

**From the Cultural Identity of Music to the Musical Identity of Culture:
The Example of a Greek Community of the Diaspora**

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Abstract

This work deals with the encounter/clash of cultural and musical identities between two Greek communities of the central-European diaspora of the 19th century. It is about the Greek community of Vienna, which began to take shape in the early 18th century by Greek immigrants from Macedonia, Epirus and Thessaly. The Greeks initially formed the community of St. George, which was named after the homonymous church, which was completed in 1776. The Greeks of the community of St. George chose to maintain their original citizenship, i.e. the Ottoman, unlike other compatriots who chose the Austrian citizenship to enjoy more rights in their host country. The latter were organized over time in a community around the Church of the Holy Trinity, which was officially recognized a decade later (1786). The work focuses on the introduction of the choral polyphony by the two Greek communities, which took place in the same year (1844), but with a time span of some six months: first by the community of the Holy Trinity (of the Austrian nationals), and then by that of Saint George (of the Ottomans). Cultural and musical identities intersect and collide not only between the two Greek communities, but between communities and members of the wider Austrian community (in this case, Austrian musicians) as well as other cultural centers (such as the Ecumenical Patriarchate of Constantinople, the supreme religious and cultural authority of the Ottoman Greeks).

Keywords: music, identities, diaspora, Greeks, Vienna