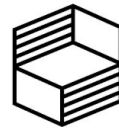


:100 Jahre Hochschule für
Musik und Tanz Köln



Stiftung
Innovation in der
Hochschullehre

BOOK OF ABSTRACTS

MONDAY

23 MARCH

11:15 AM – 12:30 PM

Monday
23 March
11:15am

KEYNOTE

**Whispers in the Archive: Imperial Performativity and Sound
Objects at the *Berliner Phonogramm-Archiv's* Preuss
Collection.**

Alejandro L. Madrid

Harvard University

Archives and the documents they contain are designed, structured, and organized according to narratives that shape the type of knowledge their users are expected to obtain from them. Thus, the objects and documents in an archive usually tell and retell stories that performatively reproduce the larger ideological frameworks informing the dynamics between objects, documents, representation, and users. As this knowledge is naturalized it becomes more and more difficult to question the logic of the archive, its authoritative voice, and its power to shape our understanding of reality. In this lecture I propose that by listening obliquely and in detail to the documents that are already in the sound archive but that its normative logic prevent us from hearing critically one would be able to find ways to render that logic visible. In this case, I take the whispering voice of Theodor Konrad Preuss in the wax cylinders stored at the *Berliner Phonogramm-Archiv's* Preuss Collection —a collection of Wixárika and Naayeri fragmented ritualistic chants from Western Mexico— in order to uncover how its performativity operates. With that, I argue that it is the whispering vocality of Preuss what makes the fragmentary indigenous sounds in those cylinders into archival objects, eventually constituting the authoritative voice of the archive in the process.

Alejandro L. Madrid is the Walter W. Naumburg Professor and Chair of the Department of Music at Harvard University. He is a cultural theorist of sound and music working in Latin American and Latinx studies. His thirteen books and a host of distinguished articles have established him as one of the foremost musicologists of his generation and one of the leading scholars in Ibero-American music studies. He has received the Humboldt Research Award (*Humboldt-Preis*), a Guggenheim Fellowship, the Dent Medal —given by the International Musicological Society and the Royal Musical Association for “outstanding contributions to musicology”— top awards from the American Musicological Society (AMS), the Latin American Studies Association (LASA), the International Association for the Study of Popular Music (IASPM), the ASCAP Foundation, the Society for Ethnomusicology (SEM) as well as Cuba’s Premio de Musicología Casa de las Américas, and Chile’s Premio de Musicología Samuel Claro Valdés. His work, which engages popular, folk, and art musics from multi-methodological perspectives, has been described as a “model for future works that aim to cross boundaries between musicology and ethnomusicology” and as “scholarship that intervenes in a number of important critical conversations.”

2:00 PM – 4:00 PM

Monday
23 March
2:00pm

Imagineries of Nation and Homeland

[chair: Juan Bermúdez]

Juan Bermúdez ist seit Februar 2024 Senior Scientist für Ethnomusikologie am Institut für Ethnomusikologie der Universität für Musik und darstellende Kunst Graz. Im Sommersemester 2025 wird er als Gastprofessor an der Hochschule für Musik und Tanz Köln tätig sein. Zuvor war er Lektor an der Universität Wien und Visiting Scholar an der Universität Autònoma de Barcelona.

Er promovierte 2023 mit Auszeichnung in Musikwissenschaft an der Universität Wien, wobei seine Dissertation die Musikausübungen und Identitätskonstruktionen auf TikTok untersuchte. Zuvor absolvierte er seinen Master und Bachelor in Musikologie mit Schwerpunkt auf Ethnomusikologie und populärer Musik an der Universität für Musik und darstellende Kunst Graz.

Dr. Bermúdez forscht zu Musik, Identität und digitalen Medien und hat auf internationalen Konferenzen referiert. Er ist Mitherausgeber der wissenschaftlichen Reihe Sonidos de la Tierra und hat an verschiedenen Forschungsprojekten in Mexiko, Spanien und Österreich mitgewirkt.

Sonic Legacies of German Indology and Orientalism in Postmigrant Germany

Rasika Ajotikar

University of Hildesheim

Although German Indology has waned as a discipline, its enduring influence on racial capitalism illuminates key dynamics of postmigrant Germany. Since the nineteenth century, Germany has steered Indological scholarship, driven by Indomania rooted in Romantic philology, nationalism, and the quest for cultural self-definition within Europe. This fascination gave rise to cultural theories and musical discourses linking ancient India to German nationalism, racial theory, and the Aryan myth—frameworks that reified the Indian caste system and legitimised the dominance of Hindu high-caste groups both in India and across the diaspora, contributing to the ongoing reproduction of caste in transnational contexts. Drawing on British colonial sources, these intellectual formations gained institutional legitimacy within German universities over the 20th c. and were later endorsed under National Socialism. This paper extends these debates by connecting two spheres: (1) the postcolonial sound archives of Indian music in Germany (housed at the Center for World Music, Hildesheim, University of Goettingen, Berlin Phonogrammarchiv) and (2) the repository of music and sound healing in three “wellness” studios in Germany. These two spheres converge where predominantly white bourgeois subjects, positioned to remake knowledge about India or commodify wellness as a form of spiritual capital, increasingly turn to the “East” as an extractive reservoir that can be traced back to the Lebensreform movement. They offer a revealing lens through which to examine the colonial, civilisational and nationalist foundations of recording, collection, and institutionalisation, while simultaneously exoticizing and profiting from the figure of the “Other”. As an ethnomusicologist, musician, and Indian immigrant in Germany, I aim to bring diverse disciplinary and methodological approaches into dialogue to illuminate the intersections of empire, nation, and capital in present-day Germany, and to examine Indian music and culture within the broader landscape of “postmigrant” Germany.

Rasika Ajotikar is Junior Professor of Ethnomusicology at the Institute for Music and Musicology and the Center for World Music, University of Hildesheim. She was a British Academy Postdoctoral Fellow at SOAS, London, also her alma mater, where she completed her doctoral degree. As a fellow on a DFG project at the Department of Musicology, University of Göttingen, she worked on the colonial and nationalist legacies of sound collections of South Asia. Professor Ajotikar is currently working on a

monograph based on her ethnographic research which examines the musical landscape of anti-caste thought and emancipatory politics in modern India.

Colonial Echoes, Postcolonial Voices: Fado and the Politics of Belonging in Goa

Maria Espírito Santo

INET-md Portugal

This paper examines the contemporary performance of fado in Goa as a sonic expression of urban inter-imperiality. Historically tied to Portugal's colonial presence in India (1510–1961), fado has in recent decades been reconfigured in Goa as a performative resource for identity, sovereignty, and cultural resistance. In the context of India's increasing cultural homogenisation, Goan fado has acquired new visibility and institutionalisation: from the “Vem Cantar” contest launched by the Fundação Oriente in 1998, to the training of local musicians, to the creation of the Casa de Fado e Mando – Madragoa in 2019. By situating these developments within a *longue durée* of colonial, postcolonial, and postmigrant entanglements, this paper argues that fado in Goa embodies the “strains” of urban inter-imperiality: layered tensions between Portuguese imperial legacies, Goan Catholic identity, and India's postcolonial nation-building project. Drawing on ethnographic fieldwork in Goa, I will analyse performances, institutions, and audiences to show how fado functions as a device of memory, cultural sovereignty, and creative decolonisation. In doing so, the paper extends previous research on fado in Lisbon to a new urban setting, demonstrating how sound mediates the intersections of empire, heritage, and resistance. Goa's “postcolonial fado” reveals how imperial archives of sound are not only preserved but re-imagined, turning music into a stage where inter-imperial dynamics are contested and reinvented. Ultimately, this approach contributes to the understanding of how music travels, adapts, and articulates new meanings across shifting global and postcolonial contexts.

Maria Espírito Santo, from Lisbon, is a researcher at INET-md and holds a PhD in Ethnomusicology from NOVA FCSH (2025). Her dissertation examined the relationship between the musical category of fado and representations of the Portuguese nation. She has published in international journals and edited volumes, including contributions for UNESCO, and has presented papers at conferences such as ICTM, the European Seminar in Ethnomusicology, and SIBE. In 2023, she curated the exhibition *Ada de Castro: Se Deus me Deu Voz foi para Cantar* in Aveiro. She also hosts *Perdida na Música*, a radio program on Radar FM.

La Retreta en la Plaza: Civic Music Making as Self-Determination

in San Juan

Julian Duncan

Florida State University

A vibrant tradition of outdoor public concerts, called *retretas*, became a vehicle for cultural self-definition and inter-imperial negotiation in Puerto Rico following the transfer of the island from Spanish to U.S. authority in 1898. Originating in the nineteenth century, *retretas* were staged in city centers across Spain's colonies, typically performed by military bands. These concerts introduced non-paying audiences to a blend of popular and classical repertoires and were regarded by colonial authorities as tools of civic education within rapidly modernizing urban spaces.

In Puerto Rico, *retretas* reflected both imperial influence and local imagination. From the Spanish period onward, municipal and military bands regularly programmed works by Puerto Rican composers, especially *danzas*, which became symbols of cultural identity through politically resonant pieces such as the island's unofficial anthem, "La Borinqueña." During the early U.S. period, programs incorporated North American elements—marches and, by the 1910s, Tin Pan Alley songs—yet consistently included at least one *danza*. These performances enacted imaginary performativity, publicly asserting Puerto Rican national identity within an urban space newly defined by overlapping empires and the absence of political sovereignty.

This paper analyzes *retreta* programs in San Juan from the late nineteenth and early twentieth centuries to trace the strains of urban inter-imperiality that shaped the city's civic soundscape. It further reflects on how the archives preserving this repertoire emerged from mid-twentieth-century cultural policies under Governor Luis Muñoz Marín, which institutionalized heritage as national identity. By reading these materials through a historical-ethnographic lens, the study situates *retretas* as a process of canon-formation and national self-definition. In doing so, it shows how Puerto Rican musicians and institutions have continually defined nationhood through culture, asserting self-determination as a means of political advocacy.

Julian Duncan is a doctoral candidate in musicology at FSU. His dissertation examines military and municipal bands in Puerto Rico during the opening decades of the twentieth century, demonstrating how civic music-making responded to colonial influence and shaped a distinct national repertoire. He is also a public folklorist for the State of Florida, where he administers the Veterans' History Program, and a musician in the Georgia Army National Guard.

Historical (Re-)construction and Social Maintenance: The ‘Bristol Sound’ as a Post-Migrant and Transcultural Phenomenon

Benjamin Sturm

University of Münster

Since its emergence in the late 1980s, the so-called ‘Bristol Sound’, also known as ‘Trip Hop’ (Johnson 1996, Götz 2006), not only became a commercial success in the early and mid-1990s but also had a significant influence on later generations of musicians like Björk (Mackay 2017) and Madonna (Gabriel 2023). The musicians from the West English city of Bristol who popularised this music, such as Massive Attack and Tricky (Tricky/Perry 2019), are all children of migrants from former British colonies; therefore, the music drew influence from the local transcultural culture rooted in Afro-Caribbean sound systems and a genuine British hip-hop culture (Chemam 2019). Due to its long-lasting influence, the ‘Bristol Sound’ and ‘Trip Hop’ can only be analysed effectively through a combination of analytical, historical, and ethnographic methods (DeNora 2000 & 2003, Born 2010, Kaden 2020).

This paper aims to reconstruct the ‘historical construction’ (Rice 1987) by examining which cultural practices led to the emergence of the ‘original’ Bristol Sound. At the same time, it seeks to address the communicative practices that ensured its ‘social maintenance’ (ibid.) by asking: Which practices of communication led to the transcendence of the Bristol Sound as ‘Trip Hop’? In this way, the paper aims to put especially historical and ethnographic approaches into dialogue (Zima 2020) through a corpus analysis (Doehring 2014) of Massive Attack songs and data from field research conducted by me in August 2024.

Benjamin Sturm (M.A.) is pre-doc assistant for ethnomusicology at the Institute for Musicology in the DFG project »Corpus Musicae Ottomanicae« (CMO) at the University of Münster. He is also a PhD student at the Institute for Musicology at the University of Osnabrück, where he works on his thesis »Analysing the ›Bristol Sound‹. A Theory of Sound in Popular Music as a Cultural System of Distinctive Signs« (working title). Furthermore, he is a member of the advisory board of the »Gesellschaft für Populärmusikforschung« (›German Society for Popular Music Studies‹).

His academic interests include music sociology, particularly sociological theory, ethnomusicology (regional focus: United Kingdom, Balkans, Japan, Himalayas) and empirical/ethnographic research methods, with a focus on virtual

ethnography/›eFieldwork‹, and popular music studies with a specific focus on ›sound‹, music analysis, and ›British musics‹/music cultures of the United Kingdom.

4:30 PM – 6:00 PM

Monday
23 March
4:30pm

Performing between Empires

[chair: Erol Köymen]

Erol Köymen ist Assistant Professor für Musikwissenschaft an der Florida State University und Gastprofessor an der Hochschule für Musik und Tanz Köln. Zuvor hatte er eine Postdoc-Stelle an der University of Chicago, wo er auch seinen Dokortitel in Musikethnologie erhielt. In seiner Forschung untersucht er Fragen zu Zuhören, Verkörperung, und Zugehörigkeit in der modernen Türkei und der türkischen Diaspora, mit besonderem Fokus auf Säkularität in städtischen Kontexten. Mit Fulbright-IIE- und Fulbright-Hays-Stipendien, sowie mit Unterstützung des Orient-Institut Istanbul, des American Research Institute in der Türkei, und des DAAD, unter anderem, hat er intensive Feldforschungen in Istanbul, Berlin, und Köln durchgeführt. Er hat Vorträge an zahlreichen internationalen Kongressen gehalten und hat Diskussionsrunden bei Tagungen der American Anthropological Association, der American Musicological Society, und der Society for Ethnomusicology organisiert. Seine Veröffentlichungen sind erschienen oder werden in Kürze erscheinen in *Ethnomusicology*, *The Journal of Middle East Studies*, *Current Musicology*, und *World of Music*.

Singing Between Empires: West African Musical Lives, Mission Education, and Mobility around 1900

Florian Carl

Folkwang University of the Arts

This talk focuses on the musical biographies and lived experiences of a group of young men who, around 1900, were socialized and educated within the milieu of the North-German Mission in West Africa. The North-German Mission began its activities in the region in 1848, operating along the borderlands of what are today Ghana and Togo. In the nineteenth century, this area lay within the overlapping spheres of influence of several imperial powers—most notably the British Empire on the Gold Coast and the German Empire in Togo. At the same time, regional African states such as the Asante

and Dahomey kingdoms remained politically influential well into the late nineteenth century and played a significant role in shaping social and cultural life. Against this backdrop, the young men discussed here navigated a diverse musical environment. What they shared was membership in an emerging educated elite. As part of their training and service for the mission, all of them spent several years in Germany. They belonged to a generation born at the height of European colonial expansion—often strictly Christian in belief, yet self-consciously cosmopolitan and fluent in multiple languages. Common to this social group was the challenge of negotiating their own identities and articulating their own musical voices within a field marked by conflicting worldviews, value systems, and cultural forms of expression. This talk explores how these negotiations were enacted through music, and what their stories reveal about the cultural and political entanglements of mission education, mobility, and empire.

Florian Carl is Professor of Ethnomusicology at Folkwang University of the Arts in Essen. He previously taught at the University of Cologne and the University of Cape Coast in Ghana. His latest book, *Ghana Gospel: Christian Popular Music, Ritual, and Media in Twenty-First-Century West Africa*, was published by Hildesheim University Press in 2025. His current research focuses on the role of music and sound in the history of German colonialism and Christian missions in West Africa.

Germany in Turkey. Musical Diplomacy and Exchange at the Goethe Institutes in Turkey

Sean Prieske

University of Cologne

This paper evaluates the musical activities of the Goethe Institutes in Turkey, focusing on their concerts organized in Ankara, Istanbul and Izmir from the late 1950s to the 2000s. As a platform of cultural diplomacy, the Goethe Institutes functioned as important hubs for cultural exchange between Germany and Turkey in the 20th century, fostering exchange, migration, and transnational networks. Starting with concerts of mainly European art music, the musical activities in these cities underwent several style changes. Eventually, they expanded into more popular genres such as jazz, rock, alternative, electronica and even experimental music. The presentation focuses on the interactions between the political, economic and social transformations taking place in Germany, Turkey and the globalized world and the music events at the three Turkish Goethe Institutes. Based on archival research focusing on brochures, flyers and program notes, it maps the events related to music, as exemplified by case examples that highlight certain developments in the Institute's music policy. This analysis also serves

as an overview of the forms of cultural exchange between Germany and Turkey, as demonstrated by the musical and cultural activities of the Goethe Institute.

Sean Prieske is Junior Professor for Ethnomusicology specializing in music and migration at the University of Cologne. Previously, he worked as a research assistant on the research project “PopPrints: The Production of Popular Music in Austria and Germany, 1930-1950” at Paris Lodron University of Salzburg. He received his doctorate in music in the context of flight at Humboldt University in Berlin, was a research assistant at the UNESCO Chair for Transcultural Music Studies at the University of Music Franz Liszt Weimar, and assistant director at the Center for World Music at the University of Hildesheim Foundation. In 2021, he led a research group on German-Turkish music exchange at the Berlin University Alliance. He runs the musicology podcast Musikgespräch.

Winterreise as Weltreise: Decolonizing the Art-Song Recital

Natasha Loges

Freiburg University of Music

Despite the long-established global turn throughout the humanities, most classical conservatoires and concert halls remain unquestioningly committed to a 19th-century Eurocentric repertoire. This reflects a deep-seated historic perception of European exceptionalism (Irving 2024) and leaves classical musicians – no matter what their background – entangled with a colonially-determined geohistory and trapped in externally determined nationalist paradigms. This cultural entanglement was expressed from the 19th century onwards in the work of numerous composers from outside Europe/USA who were influenced by Western art music and incorporated aspects of its sound-worlds and aesthetic principles into their works.

Building on my research on concert design, especially related to 19th-century cycles or collections (Loges 2021, 2018) and audience responses (Loges 2019), this paper reflects on a recital I curated, *Winterreise-Weltreise*, which interleaved numbers from Schubert’s *Winterreise* with piano-accompanied art-songs by colonial-adjacent composers with multiple national affiliations, from across the world. Within this concert, audiences heard the composers’ (in)direct responses to a recognisable 19th-century German lyric song model. So far, the programme has been heard in Freiburg, Stuttgart, and Oxford, with more to come.

Such artistic research projects raise ethical, social, cultural and political questions, in tandem with aesthetically-driven decision-making. My paper explores the implications of integrating these instances of musical ‘globalism’ or ‘transculturalism’ or

‘postcolonialism’ into concert life, within a world increasingly shaped by far-right politics. Conceiving of concert-making as both artistic research and activism, I identify potential paths for concert development by exploring the synergies between the 19th-century model of the concert as patterned miscellany and canonical works such as *Winterreise*, and a substantial global repertoire which is usually relegated to ethnomusicologists, disparaged as derivative or unpatriotic, or simply ignored.

Natasha Loges ist Professorin für Musikwissenschaft an der Hochschule für Musik Freiburg. Nach ihrem Klavierstudium an der Guildhall School of Music and Drama und Masterabschluss am King's College London promovierte sie 2005 über Brahms' Lieder an der University of London. Ihre Forschungsschwerpunkte umfassen deutsches Lied, Gender Studies, Konzertkultur und globale klassische Musik. Sie hat umfangreich zu Lied, Performance Studies und Gender publiziert. Sie ist Mitherausgeberin eines Sammelbandes über globale Pianistinnen bei Boydell und verfasst eine Biographie über Pauline Viardot (2026). Ihre Forschung wurde von der Deutschen Forschungsgemeinschaft, der British Academy und dem Arts and Humanities Research Council UK gefördert.

6:30 PM – 7:45 PM

Monday
23 March
6:30pm

KEYNOTE

**The Empires of Musicology:
A Migratory History from Rūm to the Rhineland**

Jacob Olley

Durham University

The recent turn towards “global” musicology is closely connected to the history and aftermath of colonialism. Yet there is an unacknowledged disparity between the anticolonial stance of much of this literature and the celebration of the hybridity and mobility that is facilitated by structures of empire. This is related to a subdisciplinary divide between scholarship on European colonialism—which continues to dominate the field of global music history—and research by regional specialists that focuses on non-European empires. In this talk, I argue for a transimperial approach that integrates both European and non-European empires as well as post-imperial states and

diasporas. I demonstrate that the study of music has been shaped by experiences and narratives of migration within, between, and across imperial formations in a variety of periods and contexts. The geographical scope of the talk ranges from the lands of Rūm—home to the Byzantine, Seljuk, and Ottoman empires—to the western borders of the Holy Roman Empire and its successor states in Germany, focusing on people, practices, and ideas that moved between these spaces. Crucially, transimperial mobility was not exclusive to European actors and discourses, and I highlight the experiences and ideas of people in and from West Asia and beyond. At the same time, the development of musicology in Germany and Turkey was determined by common ideologies of racial hierarchy that reflected the shifting geopolitical dynamics of the imperial and post-imperial global order. In sum, I argue that experiences and narratives of migration, homeland, and nation are not recent phenomena, but were an integral part of the transimperial formations—constituted as much by authority and oppression as by mobility and exchange—that created the modern world.

Jacob Olley is Career Development Fellow in Music at Durham University (UK). He previously held posts at the University of Cambridge and the University of Münster. He is the recipient of the American Musicological Society Alfred Einstein Award and the British Forum for Ethnomusicology Early Career Prize. He is currently working on a book about the cultural history of musical notation systems and the Armenian Enlightenment in Istanbul during the long nineteenth century.

TUESDAY

24 MARCH

9:15 AM – 10:30 AM

Tuesday
24 March
9:15am

KEYNOTE

The Failure of Academic Foresight: The Experience of Syrian Musicians in Istanbul

Evrım Hikmet Öğüt

Mimar Sinan Fine Arts University Istanbul

This paper critically revisits the academic foresight I developed over the course of an ethnomusicological research project with Syrian musicians in Istanbul, conducted between 2015 and 2020. Rather than presenting new ethnographic data, it reflects on the expectations and anticipations that emerged through this research and examines why they failed to align with the political and social realities that unfolded in subsequent years. By re-evaluating these initial projections from today's perspective, the paper explores the limits of academic foresight in rapidly changing political and social contexts.

Although I clearly observed the constraints imposed by the “guest” discourse and the pervasive anti-immigrant sentiment at multiple levels—from political rhetoric to everyday experience—my expectations before 2019 were significantly different from today's realities. At the time, I imagined a Syrian community carving out a place in the public sphere, building a parallel music market, and developing its own diasporic cultural language. However, in the “post-2019” period, the political climate in Türkiye—deeply intertwined with the global rise of populist right-wing politics and fascism—fundamentally transformed the experiences of Syrian migrants, including musicians. Because the music field is structurally more fragile and informal than other sectors, and because it does not enable stable capital accumulation, these political and social shifts had an especially immediate and severe impact on musicians' livelihoods and artistic visibility.

Drawing on Byrant and Knight's (2024) distinction between expectation and anticipation, this paper reflects on how expectations shaped by earlier migration experiences structured my foresight, and how those projections were ultimately unsettled by unforeseen structural transformations. In doing so, it interrogates the extent to which such changes could have been anticipated and aims to contribute to current debates on ethnography's orientation toward the future.

Evrım Hikmet Ögüt currently teaches as a professor at the Ethnomusicology Program of Mimar Sinan Fine Arts University in Istanbul. Among her interests are the music in the migratory context, working conditions of music industry workers, and music/sound and politics in the Türkiye's context.

She has completed her Ph.D. in Ethnomusicology at Istanbul Technical University Centre for Advanced Studies in Music with a dissertation titled "Music in Transit: Musical Practices of the Chaldean-Iraqi Migrants in Istanbul." She conducted long-term fieldwork focusing on the musical practices of Syrian musicians in Istanbul.

11:00 AM – 12:00 PM

Sounding and Listening Migrancy and Postmigrancy (I)

[chair: Jacob Olley]

**Mapping Migrant Networks through Social Network Analysis:
The Case of Sub-Saharan Africans in Istanbul**

Eda Öykü Öztürk Çakal

Mimar Sinan Fine Arts University & İstanbul State Conservatory

This study examines the role of social networks in the music and dance practices of Sub-Saharan African migrants living in Istanbul. Migrants from different Sub-Saharan countries follow diverse religious practices and speak different languages. Their work experiences in Istanbul vary depending on their skills and the social circles they establish. Among these migrants are many musicians and dancers who perform in cafes, restaurants, bars, nightclubs, and dance and music schools.

For most migrants, working as a musician or dancer does not provide a stable source of income; therefore, many also take jobs outside music and dance. The frequency and continuity of such activities are directly related to the networks they build. Different actors, such as employers and intermediaries, play an active role in job-finding

Tuesday
24 March
11:00am

processes. In addition to economic activities, there are performances not economically motivated but serving as opportunities for socialization, gathering, and strengthening relationships. Such events provide an escape from daily life while ensuring the continuity of rituals and traditions.

This study investigates the intermediaries that enable these social and economic relations, the performance venues where they are sustained, and the groupings that emerge around them. Data were collected between 2020 and 2022 through observation, participant observation, online ethnography, and in-depth interviews, and analyzed using social network analysis. Networks were visualized with the UCINET program, and their structures examined through these visualizations. The findings indicate that these relationships and group formations shape the types of music performed, migrants' choices between working as musicians or dancers, and their instrument preferences. Social networks thus play a central role in shaping the music and dance practices of Sub-Saharan African migrants, directly influencing both the social and economic dimensions of these activities.

Eda Öykü Öztürk Çakal is currently a PhD student in Ethnomusicology and Folklore at Mimar Sinan Fine Arts University and works as a Research Assistant in the Department of Ethnomusicology at MSGSU İstanbul State Conservatory.

She studied flute and later ethnomusicology at the İstanbul State Conservatory, graduating in 2017. She then pursued a Master's degree in Ethnomusicology and Folklore at Mimar Sinan Fine Arts University, completing her thesis titled *Network Analysis of Music and Dance Practices of Sub-Saharan African Immigrants in Istanbul* in 2022.

Voicing Together Across Liveness And Deadness: An Ethnography Of Group Singing in Turkish Classical Music

Gizem Nur Copçuoğlu Özyıldız

Istanbul Technical University – Dr. Erol Üçer Centre for Advanced Studies in Music

İstanbul State Ensemble for Research and Performance of Turkish Music

Turkish classical music has long been entangled in polemical debates that declare the tradition “dead,” with choral practices positioned at the center of these critiques. Yet its continued performance across multiple generations, in diverse forms and settings, attests to its ongoing vitality. This dissertation investigates the conditions under which liveness and deadness emerge within group singing practices in Turkish classical music. Rather than asking whether the tradition is “live” or “dead,” it examines how these states are produced, transformed, and negotiated across different performance contexts.

The research is grounded in extended ethnographic fieldwork based on participant observation in three distinct settings in İstanbul: a state-sponsored professional ensemble and two amateur choirs. My sustained participation as a singer in all three groups, combined with a reflexive analytical approach, lends the study an autoethnographic dimension. The analysis focuses on institutional structures, collective identities, and musical ideologies, as well as performance practices such as rehearsals, concerts, and recordings. Particular attention is given to sonic aesthetics, repertoire, musical leadership, bodily practices, and forms of social interaction, alongside questions of professionalism and amateurism.

Bringing ethnographic data into dialogue with contemporary theories of liveness, the study also offers original conceptual contributions. It argues that each group embodies multiple forms of liveness and deadness shaped by performance contexts, creative processes, sociopolitical dynamics, mediatization, and embodied engagement. Conceptualizing these as fluid and situational, the dissertation demonstrates that liveness and deadness may coexist and shift within a single performance. It concludes that group singing in Turkish classical music is a dynamic, context-dependent practice in which these notions are continuously redefined.

Gizem Nur Copçuoğlu Özyıldız is an ethnomusicologist, singer, and oud player specializing in Turkish makam music. She recently completed her PhD at Istanbul Technical University - Dr. Erol Üçer Centre for Advanced Studies in Music with a dissertation titled “Voicing Together Across Liveness and Deadness: An Ethnography of Group Singing in Turkish Classical Music.” Her research examines group singing, liveness, deadness, and mediatization through ethnographic fieldwork in diverse Turkish music choirs.

Alongside her academic work, she performs as a singer with the Istanbul State Turkish Music Research and Performance Ensemble under the Turkish Ministry of Culture and Tourism. She is also a member of the band Martenitsa, which focuses on Balkan, Turkish, and Sephardic repertoires. She is currently based in Cologne.

12:00 PM – 12:45 PM

Kölner Musikgeschichte: Projektergebnisse

[chair: Sabine Meine]

Tuesday
24 March
12:00pm

Sabine Meine ist Professorin für Historische Musikwissenschaft.

Sabine Meine betrachtete Musik in ihrem weiten Bedeutungsraum aus einer dezidiert kulturhistorischen Perspektive – in ihren Beziehungen zu anderen Künsten und Wissensbereichen, sowie in ihrer Bedeutung in sozialen Kontexten. Ihre Schwerpunkte liegen in der Musikkultur der Frühen Neuzeit und der Moderne in Italien und Frankreich – Länder, in denen sie zehn Jahre ihrer Karriere verbracht hat.

Die Forschungen von Sabine Meine fragen nach der Bedeutung von Musik in Aneignungs-, Transfer- und Austauschprozessen. Dabei liegen ihr die interdisziplinäre und praxisnahe Ausrichtung und Vernetzung von Projekten und Seminaren besonders am Herzen. Zusätzlich zur Musikwissenschaft hat Meine Schulmusik und Romanistik studiert.

Sabine Meine ist Sprecherin des Instituts für Historische Musikwissenschaft der HfMT. Sie ist Beirätin der Gesellschaft für Musikforschung und Mitglied in den Wissenschaftsvereinen Deutsches Studienzentrum in Venedig e.V. und Villa Vigoni e.V. Zudem ist sie Mitglied in der Arbeitsgruppe Barock im Norden der Universität Paderborn und in der Fachgruppe Frauen- und Genderstudien der Gesellschaft für Musikforschung. Bis 2023 war sie Beirätin des Deutschen Historischen Instituts in Rom. Weiterhin ist Sabine Meine Herausgeberin der Buchreihe „Musik - Kultur Geschichte“ (gemeinsam mit Arnold Jacobshagen und Michael Rappe, Würzburg: Königshausen und Neumann), Beirätin der Buchreihen *Culturae – Historische Anthropologie und Intermedialität* und „Voci di Scena. Culture per lo spettacolo“ (Rom: Tab edizioni) sowie der Fachzeitschrift *Musica Veneta* online.

Sofia Karagianni studiert im Bachelor Lehramt Musik an der Universität Siegen und Instrumentale Gesangspädagogik an der HfMT Köln.

Ihr Projekt im Seminar „Istanbul in Köln“ untersucht anhand von Fallbeispielen, auf welche Weise klingende Objekte zur Atmosphäre der Keupstraße beitragen. Durch Interviews mit Bewohnenden wird versucht herauszufinden, welche klingenden Objekte Teil kultureller Praktiken sind und wie sie das Gesamtbild der Straße mitformen. Die ausgewählten Objekte werden einerseits Gegenstand der Analyse und andererseits Träger der Erinnerung. Somit bewegt sich das Projekt zwischen dem kollektiv Wahrnehmbaren und dem individuell Bedeutsamen.

Kristian Josias Palauneck hat den Master Musikwissenschaft an der HfMT Köln studiert und promoviert ebendort zu „The Afghan National Army Music Band – Westlicher Kulturtransfer während des Konfliktes in Afghanistan in den Jahren 2001 bis 2021“ (Betreuung durch Prof. Dr. Arnold Jacobshagen).

Im Seminar „Istanbul in Köln“ ging er der Frage nach, welche Bedeutung die durch türkische Live-Musik geschaffene Atmosphäre in der Musikkneipe Yol Türkü Evi in

Köln Mülheim für die Gäste der Kneipe hat. Die Kneipe wird überwiegend von türkischen Postmigranten besucht und es wurde die Hypothese untersucht, dass deren Identitätskonstruktion in der Kölner Diaspora durch diese Atmosphäre im Yol Türkü Evi unterstützt wird.

Carlotta Hamacher studierte Elementare Musikpädagogik, Instrumentalpädagogik und den Master of Arts Musikpädagogik an der HfMT Köln, ein Auslandssemester führte sie an die Universität für Musik und Darstellende Kunst Wien. Ihr forschendes Interesse gilt sozio- kulturellen Aushandlungsprozessen in musikpädagogischen Situationen sowie forschungsmethodischen Ansätzen zur Analyse musikbezogener Lernprozesse in Gruppen.

Byzanz, Konstantinopel, Istanbul – eine Stadt mit vielen Gesichtern. Traditionelle Makams am Institute of Turcic Studies, geistliche Musik im Gottesdienst der armenischen Gemeinde, World Music im Kneipenviertel, Straßenmusik migrantischer Communities auf der Einkaufsstraße Istiklal...und im Stadtbild immer wieder: Das Vielschichtige, das Widersprüchliche. Die kulturellen und gesellschaftlichen Hintergründe der einzelnen (musikalischen) Praxen sind 18essen18. Wie 18essen wir als Außenstehende mehrdeutige Situationen und wie begegnen wir dem, was uns ‚fremd‘ erscheint? Befragen wir das Konzept der Ambiguitätstoleranz: Wie schafft die menschliche Fähigkeit, mehrdeutigen oder ungewissen Situationen aufgeschlossen und handlungsfähig zu begegnen, eine fruchtbare Perspektive, um sich mit den in Istanbul gemachten Erfahrungen auseinanderzusetzen?

Laura Steinle studiert im Master Lehramt Musik und Geschichte an der HfMT und Universität zu Köln. Seit dem WS 2022/23 arbeitet sie als studentische Hilfskraft am Lehrstuhl von Prof. Dr. Sabine Meine. Als studentische Hilfskraft war sie im gesamten Projekt involviert und übernahm unter anderem die Planung und Organisation der Reisen nach Istanbul 2025 und Rom 2026.

Emilio Jotter studiert im Bachelor Lehramt Musik an der HfMT Köln. Er war in dreien der vier Projektseminare aktiv beteiligt und forschte künstlerisch-wissenschaftlich zum performativen Beobachten im Feld.

Das gemeinsame Projekt im Seminar „Rom in Köln“ untersucht Kölns römisches Erbe im urbanen Gedächtnis, bzw. die (Un-)Sichtbarkeit und Vermittlung der Antike im öffentlichen Raum“. Die römischen Stadtstrukturen prägen bis heute das Stadtbild Kölns. Bei genauerer Betrachtung bleibt das historisch-römische Köln der Antike im heutigen Köln jedoch unsichtbar – auch wenn bestimmte Elemente durch Rekonstruktionen wieder sichtbar gemacht werden. Dies wirft einige Fragen auf: Was wird rekonstruiert? Wer entscheidet darüber? Warum und nach welchen Kriterien wird ausgewählt, was rekonstruiert wird und somit Eingang in das urbane Gedächtnis findet? Ausgehend von der Stadtführung „Auf Spurensuche im römischen Köln“ wollen

wir untersuchen, wie diese Gebäude und Geschichten in das Identitätsimaginäre der Stadt integriert werden. Mit anderen Worten: Wie wird das antike Rom in Köln sichtbar und erfahrbar gemacht? Unser Forschungsprojekt bewegt sich an der Schnittstelle von Archäologie, Stadtgeschichte, Erinnerungskultur und Musikethnologie. Es untersucht, inwiefern Rekonstruktion und Erinnerung im urbanen Gedächtnis konstruiert werden und wie auf diese Weise bestimmten Orten und Geschichten Bedeutung für die Stadtgeschichte zugeschrieben wird.

2:00 PM – 3:00 PM

Tuesday
24 March
2:00pm

Sounding and Listening Migrancy and Postmigrancy (II)

[chair: Evrim Hikmet Ögüt]

Transhistorical listening to the Postmigrant City: Sacred Sounds in Vienna's Fünfhaus Neighborhood

Isabel Frey & Ioannis Christidis

University of Music and Performing Arts Vienna

Walking through Fünfhaus, in Vienna's 15th district, one encounters an extraordinary density of religious sites: a Coptic Orthodox church, an Antiochian Orthodox church, a Korean Protestant church, a Roman Catholic church, three mosques (Pakistani-led, Kurdish, and Sufi-Turkish), a Buddhist temple, and the memorial of the Turnertempel synagogue, destroyed by the Nazis in 1938. These sites vary in visibility, from monumental Austro-Hungarian churches to discreet semi-basements, yet their sacred practices and music largely remain confined behind walls, unheard by the surrounding neighborhood and by one another. From this proximity, our project asks whether there is more than mere spatial coexistence connecting these sites.

This paper approaches the neighborhood through a postmigrant lens, tracing its social, urban, and sonic fabric as shaped by layers of migration, historical trauma, and transnational connections. It takes a transhistorical perspective, grappling particularly with how a historical case study of the destroyed synagogue can be incorporated into an ethnographic project focused on existing religious communities. The legacy of antisemitic violence, which nearly erased Jewish life in Vienna, coexists with displacement from wars in Afghanistan and Syria, as well as labor and study migration, forming a dense historical, cultural, and confessional palimpsest. At the same time,

dominant Austro-German cultural norms, reflected in language and public narratives, shape how the sonic and ritual practices of religious minorities are perceived and negotiated.

Within this layered context, distinct religious sound traditions simultaneously reveal localized, diasporic, and inter-imperial resonances. The paper explores how the no-longer-present cantorial and choral synagogue traditions might resonate with the sacred sounds of contemporary religious minorities, and what can be learned by attending to these spatially and temporally separated sonic practices. By examining both separations and unexpected connections, it shows how past and present religious sounds may entangle, offering new ways to listen to the postmigrant city.

Isabel Frey (she/her) is a Senior Artist and postdoctoral researcher at the Department of Folk Music Research and Ethnomusicology, University of Music and Performing Arts Vienna (mdw), and a Yiddish singer. Her research focuses on Jewish music, diaspora, minority studies, gender and queer studies, religious studies, sound studies, and urban ethnomusicology. She completed her PhD at mdw (2020–2024) on contemporary Yiddish folksong transmission and performance and was a Visiting Fellow at Harvard’s Center for Jewish Studies in 2023. Frey leads the FWF-funded project “(Un)heard Neighbors” (2025–2027). Outside academia, she teaches Yiddish song, tours internationally and has released three albums of Yiddish song.

Ioannis Christidis (he/him) is a postdoctoral researcher at the Department of Folk Music Research and Ethnomusicology, at the University of Musik and Performing Arts Vienna (mdw), working as Co-Investigator on the project “(Un)heard Neighbors? An Urban Ethnomusicology of Proximity” (Principal Investigator: Isabel Frey). He also develops a project on “Arab EDM on European Dancefloors” at the Music and Minorities Research Center. His research focuses on music and migration, music and minorities, Syrian protest music, religious music and sound, and Arab electronic dance music. Christidis completed his PhD at mdw in 2024, examining the role of music in the experience of forced migration from Syria to Europe.

Rethinking Music Research in Postmigrant Societies: Toward Equal Participation and Epistemological Renewal

Anja Brunner & Marie-Anne Kohl

University of Music and Performing Arts Vienna

Recent postmigrant approaches emerging from German-speaking countries propose a fundamental shift: to stop treating “migration” as something unusual or exceptional,

and instead to focus on the reality of “postmigrant societies.” This shift from examining “migrants” to analyzing “postmigrant societies” broadens the perspective to encompass society as a whole. Without disregarding the reality of migratory biographies, these theoretical approaches render the distinction between “migrants” and “non-migrants” irrelevant, grounding themselves in the democratic imperative of equal access and participation for all members of society at every level.

In this context, calls within ethnomusicology to treat “migration” as the norm rather than the exception resonate with an ongoing paradigm shift in historical musicology, understanding mobility not as an aberration but as a fundamental driver of historical development. Given these converging shifts in focus, the postmigrant approach should find fertile ground in music research. This is particularly significant for those of us working as academics in these (sub-)disciplines in German-speaking countries, as we are ourselves part of this “postmigrant” society—it is our immediate sphere of influence, and we actively shape it through our research. As researchers, we have the power to determine how we approach our research topics—for instance, whether we view people as “migrants” or as agents within postmigrant societies—and to frame our epistemological goals accordingly.

Based on these premises, our talk asks what a postmigrant perspective would change in our immediate research fields: How would such an approach be applicable to what is currently called ethnomusicology and historical musicology? Does this perspective offer an opportunity to bring these two methodologically and epistemologically separated “sub”-disciplines closer together? We argue that positioning ourselves explicitly as actors in postmigrant society compels us to engage in thorough reflection on the participation of topics (and people) in our research. This includes unlearning our discipline-conditioned use of the term “music” and embracing a neutral designation that requires immediate specification whenever we say “music.” Neutralizing the term “music” not only broadens the subject of investigation but also transforms the questions we can pose to our material and diversifies the actors who come into focus. As music researchers, we are called to work towards equality in the societal valuation of all music (al practices)—including, for example, European classical music, Turkish-German rap, and Ukrainian traditional dance music. Only then can we act as responsible researchers who take seriously the challenges posed by postmigrant realities.

Anja Brunner and **Marie-Anne Kohl** are Assistant Professors at mdw – University of Music and Performing Arts Vienna (Austria), in Ethnomusicology and Historical Musicology respectively. They are currently engaged in a productive dialogue on how music research addresses migratory contexts through their collaboration as co-editors of a themed issue of the Yearbook Music and Gender entitled “Music and Exile/Diaspora/Migration.”

3:30 PM – 5:30 PM

Tuesday
24 March
3:30pm

Reflecting Methods

[concept / chair: Benjamin Bosbach & Soudabeh Samiei]

Collaboration, Access, Transculturality, and Historicity

Benjamin Bosbach & Soudabeh Samiei

Hochschule für Musik und Tanz Köln

In der Sektion Reflecting Methods stehen methodisch-konzeptuelle Aspekte im Vordergrund, die über die Präsentation einzelner Forschungsprojekte hinausgehen und eine Verbindung zwischen diesen schaffen sollen. Ziel ist eine offene Diskussion abseits klassischer Vortragsformate, die sich – inspiriert durch das Lehrprojekt Kölner Musikgeschichten. Postmigrantische Kulturen erforschen, verorten und vernetzen – um die drei Themenfelder Kollaboration, Zugänge und Transkulturalität/Historizität herum strukturiert. Auf diese Weise möchten wir uns etwa folgenden Fragen annähern: Welchen Einfluss können Kollaborationen zwischen Forscher*innen oder gar zwischen Disziplinen auf die konkrete Ausgestaltung eines Forschungsprojektes haben? Welche Ebenen von Zugang spielen praktisch, inhaltlich, methodisch und fachpolitisch eine Rolle? Welche neuen Ansätze können von einem Zusammendenken ethnographischer und historischer Ansätze ausgehen? Auf Basis eigener Forschungsprojekte, aber auch von weiteren Erfahrungen und spontanen Überlegungen sind Diskussionsbeiträge aller Teilnehmer*innen herzlich willkommen.

Benjamin Bosbach ist wissenschaftlicher Mitarbeiter im Lehrprojekt „Kölner Musikgeschichten. Postmigrantische Kulturen erforschen, verorten und vernetzen“, an dessen Konzeption er beteiligt war. Er promoviert zum Thema „Musikalische Szenen. Lamenti in Italien (1608-1637)“ bei Prof. Dr. Sabine Meine. Zudem unterrichtet er an der Robert Schumann Hochschule Düsseldorf als Lehrbeauftragter für Musikwissenschaft.

Zuvor studierte Benjamin Bosbach Musikwissenschaft und Kirchenmusik an der Hochschule für Musik und Tanz Köln. Für seine studentischen wissenschaftlichen Leistungen wurde er 2023 mit dem Friedrich-Wendling-Preis der Hochschule ausgezeichnet.

Soudabeh Samiei studierte klassische iranische Musik mit Spezialisierung auf das Instrument Santur an der Kunstuniversität Teheran sowie Musikwissenschaft an der Universität zu Köln. Derzeit promoviert sie im Fach Musikethnologie bei Prof. Dr. Carl, mit einem Schwerpunkt auf Musik und Widerstand im Alltag im Iran. Sie ist wissenschaftliche Mitarbeiterin an der Folkwang Universität der Künste, wo sie Seminare im Bereich Musikethnologie leitet.

Seit Mai 2025 arbeitet sie zudem als wissenschaftliche Mitarbeiterin im Lehrprojekt *Kölner Musikgeschichten. Postmigrantische Kulturen erforschen, verorten und vernetzen*, wo sie postmigrantische Perspektiven auf Musik und Kultur erforscht.

5:30 PM – 6:45 PM

Tuesday
24 March
5:30pm

KEYNOTE

Who is global in Global Music History? Uncomfortable Reflections, Difficult Solutions

Julio Mendivil

University of Vienna

From its very beginnings, the concept of music history has been closely tied to a Eurocentric perspective that reduced the musical development of the world to European courtly and religious traditions. This position was strongly challenged with the rise of postcolonial and decolonial approaches. In response, the idea of a “global music history” emerged in the early twenty-first century, aiming to rethink musical history by considering cultural exchanges before and after European colonial expansion (Hijleh 2018, Strohm 2020, Tölle 2024, Hsieh & Wolkowicz 2025). But how global is global music history in practice?

This paper advances the thesis that global music history is defined less by the content of its objects of study than by the place of enunciation from which it is produced and by the infrastructures that sustain it. Through an analysis of two classic cases in Latin American musicology—the history of the marimba in Fernando Ortiz (1957) and that of the charango in Carlos Vega (1946)—I argue that an intercontinental conception of music history was already present in Latin America long before its institutionalization in the North Atlantic. While Ortiz traces the trajectories of the marimba from Africa, through the Iberian Peninsula, to its establishment in the Caribbean, Vega turns to the

history of Spanish and French Renaissance guitars to account for the emergence of the charango in the Andes.

The paper seeks to show that, without denying the important advances it represents, global music history still largely reproduces the coloniality of power it aims to criticize, by reinscribing within its own discourse hierarchies similar to those established by colonialism between the North Atlantic and the so-called Global South.

Julio Mendivil is a Peruvian author, musician, and ethnomusicologist living in Austria. Currently, he holds the professorial chair in Ethnomusicology at the University of Vienna. He was also Professor for Ethnomusicology at the Goethe-University Frankfurt between 2015 and 2017. Between 2013 and 2015 he was director of the Center for World Music at the University of Hildesheim. From 2008 until 2012 Julio Mendivil headed the ethnomusicological Department of the Institute for Musicology, in Cologne, Germany.

His areas of specialization are the Andean music from Peru and German ‘Schlager’ (‘popular hits’) music with focus on issues related to the construction of gender, race and class, as well as the history of ethnomusicology from a critical and decolonial perspective.

7:30 PM – 8:30 PM

Tuesday
24 March
7:30pm

Kölner Musikgeschichten in Sound and Image

[Moderation: Laura Steinle]

Chor der Missione Cattolica Italiana Colonia (dir. Lilly Causa)

Unser italienischer gemischter Chor entstand 2004 durch die Initiative von Lilly Causa, die die ersten Mitglieder zusammengerufen hat. Was mit Eltern begann, die ihre Kinder mitnahmen, ist nach zwanzig Jahren zu einer großen Familie erblüht – voller Freude an der Musik. Viele sind mit dem Chor aufgewachsen, singen heute als Erwachsene weiter und gestalten mit Herz den italienischen Gottesdienst.

Laura Steinle, geboren 1998 in Bonn, begann ihr Bachelorstudium für das Lehramt für die Sekundarstufen I und II im SS 2019 an der Universität zu Köln, zunächst mit dem Schwerpunktfach Geschichte. Von Februar 2021 bis Februar 2022 führte sie ein Erasmus-Stipendium nach Palermo. Ihr weiteres Schwerpunktfach Musik studiert sie seit dem SS 2022 an der Hochschule für Musik und Tanz. Seit dem WS 2022/23 arbeitet sie als studentische Hilfskraft am Lehrstuhl von Prof. Dr. Sabine Meine. Im Projekt

„Kölner Musikgeschichten. Postmigrantische Kulturen erforschen, verorten und vernetzen“ übernimmt sie die Planung und Organisation der Reisen nach Istanbul 2025 und Rom 2026.

Hannah Julia Kopp ist Mezzosopranistin und studiert seit 2020 Lehramt mit den Fächern Musik und Mathematik an der Hochschule für Musik und Tanz Köln, derzeit im Masterstudium. Ergänzend dazu studiert sie seit 2023 Elementare Musikpädagogik sowie Gesangspädagogik. Für ihre Bachelorarbeit im Bereich Musikpädagogik, die von Prof. Dr. Anne Niessen betreut wurde, wurde sie 2024 mit dem Friedrich-Wendling-Preis der HfMT Köln ausgezeichnet.

Seit 2025 ist sie als studentische Hilfskraft im Projekt „Kölner Musikgeschichten. Postmigrantische Kulturen erforschen, verorten und vernetzen“ tätig, in dem sie vor allem Aufgaben in der Öffentlichkeitsarbeit übernimmt. Darüber hinaus ist sie als Stimmbildnerin im Kinderchor der HfMT Köln tätig und betreut das Tutorium für wissenschaftliches Arbeiten.

Kölner Chor für türkische Musik (dir. Gülcin Kirka)

Wir sind ein Kölner Chor und lieben es, Lieder zu singen. Wir sind eine Gruppe aus etwa 30 Musikliebhaber*innen verschiedener Altersgruppen, bestehend aus Choristen und Instrumentalisten. Obwohl wir Amateure sind, streben wir immer nach Besserem. Mit den Instrumenten Kanun (orientalische Zither), Ud (Laute), Tanbur (Langhalslaute), Geige und Percussion singen wir die türkische klassische Musik jeden Zeitalters. Die Leitung hat Gülcin Kirka inne.

www.koro.koeln.de