

PANAYOTIS F. LEAGUE
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EDUCATION

Harvard University, PhD, Ethnomusicology dissertation: "Echoes of the Great Catastrophe: Re-Sounding Anatolian Greekness in Diaspora," Kay Kaufman Shelemay and Richard Wolf, dissertation directors (see attached abstract)	2017
Boston University, M.A., Ethnomusicology thesis: "Kalymnian Music and Dance in Tarpon Springs, Florida"	2012
Hellenic College, B.A., Classics and Modern Greek Studies <i>with Highest Distinction</i> honors thesis: "Nationalism, Folklore, and the Ban of the Cretan Violin"	2008
University of Crete (Rethymno), senior year study abroad	2007-2008

CAREER

James A. Notopoulos Fellow, Milman Parry Collection of Oral Literature, Harvard University, 2017-2018

Departmental Teaching Fellow, Harvard University Music Department, 2017-2018

LANGUAGES

Fluent: English, Greek, Portuguese

Reading proficiency: Spanish, French, Italian, Ancient Greek, Latin, Turkish, Irish Gaelic

PUBLICATIONS

Book-length translations

Nikolaos Nitsos. *Tales, Rituals, and Songs: Exploring the Unknown Popular Culture of a Greek Mountain Village*. Brookline: Holy Cross Press. 2015.

Journal articles

"Grooving Heavy, Dancing Drunk: Mimetic Metaphors in Anatolian Greek Music."
Under review for *Ethnomusicology*.

"The Poetics of *Meráki*: Dialogue and Speech Genre in Kalymnian Song." In *Journal of Modern Greek Studies* Volume 34, Number 2: 367-98. 2016.

"Genealogies of Sense and Sound: Home Recordings and Greek-American Identity." In

Journal of Greek Media and Culture Volume 2, Issue 1: 29-48. 2016.

“Polkas in Paraíba: The Many Lives of the Brazilian Button Accordion,” in *ReVista: Harvard Review of Latin America: Music*. Winter 2016, David Rockefeller Center for the Study of Latin America, 60-63. 2016.

“São João in Campina Grande: Forró, Festival, and Collective Intimacy,” in *ReVista: Harvard Review of Latin America: Fiestas!* Spring 2014, David Rockefeller Center for the Study of Latin America, 34-36. 2014.

Book chapters

“Mimesis, Mockery, and the Middle Space on Contemporary Lesvos.” In *Music and Memory in the Ancient Mediterranean*, ed. Naomi Weiss and Lauren Curtis. Under review.

“Stretching Time in the Greek Aegean.” In *The Oxford Handbook of Time in Music*, ed. Mark Doffman, Toby Young, and Emily Payne. Oxford University Press. Forthcoming.

“Alternate resonances: Kalymnian traditions in Tarpon Springs, Florida.” In *Greek Music in America*, ed. Tina Bucuvalas. University of Mississippi Press. Forthcoming.

“Profile: Giorgos Makrigiannis or 'Nisyrios' (1875-1933).” In *Greek Music in America*, ed. Tina Bucuvalas. University of Mississippi Press. Forthcoming.

“Profile: Harilaos Piperakis (1888-1978).” In *Greek Music in America*, ed. Tina Bucuvalas. University of Mississippi Press. Forthcoming.

“Kalymnos Island, Greece,” in *The Ethnomusicologists' Cookbook, Volume II*, ed. Sean Williams. New York: Routledge, 164-168, 2015.

Articles in edited electronic publications

“Rewriting Unwritten History: Nationalism, Folklore, and the Ban of the Cretan Violin,” in *Plasmatic Narratives: Essays in Honor of Lily Macrakis*, eds. Stamatia Dova and Nikolaos Pouloupoulos, Classics @, Harvard University Center for Hellenic Studies, Washington D.C. 2012.

“Çeçen Kızı: Tracing a Tune Through the Ottoman Ecumene,” in *Portfolio of the Department of Musicology and Ethnomusicology at Boston University*, Boston University Department of Musicology and Ethnomusicology. 2012.

Reviews

Review of Merih Erol, 2015, *Greek Orthodox Music in Ottoman Istanbul: Nation and Community in the Era of Reform*, Jim Samsom and Nicoletta Demetriou, eds., 2015, *Music in Cyprus*, and Şebnem Susam-Saraeva, 2015, *Translation and Popular Music: Transcultural Intimacy in Turkish-Greek Relations*. In the *Journal of Modern Greek Studies*. Forthcoming.

Review of Daniel Sharp, 2014, *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil*. In *Notes: the Quarterly Journal of the Music Library Association* 73(2), 283-285. 2016.

Review of Helena Simonett, ed., 2012, *The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco and More!* and Marion Jacobson, 2012, *Squeeze This! A Cultural History of the Accordion in America*. In *Journal of the Society for American Music*, Volume 9, Issue 01, 126-130. 2015.

Review of H elen  Delaporte, 2004, *Gr ce. Koumpania Xalkias: Musiciens traditionnels d' pire/Greece. Koumpania Xalkias: Traditional Musicians of Epirus*. *Journal of the Society for Ethnomusicology* Volume 59 Issue 1, 165-168. 2015.

Review of Mark DeWitt, 2008, *Cajun and Zydeco Dance Music in Northern California: Modern Pleasures in a Postmodern World*. *Journal of the Society for American Music*, Volume 7, Issue 04, 456-459. 2013.

Review of Marion Jacobson, 2012, *Squeeze This! A Cultural History of the Accordion in America*. *Italian-American Review* 3.1, 71-73. 2013.

Other publications

“Secular Music and the Byzantine Legacy,” podcast produced for the Mary Jaharis Center for Byzantine Art and Culture in conjunction with the Boston Byzantine Music Festival. 2015.

“ tude #4: Rizicat  (Siba vs Stavrakakis),” Harvard Library LibGuides, Library Guide for Multimedia Authoring Audio Projects Feature. 2013.

HONORS AND AWARDS

Professor of the Year Award, Hellenic College, 2016.

Richard F. French Fellowship, Music Department, Harvard University, for fieldwork in Lesvos, Greece, 2016.

Tsakopoulos Hellenic Collection Library Research Fellowship, California State University, Sacramento, for research project “A Commonplace Book in Uncommon Times: The Orality-Literacy Continuum and Musical Transcription in Late Ottoman Mytilene,” 2016.

Weatherhead Center for International Affairs, Harvard University, Graduate Student Affiliate, 2015-2016.

Harvard University Derek Bok Center for Teaching and Learning Certificate of Distinction in Teaching for “Music Theory for Non-Concentrators,” Spring 2015 and for “Music in Cross-Cultural Perspective,” Fall 2014.

Victor Papacosma Best Graduate Student Essay Prize, Modern Greek Studies

Association, for “The Poetics of *Meráki*: Dialogue and Speech Genre in Kalymnian Song,” 2015.

John Knowles Paine Traveling Fellowship, Music Department, Harvard University, 2015.

Jens Aubrey Westengard Scholarship, Harvard University, for fieldwork in Paraíba, Brazil, 2015.

James T. Koetting Prize for outstanding graduate student paper read at the Annual Meeting of the Northeast Chapter of the Society for Ethnomusicology, for “Matters of Taste and Time in Greek Anatolian Music,” 2015, and for “The Musical Metrics of Poetic Dialogue in Modern Greek Song,” 2014.

Weatherhead Center for International Affairs, Harvard University Mid-Dissertation Grant, 2015.

Harvard University Graduate School of Arts and Sciences, Pre-Dissertation Summer Research Grant for research in Crete and Lesbos, Greece, 2014.

Harvard University David Rockefeller Center for Latin American Studies, Summer Research Travel Grant for research in Paraíba, Brazil, 2013.

Boston University Music Department, Outstanding Graduate Student Award, 2012.
Order of AHEPA, P.A. Margaronis Scholarship, 2010.

Hellenic Republic National Scholarship Foundation Award, 2007.

Metropolitan Philip of Salivas Award for Brilliant Students, 2007.

Hellenic College, Greek Language and Literature Award, 2007.

Anagnos Endowed Scholarship Award for Excellence in Classical Studies, 2006.

TEACHING EXPERIENCE

Harvard University

Departmental Teaching Fellow, Music Department, 2017-2018; taught “Colloquium on Teaching Pedagogy” Fall 2017 and Spring 2018

Teaching Fellow, Music Department: “Music, Theater, and Dance of South Asia,” Fall 2017 (Assistant to Richard Wolf)

Teaching Fellow, Classics Department: “The World of the Ancient Greek Hero,” Fall 2015. (Assistant to Gregory Nagy)

Teaching Fellow, Music Department: “Music Theory for Non-Majors,” Spring 2015
(Assistant to Osnat Netzer)

Teaching Fellow, Music Department: “Music in Cross-Cultural Perspective,” Fall 2014.
(Assistant to Kay Shelemay)

Hellenic College

Instructor of Record, Modern Greek Department: Beginning Modern Greek I (Intensive 6-credit course), Fall 2008-Fall 2015

Instructor of Record, Modern Greek Department: Beginning Modern Greek II (Intensive 6-credit course), Spring 2009-Spring 2016

Instructor of Record, Modern Greek Department: Intermediate Modern Greek I (3 credits), Fall 2008-Fall 2015

Instructor of Record, Modern Greek Department: Intermediate Modern Greek II (3 credits), Spring 2009-Spring 2016

Instructor of Record, Modern Greek Department: Conversational Greek I, Fall 2010-Fall 2012

Instructor of Record, Modern Greek Department: Conversational Greek II, Spring 2011-Spring 2013

Instructor of Record, Greek Music Ensemble, Fall 2010-Spring 2011

Instructor of Record, Kallinikeion Institute, Intensive Intermediate Modern Greek I and II (6-credit immersion course), 2009-2016

Boston University

Instructor of Record, Music Department: Greek Music Ensemble, Spring 2012

Teaching Assistant, Music Department: “The Music of the Beatles,” Fall 2010
(Assistant to Jeremy Yudkin)

Music Lyceum of Rethymno, Greece

Instructor of Traditional Greek Violin, 2007-2008

CONFERENCE PRESENTATIONS

“Mimesis, Mockery, and the Middle Space on Contemporary Lesbos,” presented at the Music and Memory in the Ancient Mediterranean Exploratory Seminar, Radcliffe Institute for Advanced Studies, Harvard University, June 2017.

“Matters of Taste and Time in Anatolian Greek Music,” presented at Making Time in Music, University of Oxford, September 2016.

“Echoes of the Great Catastrophe: Re-sounding Anatolian Greek Identity in Diaspora,” presented at the Graduate Student Conference in Modern Greek Studies, Seeger Center for Hellenic Studies, Princeton University, May 2016.

“Echoes of the Great Catastrophe: Re-sounding Anatolian Greek Identity in Boston,” presented at the Society for Ethnomusicology Annual Meeting, University of Texas at Austin, December 2015.

“The Poetics of *Meráki*: Dialogue and Speech Genre in Kalymnian Song,” presented at the Biannual Symposium of the Modern Greek Studies Association, Emory University, Atlanta, Georgia, October 2015.

“The Metrics and Social Poetics of Dialogue in Traditional Greek Song,” presented at Singing the World: Song in/as Literature, Yale Comparative Literature Graduate Student Conference, Yale University, New Haven, Connecticut, April 2015.

“Matters of Taste and Time in Anatolian Greek Music,” presented at the Northeast Chapter of the Society for Ethnomusicology Annual Meeting, Providence, Rhode Island, April 2015.

“Family Sense and Family Sound: Home Recordings and Greek-American Identity,” presented at the Society for Ethnomusicology Annual Meeting, Pittsburgh, November 2014.

“The Musical Metrics of Poetic Dialogue in Greek Song,” presented at the Northeast Chapter of the Society for Ethnomusicology Annual Meeting, Norton, Massachusetts, April 2014.

“Imagining the Past, Inventing the Present: Asia Minor Traditions and Musical Sociality,” presented at the Echoes of Asia Minor Symposium, Hellenic College, Brookline, Massachusetts, November 2013.

“Living the Dance in Tarpon Springs: Music and Movement in a Greek-American Community,” presented at the Society for Ethnomusicology Annual Meeting, New Orleans, November 2012.

“A Phenomenological Account of Music and Movement in the Greek-American Community of Tarpon Springs, Florida,” presented at “Re-configuring White Ethnicity: Expressivity, Identity, Race,” at the John D. Calandra Italian American Institute, New York, April 2012.

“*Çeçen Kızı*: Tracing a Tune through the Ottoman Ecumene,” presented at the Yale Graduate Music Symposium, Yale University, New Haven, Connecticut, March 2012.

“Rewriting Unwritten History: Nationalism, Folklore, and the Ban of the Cretan Violin,” presented at the American Folklore Society Annual Conference, Bloomington, Indiana, October 2011.

“Fundamental Shift: Byzantine and Ottoman Echoes in Cretan Music,” presented at the Northeast Chapter of the Society for Ethnomusicology Annual Meeting, Boston University, April 2011.

INVITED LECTURES AND PRESENTATIONS

“Lesvos at the Crossroads: The Soundscape of a Late Ottoman Island,” lecture and concert at the Yale University Hellenic Studies Program, New Haven, December 2016.

“Stretching Time in Greek Music, Dance, and Oral Poetry,” lecture at the Indiana University Department of Folklore and Ethnomusicology, October 2016.

“Fishtown Blues: A Century of Greek Music in Tarpon Springs, Florida,” lecture at the Yale University Hellenic Studies Program, New Haven, April 2016.

“A Sound as White as Marble: Greek Music and Ethnicity in the Long American Century,” lecture at the Boston University Department of Music, Boston, March 2016.

“Translating Nikolaos Nitsos' *Tales, Rituals, and Songs*,” lecture and discussion at Hellenic College, Brookline, Massachusetts, February 2016.

“Shades of *Eros* in Modern Greek Song,” presented at SapphoFest, The Center for Hellenic Studies, Washington, DC, December 2015.

“Myth, Mimesis, and Mimicry: Rebetic and Byzantine Echoes in Traditional Greek Music,” lecture presented at the Boston Byzantine Music Festival, Hellenic College, Brookline, Massachusetts, November 2015.

Panel on Greek-American Youth Culture, Biannual Symposium of the Modern Greek Studies Association, Emory University, Atlanta, Georgia, October 2015.

“Sounds from the Margins of Europe: Bagpipes in Boston,” lecture presented at the Harvard University Mahindra Humanities Center Musics Abroad Seminar, Cambridge, Massachusetts, March 2014.

“*Erotokritos* and Oral Literature in the Cretan Renaissance,” lecture presented at the Harvard University Modern Greek Studies Department, Cambridge, Massachusetts, February 2014.

“Teoria, Método, e Prática da Etnomusicologia Através da Sanfona de Oito Baixos,” lecture at the Federal University of Paraíba, João Pessoa, Brazil, July 2013.

“From Green to White and Back Again: Ethnicity, Music and the Irish-American Experience,” lecture at the Boston University Department of Music, Boston, March 2013.

PUBLIC LECTURES AND ROUNDTABLE DISCUSSIONS

Open House Video Discussion on “Performance Traditions in Greece,” Center for Hellenic Studies Hour 25, January 2016.

Pre-film lecture and discussion moderation, *O Homem que Engarrafava Nuvens*, for the series “Beyond Samba: The Musical Others of Brazilian Counterculture,” Department of Romance Languages and Literature, Harvard University, February 2015.

Pre-concert lecture, “Traditional music of the Greek Aegean,” Elmira College, Elmira,

- New York, March 2013.
“Scholar-Practitioners: Challenges and Opportunities,” roundtable panel discussion at the Boston University Graduate Student Conference in Musicology and Ethnomusicology, Boston, Massachusetts, February 2013.
Pre-concert lecture, “From Rebetiko to the Café Aman,” University of Missouri-St. Louis, May 2012.
Pre-concert lecture, “Greek and Turkish Tavern Music of Istanbul,” New England Conservatory, Boston, February 2012.
Pre-concert lecture, “‘Celtic’ music and dance traditions in America,” University of Missouri-St. Louis, May 2011.
Pre-concert lecture, “Irish and Quebecois traditional music,” Georgia Southern University, November 2006.
Pre-concert lecture, “Irish and Quebecois traditional music,” University of North Florida Department of Irish Studies, November 2006.

RESEARCH ASSISTANTSHIPS

Research Assistant, Millman Parry Collection of Oral Literature at Harvard University, 2013-present. Duties include supervising the digitization of reel-to-reel audio tapes in the James A. Notopoulos Collection of Modern Greek Ballads and Songs and cataloguing the contents.

Project Director, Harvard University Libraries Hidden Collections “Sounds and Moving Images of Greek Shadow Theatre,” 2015. Duties included supervising the digitization of reel-to-reel audio tapes in the Whitman/Rinvolutri Collection, cataloguing the contents, and creating entries for the materials in the Harvard Library system.

ACADEMIC SERVICE

- Peer reviewer for *Ergon: Greek/American Transnational Arts and Letters* (2017)
Stage presenter, Lowell Folk Festival, National Council for the Traditional Arts (2016)
Peer reviewer for the *Journal of Lesbian Studies* (2016)
Modern Greek Studies Association, Transnational Studies Committee (2014-present)
Manuscript Editor, *Ethnomusicology Translations* (2014-present)
Graduate Student Representative, Northeast Chapter of the Society for Ethnomusicology (2015-present)
Honors Committee, Hellenic College (2011-2012, 2014-2016)
Admissions Committee, Hellenic College (2010-2013)
Scholarship Committee, Hellenic College (2014-2016)
Faculty Technology Committee, Hellenic College (2013-2014)
Modern Greek Language Review Committee, Hellenic College (2012-2013)
Lectureships and Conferences Committee, Hellenic College (2011-2012)
NEASC Faculty Self-Study Committee, Hellenic College (2011-2012)
Conference Administrator, “Jazz, Criticism, and American Politics” (2012)
Abstract Committee, Boston University Music Society 5th Annual Conference (2012)
Abstract Committee, Boston University Music Society 4th Annual Conference (2011)

MUSICAL TRAINING

Greek *laouto* (steel-string lute) since 2001
Greek *tsambouna* (goatskin bagpipe) since 2001
Greek violin since 2003
Greek and Turkish percussion since 1998
Brazilian diatonic button accordion since 2012
Brazilian *rabeca* (fiddle) since 2008
Guitar, bouzouki, and mandolin since 1995
Irish bodhrán (frame drum) since 1994
Drum set and percussion since 1992

SELECTED PROFESSIONAL PERFORMANCE

Greek/Near Eastern

Music of Lesbos and Asia Minor

Corthell Concert Hall, University of Southern Maine, August 2016
Montana Folk Festival with Sophia Bilides, Butte, Montana, July 2015
The Greek Institute, Cambridge, Massachusetts, December 2013
Elmira College, Elmira, New York, March 2013
Boston Balkan Night, Concord, Massachusetts, March 2013
Taplin Auditorium, Princeton University, February 2016
Boston Balkan Night, Concord, Massachusetts, March 2010

Music of Crete, the Dodecanese Islands, and Cyprus

Onassis Festival, Onassis Cultural Center, New York, October 2016
Kalymnian House, Tarpon Springs, Florida, January 2016
Hellenic Dance Festival, Orlando, Florida, January 2016
Outside the Box Festival, Boston, July 2015
Night in the Islands, Tarpon Springs, Florida, November 2014
Kalymnian House, Tarpon Springs, Florida, January 2012
Boston Balkan Night, Concord, Massachusetts, March 2011
Greek-American Folklore Society, Astoria, New York, December 2010
Fivos Anoyanakis Museum of Popular Instruments, Athens, Greece, July 2010
Orpheus Hellenic Folklore Society 20th Anniversary Concert, Chicago, May 2009
Theatro Parkou, Thessaloniki, Greece, May 2008
Pan-Cycladic Festival of Traditional Wind Instruments, Paros, Greece, October 2007
Poimenes Agravlountes (Piping Shepherds) Festival, Gergeri, Crete, August 2007
Dormition of the Virgin Mary festival, Pserimos, Greece, August 2004
Findhorn Sacred Dance Festival, Forres, Scotland, July 2004
Isle of Skye Festival, Skye, Scotland, July 2004
Salamis Theatre with Dünya, Famagusta, Cyprus, July 2008

Byzantine and Ottoman Music

“Six Days Before the Passover: A Concert of Byzantine Chant for the Passion Week,” with Psaltikon, Brooks Concert Hall, College of the Holy Cross, Worcester, Massachusetts, April 2016
“A Bilingual *Mevlid*: Süleyman Çelebi's Masterpiece in Greek and Turkish” with Dünya, Harvard University Barker Center, September 2012
A Byzantine Christmas, First Church Cambridge, Cambridge, Massachusetts, December 2011

- “Jews and Sufis: A Shared Musical Tradition,” with Edwin Seroussi and Dünya, Boston University, February 2011
“A Song for the City,” with Dünya, Harbiye Açık hava Tiyatrosu, Istanbul, June 2010
“A Sacred Music Celebration: Greek Orthodoxy and Turkish Sufism,” Harvard University Paine Hall, September 2009
“The Tulip and the Sword: Ottoman Sacred and Secular Music,” with Dünya, New England Conservatory, Jordan Hall, February 2007

Music for solo laouto and voice

- “Shades of Eros: Greek Songs of Love and Loss for Laouto and Voice,” Indiana University Salon Koraeas, October 2016
“Shades of Eros: Greek Songs of Love and Loss for Laouto and Voice,” Yale University, April 2016
“The *Erotokritos*, Cavafy, and Rhyming Couplets: A Journey through Modern Greek Poetry and Music,” Consulate General of Greece in Boston, May 2015

Brazilian

Forró on accordion, rabeca, and percussion

- Sanfonas do Brazil, TV Ceará, Fortaleza, Brazil, June 2017
Bomtequim, Fortaleza, Brazil, June 2017
Museu dos Tres Pandeiros, Campina Grande, Brazil, June 2017
The Milky Way, Jamaica Plain, Massachusetts, October 2016
Johnny D's, Somerville, Massachusetts, September 2015
Arts@DRCLAS concert series, David Rockefeller Center for Latin American Studies, Harvard University, Cambridge, Massachusetts, April 2015
São João em Capina Grande, Parque do Povo, Campina Grande, Brazil, June 2015
São João em Capina Grande, Parque do Povo, Campina Grande, Brazil, June 2013

Irish/Celtic/French Canadian

- A Celtic Journey with Brian O'Donovan, Newton, Massachusetts, May 2015
An Irish Christmas Revels, Hanover, New Hampshire, December 2012
Wheatland Music Festival, Remus, Michigan, September 2012
Blackstone River Theatre, Providence, September 2012
The Dance Flurry, Saratoga Springs, New York, February 2012
Blanche M. Touhill Performing Arts Center, University of Missouri, St. Louis, May 2011
Springstep, Medford, Massachusetts, May 2009
New World Festival, Randolph, Vermont, September 2008
Festival Mémoire et Racines, Joliette, Quebec, July 2008
A Christmas Celtic Sojourn, Cutler Majestic Theatre, Boston, December 2007
John F. Kennedy Presidential Library, Boston, March 2007
A St. Patrick's Day Celtic Sojourn, John Hancock Hall, Boston, March 2007
Virginia Tech University, October 2006
Ironton Council for the Arts, Ironton, Ohio, October 2006
Festival International des Arts Traditionnels, Quebec City, October 2006
Le Centre régional d'animation du patrimoine oral, Saint-Jean-de-Matha, Quebec, October 2006

Georgia Southern University Irish Studies Program, November 2006
University of North Florida Irish Studies Program, November 2006
Magic Flute Festival, Utrecht, The Netherlands, March 2006
John F. Kennedy Center, Washington, DC, October 2003
Tarpon Springs Performing Arts Center, Tarpon Springs Florida, October 2003
Bloomington Early Music Festival, Bloomington, Indiana, September 2001
Cobblestones, Dublin, Ireland, October 2000
John F. Kennedy Center for the Performing Arts, Washington, DC, October 2000

SELECTED DISCOGRAPHY

Producer and laouto on Michalis Kappas, Panayotis League, and Irene Karavokirou, *Traditional Music and Songs from Kalymnos*, 2016
Button accordion, rabeca, and voice on Zabumbeca, *Forró in Stereo*, 2015
Guitar and bodhrán on *Strike the Harp: An Irish Christmas Revels*, Revels, 2012
Laouto, lyra, voice, and daouli on Dünya, *Music of Cyprus*, Kalan, 2011
Kemençe and voice on Dünya, *A Sacred Music Celebration: Greek Orthodoxy and Turkish Sufism*, Dünya, 2011
Violin, laouto, daouli, and voice on Dünya, *A Story of the City: Constantinople-Istanbul*, European Capitol of Culture Agency, 2011
Guitar, bodhrán, percussion, and voice on Triptych, *Triptych*, 2011
Kemençe and daouli on Dünya, *The Tulip and the Sword*, Dünya, 2010
Laouto and voice on *Poimenes Agravlountes: Bagpipes of the Aegean Sea*, Seistron, 2007
Bodhrán and percussion on *A Christmas Celtic Sojourn: Live!* (DVD), dir. Brian O'Donovan, Rounder, 2007
Percussion on Randal Bays, *Katy Bar the Door*, Foxglove, 2006
Guitar, bodhrán, percussion, and concertina on Grey Larsen and Paddy League, *Dark of the Moon*, Sleepy Creek, 2003
Bodhrán and percussion on Mick Moloney, *Far from the Shamrock Shore*, Shanachie, 2002
Bodhrán, guitar, and percussion on Grey Larsen and Paddy League, *The Green House*, Sleepy Creek, 2001
Bodhrán and percussion on *A Scottish Christmas Live* (DVD), Maggie's Music, 2001
Bodhrán and percussion on Susan McKeown, *Lowlands*, Green Linnet, 2000
Bodhrán, percussion, and foot percussion on Connie Dover, *The Border of Heaven*, Taylor Park, 2000
Drums and percussion on David Wilcox, *What You Whispered*, Vanguard, 2000
Bodhrán and percussion on Bonnie Rideout, *Scottish Fire*, Maggie's Music, 2000
Bodhrán and percussion on Bonnie Rideout and the City of Washington Pipe Band, *Scottish Rant*, Maggie's Music, 2000

MASTERCLASSES & MUSIC EDUCATION OUTREACH

Greek oral poetry workshop, Onassis Festival, New York, October 2016
Greek laouto workshops, Greek Arts Initiative, Tarpon Springs, Florida, January 2016
“Medieval Greek Folks Songs Alive and Well,” vocal music workshop presented at the Boston Byzantine Music Festival, Hellenic College, Brookline, Massachusetts, November 2015
Greek violin, percussion, and laouto workshops for the National Endowment for the Arts

- and the City of Tarpon Springs Greek Music Initiative, Tarpon Springs, Florida
2009-2014
- Brazilian percussion workshops, California Coast Music Camp, Auburn, California,
August 2008
- Greek violin and Brazilian guitar workshops, Puget Sound Guitar Workshop, Bremerton,
Washington, July 2007-2009
- Greek laouto workshop, East European Folklife Center Balkan Camp, Iroquois Springs,
New York, August 2005
- Irish guitar and bodhrán workshops, Northeast Heritage Music Camp, Starksboro,
Vermont, June 2005
- Irish bodhrán workshops at Catskills Irish Arts Week, East Durham, New York, June
2001-2005
- Greek percussion workshop, Federal University of Minas Gerais, Belo Horizonte, Brazil,
February 2005
- Irish bodhrán workshops at Valley of the Moon Scottish Fiddle School, Boulder,
California, August 2003
- Irish bodhrán, guitar, and mandolin workshops, Rocky Mountain Fiddle Camp, Estes
Park, Colorado, August 1999-2003
- Irish bodhrán workshops at The Swannanoa Gathering, Warren-Wilson College,
Asheville, North Carolina, July 1996-2002

DISSERTATION ABSTRACT

“Echoes of the Great Catastrophe: Re-Sounding Anatolia Greekness in Diaspora”

This dissertation focuses on the music and dance practices of Greek refugee and migrant families from the historical region of Aeolia or Western Anatolia (the Aegean coast of present-day Turkey and the island of Lesbos) who settled in the Boston area following the end of the Greco-Turkish War in 1922. Shortly after the end of the conflict, a population exchange between the two states resulted in the deportation of nearly 2 million Greek Orthodox Christians from Turkey – an event known to Greeks as the “Great Catastrophe.” Drawing on five years of ethnographic fieldwork in the Anatolian Greek communities of greater Boston and the island of Lesbos and a wealth of never-before examined archival material, this study examines the multitude of ways that Anatolian Greeks in diaspora have used musically-framed material culture to narrate their community's intergenerational story of displacement and adaptation and enable the preservation and transmission of repertoire, style, and both musical and social memory.

This project – the first ethnographic study of Anatolian Greek music in America – draws on scholarship in a wide range of disciplines in order to produce a nuanced, diachronic analysis of the significance of this community's musical practices and their relation to current political and social crises. Classicists Gregory Nagy's (1996) and Richard Martin's (1989) work on the Homeric concept of *mūthos* – the traditional narratives that convey a society's truth-values and beliefs about itself – is at the center of this study's theoretical approach, as it follows the trajectory of several prominent families of Anatolian Greek musicians over four generations and examines their musical narration of the ever-evolving story of life in a diaspora steeped in the collective trauma of the Great Catastrophe. Nagy's (1994) and Michael Taussig's (1992) work on ancient and

contemporary interpretations of *mimesis* – the performative, ritualized re-enactment of the traditional narratives encoded in *mūthos* – informs my analysis of the ways that members of the Anatolian Greek diaspora use their musical traditions to simultaneously maintain a connection to their community's past and both memorialize and transcend the trauma with which it is saturated. Finally, I use philosopher Emmanuel Levinas' (2001[1961]) concept of the face-to-face encounter as essential to ethical interpersonal relations with the Other in order to theorize contemporary Anatolian Greek music and dance practices as a visceral link to the pluralistic ideals of the Ottoman world in which they formerly flourished and a mode of resistance to the homogenizing cultural forces that Michael Herzfeld (2006) calls the “global hierarchy of value.”

Each chapter of this dissertation focuses on a distinct yet overlapping sphere of sensually-rich, performative relationships with material objects and bodily practices in Anatolian Greek music and dance. These include handwritten musical transcriptions from the early 1900s; commercial recordings, from 78 rpm records and piano rolls to compact discs; homemade reel-to-reel tape, cassette, and video recordings; the gendered performance of social dance; legacies of sonic and physical violence; and the role of commensal foodways in theorizing musical time. Drawing on Robin Bernstein's (2011) notion of “scriptive things,” Georgina Born's (2005) theory of “musical assemblages,” and Nadia Seremetakis' (1994) work on sensual perception and memory, I highlight the performative agency embedded in these objects and practices. In the process, I reveal that, beyond mere archives or venues of musical and social activity, they are sonic and material sites of emotional valence, nodes for the face-to-face mediation of personal and musical relations, and a means of engaging the body to craft a polytemporal sense of self. These musical archives and actions enter into a pluralistic dialogue with other human and non-human agents to reveal past musical practices, shape contemporary ones, produce ideas and memories about the musicians who made and used them, and interrogate the meaning of “home,” “family,” and “belonging” in the immigrant context.

References

- Bernstein, Robin. 2011. “Scriptive Things.” In *Racial Innocence: Performing American Childhood from Slavery to Civil Rights*. New York: New York University Press.
- Born, Georgina. 2005. “On musical mediation: Ontology, technology, and creativity,” *Twentieth century Music*, 2:1, 7-36.
- Herzfeld, Michael. 2006. *The body impolitic: artisans and artifice in the global hierarchy of value*. Chicago: University of Chicago Press.
- Levinas, Emmanuel. 2001(1961). *Totality and Infinity: An Essay on Exteriority*. Pittsburgh: Duquesne University Press.
- Martin, Richard. 1989. *The Language of Heroes: Speech and Performance in the Iliad*.

Ithaca: Cornell University Press.

Nagy, Gregory. 1996. *Homeric Questions*. Austin: University of Texas Press.

_____. 1994. "Genre and Occasion." In *Métis: Anthropologie des mondes grecs anciens* 9–10:11–25.

Seremetakis, Nadia C, ed. 1994. *The Senses Still: Perception and Memory as Material Culture in Modernity*. Chicago: University of Chicago Press.

Taussig, Michael. 1992. *Mimesis and Alterity: A Particular History of the Senses*. New York: Routledge.