

Sonic Traces: Revisiting the Recordings of the Wolf Dietrich Collection in Münster

September 15-16, 2025

Locations: DFG-Project "Corpus Musicae Ottomanicae"
& Institute for Musicology, Münster

Organized by: Evangelia Chaldæaki & Benjamin Sturm.

Contributors: Ralf Martin Jäger & George Kokkonis.

Poster and program design: Evangelia Chaldæaki.



The participation to the symposium is free.

To attend, prior registration is necessary.

Please send an e-mail to sturm.benjamin@uni-muenster.de

by September 14, 2025 the latest.

For more information, please visit the following websites:

<https://www.uni-muenster.de/Musikwissenschaft/> & <https://www.uni-muenster.de/Wolf-Dietrich-Collection/>.

This symposium honours Wolf Dietrich (1938-2014), and focuses on his musical recordings from fieldwork in the Balkans, the Mediterranean, and West Asia during the decades 1960-1990. These recordings are part of the **Dietrich Collection**, which includes his field notes and a small photographic archive, a list of his publications, his collection of related books and the scripts of the radio programs he produced in Germany and Switzerland using this material. The Dietrich Collection is one of the five ethnomusicological collections at the University of Münster, alongside with the Neubauer Library, the MAMO Digital Archive of Oriental Musical Theory, the Jäger Manuscript Collection, and the Collection of Musical Instruments.

In this symposium, distinguished professors and researchers from Austria, Cyprus, Germany, Greece, and Turkey will present selected material from the Dietrich Collection in Münster regarding musical recordings from regions in present-day Albania, Cyprus, Greece, and Turkey. The focus of each presenter will depend on their scientific field and may include issues related to music, ethnomusicological research, culture, and society.

More specifically, the opening ceremony will take place on **the first day** of the symposium. Welcoming addresses will be read by Prof. Dr. Michael Custodis, Managing Director of the Institute of Musicology at the University of Münster, and Annegret Weil Helmbold, M.A., on behalf of the Institute of Byzantine and Modern Greek Studies and the Institute for Interdisciplinary Cyprus Studies at the University of Münster. The first presenter will be Professor Dr. Ralf Martin Jäger from the Institute for Musicology at the University of Münster in Germany. He will describe the Wolf Dietrich Collection, his relationship with Dietrich himself, and how the collection ended up at this specific university. Then he will focus on Dietrich's field research in Cyprus in 1971.

Benjamin Sturm, a pre-doc assistant for Ethnomusicology at the Institute for Musicology in the DFG project "Corpus Musicae Ottomanicae" at the University of Münster, as well as a Ph.D. student at the Institute for Musicology at the University of Osnabrück, both in Germany, will make further references to Dietrich's research and archival methodology. He will also present a case study on how Dietrich conducted research in the Balkans, especially in former Yugoslavia.

Professor Eckehard Pistrick from the Gustav Mahler Private University in Austria will discuss Dietrich's recordings in Albania as artifacts of post-dictatorship practices and listening. He will approach the (post-)communist folklore politics of Enver Hoxha's regime, an important political figure in Albania.

Next, Professor Dr. George Kokkonis from the Department of Music Studies at the University of Ioannina in Greece will discuss Dietrich's research in Greece. He will present recordings of the Roma musical style from the village of Parakalamos in Epirus. More specifically, he will explain how Dietrich's recordings from the villages of Repetista and Aristi reveal the local idioms of this musical style and its influence on Epirus.

Dr. Evangelia Chaldæaki, a postdoctoral fellow in the Department of Music Studies at the University of Ioannina in Greece and a research associate at the Orient-Institut Istanbul for the DFG project "Corpus Musicae Ottomanicae", will discuss one eponymous song from Epirus that was recorded by Dietrich in 1969 in Panagia, a village of Thessaly. She will demonstrate the value of a single song recording from the Dietrich Collection.

The first day of the symposium will close with Dr. Dimitri Gianniodis, a researcher at the French School of Athens, will present on the Chios bagpipe repertoire (tsabounistá), as recorded by Dietrich on the island in 1978, and the conclusions that can be drawn from that research.

On **the second day** of the symposium, Professor Songül Karahasanoğlu from the Turkish Music State Conservatory of Istanbul Technical University in Turkey will present Dietrich and his collection as examples of non-academic researchers. She will emphasize his distinctive role within the larger context of his field based on her extensive research of his collection and life's work. The rest of the day's presentations will include material from Dietrich's research in Turkey and Cyprus.

Dr. Onur Şentürk, an adjunct lecturer in the Department of Music Studies at the University of Ioannina, will speak about Dietrich's research on the folk instruments kemençe and tulum in the Eastern Black Sea region in the 1970. He will also discuss how this research connects his own fieldwork in the same region.

Christodoros Mnasonos, a musician and independent researcher from Cyprus, will present Dietrich's unique recordings from the Kormakiti regions of Cyprus, which is still inhabited by Maronites.

The symposium will conclude with an exclusive tour of the Dietrich Collection for participants only.



Sonic Traces: Revisiting the Recordings of the Wolf Dietrich Collection in Münster

Organized by:
Evangelia Chaldæaki & Benjamin Sturm.

Program

September 15, 2025, Monday

09:30-18:00 (CT)

DFG-Project "Corpus Musicae Ottomanicae"

(Domplatz 6, 48143 Münster)

September 16, 2025, Tuesday

10:30-16:00 (CT)

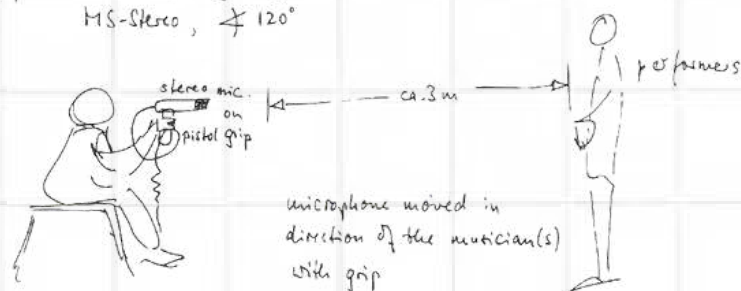
Institute for Musicology

(Philipstraße 2b, 48149 Münster)

09:30-10:30	REGISTRATION
10:00-10:30	OPENING CEREMONY Welcoming addresses by Professor Dr. Michael Custodis & Annegret Weil Helmbold
10:30-11:15	Professor Dr. Ralf Martin Jäger Collection, research, commercial publication - A look at Wolf Dietrich's workshop using the example of his field research in Cyprus in 1971
11:15-12:00	Benjamin Sturm Tracing an Ethnomusicologist Habitus: Artifacts of Knowledge and Research Practices in Wolf Dietrich's Collection
12:00-12:30	COFFEE BREAK
12:30-13:15	Professor Dr. Eckehard Pistrick How to approach (post) communist folklore? - Wolf Dietrichs recordings in Albania as artefacts of post- dictatorship practice and listening
13:15-15:00	LUNCH BREAK
15:00-15:45	Professor Dr. George Kokkonis The Roma Musical Style of Parakalamos: Local Idioms and Regional Influence in Epirus
15:45-16:30	Dr. Evangelia Chaldæaki An Epirus folk song recorded by Wolf Dietrich in 1969 in Panagia, a village of Thessaly, Greece
16:30-17:00	COFFEE BREAK
17:00-17:45	Dr. Dimitri Gianniodis Breaths, beats and steps. The interactional frameworks of the Chios bagpipe repertoire (tsabounistá) recorded by Wolf Dietrich in 1978
19:00	DINNER (for Symposium participants only)

10:30-11:15	Professor Songül Karahasanoğlu Following the Trail of Sound: Wolf Dietrich
11:15-12:00	Dr. Onur Şentürk Echoes from the Archive: Kemeñçe And Tulum in the Changing Soundscape of the Eastern Black Sea
12:00-12:30	COFFEE BREAK
12:30-13:15	Christodoros Mnasonos Wolf Dietrich's Recordings in Kormakitis (1973): Musical Networks and a Cypriot Idiom
13:15-15:00	LUNCH BREAK
15:00-16:00	Round Table & Closing Ceremony
16:00	Visit to the Dietrich Collection (for Symposium participants only)

Microphone ECM-959-V by Sony
MS-Stereo, $\neq 120^\circ$

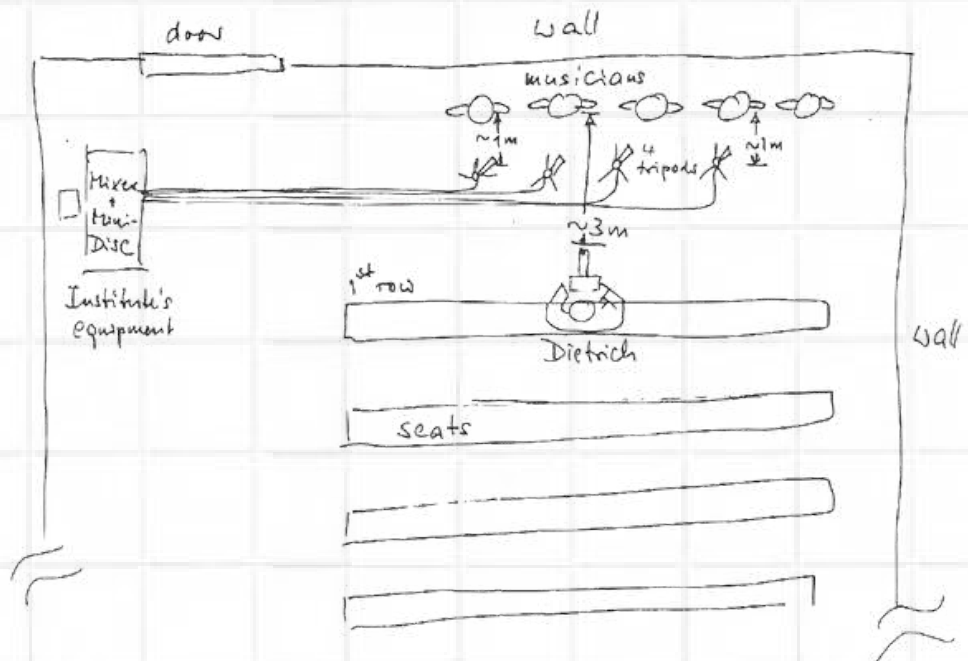


Sonic Traces: Revisiting the Recordings of the Wolf Dietrich Collection in Münster

Abstracts & CVs

(by alphabetical order of the presenters)

Supplement to Tape documentation D148/Dietrich
 Concert in the atrium of the Glasmuseum der Universität, 29.6.2000



Evangelia Chaldæaki (University of Ioannina, Greece)

An Epirus folk song recorded by Wolf Dietrich in 1969 in Panagia, a village of Thessaly, Greece

Even though Wolf Dietrich was not an ethnomusicologist, after seeing his collection and listening to his published recordings, we must admit that he had musicality and a good system for locating, recording, and filing rare musical material. His musicality must have been a characteristic he developed throughout his life, combining it with his innate interest in research, and his organizational skills, which he likely gained from his studies in the positive applied sciences. He was so immersed in his research that he learned new languages to better understand the cultures he explored. Thanks to all of this, he left us a valuable legacy: a true treasure of an archive.

In this presentation, I will discuss one song from Epirus, a geographical region in northwestern Greece, that Dietrich recorded in 1969 in Panagia, a village in Thessaly bordering Epirus in central Greece. I wish to highlight this song's recording for many reasons. Panagia was one of the many villages where Dietrich conducted research that had not been visited by any other researchers, Greek or otherwise. The particular song is an eponymous composition by Alekos Kitsakis in the "neodimotikó", or neofolk, style. It was recorded in Athens just one year earlier by the Odeon Music Company. The musicians performing in Dietrich's recording must have heard this song in a kafenio. In small communities like the villages in Greece, the coffee-houses are the main places for socialization. They would buy published recordings and play them for the community because no villager could afford a gramophone. All in all, in this research, I focus on how one song from Wolf Dietrich's collection can produce research opportunities, and how his entire collection can as well.

Evangelia Chaldæaki has a PhD from the National and Kapodistrian University of Athens. Her thesis was titled "Folk Music in Turkish and Greek Musical Collections of the Late Ottoman Period: Popular Culture and Inter-Communal Relations", as well as a Ptychio in Turkish Language, Literature and History, and an M.A. in Folklore Studies and Folk Culture all from the same institution. She is currently a postdoctoral researcher in the Department of Music Studies at the University of Ioannina. Her research interests generally concern Greek and Turkish music, culture, and folklore. Additionally, she holds a diploma in Byzantine music from the Orpheus Conservatory of Athens. She is an active musician and a teacher of Greek folk singing. Since 2023, she has been teaching relevant courses as an adjunct lecturer at the Department of Music Studies at the University of Athens, and at the corresponding department at the University of Ioannina. Since 2025, she has been a research associate at the Orient-Institut Istanbul for the DFG project "Corpus Musicae Ottomanicae".

Dimitris Gianniodis (French School of Athens, Greece)

Breaths, beats and steps. The interactional frameworks of the Chios bagpipe repertoire (tsabounistá) recorded by Wolf Dietrich in 1978

When Wolf Dietrich visited the southern part of the island of Chios in 1978, the tradition of bagpipes was still prominent in many villages where mastic was cultivated (Mastichochória). His recordings with Geórgos Katsáfaros and Stélios Antonákis in Mestá demonstrate that bagpipes still accompanied Christmas and New Year's carols, as well as the syrtós and (chasapo)sérvikos dances performed during patron saint festivals and Carnival. In this communication, I will draw on Wolf Dietrich's notes and film recordings made in the following decades to analyze the interactional frameworks and the relationships between musical and choreutic forms played on instruments that were supplanted by more sophisticated ones and gradually confined to the performance of agrarian rites during Carnival celebrations.

Dimitris Gianniodis is an anthropologist and scientific member of the French School of Athens. His research focuses on musical and dance practices among the inhabitants of the Greek islands of the northeastern Aegean Sea and the coast of Asia Minor. He is participating in the Franco-Greek Research Program "Musée Virtuel Hubert Pernot" directed by Christophe Corbier and Georges Kokkonis (2024-2026), as well as the program "Les confins de la musique" led by Christophe Corbier at the French School of Athens (2022-2027).

Ralf Martin Jäger (University of Münster, Germany)

Collection, research, commercial publication - A look at Wolf Dietrich's workshop using the example of his field research in Cyprus in 1971

Wolf Dietrich was a "special" ethnomusicologist in that his main profession was not music research but IT. It may be related to this professional disposition that he did not limit his field research—which was of a high technical and scholarly standard—to research questions alone. It was important to him to make the music he recorded and documented accessible outside the academic world, whether in radio broadcasts or in the form of records.

Using the example of his field research in Cyprus in 1971, this article traces the process from the sound recording on site to the release on LP. Wolf Dietrich recorded around 80 songs at the time, but only 20 of them were released around 1974 on the Lyrichord label under the title "Folk Music of Cyprus: Traditional Songs and Dances of the Greek, Turkish, and Maronite Communities"—some of them in abridged form.

Research questions include: What criteria did Wolf Dietrich use to select the recordings for publication and, where necessary, to edit the field research material? What criteria did he use to document his work, and how was this documentation taken into account in the publication? How are the musicians credited on the LP release?

Univ.-Prof. Dr. Ralf M. Jäger (Ph.D. 1993: "Turkish Art Music and its Manuscript Sources from the 19. Century", Habilitation 1999: "Europe and the Ottoman Empire in Music, ca. 1500 to 1800") is Professor of Ethnomusicology and European Music History at the Universität Münster.

He started his academic career in 1999 as visiting professor of Musicology at the Rheinische Friedrich-Wilhelms-Universität Bonn. From 2000 until 2004 he deputized the chair of Musicology at the Universität Münster and from 2005 to 2009 he was Lecturer and Senior Researcher both at the Musicological Department in Münster (since 2008 Professor) and University of Music "Franz Liszt" in Weimar. From 2009 to 2011 Ralf Jäger held the Chair of Ethnomusicology at the Department of Music Research, Julius-Maximilians-Universität Würzburg. He has been lecturing in Göttingen, Istanbul, Mainz, Saarbrücken and Zürich.

Since 2015 Ralf Jäger is director of the international and interdisciplinary DFG (German Research Foundation) long-term research project "Corpus Musicae Ottomanicae (CMO): Critical Editions of Music Manuscripts from the Middle East" which is based in Münster, Bonn, and Istanbul (<https://www.uni-muenster.de/CMO-Edition/index.html>).

In 2005 he was awarded with the "Hendrik Casimir-Karl Ziegler Research Grant" by the North-Rhine-Westphalian Academy of Sciences and Humanities and the Royal Dutch Academy of Sciences.

From 1995 to 2020 Ralf Jäger was head of the Dissertationsmeldestelle (Doctoral Dissertations in Musicology) of Gesellschaft für Musikforschung (GfM); 2000 to 2004 he was vice-president of the German national committee of the International Council for Traditional Music; 2002 to 2005 Jäger acted as deputy chair of the study group Ethnomusicology (German Musicological Society). He directed the projects of the GfM in the Virtuelle Fachbibliothek Musikwissenschaft (ViFa Musik).

Songül Karahasanoğlu (Istanbul Technical University, Turkey)

Following the Trail of Sound: Wolf Dietrich

Constructing the life stories of individuals who have not been featured, even briefly, in any biographical encyclopedia and attempting to comprehend them both personally and professionally is a challenging task. This becomes even more difficult when an individual, like Wolf Dietrich, is highly private about sharing details of their life. As a result, despite the materials they leave behind, such efforts may not yield a comprehensive biography. My attempt to understand Dietrich started with this challenge, relying heavily on the materials within the collection he donated. There was a clear inverse relationship between the abundance of materials he left behind and the limited information he shared about himself. Consequently, in instances where the written resources proved inadequate, I sought insights and perspectives from individuals who knew and worked with Dietrich. The information presented below is based on these two approaches.

The culturally rich lands of ancient civilizations have long captivated the attention of music researchers. Both prominent and lesser-known scholars have explored these ancient regions, aiming to uncover insights into human history. This article focuses on one such figure—Wolf Dietrich, a German researcher who dedicated his work to folk music. Between 1966 and 2014, he recorded music from various countries but remained relatively obscure within the international musicology community. This study draws upon Dietrich's personal collection, which he donated in 2013—a year before his passing—to the Institute for Musicology in the University of Münster, Germany, and includes information gathered from interviews with ethnomusicologists who knew and collaborated with him.

My goal is to present Dietrich and his collection as an example of the non-academic researcher profile, and to emphasize his distinctive role within the larger context of his field. My aim is to provide information about Dietrich and the Turkish recordings in his collection, and to highlight his distinctive role in the broader context of the field.

Songül Karahasanoğlu is a Professor at the Turkish Music State Conservatory of Istanbul Technical University, specializing in Turkish music, Ethnomusicology and popular music studies. Her research has been supported by scholarships from ITU (Canada, 2001), Fulbright (USA, 2008–2009), and YÖK (Australia, 2012). She has published widely in national and international journals and encyclopedias, and has served as an editor. Her publications include *Muş Türküleri ve Oyun Havaları*, *Müzikte Araştırma Yöntemleri* (with Elif Damla Yavuz), and *Mey ve Metodu*. Her research focuses on Turkish popular music, Islam and music, and traditional music. She is a speaker of the advisory board of *Corpus Musicae Ottomanicae* (CMO).

George Kokkonis (University of Ioannina, Greece)

The Roma Musical Style of Parakalamos: Local Idioms and Regional Influence in Epirus

The community of Parakalamos, situated approximately 45 kilometers northwest of the city of Ioannina, is distinguished by the presence of a substantial Roma settlement on the eastern periphery of the village. A significant proportion of the male population is engaged professionally in music practices, and since the late 19th century, the local band has been formed by clarinet, violin, laouto (lute), and defi (tambourine). Although some Roma musicians from Parakalamos have also emerged as vocalists, their contribution has traditionally remained peripheral. In the musical culture of Epirus, singers have typically originated from other ethnic groups.

In terms of musical style, Parakalamos has retained a distinctly local idiom that is widely recognized across the broader Pogoni region, to which it belongs administratively. This idiomatic expression is particularly resilient and has demonstrated the capacity to permeate not only the local soundscape, but also that of neighboring Zagori—a region characterized by pronounced urban musical features. These features are attributable not only to the structured socio-economic profile of Zagori's 45 villages and their prosperity from the mid-19th century onward, but also to the region's long-standing cultural and economic ties to the urban center of Ioannina, dating back to the early 19th century.

The recordings by Wolf Dietrich presented in this paper document a particularly dynamic ensemble from Parakalamos, which Dietrich followed in two villages representing the aforementioned regional musical traditions: Repetista in Pogoni, located a mere two kilometers from Parakalamos, and Aristi in Zagori. The recorded material is of exceptional ethnomusicological interest, as it captures not only the previously undocumented soundscape of a prominent local ensemble, but also offers a nuanced view of how two stylistically distinct musical idioms are interpreted, negotiated, and expressed in practice.

George Kokkonis is a Professor at the Department of Music (University of Ioannina). He studied in Paris composition (École Normale), jazz composition-orchestration (CIM) and mostly Musicology at Paris VIII University, focusing on Greek music, art and popular and also in musical nationalism (Phd: «The issue of Greekness in Greek art music»). His research is focused on art and popular musical traditions of Greece. Selected publications: "Hora, sirba and doina in Greek discography", *Studii de Slavistica. Serie noua*, Nr XVI (2022), p. 425-439, «Samuel Baud-Bovy à l'écoute des chants cleftiques», *Bulletin de correspondance hellénique moderne et contemporain*, t. 5, (2022), p. 125-147, «À la recherche des musiques populaires en Grèce» in C. Corbier, V. Mavroidakou-Castellana, P. Anagnostou (eds.), *Visions*, Paris 2021, p. 78-91, Kokkonis G., *Popular Musical Traditions*, Fagottobooks, Athens: 2017, «Manolis Angélopoulos et les frontières du laïko», *Études Tsiganes*, No 54-55, Paris, 2015, p. 76-95, Kokkonis G. (ed.), *Music from Epirus*, Foundation of the Hellenic Parliament, Athens: 2008, 3) Kokkonis G., *La question de la grécité dans la musique néohellénique*, De Boccard, Paris: 2008, Kokkonis G. (ed.), «Création musicale et nationalismes dans le Sud-Est européen», *Études Balkaniques* No 13, De Boccard, Paris: 2007.

Christodoros Mnasonos (Independent researcher, Cyprus)

Wolf Dietrich's Recordings in Kormakitis (1973): Musical Networks and a Cypriot Idiom

This study focuses on the recordings made by Wolf Dietrich in 1973 in Kormakitis, a predominantly Maronite village in Cyprus. The time and place of these recordings render his work exceptionally valuable, especially considering that the social and cultural life on the island changed radically following the events of 1974.

The presentation examines the origins of the repertoire through the musical networks and interactions that shaped it, as well as its recontextualization within both a local and supra-local Cypriot musical idiom. Representative examples are presented in staff notation for purposes of comparison, modal and rhythmic analysis. The aim is to highlight a distinct musical idiom with its inherent characteristics, which has now disappeared.

The study draws on material from my personal archive, including narratives and testimonies regarding the musicians' biographies, as well as Dietrich's notes accompanying the release of his original recordings in Cyprus, illuminating the musical networks of the island's three largest communities.

Christodoros Mnasonos is a graduate of the Department of Traditional Music which belongs to the School of Art of the Technological Education Institute of Epirus, as well as of the School of Philosophy of the University of Athens, specializing in Pedagogy. As part of his musical studies he specialized in oud as a soloist, as well as a supervisory tool for teaching maqam, the eastern modal music system. He wrote his bachelor thesis on the effects of ideological and different types of musical influences on Cypriot music during the 1878-1931 period.

Since 2000 he has participated in many seminars and received courses with skilled musicians such as Markos Skoulios, Yurdal Tokcan, Barış Bal, Kyriakos Tapakis, Christos Tsiamoulis, Ross Daly, Eugenios Voulgaris, Nikos Antrikos, Christos Zotos, Kostis Kalaintzakis, Pantelis Despotidis, Vyrion Kapsalis, Kyriakos Petras, Kyriakos Gouventas and George Psaltis amongst others.

Mnasonos is an active teacher and performer as well as founding member, leader and manager of various musical ensembles which mainly study the music of Constantinople and the Cypriot along with neighbouring regions' traditional idioms, through the artistry and highly stylistic locality of its musical elements. Since 2009, he has been focusing on the teaching and pedagogical approach of eastern modal music and its application to instruments such as the oud, violin, lavta and yaylı tambur.

Currently, Mnasonos is teaching theory of multimodal melodic systems as well as the oud, lute, lavta, yaylı tambur and violin at the University of Nicosia. He also teaches traditional music and instruments at the Cyprus Ministry of Education Music Schools. In 2016 he founded the Eastern Music Ensemble-Workshops "Prosanatolismos" which aims to study and project the melodic multimodal idioms related to the music of Cyprus.

Eckehard Pistrick (Gustav Mahler Private University, Austria)

How to approach (post) communist folklore? - Wolf Dietrichs recordings in Albania as artefacts of post-dictatorship practice and listening

The presentation sets the collection of Wolf Dietrich in Albania in relation to the first German-Albanian ethnomusicological expedition by musicologists Erich Stockmann and Ramadan Sokoli back in 1957. It also discusses the field recordings made in situ in relation to the (post) communist folklore politics of the regime of Enver Hoxha including forms of staging, the invention of “new styles”, contrafact practices and stylistic changes, aiming to establish a “new folklore” praising a new communist order. The presentation discusses also the “ethnographic ear” and the deep listening attitude of ethnomusicologists in the 1990s focusing on certain notions of “authenticity” and rurality deriving from a longer historical heritage within the discipline. With a future perspective the talk will address the potential to revisit, reframe this material in the sense of “bringing the archive back into the field” and in restituting sonic worlds to communities now lost in a long lasting social and political transformation.

Eckehard Pistrick is a Professor in Ethnomusicology at the Gustav Mahler Private University in Klagenfurt, Austria. He served from 2017-2023 as Assistant Professor at the Institute for European Ethnomusicology at the University of Cologne and Associate Researcher at the Centre de Recherche en Ethnomusicologie, Paris. Prof. Pistrick is currently involved in two EU-funded projects: HORIZON project *dialoguing@rts* – Advancing Cultural Literacy for Social Justice, and ERASMUS+ project *Music for Change*. His research focuses on cultural diversity, music in Southeast Europe and music and mobility. He has also worked as curator, author and broadcasting editor in non-academic environments.

Benjamin Sturm (University of Münster & University of Osnabrück, Germany)

Tracing an Ethnomusicologist Habitus: Artifacts of Knowledge and Research Practices in Wolf Dietrich's Collection

We do not have a lot of biographical information on Wolf Dietrich. Nevertheless, we have access to his collections, which hold “artifacts of knowledge” (see e.g. Reckwitz 2016, Netti 2015, Vallier 2017, Abels 2021) in the form of his books, notes, and recordings. Every one of these material artefacts is also a resource of knowledge and “cultural capital” (Bourdieu 1986). They are reflections of how Dietrich was ‘doing ethnomusicology’ and his research practices, and therefore of his “habitus” (Bourdieu 1977) as an ethnomusicologist.

Utilising approaches from sociological practice theory (see e.g. Hillebrandt 2014), my presentation aims to link these aspects and illustrate their connection through a case study on how Dietrich conducted research on the Balkans and especially former Yugoslavia; a region where he conducted research in the late 1960s and early to mid-1970s and that was furthermore heavily focused on by Dietrich throughout his career.

My goal is to reconstruct Dietrich's 'modus operandi' (Bourdieu 1984) of preparing, conducting, analysing, and publishing fieldwork; how he was 'doing ethnomusicology' and to trace his habitus as an ethnomusicologist.

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.

Onur Sentürk (University of Ioannina, Greece)

Echoes from the Archive: Kemençe And Tulum in the Changing Soundscape of the Eastern Black Sea

The kemençe (Black Sea fiddle or Pontic lyra), a bottle-shaped stringed instrument, and the tulum, a droneless, double-chanter bagpipe, are the most significant musical instruments in the traditional music culture of the Eastern Black Sea region of Turkey. Both instruments have an original playing style and repertoire that differentiate them from other bowed and double-chanter bagpipe instruments.

Beyond their traditional contexts, the kemençe and tulum have been gradually introduced into various musical styles during the past three decades. Even within traditional music circles, their playing styles, repertoire, and acoustic characteristics have changed significantly. The archive of Wolf Dietrich provides a valuable historical resource for tracking and comprehending this changing process.

Wolf Dietrich had recorded three very important and locally renowned traditional music players during his musical journey through the Eastern Black Sea region in the 1970s. These are Yaşar Turna, a kemençe player from Arhavi, Artvin; Cevdet Topaloğlu, a tulum player from Fındıklı, Rize; and Mehmet Alan, a kemençe player from Maçka, Trabzon. All of these players are significant figures in their respective regions. Although they are from the eastern part of the Black Sea region of Turkey, they represent distinct regional musical styles and repertoires.

This presentation will retrospectively examine the changing progress of traditional musical instruments in the musical culture of the Black Sea regions, focusing on playing techniques, repertoire, and timbre, by comparing the present with the past, based on materials provided by Wolf Dietrich's archive. It will also provide some findings from recent fieldwork I conducted in Fındıklı (Rize), focusing on the legacy and influence of Cevdet Topaloğlu in his hometown.

Onur Şentürk was born in 1984 in Rize, Turkey. In 2002, he was admitted to the Physics Department of Middle East Technical University (METU). In his undergraduate years, he was interested in traditional Black Sea Music and he started to play panduri, tulum and kemençe. After he graduated from METU in 2008, Istanbul Technical University (ITU) Sound Engineering and Design department of Center for Advanced Music Studies (MIAM) accepted him as a master's student. Since 2008, he has been involved in several music projects and bands. Some of the projects and groups are Helesa, Kafdağı Müzik Topluluğu, Vova, Sonbahar Kumpanya, Kardeş Türküler. He got his Ph.D. degree from the Performance Department of MIAM in 2023. Since May 2016, he lives in Thessaloniki and he is one of the members of the music band Argatia and Elsa Muratidou-Sextet. Additionally, he serves as a lecturer at the University of Ioannina.

Sonic Traces: Revisiting the Recordings of the Wolf Dietrich Collection in Münster

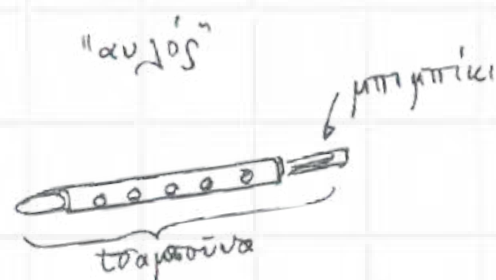
September 15-16, 2025

Locations: DFG-Project "Corpus Musicae Ottomanicae"
& Institute for Musicology, Münster

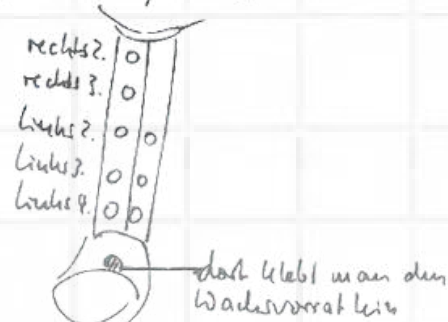
Organized by: Evangelia Chaldæaki & Benjamin Sturm.

Contributors: Ralf Martin Jäger & George Kokkonis.

Poster and program design: Evangelia Chaldæaki.



Griffweise *sofrah*:



All of the photographs and sketches used for the poster, program and booklet design are from the Dietrich Collection.