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**IN MEMORIAM
KATY ROMANOU**

(B. ATHENS, 3 AUGUST 1939 - D. ATHENS, 22 MAY 2020)

The year 2020 has proven particularly challenging for most of us, in one way or another. It was during this year that the distinguished Greek musicologist Katy Romanou lost her battle with the greatest challenge with which she was ever faced. An incredibly dynamic, even if low profile, woman, she died aged 80 after a short illness, on 22 May, in the midst of the pandemic yet untouched by it. It was simply impossible for Katy to remain inactive, and her absence in the musicological world has been deeply felt.

Katy received her musical and musicological training in Greece and the USA. She studied the piano at the Athens Conservatoire. At the age of 20 she started touring the world as a member of the chorus, music instructor and drummer of the *Peiraiikon Theatron* of Dimitris Rondiris. If her love for travel did not originate in that experience, then she was surely at home during those summer tours in Europe, Asia, Canada, USA, Central and South America for ten years. It was during one of those tours that she made the decision to stay in the USA and study musicology at Indiana University Bloomington. Her five-year training at that prestigious institution earned her a Master of Music in Musicology and laid the ground for the independent spirit of her musicological research. Her influential, annotated translation of the *Great Theory of Music* by Chrysanthos of Madytos dates from the years of her Master's studies at Indiana Bloomington. The ambitious objective of this project, namely to identify the sources of Chrysanthos's work, in order to establish its connection with the ideology of the Enlightenment, is indicative of the wide perspective of her musicological enquiries, which characterizes her work as a whole. Her translation of the treatise has attracted the attention of many scholars and it was only natural that it would eventually be published, as it was, in 2010, by the Axion Estin Foundation.

Although widely acclaimed as a scholar of art music, Katy showed a genuine interest in Byzantine music early on. In order to gain a better insight into this tradition, while in Athens, she approached Markos Dragoumis to teach it to her. It is in Greece that she also completed her musicological studies, at doctoral level, with a thesis supervised by Giorgos Amargianakis, entitled 'Greek Journals as a Source for the Study of Modern Greek Music', which she completed in 1993. This

was the basis for her seminal two-volume monograph *Wandering National Music 1901-1912. Greek Music Periodicals as a Source for the Research of Neo-Hellenic Music*, which was put out by her dedicated publisher, Cultura, in 1996. This was one of the first extensive studies of musical life in Greece and it remains one of the most substantial works in the field, particularly because it looks at music as a unified cultural space, where art music coexists and interacts with Byzantine and traditional music. Its emphasis on institutions and cultural agents, rather than composers and works, also places it ahead of its time.

In her capacity as musicologist, Katy worked in multiple contexts. For several years (from 1974 until 1986) she was music critic for the prestigious Athenian newspaper *Kathimerini*. Between 1975 and 1981, she was producer of a series on the *Third Programme* of the Greek Radio and Television while Manos Hatzidakis was director of that institution. She also taught history of music in various conservatories (including the Athens Conservatoire), the State School of Dance, the Greek Open University, the National and Kapodistrian University of Athens (where she held a permanent Professorship from 1994 until 2009), and after her retirement from the latter, at the European University of Cyprus for ten years. She supervised numerous doctorates, thus planting the seeds of her thought on Greek soil. During her tenure at the University of Athens, she was Principal Investigator of several research projects, on topics that ranged from the Corfu Philharmonic Society, the church polyphonic music of Corfu and Crete, to Greek art music, including its relationship with Serbian music (in collaboration with musicologists from the Institute of Musicology of the Serbian Academy of Sciences and Arts). The latter project remains one of few intercultural approaches to Greek art music, and led to the publication of the collected volume of essays *Serbian and Greek Art Music: A Patch to Western Music History* (Intellect Books, 2009).

Katy was an extremely prolific writer. Apart from the three books already mentioned, her publication list includes the only existing comprehensive monograph on Greek art music, entitled *Greek Art Music in the Modern Times* (Cultura, 2006 – an earlier, shorter version was published by the same publisher in 2000 under the title *A History of Neo-Hellenic Art Music*). Two collaborative books complement her contribution to the study of Greek music: one focusing on music at the Olympic Games over the period 1858-1896 (Ministry of Culture/Cultura, 2004), and the other on her findings from the research she conducted in Corfu relating to the local Philharmonic Society (Cultura, 2004). And so do numerous journal articles and book chapters, on a wide range of topics associated with Greece, published both in Greek and international publications.

Although she is mostly known for her writings on Greek art music, the scope of Katy's research and publications was much wider. For start, she was one of the first researchers of Greek music to maintain a comparative perspective, looking across cultural boundaries that have traditionally separated art forms (both 'high' and 'low'), as well as geographical borders. Her contribution to the Greek-Serbian project mentioned above is only one of several examples of her interest in unearthing complex historical and cultural relationships. Moreover, her publication list covers topics as diverse as music historiography, Italian opera, Guillaume du Fay, Guillaume de Machaut, Bach and aspects of twentieth-century music. I was able to witness first hand her broad-minded approach and her impressive command of several aspects of music history when we collaborated on the edited volume *Musical Receptions of Greek Antiquity: From the Romantic Era to*

Modernism (Cambridge Scholars Publishing, 2016). Personally, I feel that the value of her work lies especially in her genuine interest in history, with an emphasis in politics, combined with her deep understanding and love for music. Those who did not have the chance to know her can sense this love and lifelong commitment to music in the work that she left behind. For those of us who were fortunate enough to know her as a teacher, colleague and friend, Katy will remain a unique role model and source of inspiration.

Katerina Levidou