

CURRICULUM VITAE

Name: John Plemmenos

Date of Birth: 6 September 1966

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Academic Titles and Awards

- 1989 Bachelor in Law, University of Athens, Faculty of Law
- 1989 Diploma in Byzantine Music, “Nikos Skalkotas” Conservatoire, Athens
- 1995 Master of Philosophy (MPhil), University of Cambridge, St. Edmund’s College, UK
- 2000 Doctor of Philosophy (PhD), University of Cambridge, St. Edmund’s College, UK
- 1989 Scholarship from the ERASMUS European exchange program at the University of Essex, UK
- 1993-4 Financial grant from the University of Cambridge for research in Romania
- 1995-98 Scholarship from the British Academy, London

Research Experience

- 1993 Research in Greece (Summer festivals on Mount Taygetos, Messenia, southern Greece)
- 1993-4 Research in Romania (Romanian Academy, the National Library, and the Greek communities of Bucharest and Brashov, Transylvania)
- 1995-6 Research in Turkey (Istanbul Technical University, the Greek Patriarchate of Constantinople, and the Greek community of Istanbul)
- 1998-9 Research in Albania upon the invitation of the Greek Archdiocese (in the Greek community of Gjirokastër and Saranda)
- 2005-6 Advisor to the research program for the Society of Information, in the “Lilian Voudouri” Music Library, Megaron of Music, Athens
- 2010-present Annual Research Expeditions on behalf of the Academy of Athens in various parts of Greece (Messenia, Arcadia, Greek islands, etc.)
- 2016-2017 Sabbatical Research at the Orthodox Institute, Laval University, Montreal, Quebec, Canada

Teaching Experience

- 1998-2000 Lecturer in Musical Folklore, University of the Aegean, Department of Education, Rhodes, Greece
- 1999-2000 Visiting Scholar, University of Crete, School of Philosophy, Department of Philology, Rethymno, Greece
- 2000-2008 Lecturer in Musical Anthropology, Ionian University, Department of Musical Studies, Corfu, Greece
- 2005-2009 Visiting Scholar, University of the Peloponnese, School of Humanities and Cultural Studies, Kalamata, Greece

- 2008-2010 Lecturer in Ethnomusicology, Hellenic Open University, School of Humanities (Patras and Piraeus branches)
- 2009-today Senior Research Fellow at the Hellenic Folklore Research Centre, Academy of Athens, Greece
- 2022-present Chairman of the Greek Committee of the International Council of Traditional Music (ICTM)

Principal English Publications

“The Active Listener: Greek Attitudes towards Artistic Consumption in the Age of Enlightenment”, *British Journal of Ethnomusicology*, v. 6 (1997), pp. 51-64

“Culturall Encounters at the Greek Courts of Jassy and Bucharest in the 18th century”, *Greece and the Balkans*, Dem. Tziovas (ed.), Ashgate, London 2003

“The Evolution of the Chromatic... Species: Greek versus Turkish Theory”, *Maqām Traditions of Turkic Peoples*, Proceedings of the Fourth Meeting of the ICTM Study Group “Maqām”, Istanbul 18-24 October 1998, Jürgen Elsner & Gisa Jähnichen (eds.), Berlin 2006, pp. 177-190

“The Greek Contribution to the Development of Romanian Culture in the early-19th Century: The Case of Nikephoros Kantouniaris of Chios”, *Acta Musicae Byzantinae IX*, pp. 135-155 (2006), Centre of Byzantine Studies, Jassy

“Xenos of Coron: Between Byzantium and Venice”, in the series *Messenian Composers of the Renaissance*, music production, bilingual leaflet with a CD

“Sexual Ambiguity in Greek *milet* during the Ottoman Period: The Case of Chrysanthos of Madytos (1832)”, Proceedings of the International Congress, Istanbul University, *Representation in Music and Musical Representation*, 2010, pp. 152-162

Greek Phanariots and their Cultural Production in the 18th Century, LAP LAMBERT Academic Publishing, Berlin 2010 (monograph)

“Meanings and Gender Issues in Eva Palmer’s Settings of English Poetry: an Ethnomusicological Perspective”, *Musicology Today*, Journal of the Department of Musical Studies, University of Bucharest, No 5-8 (Jan-Dec 2011), pp. 107-124

“Renegotiating ritual performance: the role of Greek artists in dervish ceremonials during the Ottoman era”, *Papers in Ethnology and Anthropology*, Journal of the Department of Ethnology and Anthropology, University of Belgrade, No. 19 (2012), pp. 161-174

“Music as Marker of Liminality in 18th-Century Balkans: Re-Evaluating Phanariot Cultural Activity in the Romanian Principalities”, Proceedings of the International Symposium of Byzantine Musicology, *300 de ani de românire (1713–2013)*, N. Gheorghită, C. Moisil, D. Suceava (eds.), Bucharest 2013

“Classical narratives in modern-Greek Literature: Levels of Adaptation”, Proceedings of the 15th Congress of the International Society for Folk Narrative Research (ISFNR), *Narratives across Space and Time: Transmissions and Adaptations*, vol. III, Athens 2014, pp. 79-94

“The Rosary and the Rose: Clergymen as Creators of Secular Poetry and Music in Early-modern Balkans”, Proceedings of the Fifth International Symposium, University of Ljubljana, *Sacralization of the Profane and Profanation of the Sacred: Music as a Means and an Object*, Musicological Annual L/2 (2014), pp. 76-91

“Sala di musica orientale: Literary Representations of Oriental Salon-Music During the Reign of Selim III (1789-1808)”, *Musicology Today: Journal of the National University of Music Bucharest*, vol. 10/3 (Jul.-Sep. 2019), pp. 175-200

“Hanging in mid-air: Cultural activity of the Greek community of Batumi during the British occupation (1919-1920)”, Proceedings of the International

Conference *Folk and Church Music Issues: Scientific Conference Papers Collection*, Giorgi Garaqanidze Folk and Church Music 15th International Festival, Khatuna Managadzel (ed.), Batumi, 2020, pp. 254-284

“Born from the ashes: The deconstruction of Byzantine mode-organization and the new Chrysanthine 'order'”, *Περιοδικό: Epistēmēs Metron Logos*, vol. 5 (2021), pp. 67-79

“Interpreting Thoughts, Expressing Sentiments: Greek Dragomans as Translators of European Theatre in the Eighteenth Century”, *Proceedings of the International Symposium, Culture of Politics or Cultural Politics: Representation, Theatricality and Cultural Transfer in the Ottoman-European Diplomatic Relations*, Don Juan Archiv Wien, 2023, pp. 53-77

“Committed Travelers, Reluctant Listeners: Playing Music and Displaying Authority on Public Transport in Modern-Day Greece”, *Περιοδικό: Bulletin of the Institute of Ethnography SASA* (Βελιγράδι), vol. 71, No 2 (2023), pp. 113-135

“Music Nationalism in a Non-Communist Country: The Canonization of National Martyrs in Greek Orthodox Church and its Impact on Ecclesiastical Hymnography”, *Περιοδικό: Musicology Today: Journal of the National University of Music Bucharest*, vol. 13/1 (49), pp. 27-50

“The sage on the Stage: The Image of the Perfect Ambassador in Diplomatic Manuals and Opera Libretti in early-modern Europe”, *Performing Diplomacy in the Early Modern World*, *Diplomatica* 3, R. Anderson, R. Eisendle, S. Suner (επιμ.), Βιέννη: Hollitzer, 2024, pp. 81-99

“The last ‘scriptor cantilenae’: Composing and anthologizing on the eve of music typography in the Balkans (1816-1820)”, *Scriptor, Cantor & Notator: The Materiality of Sound in Chant Manuscripts*, +I. Moody (ed.), *Musicalia Antiquitatis & Medii Aevi*, Βέλγιο: Brepols, 2024, pp. 249-262

“From the creation back to the creator: shifting attitudes towards the informant in Greek folk music collections”, *Traditions of Music and Dance*, Cambridge University Press, vol. 57, Issue 1 (2025), pp. 27-44

“The musical archive of the Hellenic Folklore Research Centre and its publications: from the “musical selections” to the “regional collections”, *Du terrain à l’archive: les archives de folklore et d’ethnologie en tant que pôles de recherche, d’éducation et de culture*, E. Karamanes (ed.), Academy of Athens, pp. 199-212

Review: Nicolae Gheorghita, *Byzantine Chant between Constantinople and the Danubian Principalities* (2010), *Musicology Today*, periodical of the Department of Musical Studies, University of Bucharest, No 12 (2012), pp. 227-230

Review: *I compositori greci del maqâm ottoman - The Greek Composers of the Ottoman Maqâm*, Ensemble Bîrûn, Kudsi Erguner (musical director), Intersezioni Musicali CD IM06, Fondazione Giorgio Cini, Venice 2017, *Musicology Today*, vol. 11/4 (Oct.-Dec. 2020), pp. 317-326

Report: “Markos Dragoumis (1934–2023)”, Obituary in: *Bulletin of the International Council for Traditional Music*, vol. 152 (April 2023), p. 5

Entry: “Greek Music under Ottoman Rule (Secular)”, *Grove Music Online*, Oxford University Press 2018

Chapter: “Sacred Music”, *Oxford Handbook of Orthodox Theology* (chapter 14), Michael Louth (ed.), Oxford University Press 2019

Principal Greek Publications (articles)

“The art of Music and the Greek enlightenment: reconstructing of an imaginary dialogue”, *Comparaison*, Journal of the Society of Comparative Literature, v. 14 (Oct 2003), pp. 157-183

“*Effects of Love: A work of fiction or an ethnography of the Phanariot culture?*”, *Ariadne: Journal of the Faculty of Letters of the University of Crete*, v. 13 (2003), pp. 167-180

“Musical Instruments in the ecclesiastical hymnography”, *Polyphonia*, v. 7 (2005), pp. 101-122

“Thessalian Artists as pioneers of the regeneration in the modern-Greek Enlightenment”, Proceedings of the 2nd Panhellenic Conference, The Cultural Heritage in Thessaly (Music, Dance, Costumes), University of Thessaly, Department of Social Anthropology, Karditsa 2006, pp. 93-114

“Artistic images and symbolisms in the work of saint Gregory of Nyssa”, *New Zion*, ecclesiastical journal published by the Holy Sepulchre, Greek Patriarchate of Jerusalem, v. 91 (2007), pp. 239-277

“The Holy City of Jerusalem in Greek and European Dramaturgy: An Historico-sociological Approach”, *New Zion*, v. 91 (2007), pp. 89-116

“Pontus in European Dramatic Production: King Mithridates and his Political Dimensions”, 1st National Conference on Dance and Music, *Pontus and Asia Minor: Their contribution to the Preservation, Dissemination and Development of Greek Culture*, Scientific Dance Association, v. 4 (2009), pp. 32-43

“The war of ideas in the Greek literary production of the 18th century: The *School of Delicate Lovers* (1790) and its literary antipode”, *Ideology within Time through the manifestations of the cultural phenomenon*, Athens: Stamoulis, 2009

“Social criticism and modernism in the work of Eugene Voulgaris”, Proceedings of the International Scientific Conference *Eugene Voulgaris*, Ionian University, Department of History, Athens: Kanakis, 2009, pp. 69-91

“The ‘alluring’ muse of the East: The *Asian Lyre* of Constantine Psachos and its socio-ideological context”, Proceedings of the conference, *Constantine Psachos as musician and scholar*, Academy of Athens, Publications of the Hellenic Folklore Research Centre 29, 2013

“In the absence of true poetry: Folk models in the Phanariot versification”, Proceedings of the International Conference, *Phanariot and urban verses in the age of the Greek enlightenment*, Academy of Athens & University of Cyprus, Athens 2013, pp. 423-448

“From cognition to recognition: Aspects of the use of the folk culture in the work of Alexander Papadiamantis”, Proceedings of the International Conference, *Popular culture and urban literature (Poetry, Prose, Theatre)*, Academy of Athens, Publications of the Hellenic Folklore Research Centre 30, 2013

“From Eutopia to Utopia: Pherae of Thessaly in European Dramatic Production (17th-20th Century)”, *Ypereia*, Proceedings of the 6th International Conference “Pherae – Velestino – Rigas”, v. 6 (2014), pp. 231-243

“Pastoral Life in British Drama (1600-1900): The Case of Arcadia”, Proceedings of the International Conference, *Celebrating Pastoral Life: Heritage and Economic Development*, PRISMA Centre for Development Studies (2014), pp. 94-102

“The ‘cheerful’ art according to the ‘best’ method: The subject of rhetoric in the *Encyclopedia* of Stephen Kommitas, and the use of his sources”, Proceedings of the 1st European Conference, International Institute of inter-Balkan Cooperation “Rigas Veletinlis”, Athens 2014

“Music to my ears: Unpublished Songs of Praise to Ecumenical Patriarchs in 18th Century Istanbul”, *Eastern Melos*, Proceedings of a conference on the common musical tradition of Greece and Turkey, Ecumenical Patriarchate, Monastery of the Holy Trinity, Istanbul 2014

“Folklore Research and Ecclesiastical Music: The Revival of an old Relation”, Proceedings of the 1st Interdisciplinary Conference, *The Psaltic Art as an Autonomous Science*, Volos Academy for Theological Studies, 2015, pp. 425-438

“The artistic contribution of the Philhellenes to the revolution of 1821: creators, repertoire, resonance”, Proceedings of the international conference *Philhellenism: The interest for Greece and the Greeks from 1821 to this day*, Athens: Herodotus, 2015

Principal Greek Publications (books)

The Cultural Portrait of Modern-Greek Enlightenment, Athens: Psifida, 2003

Talking on Greek Music: Reconstruction of a Lost Dialogue from Plato to Rousseau, Athens: En plo, 2004

“*Progressing artistically*”: *The Musical Westernization of Greek Province in south Peloponnese 1880-1920*, Kalamata: Elytron, 2005

Søren Kierkegaard, *The Immediate Erotic Stages* (part of his *Either – Or*), translator (from the English translation), Athens: Taxideftis, 2006 – The book was presented in the Danish Institute of Athens

Folk Songs of Lefkada island, from the Collection of Spiros Peristeris 1966, editor, Hellenic Folklore Research Centre, Sources of Popular Culture 3, Academy of Athens, 2010 (bilingual edition: Greek-English)

Folklore Material from Koroni region, southern Greece, from the Mission of Georgia Tarsouli 1938-9, editor, Hellenic Folklore Research Centre, Sources of Popular Culture 6, Academy of Athens, 2011

Narratives Across Space and Time: Transmissions and Adaptations, Proceedings of the 15th Congress of the International Society for Folk Narrative Research (ISFNR), editor, Athens 2013, 3 vols.

Stefanos Imellos & Margaret Kenna, *The island of Anafi: From a folkloristic, dialectological and socio-anthropological point of view*, musical transcriptions and commentaries, Hellenic Folklore Research Centre, Sources of Popular Culture 10, Academy of Athens, 2015

Ottoman Minority Musics: The Case of 18th-century Greek Phanariots, LAP Lambert Academic Publishing, Berlin 2010

Editor of Anastasios Myrodis Tamis, *The Aegis of Hellas: The Continuing Vigour of Philhellenism*, Hellenic Parliament Foundation, Athens 2022

National ideology and popular expression. The “redesign” of Greek folk song in the era of the Grand Idea, Athens: Taxideftis, 2024

Unpublished English Papers

“*Effects of Love* (1792): The first modern-Greek romance and its verses”, Faculty of Modern and Medieval Languages, The Modern Greek Section, University of Cambridge (host: David Holton), 28/4/1994

“Tulip and Tambur: Minorities and their Music in late-Ottoman Istanbul”, Faculty of Oriental Studies, University of Cambridge, 28/5/1996

“Pop Culture from the Two Sides of the Aegean”, Sciliter Center of Ottoman Studies, Newnham College, University of Cambridge (hostess: Dr Katy Fleet), 27/3/1998

“The *makam* concept in the 18th century Balkans”, 4th International Conference, Society of Researching Rebetiko: Present Projects and Future Prospects, *Roads and Modes, Taximia and Maqams*, Hydra 13-17/10/2004

“Continuity and change in Greek Orthodox liturgical music”, AHRC Research Centre for Cross-Cultural Music & Dance Performance, *Music and Dance Performance: Cross-Cultural Approaches*, School of Oriental and African Studies (SOAS), University of London, 12-15/4/2005

“Sexual Ambiguity in Greek Culture during the Ottoman Period: The Case of Chrysanthos of Madytos” (1832), International Congress, Istanbul Technical University, Department of Musicology, *Representation in Music, Musical Representation*, Istanbul 6-8/10/2005

“Music of the Ancient Ionian (Yunan) People”, Third International Congress from Black Sea Antiquities, Bilkent University, Istanbul, 1-3/6/2006

“Demon or Delicacy: Music Folklore and Ethnomusicology in Greece”, International Symposium in European Ethnomusicology *National Ethnomusicologies: The European Perspective*, Cardiff University, 27-29/4/2007

“Synagogue Liturgical Life of the Romaniote Jews: The Case of the Ioannina Community, Greece”, 18th ICTM Colloquium, *Musical Exodus: Al-Andalus and its Jewish Diasporas*, Study Group on Anthropology of Music in Mediterranean Cultures, International Council for Traditional Music (Unesco), University of Cambridge, 20-23/7/2008

“Theorizing the Greek *echoi* at the end of the Ottoman period”, Cardiff University Music Analysis Conference (CarMAC), *Music theory after the Ottoman empire*, School of Music, Cardiff, 4-7/9/2008

“Music to appease Cassandra’s Lips: Usages and Functions of Oriental Poetry in 18th-century Greek Anthologies”, International Conference, *Representation in Music and Musical Representation*, Istanbul Technical University (ITU), Musicology Department, Istanbul, 19-22/10/2010

“Revisiting Past Theories of Listening: A Case of Greek Misappropriation of a French Model”, Annual Conference, ICTM Ireland, *Listening*, Magee College, University of Ulster, 18-20/2/2011

“The deceiving glance of Narcissus: (mis-)translating the Greek past in pre-revolutionary Greece”, International Conference, *Greece in Translation*, Faculty of Medieval and Modern Languages, University of Oxford, 5-6/10/2012

Principal English Citations

The article “The active listener...” was cited in:

John Morgan O'Connell, “Sound Sense: Mediterranean Music from a Turkish Perspective”, *The Mediterranean in Music: Critical Perspectives, Common Concerns, Cultural Differences*, David Cooper & Kevin Dawe (eds.), *European Ethnomusicologies and Modernities* 3, Scarecrow Press 2005, pp. 17, 20, 24

John Morgan O'Connell, in his article, “In the Time of Alaturka: Identifying Difference in Musical Discourse”, *Ethnomusicology*, vol. 49, No. 2 (Spring/Summer, 2005), p. 197

Alexander Konrad Khalil, *Echoes of Constantinople: Oral and Written Tradition of the Psaltes of the Ecumenical Patriarchate of Constantinople*, PhD thesis, University of California, San Diego, 2009, pp. 91, 258

Indicative Reading List for the course, *Greek Musical Traditions* (MU2049, Level HE2), School of Arts, City University, London, 2009

Great Theory of Music by Chrysanthos of Madytos, Translated by Katy Romanou, Angelo Lampousis (ed.), 2nd ed., The Axion Estin Foundation, New Rochelle, New York, 2010, p. 20

Amy Gillingham, *Cultivating Perception: Bridging Schematic Patterns and Audience in Franz Joseph Haydn's Violoncello Concertos*, PhD thesis (DMA), University of Cincinnati College-Conservatory of Music, 2010, pp. 9-10

Achilleas Chaldaeakes, "All master composers of Greek ecclesiastic music: An initial step on a new History of Greek sacral music", 10th International Music Theory Conference, *Principles of Music Composing: Sacred Music*, Lithuanian Academy of Music and Theatre-Lithuanian Composers Union, Vilnius 2010, pp. 126-137

Tore Tværn Lind, *The Past is Always Present: The Revival of the Byzantine Musical Tradition at Mount Athos*, *Ethnomusicologies and Modernities* 13, Scarecrow Press, pp. 66-67

Antiquité grecque et romaine / Ancient Greece and Rome, Bibliography Commentaries, in the website of NEMO (Near Eastern Musicology Online), 2011-13

My PhD thesis *The Phanariot Greeks...* was cited in:

John Morgan O'Connell, "The Mermaid of *Meyhane*: The legend of a Greek Singer in a Turkish Tavern", *Music of the Sirens*, Linda Phyllis Austern & Inna Naroditskaya (eds.), Indiana University Press, 2006, pp. 277, 396

Nicolae Gheorghita, *Byzantine Chant between Constantinople and the Danubian Principalities*, *Studies in Byzantine Musicology*, Bucharest 2010

Kyriakos Kalaitzidis, *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15th to Early 19th Century)*, Ergon / Orient-Institut, Istanbul 2012, p. 28

My review published in *Mousikos Logos* (periodical of the Ionian University) was cited in:

Alexander Lingas, "Medieval Byzantine Chant and the Sound of Orthodoxy", *Byzantine Orthodoxies: Papers from Thirty-Sixth Spring Symposium of Byzantine Studies*, Sir Andrew Louth & Augustine Casiday (eds.), Society for the Promotion of Byzantine Studies 12, Ashgate 2006, p. 140

The article, "Musical Encounters..." was mentioned in:

Larry Wolff, Review of the volume *Greece and the Balkans*, in the journal *Byzantine and Modern Greek Studies*, v. 30, No. 1 (2006), pp. 1-2

Brenda L. Marder, Review of the volume *Greece and the Balkans*, in the journal *Southeast European and Black Sea Studies*, vol. 7, No. 1 (2008), pp. 193-196

Maria Alexandrou, *Neue Trends und Hauptthemenkreise im Bereich der Byzantinischen Musikalischen Studien 2001–2011*, The Heidelberg Document Repository (HeiDOK), 2012, pp. 20, 54

Jim Samson, *Music in the Balkans*, *Balkan Studies Library*, BRILL, 2013, pp. 212, 138

The article "The Greek Contribution..." was cited in:

Nicolae Gheorghita, *Byzantine Chant between Constantinople and the Danubian Principalities*, *Studies in Byzantine Musicology*, Bucharest 2010

Jim Samson, *Music in the Balkans*, *Balkan Studies Library*, BRILL, 2013, p. 695

The book *The Cultural Portrait...* was cited in:

Eleni Kallimopoulou, *Paradosiaká: Music, Meaning and Identity in Modern Greece*, SOAS musicology series, Ashgate, 2009, p. 228

Julia Chatzipanagioti-Sangmeister, “Old Tunes, New Tones: (Re-)Defining the ‘Phanariot Verses’ of the Greek Enlightenment”, *The Historical Review / La Revue Historique*, Section of Neohellenic Research / Institute of Historical Research, τ. 10 (2013), pp. 167-8

Panagiotis Poulos, “Greeks and Turks meet the Rum: Making sense of the sounds of ‘old Istanbul’”, *When Greeks and Turks Meet: Interdisciplinary Perspectives on the Relationship Since 1923*, Vally Lytra (επιμ.), Publications of the Centre for Hellenic Studies, King’s College London, 15, Ashgate 2014, pp. 92, 103

Other Activities

Contributor to Broadcast Series “Spirit of the Age”, BBC Radio 3 (1995) on Byzantine, Armenian, and Coptic cultural interaction (Host: Dr Christopher Page)

Founder and conductor of the Byzantine Choir, in the Greek-Orthodox Church of St Clements and St Athanasius, Cambridge (1992-98)

First-ever Recording (1997) of Eva Palmer-Sikelianou’s music settings of poetry by Milton, Shelley, Tennyson, etc., for the Greek Radio 3 (ERA 3)

Member of the “Greek Byzantine Choir”, Athens, Director: Lykourgos Angelopoulos (1987-1997), concerts all over the world

Member of the Educational Material Assessment Committee of Elementary Education for Music at the Institute of Education (Ministry of Education)

Academic advisor of the 2nd Multiethnic Music Festival “Songs of the Sea”, under the aegis of the Greek Ministry of Education, Ionian University and University of Cambridge (Kasos & Chalki islands, Greece 2-6/8/2001)

Member of the Advisory Board in the academic *Journal of Interdisciplinary Music Studies* (ISSN 1306-9055)

Contributor to *Grove Music Online* (the leading online resource for music research), Oxford University Press

Member of the Hellenic Society of Folklore, Athens, Greece (the official academic society of Greek folklorists)

Contributor to broadcast series (2003) “Axion esti”, Cosmos FM 91,5 – Hellenic Public Radio, Greek American Educational Public Information Systems, New York, Angelo Lampousis (producer)

Judge for articles (2003-2004) in the *British Journal for Ethnomusicology*, British Forum for Ethnomusicology

Judge for the Pan-Hellenic Contests of the Greek Music Schools by the Ministry of Education (2005)

Speaker on (and performer of) the English songs of Eva Palmer in the International Folklore Festival of Lefkada island, Greece (2006)

Contributor to the music productions “Traditional Songs of the Dodecanese” and “Traditional Songs and Dances of Kos” (English translation of the leaflet), Society of Greek Arts, G. Hadjipetros (ed.), 2010, 2011