josef Kuchinka. Desde 2001, atua como Maestro Principal da Orquestra e Coro da Universidade Charles em Praga, tendo realizado concertos como maestro convidado na

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Europa e nos Estados Unidos, além de trabalhar em várias produções de ópera aclamadas. Ele é Diácono Sênior da Igreja Armênia e aluno do Arcebispo Zareh Aznaworean de abençoada memória, com interesses de pesquisa em musicologia, teologia e iconografia do Hinário Armênio e nas obras de São Gregório de Narek. Publicou os volumes "They who imbibed the effusions of the Spirit: The Art of the Armenian Book through the Ages" (Mervart, 2016), "Treasures of the earliest Christian nation: Spirituality, Art and Music in Mediaeval Armenian Manuscripts" (Royal Canonry of Premonstratensians at Strahov in Prague, 2018), "Tntesean and the Music of the Armenian Hymnal" (Mervart, 2018) e uma edição crítica da "Missa em Ré" de Dvorák (Bärenreiter Praha, 2020). Haig Utidjian foi recentemente condecorado com a medalha Komitas pelo estado armênio, a medalha Yakob Mełapart pela Biblioteca Nacional da Armênia e a Medalha da União Cultural Pan-Armênia.

Ivana Medic. Researcher, lecturer, broadcaster, multi-instrumentalist, specialising in contemporary music. Senior Research Associate with the Institute of Musicology of the Serbian Academy of Sciences and Arts. Guest Lecturer at the School of Computing in Belgrade; Visiting Research Fellow with the Centre for Russian Music, Goldsmiths, University of London, and a convener of the REEM Study group for Russian and East European Music with the British Association for Slavonic and East European Studies (BASEES). She graduated and obtained an MPhil Musicology from the Faculty of Music, University of Arts in Belgrade, funded by the Serbian Ministry of Science. Having started her teaching career at the Department for Music Theory at the Belgrade Faculty of Music in 1999, she went on to work in the media and prior to moving to the UK she held the position of a Music Editor and Coordinator of the International Exchange with the European Broadcasting Union at Radio Belgrade 3, Serbian Broadcasting Corporation. In 2010 she completed her Ph. D., supervised by Prof. David Fanning, focused on Alfred Schnittke's symphonies nos. 1–3 in the context of late Soviet music. Whilst in the UK, she also worked as an Associate Lecturer at the Open University. Ivana Medić has written five books and over 70 articles, edited five collections of essays, and participated in numerous conferences. She won the 2019 Award *Stana Đurić-Klajn* for the best musicological monograph in Serbia. From 2017 to 2019 she served as Editor-in-Chief of the peer-reviewed journal *Musicology — Journal of the Institute of Musicology SASA*. She has guest-edited journals *Arts and Književna istorija (Literary History)*. Her research interests include Russian and Soviet music after World War II, contemporary Serbian and Balkan music, avant-garde, Stockhausen, Schnittke, Prokofiev, piano music and popular music.

Ivana Medić. Pesquisadora, palestrante, locutora, multi-instrumentista, especializada em música contemporânea. Pesquisadora Sênior Associada do Instituto de Musicologia da Academia Sérvia de Ciências e Artes. Palestrante Convidada na Escola de Computação em Belgrado em Belgrado; Pesquisadora Visitante no Centro de Música Russa da Goldsmiths,

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Universidade de Londres, e organizadora do grupo de estudo REEM para Música Russa e da Europa Oriental na Associação Britânica de Estudos Eslavos e do Leste Europeu (BASEES). Ela se formou e obteve um MPhil em Musicologia pela Faculdade de Música da Universidade de Artes de Belgrado, financiado pelo Ministério da Ciência da Sérvia. Iniciando sua carreira docente no Departamento de Teoria Musical da Faculdade de Música de Belgrado em 1999, trabalhou na mídia e, antes de se mudar para o Reino Unido, ocupou o cargo de Editora de Música e Coordenadora da Troca Internacional com a União Europeia de Radiodifusão na Rádio Belgrado 3, da Corporação de Radiodifusão Sérvia. Em 2010, completou seu Ph.D., supervisionado pelo Prof. David Fanning, com foco nas sinfonias nos. 1-3 de Alfred Schnittke no contexto da música soviética tardia. No Reino Unido, também trabalhou como Palestrante Associada na Open University. Ivana Medić escreveu cinco livros e mais de 70 artigos, editou cinco coletâneas de ensaios e participou de inúmeras conferências. Ela ganhou o Prêmio *Stana Đurić-Klajn* de 2019 pela melhor monografia musicológica na Sérvia. De 2017 a 2019, atuou como Editora-Chefe da revista revisada por pares *Musicology — Journal of the Institute of Musicology SASA*. Ela foi editora convidada das revistas *Arts* e *Književna istorija* (História Literária). Seus interesses de pesquisa incluem música russa e soviética após a Segunda Guerra Mundial, música contemporânea sérvia e balcânica, vanguarda, Stockhausen, Schnittke, Prokofiev, música para piano e música popular.

Manuel Pedro Ferreira studied Music and Philosophy in Lisbon and earned his Ph.D from Princeton University, where he wrote a dissertation on Gregorian chant at Cluny. He is a Professor at the Universidade Nova de Lisboa (Department of Musicology, FCSH), where he chaired, between March 2005 and March 2023, the Centre for the Study of the Sociology and Aesthetics of Music (CESEM); he held a guest professorship at EPHE, Paris-Sorbonne (2004-2005) and was Visiting Research Fellow at IIAS, Jerusalem (2016). In 1995 he founded the early music ensemble *Vozes Alfonsinas*, with which he produces himself in concerts and recordings. He published a large number of papers, both on medieval music and on other topics, namely twentieth-century Portuguese music. His prize-winning book *O som de Martin Codax* (Lisbon, 1986) was followed by many others, either as author or editor, e.g. *Cantus coronatus* (Kassel, 2005), *Medieval Sacred Chant: from Japan to Portugal* (Lisbon, 2008), *Aspectos da Música Medieval*, 2 vols. (Lisbon, 2009-2010), *Revisiting the Music of Medieval France* (Farnham-Burlington, 2012), *Musical Exchanges, 1100-1650: Iberian connections* (Kassel, 2016) and *The Notation of the Cantigas de Santa Maria: Diplomatic Edition*, 3 vols. (Lisbon, 2017). He has been additionally active as a music critic, a composer and a poet. He is a member of the *Academia Europaea* (since 2010) and served as *Director-at-large* of the *International Musicological Society* (2012-2022).

Manuel Pedro Ferreira estudou Música e Filosofia em Lisboa e obteve seu doutorado na Universidade de Princeton, onde escreveu uma dissertação sobre canto gregoriano em

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Cluny. É Professor na Universidade Nova de Lisboa (Departamento de Musicologia, FCSH), onde presidiu, entre março de 2005 e março de 2023, o Centro de Estudos de Sociologia e Estética Musical (CESEM); foi professor convidado na EPHE, Paris-Sorbonne (2004-2005) e Pesquisador Visitante no IIAS, Jerusalém (2016). Em 1995, fundou o conjunto de música antiga Vozes Alfonsinas, com o qual se apresenta em concertos e gravações. Publicou um grande número de artigos, tanto sobre música medieval quanto sobre outros tópicos, nomeadamente a música portuguesa do século XX. Seu livro premiado *O som de Martin Codax* (Lisboa, 1986) foi seguido por muitos outros, seja como autor ou editor, como por exemplo *Cantus coronatus* (Kassel, 2005), *Medieval Sacred Chant: from Japan to Portugal* (Lisboa, 2008), *Aspectos da Música Medieval*, 2 vols. (Lisboa, 2009-2010), *Revisiting the Music of Medieval France* (Farnham-Burlington, 2012), *Musical Exchanges, 1100-1650: Iberian connections* (Kassel, 2016) e *The Notation of the Cantigas de Santa Maria: Diplomatic Edition*, 3 vols. (Lisboa, 2017). Tem sido adicionalmente ativo como crítico musical, compositor e poeta. É membro da Academia Europaea (desde 2010) e atuou como Diretor-geral da Sociedade Internacional de Musicologia (2012-2022).

Svetlana Yurievna Poliakova is an Assistant Professor in the Department of Musicology at the Faculty of Social and Human Sciences, Universidade Nova de Lisboa (FCSH/NOVA). Since 2004, she has been a researcher at the Center for the Study of Sociology and Aesthetics of Music (CESEM) at FCSH/NOVA, within the Early Music Studies group, where she created (in 2018) and directed, in collaboration with Ivan Moody, the project *Eastern Christian Chant in Portugal* (supported by CESEM). She is a founding member of the International Society for Orthodox Church Music (ISOCM) at the University of Joensuu, Finland. She founded and directs the *Pravoslava Chamber Choir* (since 2002) and the *Romanos Melodos Academic Choir* (FCSH, Department of Musicology; since 2011), both dedicated to the performance of Eastern sacred music repertoires.

Svetlana Yurievna Poliakova é Professora Auxiliar no Departamento de Ciências Musicais da Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa (FCSH/NOVA). Desde 2004 é investigadora do Centro de Estudos de Sociologia e Estética Musical (CESEM) da FCSH/NOVA, grupo Estudos de Música Antiga, onde criou (em 2018) e dirigia, em colaboração com Ivan Moody, o projeto *Canto Cristão do Leste em Portugal* (apoio do CESEM). É membro fundador da International Society for Orthodox Church Music (ISOCM), Universidade de Joensuu, Finlândia. Fundou e dirige o *Coro de Câmara Pravoslava* (desde 2002) e o *Coro Académico Romanos Mélos* (FCSH, Departamento de Ciências Musicais; desde 2011), ambos dedicados à interpretação dos repertórios de música sacra do Leste.

Taíssa Poliakova Cunha Marchese. Born in Lisbon, Taíssa Marchese began her musical studies at the National Conservatory of Lisbon, earned her degree cum laude at the Higher Conservatory of Music of Castilla y León in Salamanca, and completed her Master's in

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Music at the University of Aveiro in Portugal (with the award for Best Master's Student in Music of the year). She also studied privately with the renowned professor from the Juilliard School in New York, Oxana Yablonskaya. She has performed across Europe and Brazil, giving solo recitals, chamber music concerts, and appearing as a soloist with orchestras such as OSUEL, Sinfonietta de Braga, and the Orquestra do Norte. She performed with the Kiev Symphony Orchestra at the 3rd "Dinastia" Music Festival in Kiev, Ukraine (2014), which earned her the Vox Populi prize by audience vote. She maintains a regular concert activity, with solo recitals and chamber music concerts, opera, and theatre, covering a diverse repertoire. She has won several piano competitions, including the "Young Musicians Prize" in Portugal (First Prize in Chamber Music), "Concertino Praha" in the Czech Republic (Honorable Mention), the 16th Santa Cecilia International Piano Competition in Portugal (Special Prize), and the 10th Póvoa de Varzim Piano Competition in Portugal (1st place and Best Interpretation of a Portuguese Work). She was an Accompanying Pianist at the University of Aveiro and the Polytechnic Institute of Castelo Branco. Currently, she is an Assistant Professor of Piano at the University of Évora, where she is also completing her PhD in Music and Musicology.

Taíssa Poliakova Cunha Marchese. Nascida em Lisboa, Taíssa Marchese iniciou os seus estudos musicais no Conservatório Nacional de Lisboa, obteve a licenciatura cum Laude no Conservatório Superior de Música de Castilla y León, Salamanca, realizou o Mestrado em Música na Universidade de Aveiro, em Portugal (com o prémio de Melhor Aluna do Mestrado em Música do ano). Estudou ainda, em regime particular, com a renomada professora, da Juilliard School de Nova Iorque, Oxana Yablonskaya. Realizou apresentações pelo continente europeu e no Brasil, com recitais solistas, música de câmara e solista com orquestras OSUEL, Sinfonietta de Braga e com a Orquestra do Norte. Apresentou-se com a Orquestra Sinfónica de Kiev no 3º Festival de Música "Dinastia" em Kiev, Ucrânia (2014), o que lhe valeu um prémio Vox Populi por votação do público. Mantém uma actividade concertística regular, com recitais a solo e concertos de música de câmara, ópera, teatro, abordando os mais diversos repertórios. É laureada em vários concursos de piano, como "Prémio Jovens Músicos", Portugal (Primeiro Prémio em Música de Câmara), "Concertino Praha", República Checa (Menção de Honra), 16º Concurso Internacional de Piano Santa Cecília, Portugal (Prémio Especial), 10º Concurso de Piano da Póvoa de Varzim, Portugal (1º lugar e Melhor Interpretação de Obra Portuguesa). Exerceu funções de Pianista Acompanhadora na Universidade de Aveiro e no Instituto Politécnico de Castelo Branco. Actualmente é Professora-Assistente da classe de Piano da Universidade de Évora, onde também está a concluir Doutoramento em Música e Musicologia.



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