

International Symposium

Oriental Occidental Accord

Modi - Ichoi - Maqamat

Common historical roots - Common theoretical basis



Lectures, Concerts, Seminars, Exhibitions
12th - 15th July 2007, Salzburg/ Austria

Informations:

Place of all the events:

Bildungs- und. Konferenzzentrum St. Virgil
Ernst-Grein-Str. 14, A-5026 Salzburg, Austria

Tickets: St. Virgil, Tel. No.: +43 662/65 901-0; <http://miminfo.org> (webshop)

Promoters of all the events:

Johannes Kotschy, President of the International Ekmelic Music Society
Prof. Alfred Winter, Special Cultural Projects, Salzburg Country

Organizers:

Johannes Kotschy, Memo G. Schachiner

Chairmann of the scientific Symposium:

Dr. Memo G. Schachiner

Graphic and homepage:

Elisabeth Weizenböck

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Dr. Ursula Plassnik, Foreign Minister of the Republic Austria

Dr. Heinz Schaden, Mayor of Salzburg

Dr. Wilfried Haslauer, Vice-governor of Salzburg

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Cover image: Frets of the Tanbur, Dimitrie Cantemir, 17th. century

Programme:

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Thursday-Saturday, all day: Exhibition of music instruments
 Opening lectures, final round-table-discussion and seminars are free of charge

Introductions:

Music is present all over the world, appearing in its most different manifestations. For a long time Europeans considered their music to be beyond all measure, but now we recognize that other cultures also have created most valuable works of art and music. As different the music of Orient and Occident may sound to an inexperienced listener, there still are points in common, based on acoustics and human physical perception. And there is still more – a common root, that once has been starting point of all the various developments in culture. May human perception now contribute to a fair sharing of the cultural treasures of mankind.

Johannes Kotschy
President of the International Ekmelic Music Society

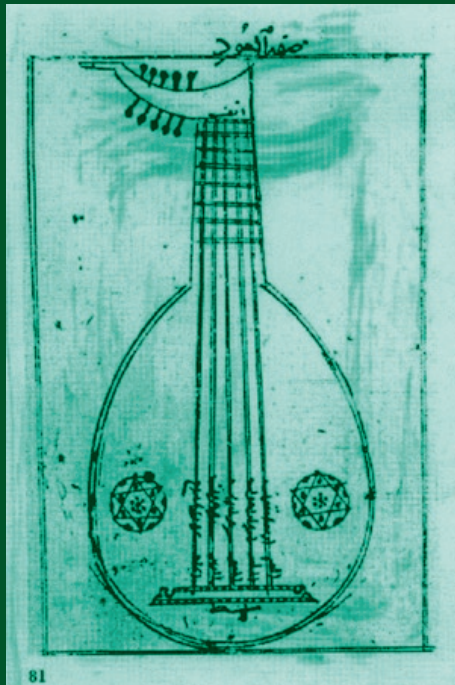
We, different people with different national and different religious identities, know and use the fruits of different branches of the same certain tree.

We called and call the different branches with different names like modus, maqam, ichos, destgah, nahlo, awaz etc. The tree is still nameless.

I had a dream: I saw the whole of our common tree. It was very great and very old. Its roots were in the antiquity.

Dr. Memo G. Schachiner
Chairman of the Symposium Oriental- Occidental Accord

Introduction into Arab music, seminar, Thursday, July 12th, 3:00 p.m.



Johannes Kotschy and Hossam Mahmoud will give a short introduction into Arab music, its tone scales and its pitches, the maqam system, the most used instruments and musical forms. The seminar is most suitable for beginners and amateurs and will lead to a better understanding of the matter of the following lectures.

(Image: Frets of the Oud by Al- Urmawi, 14th century)

Opening Lectures, Lectures, Thursday, July 12th, 6:00 p.m.



Opening, Greetings (6.00 p.m.)

Prof. Dr. Horst-Peter Hesse, Opening speech (6.10 p.m.)

Prof. Awad Elkish (6.30 p.m.)

Awad Elkish was born 1945 at Bengasi, Libya, studied at the University of Music and Performing Arts in Vienna. His great interest in social problems he expressed in several film features, three of them had been created during his stay in Austria. At present he is lecturer in film direction and script writing at the University of Tripolis. He is organizing the Libyan-Austrian cultural exchange of musicians and

visual artists by preparing concert events and art exhibitions, and Prof. Elkish is also a member of the executive committee of the Austrian-Libyan Society.

Libya and Austria - a cultural relation

It is not the historical development - this theme will be subject of other lectures - that will be in the focus of Professor Elkish's lecture, but the particular relations between Libya and Austria today - and in future. This will be regarded in context with the relations between Arab countries and Europe.

Tarab, Concert, Thursday, July 12th, 7:00 p.m.



Tarab - getting the mood for unusual sounds: Oriental and New European music

Hossam Mahmoud, Gerald Mertens, Tahia Shams el-Din, Mohamed Askari, Agustin Castilla-Avila a. o.

Photo: Tahia Shams el-Din



Nay in the Night

Mohamed Askari plays Nay flute

Introduction into performance of Arab music , Seminar, Friday, July 13th 3:00 p.m.



Initially Matthias Wagner had begun to study mathematics. But he always was enthusiastic about carrying a trade, and, inspired by guitar-playing, he changed to make guitars. Very soon he became interested in the European lute and similar instruments of the epoch between 1450 and 1500, and since 25 years he studies them and makes them in his workshop. Several years ago, the Arab lute or oud drew nearer to the focus of his work. The more he is engaged in the study of this ancestor of the European lute, the more he finds out points of common in both instruments. To bring out these points he regards to be one of his future tasks. Matthias Wagner is an oud- and lutemaker at Badenweiler - Schweighof (Germany). In his seminar he will present the oud, her characteristic and her construction, and Hossam Mahmoud will show examples of the way to play the oud.

Photo: Oud made by Wagner

Mohamed Askari



was born 1943 at Luxor, Egypt, where he grew up and learned to play the nay - which is regarded by the sufi to be the prolonged breath of God. He succeeded in studying clarinet and composition in Germany at the universities of Heidelberg/Mannheim and Berlin, followed by studies in music ethnology at the Free University of Berlin and Göttingen. Mohamed Askari is engaged in the inter-cultural and inter-religious dialogue within the last thirty years. In addition to that he is the co-founder of the German- speaking journal of Arab arts and culture “Al Maqam”.

Abstract of his report:

This lecture goes into the parameters and conditions (way of speaking/poetry/singing, rhythm, maqam principles, modi) of Arab music on the one hand, on the other hand it presents in outline the historical development of music from the period of the Djahelites (pre-islamic time) to present time.

Medieval European tone systems, Lecture, Friday, July 13th, 9.30 a.m.



Klaus Lang

*1971 in Graz (Austria). Composer and concert-organist. Lives in Steirisch Lassnitz and in Berlin.

Abstract of his report:

In a constantly slow flow the face of music has changed throughout the centuries. Some things however, have remained unchanged since the middle ages.

? , Lecture, Friday, July 13th, 10.10 a.m.

Dr. Kifah Fakhouri



Kifah Fakhouri is the director of the Jordanian National Music Conservatory (Noor Al Hussein Foundation) since 1988. Kifah Fakhouri was the president of the International Music Council from October 2001 to October 2005. As the Secretary General of the Arab Academy of Music (Arab League), Kifah Fakhouri is the editor in chief of the “Arab Music Journal” (published in Arabic). He also organizes competitions for instruments used in Arab music, festivals, conferences and fora that deal mainly with music in the Arab world. He also established and conducted the Beirut Symphonic Band as well as other ensembles as part of his work both in Lebanon and Jordan. Fakhouri is also Associate Professor at the College of Musicology, University of the Holy Spirit, Kaslik - Lebanon).

Abstract of his report:

(Until the printing dead line we receive no information from him).

Pythagoras and the 21st century, Lecture, Friday, July 13th, 11.15 a.m.



Stefan Pohlit

born in Heidelberg in 1976, studied musical composition and theory of music in Saarbrücken, Basel, Lyon, Karlsruhe and Istanbul. He has been teaching theory of music at the Karlsruhe International Academy for musical Education and partly at the Karlsruhe University of Music since 2005. Private oriental and ethno-musicological studies, motivated by an approach to Islam, have been complemented by numerous sojourns and studies in the Middle-East. The study of the Ottoman court tradition, based on an active exchange with contemporary Turkish musical life, has been of greatest influence for his artistic development. As an expression of his own cultural double identity, his works aim at reuniting Occidental and Middle-Eastern traditions that both refer to Greek antiquity.

Pythagoras and the 21st century: Tendencies towards the sources of Middle-Eastern and Western traditions and their transformation into a joint perspective

The time has come that Middle- Eastern musicians and composers pursue more and more confident inquiry into the developable potentials of their original musical cultures. The broadly accepted assumption of former times that Modernization would require complete annexation to Occidental structures and mindsets may demand a reevaluation especially in contemporary music with its historical foundation in central Europe. As for every living musical culture, those potentials of continuous transformation must draw on a deep insight into their theoretical bases rather than on an observation that reduces them on the seemingly timeless stereotypes appearing on the surface of their performance. Consequently, intercultural composition becomes an equal part of critical discourses in the 21st century.

Prof. Peter Michael Braun

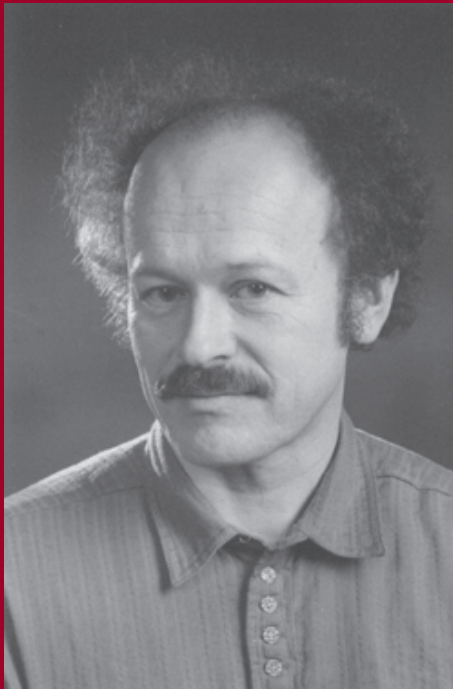
was born 1936 at Wuppertal, Germany, studied composition and electronic music at the Music Highschools of Cologne and Detmold with Frank Martin, Bernd Alois Zimmermann, Giselher Klebe and Hubert Eimert, as well as music education, musicology and conducting. His compositions had been performed frequently at Darmstadt, Donaueschingen and Warsaw Autumn, and he got numerous composition prizes. He worked as a lecturer in commission of Goethe-Institut in several Asian countries and, back in Germany, as professor in composing and theory at the (Heidelberg -) Mannheim High School. From 1993 to 2006 he was a leading member of the Humboldt Society for Science, Arts and Education, and he is still member of the Société Européenne de Culture.

Abstract of his report:

Music - as life itself - is based on vibrations. It is their relationship which makes life - as music - fascinating. All these relations can be expressed in numbers, as we find them in rhythms and harmonic series. Their research and development in eastern and western theory and their praccise with many mutual influences will be the subject of the lecture.

Libyan culture drift, Lecture, Friday, July 13th, 2.30 p.m.

Johannes Kotschy



born 1949 in Bavaria, studied pharmaceutics first and picked up his studies in music (piano-chambermusic and composition) at Mozarteum Highschool Salzburg after his final university examination. Since 1981 he is a free-lance composer and continued his studies in basic research on music. He initiated the Heidelberg Naturton- Symposium, was founder of the I. G. Composers Salzburg and invented a new keyboard-system ("newkeyboard", U.S.- and European patent). Since 1999 he is the chairman of the International Ekmelic Music Society.

In memory of Prof.Dr. Martin Vogel: "The Libyan Drift of Culture"

This year, on April 1st , Professor Vogel has died in his 84th year. The last two books of his numerous publications were engaged in the origin of European and Oriental music, whose roots he supposed to be in Northern Africa. A half century of intensive research is based on these two books, and he wanted to present their most important statements himself at this symposium. Now the task is taken on by Johannes Kotschy.

Ali Osman

Sudanese composer resident in Egypt since 1978, studied composition at Cairo conservatoire with Gamal Abdel rahim, and counterpoint and analysis with Awatef Abdel Karim He is working now as lecturer at Cairo conservatories, and the Arabic music high institute. He is also coaching the light and hope orchestra” blind girls” he was invited by Prohelvetia “ the Swiss cultural council” as composer in residence, and he gave a concert and was recorded by the Swiss radio on a CD. Some of his works were performed in Europe and in the USA.

Abstract of his report:

The paper is explaining in brief the Sudanese music elements (modes, Rhythmic patterns) and how they are applied into serious music, and their fusion within the western techniques. Osman will give examples of his compositions.

Music in Historical Moorish Córdoba, Lecture, Thursday, July 12th, 6 p.m.

Opening Lecture:

Prof. Dr. Horst-Peter Hesse



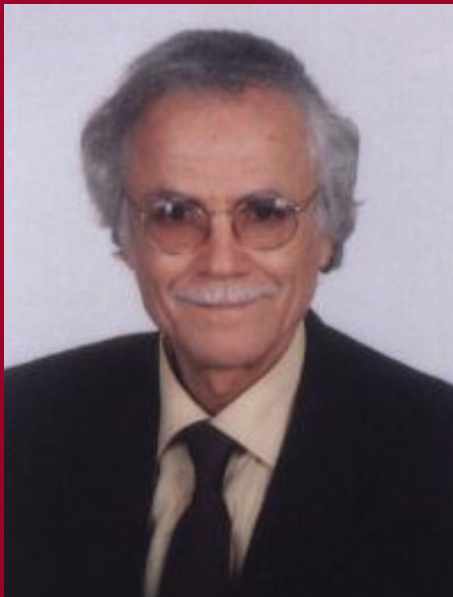
was born 1935 at Hamburg. After different studies, among others conducting, musicology and psychology, he was attained to doctorate at the University of Hamburg and, following to professorship, in the subject systematical musicology. He taught at the universities of Hamburg, Goettingen and Hildesheim and, since 1985 as full professor for theory of music at “Mozarteum” University in Salzburg. Since 2003 he is professor emeritus.

Abstract of his report:

The centuries of flourishing Moorish culture in Andalusia have a central significance for European culture. This epoch did not only arrange the substantial bases to modern natural science in the occident, but also gave indicative impulses to its artistic development. It inspired the development of music instruments and even formed the lyric poetry of troubadours in the Middle Ages. Traces of its manifestations of that time still are to be found in the flamenco and the Moroccan “nauba”.

The Infuence of Arab Music, Lecture, Friday, July 13th, 4.00 p.m.

Prof. Abdalla M. Sebai



was born 1943 in Misrata, Libya. He studied history in Bengasi and composition in Kairo. He attended 1981 to the Master Degree for musical pedagogy in Michigan, USA, after one year to the Specialist Degree. He conducted several Ensembles and the National Orchestra of Libya. He is composer, author and editor. Since 1996 he is Proffessor of Arabic Musicology in the Al-Fateh-University in Tripolis.

The Infuence of Arab Music Elements on European Music

The influence of Arab music on Europe simply can be proved with the help of music instruments, practice of playing as well as of melodic characteristics, rhythm and musical forms. What kind of exchange really happened and how it came into being, will be the subject of this lecture. It proves the evidence of the fact that cultural exchange between Europe and the Islamic countries always has taken place in the sign of peaceful contacts.



The Maqam Conference of Cairo 1932, Lecture, Friday, July 13th, 4.45 p.m.

Mag. art Hossam Mahmoud

Was born in Cairo 1965. He studied at the Faculty of Music Education Helwan University composition, viola, oud, piano and music pedagogics. Since 1990 he lives in Austria, studied in Graz with Beat Furrer, in Salzburg with Boguslav Schaeffer and completed his studies in composition at the Mozarteum University in Salzburg with highest honours, 1998. His opus list encloses chamber music for different instruments, orchestral works, electronic resp. computer music and compositions for music theatre. Hossam Mahmoud also is regularly invited for classical oud concerts (ORF), workshops and lectures, in Austria and abroad.

Abstract of his report:

The Arab Music Conference, that took place 1932 at Cairo, was a most important event in the inter-cultural dialogue of Orient and Occident. At that time famous musicologists and composers of European and Arab countries met in a palace that belonged to the Institute of Oriental Music to discuss the development of music, its reproduction and perception, and to outline a generally applicable notation. The course of the conference and its results are the subject of this lecture.

Arab Music after 1932, Lecture, Friday, July 13th, 5.15 p.m.

Mag. Rakya Mohsen

was born 1968 at Baghdad, Iraq. The Egypt citizen grew up in Egypt and studied education, specially music education; piano and viola at Helwan University, Cairo. Afterwards she continued her studies in musicology at the University of Salzburg and got the Magister degree. Since three years she is teaching at Misser International University in Cairo and is also engaged as a chorus master.

Arab Music after 1932, with particular consideration of “Al-oghneyah” (canto)

The world of Arab Music in the last decades has been shaped by the transition from artistic music to generally commercial use of music. The dimensions of this development shall be demonstrated following the example of Egypt with the help of analysis and pieces of music, performed by Tahia Shams el-Din. The lecture also intends to point out the danger that nowadays threatens the tradition of artistic music.

The other Strings, Concert, Friday, July 13th, 7.30 p.m.



(Photo: Sabine Kraus)

Ekmelec Music for harps & guitars

Compositions by:

F. Buchholz

K. A. Hueber

Katharina Teufel

S. Steinkogler

J. Kotschy

A. Castilla - Ávila

Sabine Kraus and Katharina Teufel, harps; Siegfried Steinkogler and Agostin Castilla-Ávila, guitars

Tarab - Vocal art in Arab music of the 20th century



Tahia Shams el - Din: Vocal

Studied at Cairo conservatoire and now she is a professor teaching voice at the same institute. She studied at the Mozartium in Salzburg for four years as part of her (PH.D). She is also a soloist soprano at Cairo Opera Company since 1984. She gave regular concerts in Cairo beside her roles in the opera house. She also gave concerts in Austria, London, and recorded to the MBC T.V in London, the ORF T.V. in Salzburg, and Italy.

(Photo: Tahia Shams el - Din)

Keyboard instruments in different tunings

Ulf-Diether Soyka shows short films about the Enharmonic Microtonal Organ of Hans-André Stamm, about the Seminar MICROTONAL MUSIC at Conservatory Prayner, Vienna, and about rehearsals with microtonal music there. The organ was built 1979 in Belgium (Schumacher), according the construction ideas of Martin Vogel (Bonn 1968). Each octava of this instrument has 48 microtones. The keyboard-system uses the 5th and the 7th partial-tone e.g. in just-intonation, together with some enharmonic microtones. The notation is very clear. The special microtonal keyboard-system of this organ is easy to play, but the instrument has two manuals with traditional keyboard-system, too. CDs with new tonal music by Hans-André Stamm and Ulf-Diether Soyka can be heard. Discussion about methods of composing with this instrument.



Ulf - Diether Soyka



Hans - André Stamm

Continuity of Musicological Methodology, Lecture, Saturday, July 14th, 9.00 a.m.

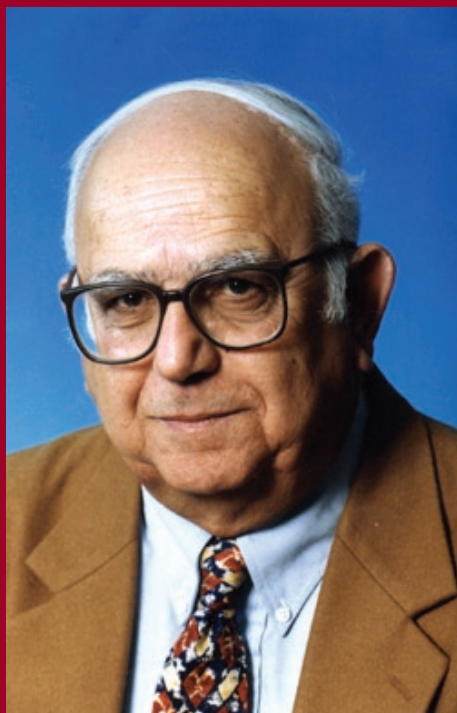
Mag. Ali Nikrang

Born 1980 in Iran, Ali Nikrang studied composition and music theory at the University “Mozarteum” at Salzburg, in addition piano, correpetition and music education. At the moment he is finishing his musicology dissertation, its subject is the translation and comment on Abdelkader Maraghi’s (died 1435) book “Jâmi al-hân” (encyclopaedia of piches). For a long time already Ali Nikrang gives priority to the subject “relations of mathematics and music”. He still works as pianist, composer and as correpetitor in the opera.

Continuity of Musicological Methodology of Avicenna and Farabi (10th and 11th century) by Abdalqâdir Marâghi (14th century)

Coming from music theory of classical antiquity, Farabi (870-950) and Avicenna (980-1037) considered music to be part of mathematics and included it into their regional and contemporary theory. Beside the introduction into Avicenna’s and Farabi’s way of thinking, this lecture attempts to investigate one of the most important problems of musicology with a mathematical point of view: the formation of scales with the help of the scale of 17 pitches by the systematic theory. For mathematical logic and human demands on music and aesthetics do not contradict themselves very rarely.

Prof. Dr. Amnon Shiloah



is Emeritus Professor of the Department of Musicology, Hebrew University of Jerusalem. Born in Argentina 1928 to parents of Syrian origin, he immigrated to Palestine in 1941 from Damascus. Studied music and Flute in Jerusalem and Paris. He played flute at the radio symphony orchestra and was director of musical folklore at the radio. He earned master's degree at the Hebrew University (Hebrew and Arabic literature and Biblical studies) and was awarded a PhD in Musicology and Oriental Studies from the Sorbonne in Paris.

Abstract of his report:

I will argue that the way the maqam is considered in contemporary literature not always corresponds the views one finds in the abundant Arabic sources. My purpose is to briefly examine the question in light of what is found in some of the major Arabic sources included in my two RISM volumes entitled The Theory of Music in Arabic Writings, I also intend to try to find out when exactly the very term (not the concept) maqam appears.

Microintervals, Lecture, Saturday, July 14th, 10.20 a.m.

Prof. Yalcin Tura

Born in Istanbul 1934. He studied violin, harmony and counterpoint and composition. In 1954 he graduated from Galatasaray Lisesi and enrolled at Istanbul University, where he studied philosophy, pedagogy and archeology. Earned his living as a professional composer from 1955 to 1976. He has served as faculty member at the Istanbul Technical University Turkish Music State Conservatoire since 1976 till his retirement in 2001. He was the director of this institution and head of the department of musicology. Tura has done research on the sound system of monophonic Turkish music, gave lectures, published many papers, some books about music and a full transcription of Dimitri Cantemir's treaty. He won many awards for his compositions.



Microintervals and their different functions in Oriental and European Music

Brief history of intonation. Classification of intervalles in ancient treatises. Evolution of melodic conception in oriental and occidental music. Melodic functions of microintervals. Harmonic functions of microintervals. Theory and practice in vocal and instrumental music. Limitations. Temperaments. Notation. Intonation and perception. Contemporary trends. Perspectives. Conclusions.

Performing the Maqam Concept, Lecture, Saturday, July 14th, 11.20 a.m.

Dorit Klebe

studied musicology, ethnomusicology and turcology. She conducted fieldwork in Turkey, Greece, Italy and in the wider Balkan area. Her specialisation is Ottoman-Turkish court music and dance in historical sources (iconography, performing practice, modal concept makam, rhythmic principle usûl). She currently works on a book focussing the vocal genre sharki in compositions of the 18th and 19th centuries and its realisations in the 20th/21st centuries. She works as an assistant professor at the faculty of music, University of the Arts Berlin.

Performing the Maqam Concept in the Vocal Music of the Ottoman- Turkish Court



The modal concept maqam is a cardinal shaping element of the Ottoman-Turkish court music (religious as well as secular) and went through a specific development in Ottoman Turkey. In my paper I will focuss on the performance of the maqam/makam concept in secular vocal genres. My explorations will take into consideration interactions of the makam with further shaping principles, the reference systems of rhythm usûl and prosody arûz. In addition, I will point out the significance of interrelations between music and language esp. poetry by investigating the musical setting of poetry, the word- tone relations.

Romanian music, Lecture, Saturday, July 14th, 12.00 a.m.



Prof. Violeta Dinescu

was born in Romania in 1953. After finishing her studies at the Ciprian Porumbescu Conservatory in Bucharest (composition, piano and pedagogy), she was teaching theory, piano and aesthetics at the George Enescu Music School in Bucharest. Since 1982 she lives in Germany and became a professor of applied composition at the Carl von Ossietzky University in Oldenburg since 1996.

Byzantinian Influences on the Romanian Music

The history of the Romanian music has also to do with the deep roots of the Byzantinian tradition. Looking for the essence of this tradition is a unique experience. The concentration of the analysis of POMENIRE - a Romanian Requiem for Choir and large orchestra of Stefan Niculescu will demonstrate the coexistence of tradition and innovation.

Musical life of Albanians, Lecture, Saturday, July 14th, 2.30 p.m.



Dr. Ardian Ahmedaja

senior postdoc researcher at the Institute for Folk Music and Ethnomusicology of the University for Music and Performing Arts in Vienna. Recent research: FWF-Project “Folk Terminology and Musical Phenomena. Sound Imaginations and their Realization in European Vocal Multipart Music.”

To maqamat and its interpretations in the musical life of Albanians

There are several interpretations of the phenomenon maqam among Albanians. To their diversity contribute also new musical layers connected with the so-called “Balkan” and “World” music. Insights from the historical perspective and the present context allow knowing more about parallels in the dynamics of the relationship between different musical cultures.

The Ichos and Maqam, Lecture, Saturday, July 14th, 3.00 p.m.

Dr. Dr. Iannis Zannos

has a background in music composition, ethnomusicology and interactive performance. He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M) in Berlin, Germany, and Research Director at the Center for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He has taken part at numerous international collaborative Media Arts projects and has realized multimedia performances, both alone and in cooperation with other artists. He is teaching audio and interactive media arts at the Department of Audiovisual Arts of the Ionian University, Corfu.

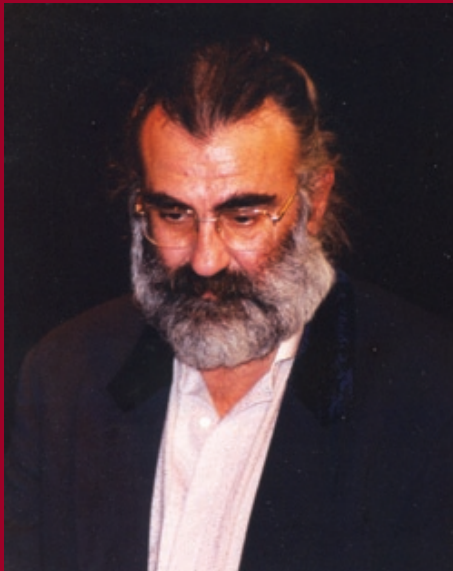


The Ichos and Maqam parallels as Paradigms for Intercultural Communication in the Arts

Ichos and Maqam are parallel notions underlying the codification of modal phenomena in Greek Orthodox Chant and Ottoman Court Music. A number of music theoretical treatises from the 18th century onwards deal with extensive comparisons of Ichoi and Maqamlar. This talk will focus on the complementary aspects of the music theoretical systems of those two traditions. Furthermore it will point out the relevance of notions and practices in these traditions for contemporary developments in music and related arts, with view to combinations of traditional and avant-garde forms of expression within the context of experimental arts.

The role of the Ottoman Imperium, Lecture, Saturday, July 14th, 3.30 p.m.

Dr. Memo G. Schachiner



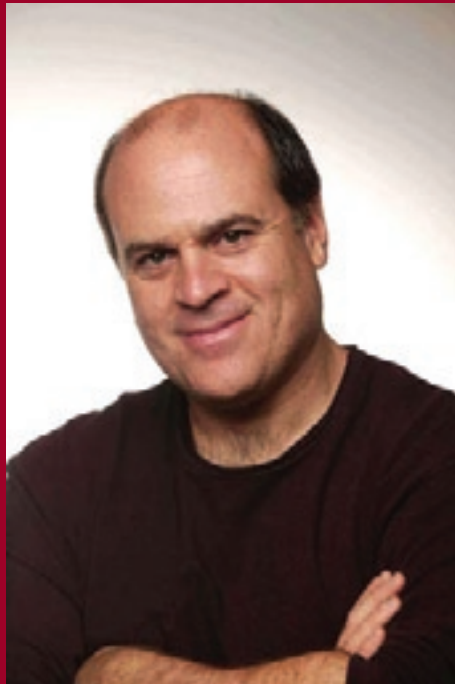
was born 1948 in Istanbul, Turkey, with Kurdish and Greek origins. He immigrated in 1971 as political refugee to Austria. He studied singing, playing, political economy, philosophy, orientalist and musicology. He is on researching duty of several universities and institutes and author of several books in several languages. Currently he is working as composer, singer (bass), conductor, music and cultur historian, orientalist.

The role of the Ottoman Imperium in the spreading and increasing of the musical modi

The nomads among the musical cultures. Islam and the arabic influences. Roma as the byzanthian mediators. Conquesting of Constantinopolis and the taking over the culture. Immigration of the jews and the sephardic influence. The christian intelligencia at the Ottoman Court. The role of the mewlewi order. Persian renewing. Innovations of the Ottoman composers. Decay.

The Main Klezmer Modes, Lecture, Saturday, July 14th, 4.30 p.m.

Josh Horowitz



is the director of Budowitz and co-founder of Veretski Pass. He performs on Tsimbl (Yiddish Dulcimer), 19th Century Button Accordion and Piano and has recorded with numerous ensembles, including the Vienna Chamber Orchestra. He has received over 40 international awards for his work, including the Prize of Honor for orchestral composition, presented by the Austrian government. His books include *The Ultimate Klezmer* and *The Sephardic Songbook*.

Abstract of his report

The Modes of klezmer exhibit characteristics which are similar to both Makamat, cantorial chant, as well western modes, yet show specific patterns of movement. The modes, or shteyger examined include Ahava Rabboh (or Freygish), Adonoy Molokh, Mi sheberakh, Mogen Ovov and Yishtabakh. Their typical modal progressions, or modulations are categorized in simple (movement to one other sub-mode), complex (movement to more than one other sub-mode), modal interchange (changing the modality but not the tonal center), and sequential progression (movement to other modal areas without cadencial solidification).

The use of Maqam in Kurdish music, Lecture, Saturday, July 14th, 5.00 p.m.

Mag. art Dalshad Said

is born 1958 in Duhok-Iraq. After finishing Institute of Fine Arts with the highest degree in Baghdad, worked as violinist of Baghdad Symphony Orchestra & Radio TV Orchestra, at the same time assistant conductor of the second. 1979 formed Duhok's Group of Music, which twice won the first price of national competitions & gained a very good reputation. Resumed his high education in GB 1984-1988, Baccalaureate of Music, Master of Arts from University of Wales, and Licentiate of Royal Academy of Music Violin Performance (L.R.A.M) London. Won three first prizes within University competitions in Wales-UK. Since 1995 he teaches music in Linz/ Austria.



Abstract of his report:

If it is used, has it the same structure and form like neighbouring nations? How much influence has the Kurdish music regarding Maqam and how far is it influenced by the other's music? An attempt would be made to find some hints which might indicate this? For example Maqam Kurd; hujaz kar kurd, which no one can deny that this Maqam is one of the most important Maqam in Arabic and oriental music. The use of quarter tones in Kurdish music, how intense is it used? Its significance and weight.

Anatolian Ashiqs, Lecture, Saturday, July 14th, 5.30 p.m.

Mag. Hande Saglam

was born in Istanbul, Turkey. She studied composition at the Mimar Sinan University in Istanbul and at the Bilkent university in Ankara. In 2003, after her diploma at the Bilkent University, she got her master degree on music theory from the “University for music and performing arts in Vienna”. Since 2003 November she is working on her doctorate on the “Âsik tradition in Sivas” at the “Institut for Folks Musik Researching and Ethnomusikology” in Vienna. From 2005 to 2006 she worked on a project about “musical identities of the immigrants from Turkey in Vienna”. At the moment she is working on a project about the Embedded Industries: “Cultural entrepreneurs in different immigrant communities of Vienna” in the same institution.



Maqam structures of the anatolian Ashiqs

One of the most interesting aspects of Anatolian folk music is the Ashiq (minstrel) tradition. They have developed not only the Turkish folk literature but also the Turkish folk music since beginning 11th century. Those musicians interpret the term maqam more different than Ottoman-Turkish court musicians. In my paper I will focus the meaning of the maqam for the Anatolian Ashiqs.



Contemporary music, Concert, Saturday, July 14th, 7.00 p.m.

Contemporary Music for String Quartet

Tonart String - Quartet plays:

Compositions by Klaus Lang, Stefan Pohlit, Peter Michael Braun, Hossam Mahmoud a.o.

Conductor:
Joanna Kamenarska

35



Taqassim Arab, Concert, Saturday, July 14th, 10.00 p.m.

Taqassim - Arab music of the 19th century

Hossam Mahmoud, Oud and Gerald Mertens, percussion (req and dof)

36



Matinée: New Sounds, Concert, Sunday, July 15th, 11.00 a.m.

Ensemble for Microtonal Music plays:

Compositions by

F. Richter-Herf, M. Schnitzer, H. Babaschek, J. Kotschy, V. Dinescu and Ulf-Diether Soyka

Ensemble for Microtonal Music:

Hibiki Oshima, Violin

Vasile Marian, Oboe

Ryuta Iwase, Clarinet

Samuel Mok, Guitar

Zsuzsanna Anzinger-Nagy, Harp

Veronika Pittrich, Cello

Basis of Orient's and Occident's Appreciation of Music

Is there a common appreciation for music in the orient and in the occident?

Is there a connection between oriental and occidental music, and do they have a common basis?

What kind of relationship exists between the European „modi“, Byzantine „ichoi“ and Oriental „maqamat“? Did they influence each other?

Could it be possible to trace back the development of music of Western civilisations and Oriental cultures to a common musical basis?

Might there be an all-embracing musical formula that all existing music scales could be reduced to, in Europe as well as in Middle East or Northern Africa?

These questions should come to solution on the occasion of this extraordinary symposium.

The subject of the symposium, its location and the moment of its course have been chosen intentionally, for the first years of our new millenium have demonstrated, that ethnic- religious - and therefore economic-political conflicts - are increasing alarmingly, so that it is already being told of a fight of cultures. So it is more important than ever to look out for communication - and the best way to promote this idea is to communicate in arts, especially in music, for music is the only language everybody is able to understand. As many and diverse kinds of music might have been developed in history - it must be possible to find out one or more common items, possibly a basic musical formula, valid to all cultures, a starting point, to which the various manifestations of music in our days could be traced back at all.

It cannot be guaranteed that these efforts will be already successful within a for-days-symposium, but it is considerably important that the dialogue of cultures is going to make a real start now, taking as aim the connection of cultures to enlarge their mutual understanding.

Johannes Kotschy, President of the International Ekmelic Music Society



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wien@artinfinance.com

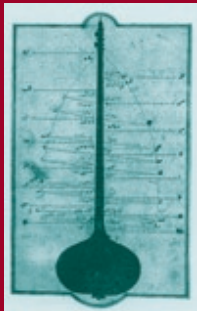
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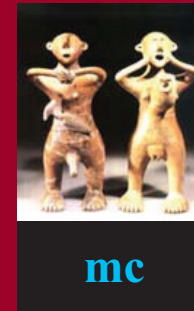
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