

**The Politics of Culture:
Historical Moments in Greek Musical Modernism**

**Vol. II
Appendices**

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**Royal Holloway University of London
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APPENDICES

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1908



Appendix 1 (1908). Together with her husband Manolis Kalomiris, Chariklia Papamoschou performed his works for two pianos at his 1908 début. This rare photograph of the couple was possibly taken during their years in Kharkov. Source: Kalomiris Archive.

Nocturne (1906/8) M. Kalomiris

Rubig $\text{♩} = 63$

Piano

p *mp* *sempre arp.*

p *pp* *f* *mp*

mf *p* *mp*

rit.

Nocturne F. Chopin Op. 48, No 1

Lento

mezza voce

Appendix 2a (1908). Opening sections of the Nocturnes by Kalomiris and Chopin.

Etwas schneller ♩=76

The first system shows a piano accompaniment in G major with a tempo of quarter note = 76. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *pp* and *p*. The second system continues the piece with similar textures and dynamics.

Poco piu lento

The first system shows a piano accompaniment in G major with a tempo of 'Poco piu lento'. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *sotto voce* and *sempre p*. The second system continues the piece with similar textures and dynamics.

Appendix 2b (1908). Middle modulatory sections of the Nocturnes by Kalomiris and Chopin.

1980

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

Τραγούδια για μια φωνή με πιάνο

Έργο 6: Από τις φωνές του Μ. Μαλακάση

1. Στην ανέμη καρφομένα φρ. 1...
2. Τραγουδάκι φρ. 1...
3. Στη νύξη πέει ο πύργος της Αζωφής φρ. 1...

Έργο 7: Από τον Ταμπούρι και Κόλανο του Πάλλη

1. Μολιβιάσρα φρ. 1...
2. Μιδιριώσρα φρ. 1...
3. Ρορμελιώσρα φρ. 1-50
4. Αφροδίτη φρ. 1-50
5. Χάγμελοδοε φρ. 1...
6. Μιχοβίλα φρ. 1-50
7. Στόν Έπλοτα (μαλλιωνικά Πόλι) χαρίζεται φρ. 1...

Όλα μαζί ένας τόμος φράγκα ή δραχμές 5...

Ίδιοκτησία του Τονιστή.
Τα τελώσανε οι
Μπαϊτζολο και Χέρτελ
Στη Λευφία.

Appendix 3 (1908). Kalomiris, *Staring at the Spinning Wheel* (bars: 1-6).

ΣΤΗΝ ΑΝΕΜΗ ΚΑΡΦΩΜΕΝΑ.

Της γυναίκας μου

Λόγια Μαλακάση
Μουσική Καλομοίρη Έργο 6 άρι. 1.

Άλλαργά και γληγορούτσκα. (σ = στα)

Τραγούδι.

Πιάνο.

P Άλλαργά

Μ' άριστέρό παντάλι

μέ - - - να Δού - μα - τά κι αδ - στήρι - φτε -

ρά Φώ - - - τι - ζεν ό - να - πε -

Τοῦ δασκάλου μου τοῦ ψυχάρη.
Μανώλης Καλομοίρης.

ΡΩΜΕΪΚΗ ΣΟΥΪΤΑ.

Μέρος πρῶτο.

Ἀπό τὰ παραμύθια τῆς Γρῆας.

Moderato ma non troppo Lento.

Musical score for the first movement of the Romeic Suite, 'From the Tales of the Grandmother'. The score is for a full orchestra and includes parts for Flute (Fl. e Pic.), Oboe (Ob.), Cor Anglais (Cor. Angl. Solo), Clarinet in B-flat (Clas. I-II in B.), Bassoon (Cl. basso in B.), Bassoon (Fag.), Corns I-III in F (Corns I-III in F), Trombones I-III in F (Trombe I-III in F), Trumpets (Τρ. 1/2), Bass Drum (Boll. Ταμπουέση de Basque), Celesta, Arpa (I-II), Violins I and II (Vl. 1, 2), Viola (Viola), Cello (Cello), and Double Bass (C. Bss). The score features various dynamics such as *pp*, *ppp*, and *ppp*, and includes performance instructions like 'Corno IV' and 'Cello suonante'. The tempo is marked 'Moderato ma non troppo Lento'.

Appendix 4a (1908). Kalomiris, *Romeic Suite* bearing the dedication, 'To my mentor Psycharis'. First movement: 'From the Tales of the Grandmother' (bars 1-4).

Μέρος τέταρτο.

Figale.

Τό Παλάτι.

Στῆς θάλασσας ἀπάνω τὰ νερά
Ἐνας τεχνίτης με μναλό και γνώση
Μεγάλο ἀγώνα εἶχε μία φορά
Παλάτι ξακουστό να θεμελιώση.

Agitato (♩=69)

Musical score for the fourth movement of the Romeic Suite, 'The Palace'. The score is for a full orchestra and includes parts for Flute (Fl. 1), Clarinet in B-flat (Clarin. in B.), Bassoon (Fag. 2), Corns I and II (Corns I, II), Trombone in D (T. 1/2 in D), Trumpet (Tr. 1/2), Bass Drum (Boll.), I. Tam., Celesta, Arpa (I), Violins I and II (Vl. 1, 2), Viola (Viola), Cello (Cello), and Double Bass (C. Bss). The score features various dynamics such as *ppp*, *pp*, and *ppp*, and includes performance instructions like 'Corno IV', 'Viole suonante', and 'Cello suonante'. The tempo is marked 'Agitato (♩=69)'.

Appendix 4b (1908). Kalomiris, *Romeic Suite*. Final movement based on Psycharis's poem 'The Palace' (bars: 1-6).

Appendix 5 (1908). The programme notes of Kalomiris's 1908 début (known as the Manifesto of Greek National School of Music).¹

‘A Few Words’²

The composer who today presents for the first time a small part of the beginning of his work has dreamed of creating a truly *National music* based, on one hand, on our pure Demotic song and, on the other, ornamented with all the technical means which are given to us by the tireless work of the musically developed nations: and above all, the Germans, the French, the Russians, and the Norwegians.

In order to achieve the harmonic binding together of these heterogeneous elements, the artist thought it right to draw from our living literature, like the wreath maker who culls branches from this or from that tree and weaves his various kinds of flowers into wreaths.

He [i.e. Kalomiris] doesn't mean to say that the mingling of these elements should always occur in the same way. Not at all! Sometimes the national character may be discernible only very dimly or not at all, in the same way that art and ornamentation may give way to the simplicity of the Demotic song, so that you can hardly distinguish their traces. This is not at all important! In the same way that the poet is free to take his inspiration where he finds it, sometimes in national traditions and sometimes in international events, the Composer will sometimes approach closer to the National Muse and sometimes to the Foreign Muse.

It is necessary to note here that the artist who presents his work for the first time today avoids borrowing melodies from our Demotic songs, except for the themes in some of his larger works (*Romeic Suite*, Ballades and others) and the melodies in some of his songs, [which] have been constructed on the rhythms, scales and the character of our Demotic songs. [This is] because he believes that the systematic borrowing from National melodies helps very little in the development of National music. In the same way, although one very frequently encounters Russian national melodies in the works of Tchaikovsky and Rubinstein, they are not considered truly national composers compared to the more recent ones (since Glinka had first shown the way) [like] Rimsky-Korsakov, Balakirev, Mussorgsky, Borodin, Dargomyzhsky and their student, Glazunov. One very seldom encounters some Russian national melodies in these composers but [one] can always discern [in their works] a trace/ an element of [their] National Soul.

And this must be the goal of every truly national music: to build the Palace where the national soul will enthroned.

Now, if the artist has used foreign material along the local for the construction of that Palace, it does not matter. It is enough that this palace to have its foundations on Romeic soil, and to be constructed so that Romeic eyes will first delight in it and consider it to be purebred Romeic palace.

¹ Manolis Kalomiris, ‘Λίγα Λόγια’, *Ο Νουμάς* (08.07.1908), p. 4.

² The translation quoted here is based on Sheryl Little Bliss, *Folk Song and the Construction of Greek National Music: Writings and Compositions of Georgios Lambelet, Manolis Kalomiris, and Yannis Constantinidis* (Ph.D. Thesis: University of Maryland, 2011), pp. 96-98.

But whatever he begins and whatever he is engaged in [there is] one thing that the artistic must not ignore: Life: for this reason it is impossible for National music to sprout if it hasn't been deeply watered by the living National language of the people.

One can define the purpose of music in this way: to give life to dreams, on the one hand, and to represent Life as a dream, on the other. To accomplish this, it is necessary that whatever accompanies [this music] its external representation should always be alive and unforced. (This external representation is language from the phonetic point of view and language from the dramatic point of view, program in programmatic instrumental music). In this way, the mind of the listener without being fatigued with unnecessary work will become one with his heart, so that he can understand and feel at the same time, in order to gaze upon the supernatural which must be enclosed in any *real music*.

It is obvious that for these aesthetic reasons, Katharevousa, (without mentioning the technical reasons which prevent us from accepting it in all its details which make its exclusion very difficult) with its false and artificial life, did not prove itself worthy of nourishing a strong literature, and thus will never be able to nourish a enduring music. (It [music] is the art [and] skill, which, after literature, has closest relation to language). Just as our literature did not really reach manhood until it escaped for the suffocating clasp of Katharevousa, so our music will only reach a certain height when it follows the great path of truth which was shown to us by the poet of *The Journey* [Psycharis's book] and until it flies the great wings which were given to Romiossini by the poet of the *Dodecalogue of the Gypsy!* [Palamas's poem]

Manolis Kalomiris 1908.

ΕΛΛΗΝΙΚΗ

CONSERVATOIRE D'ATHÈNES

MERCREDI 11 JUIN 1908

à 8 HEURES du soir

CONCERT DU COMPOSITEUR

MANOLIS CALOMIRIS

AVEC LE GRACIEUX CONCOURS

DE

M^{LE} SM. GENNADI DE M^{ME} CALOMIRI

ET DE M^R HADJI-APOSTOLOU

PRIX D'ENTRÉE 3 D^{MES}

ON PEUT SE PROCURER DES BILLETS A L'ODÉON

„ΛΙΘΟΥΣΑ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ“

ΤΕΤΑΡΤΗ 11/6 1908

ώρα 8 μ. μ.

ΜΟΥΣΙΚΗ ΒΡΑΔΙΑ

ΤΟΥ ΣΥΝΘΕΤΗ

ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ

ἔχουν τὴν καλοσύνη νὰ βοηθήσουν

ἡ δεσπ. ΣΜ. ΓΕΝΝΑΔΗ, ἡ κυρία Ν. ΚΑΛΟΜΟΙΡΗ

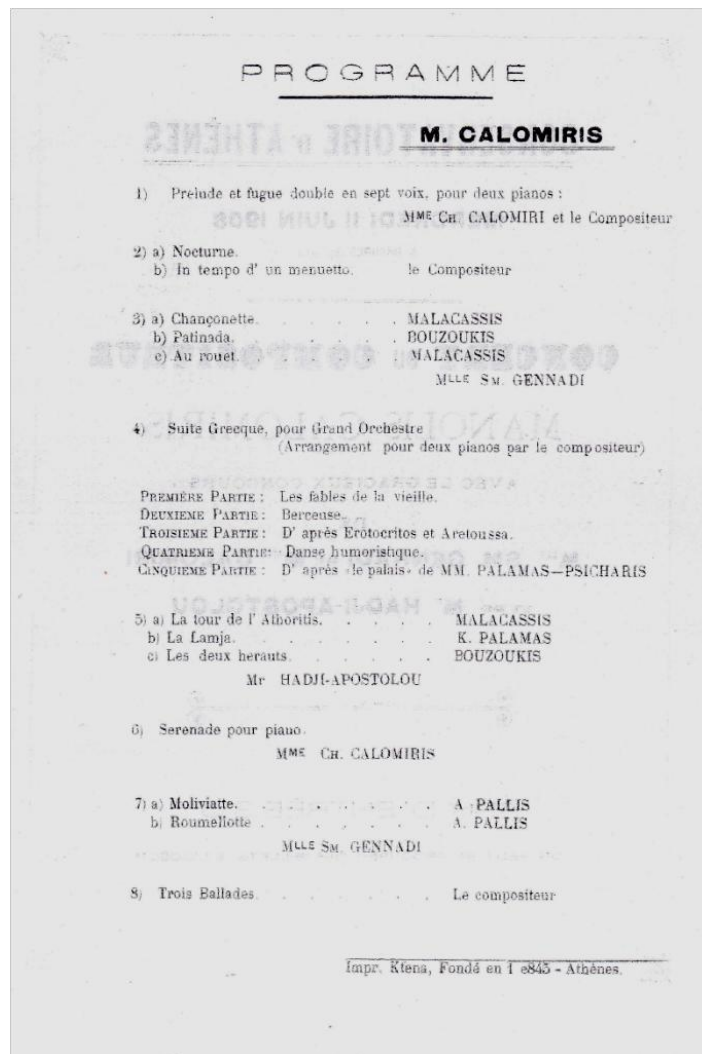
καὶ ὁ κ. ΧΑΤΖΗ-ΑΠΟΣΤΟΛΟΥ

Θὰ ἐπιτελοῦν σ' ὅλο τὸ Πρόγραμμα μόνο ἔργα τοῦ κ. ΚΑΛΟΜΟΙΡΗ, γὰ τραγῳδία, πιάνο καὶ δυνὸ πιάνα.

Κάθε εἰσιτήριο δραχ. 3.00

Πουλοῦνται στὸ Ἄρδειο.

Appendix 6a (1908). The two versions of the poster of Kalomiris's 1908 début in French and in Demotic. Source: Kalomiris Archive.



ΠΡΟΓΡΑΜΜΑ

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

1) Πρωτοδάρεμα και διπλόφουγγα (σε 7 φωνές) για δύο πιάνο.
ή κυρία **Χ. Καλομοίρη** με το συνθέτη

2 α) Νυχτιάτικο } για πιάνο. δ Συνθέτης
β) Σά Μενουέττο }

3 α) Τραγουδάκι (ποίηση **Μ. Μαλακάση**).
β) Πατινάδα (ποίηση **Κ. Μπουζούκη**).
γ) Στην άνεμα καρφωμένα (ποίηση **Μ. Μαλακάση**).
ή δεσπ. **Σμ. Γεννάδη**

4) Ρωμέικη Σούτα, για μεγάλη Όρχηστρα σε πέντε μέρη.
'Αφιερωμένη του μεγάλου δασκάλου της Ρωμοσύνης :
ΓΙΑΝΝΗ ΨΥΧΑΡΗ
(βόλεμα για δύο πιάνο από το συνθέτη)

Μέρος πρώτο : 'Από τὰ παραμύθια τῆς γρηῆς.
Μέρος δεύτερο : Σὰ παιχνίδι και σὰ νανούρισμα.
Μέρος τρίτο : 'Από τὸ Ρωτόκριτο και τὴν 'Αρετούσα.
«Νύχτες πολλές τοὺς πόνους τοὺς σὶδ παραθύρι λείοι,
κι' ὄρες σωποῦν, δταν μλοῦν, κι' ὄρες σωπῶντας κλαῖσι».

Μέρος τέταρτο : Σὰ χορός και σὰ χωρατό.

Appendix 6b (1908). The programme in French was the official version while the programme in Demotic was unofficially distributed by Kalomiris to the public shortly before his 1908 debut. The verses of the song 3b, *Patinada* are by Kalomiris who on this occasion used the pseudonym 'Bouzoukis'. Source: Kalomiris Archive.

1916



Appendix 1 (1916). The poster announcing the première of *The Master Builder* which also notes the Royal subsidy of its staging.

Cited in Haris Vrontos (ed.), *Nikos Skalkottas: A Greek European* (Athens: Benaki Museum, 2008), p. 33.

1920

Maestoso.

The image shows a musical score for the cyclic theme of the *Levendia Symphony*, Movement I (bars 1-4). The score is in 3/4 time, key of B-flat major, and marked *Maestoso*. It features a trumpet part (Trbni) with accents, a piano part (*ff*), and parts for cellos, basses (Celli, Fag), and a bassoon (Bass.).

Appendix 1 (1920). The cyclic theme of the *Levendia Symphony*, Movement I (bars: 1-4).
Manolis Kalomiris: The Levendia Symphonty (Athens: private edition, 1936).



Appendix 2a (1920). Lithographic image entitled ‘The Triumph of Hellenism’ printed soon after the *Treaty of Sèvres*. It pictures Venizelos as an ancient Greek hero in a chariot flying over Constantinople surrounded by flying Nikes and muses.

Cited in G. Kandarakis, D. Kartsakis and C. Manolakis, *Ελευθέριος Βενιζέλος: Στα Βήματά του* (Athens – Chania: National Research Foundation ‘Eleftherios K. Venizelos’, 2008), p. 67.



Appendix 2b (1920). ‘Map of Greater Greece’. Printed shortly after the *Treaty of Sèvres*. *Ibid.*, p. 68.



Appendix 3 (1920). The Prime Minister E. Venizelos with King [Prince] Alexander at the Panathenaic (Olympic) Stadium in Athens attending the Victory Festivities in September 1920. Photograph courtesy of the composer Philippos Tsalahouris.

ΕΠΙΝΙΚΙΑ

14-16 Σεπτεμβρίου 1920.

ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

15 Σεπτεμβρίου, ώρα 4 μ. μ.

ΠΑΝΗΓΥΡΙΚΗ ΠΑΡΑΣΤΑΣΙΣ
ΠΡΟΣ ΤΙΜΗΝ ΤΩΝ ΔΗΜΑΡΧΩΝ ΤΟΥ ΚΡΑΤΟΥΣ

ΕΤΑΙΡΙΑ ΕΛΛΗΝΙΚΟΥ ΘΕΑΤΡΟΥ

(ΔΙΕΥΘΥΝΣΙΣ Μ. ΛΙΔΩΡΙΚΗ)

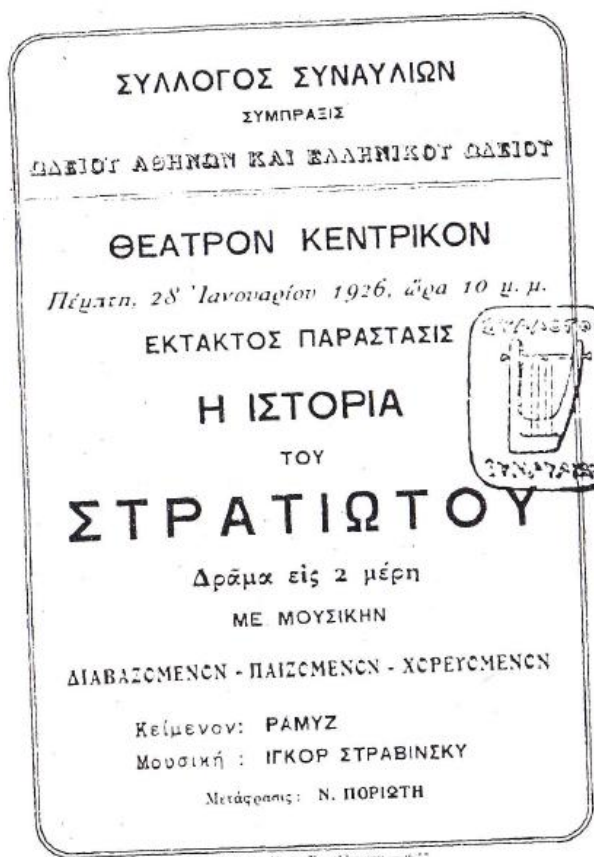
ΑΙΣΧΥΛΟΥ
ΠΕΡΣΑΙ

ΤΡΑΓΩΔΙΑ

Ἑμμετρος μετάφρασις *Ι. Ζερβού.*

Appendix 4 (1920). The poster advertising the performance of *The Persians* by Aeschylus on 15. 09.1920.

1926



Η ΙΣΤΟΡΙΑ ΤΟΥ ΣΤΡΑΤΙΩΤΟΥ

ΕΚΤΕΛΕΣΤΑΙ :

Διευθυντής Ορχήστρας	Δ. ΜΗΤΡΟΠΟΥΛΟΣ
Άναγνώστης	Ν. ΠΑΠΑΓΕΩΡΓΙΟΥ
Χορεύτρια	Ε. ΒΕΡΕΣΙΝΣΚΥ
Στρατιώτης	Γ. ΜΠΟΥΡΛΟΣ
Διάβολος	Γ. ΒΑΜΒΑΚΑΡΗΣ

ΟΡΧΗΣΤΡΑ :

Βιολί	Φ. ΒΟΛΩΝΙΝΗΣ
Βιθύχορδον	Π. ΦΡΥΒΑ
Κλαρινέτο	Δ. ΠΑΡΟΥΣΗΣ
Φαγγότο	Α. ΠΙΤΑΚΟΣ
Κορνέτα	ΣΤ. ΚΟΣΚΙΝΑΣ
Τρομπόνι	Σ. ΔΙΑΜΑΝΤΗΣ
Κρουστά	Π. ΚΑΡΑΛΙΒΑΝΟΣ

ΣΚΗΝΟΓΡΑΦΙΑΙ :

ΜΙΧΑΗΛ ΜΑΡΖΟΥΒΑΝΟΣ

Appendix 1(1926). The cover page of the programme notes featuring the cast of the 1926 Greek première of *Histoire*.

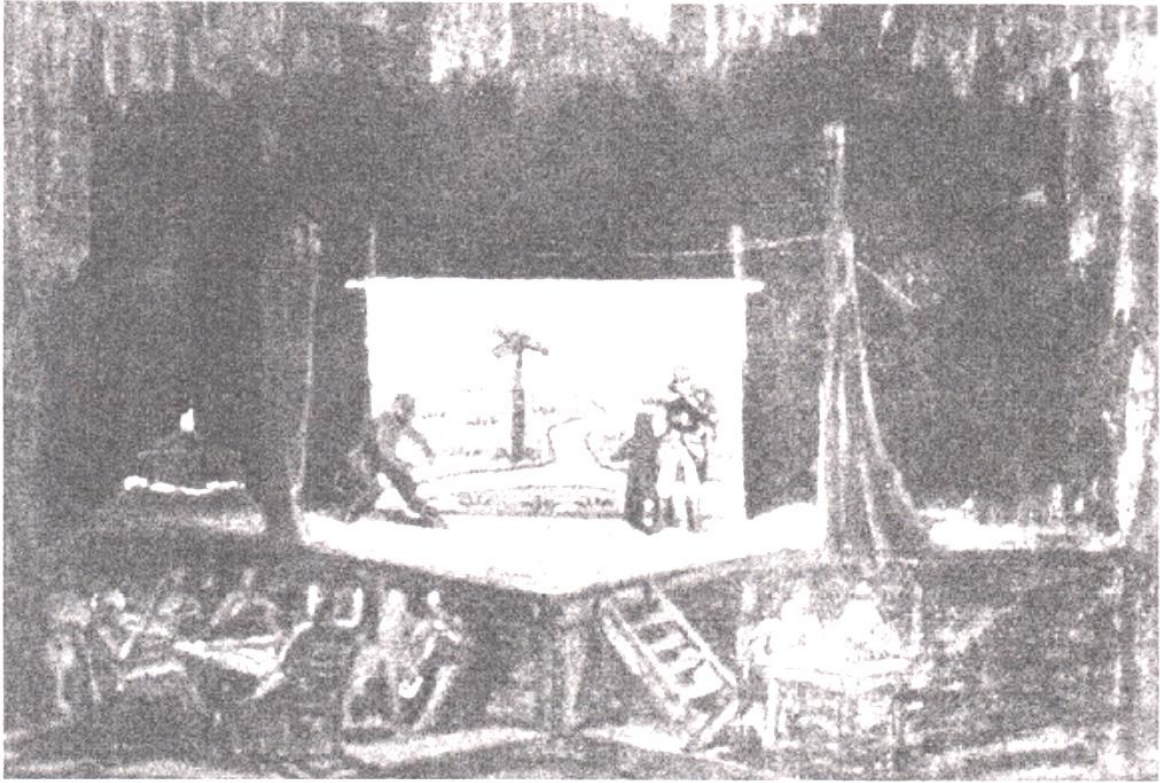
Source: ASCA, Mitropoulos Archive, Section: Π/12/3a.



Appendix 2a (1926). The sketch of the stage design of the 1926 première of *Histoire* by Michael Marzouvanoff.¹ Note the similarities with Panos Aravantinos's design in Appendix 2b (1926).

Cited in Nikolaos Poriotis, *Η Ιστορία του Στρατιώτη* (Athens: Govostis, 1938), p. 2.

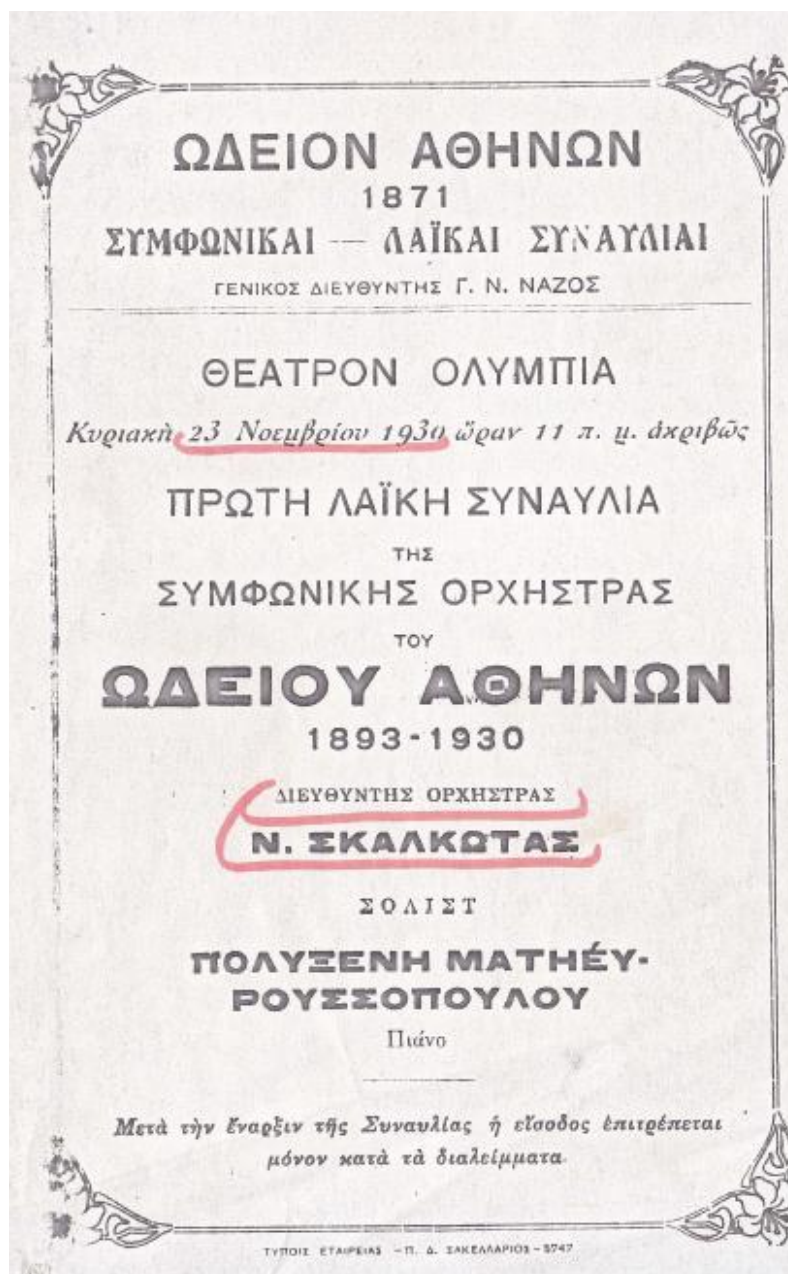
¹ The painter Michael Marzouvanoff was a Russian émigré born in Saint Petersburg in 1889. He settled in Greece around 1922 where he lived until his death in 1961. He took Greek citizenship and Hellenized his name to Martzouvanis.



Appendix 2b (1926). A sketch of the stage design (possibly for the 1924 Berlin performance) of *Histoire* by Panos Aravatinos.

Cited in Haris Vrontos, *Nikos Skalkottas: A Greek European* (Athens: Benaki Museum, 2008), p. 32.

1930



Appendix 1a (1930). The cover page of the première of the *Concerto for Winds* in Athens on 23.11.1930.

ΠΡΟΓΡΑΜΜΑ

ΜΕΡΟΣ ΠΡΩΤΟΝ

1. *Συμφωνία αρ. 7* εις Ντο μιϛ FR. SCHUBERT
I Andante-Allegro ma non troppo
II Andante con moto
III Scherzo. Allegro vivace
IV Allegro vivace
*Υπό τῆς ὀρχήστρας

ΜΕΡΟΣ ΔΕΥΤΕΡΟΝ

2. *Κοντσέρτο γιὰ ὀρχήστρα* Ν. ΣΚΑΛΚΩΤΑ
πνευστῶν ὀργάνων (1929)
I Allegro con brio
II Andante cantabile
III Allegro ben ritmato e vivace
*Υπό τῆς ὀρχήστρας πνευστῶν
(πρώτη ἐκτέλεσις)

3. *Κοντσέρτο αρ. 2* εις Λα μιϛ FR. LISZT
*Ἡ κ. Πολ. *Mathéy-Poussopoulos*
καὶ ἡ ὀρχήστρα

4. *Οἱ Ἀρχιτραγουδισταὶ τῆς Νυρεμβέργης* . . R. WAGNER
εἰσαγωγή, ὑπό τῆς ὀρχήστρας

Πιάνο : BECHSTEIN
Ἀντιπρόσωπος : Μουσικὸς Οἶκος Στῆρ
Στὰ Ἀρσανεῖον

Appendix 1b (1930). The programme of the concert on 23.11.1930.

Appendix 2 (1930). Free translation of the programme notes compiled by Skalkottas for the 1930 première of his *Concerto for Winds* in Athens.

Nikos Skalkottas

Concerto for Winds (1929)

I. *Allegro con brio*

Woodwinds *f* *p*

Trombone *f*

Flute

The image shows a musical score for three instruments: Woodwinds, Trombone, and Flute. The Woodwinds part is written in a 2/4 time signature and begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The Trombone part is written in a 2/4 time signature and begins with a forte (*f*) dynamic. The Flute part is written in a 2/4 time signature and begins with a piano (*p*) dynamic. The score consists of two systems of staves.

The first movement of the *Concerto [for Winds]* is in a free sonata form. It begins with a distinctive rhythm that is extracted from its theme and dominates the entire movement. After its variation and the transformation of the various rhythms we come through a cadence to a second theme. The second theme is in lied form (*a* section – oboe; *b* section – trumpets and horns; *a* section with altered orchestration).

Oboe *p espressivo*

Trumpet *pp*

The image shows a musical score for two instruments: Oboe and Trumpet. The Oboe part is written in a 2/4 time signature and begins with a piano (*p*) dynamic and an *espressivo* marking. The Trumpet part is written in a 2/4 time signature and begins with a pianissimo (*pp*) dynamic. The score consists of three systems of staves.

The development of the themes is short. It consists of an inversion of the first theme and a rhythmic variation of the second. The appearance of new harmonic elements leads us to the repetition that begins with the incomplete second theme. The place of the first theme, which no longer appears, is taken by a new theme, a kind of variant of the first that utilises the original rhythms. The coda of this movement is made of this latter theme and the second half of the second theme.

Extended sonata form. It begins with an irregular (in terms of shape) appearance of the musical material, the first and second themes.


Clarinet



Trumpet

The various rhythmic, harmonic and thematic variations take us away from the initial irregular and restless appearance of the first and the second themes, and in particular from their first organic position, and bring us to a tranquil and symmetrical development of the piece. Instead of strict thematic development there appears here a new rhythmic and harmonic phrase in the brass and percussion instruments, and later in the woodwinds.

Brass **Horn**



etc

II. *Andante Cantabile*

Free variations in the form of an expanded rondo. These variations are based on interpenetrating harmonic fields. They employ ‘characteristic’ themes, which remain essentially independent of the thematic argument in this movement as a whole.



The introductory harmonic material is also closing this section.

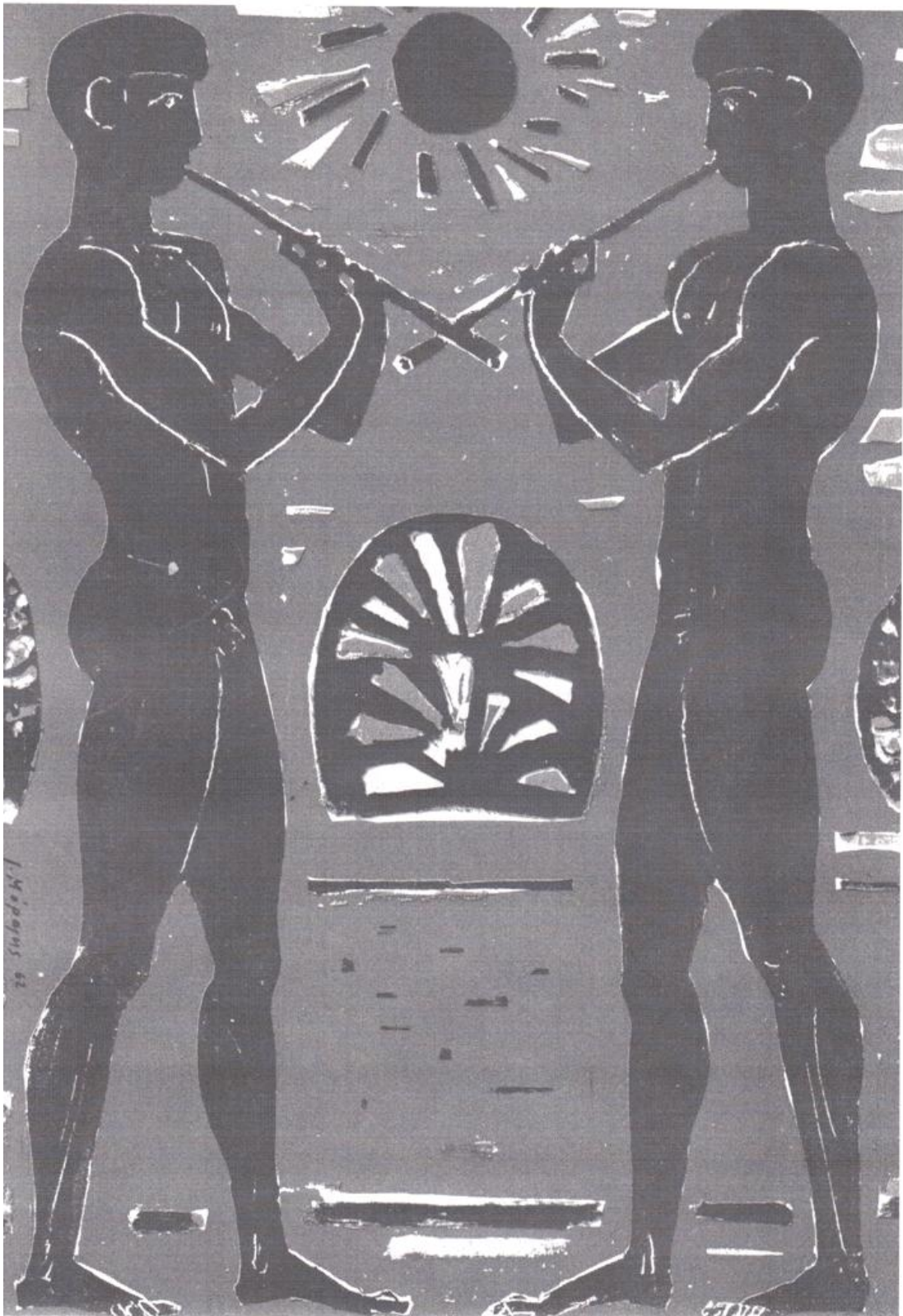
III. *Allegro ben ritmato e vivace*



Following a development treatment of the above theme, an extended melody played by the horns functions as a transition to the repeat of the opening. The coda is an augmentation of the rhythmic, harmonic and thematic elements that were used throughout the entire movement.

1962

Appendix 1 (1962). The programme notes of the 1962 Competition.



ATHENS TECHNOLOGICAL INSTITUTE

1962 MUSICAL COMPETITION
C O N C E R T

AND AWARDING OF THE
MANOS HADJIDAKIS PRIZES

CONDUCTOR: LUKAS FOSS

"KENTRIKON,, THEATRE - ATHENS
SUNDAY, DECEMBER ~~16TH~~, 1962 - 11.00 A.M.

[15]

CONCERT MANAGEMENT: "OSPHEUR,, ART SOCIETY

ANNOUNCEMENT

The typographical presentation of the present programme, its illustration, the relative length of the notes on each composer, as well as the order of performance of the works and the participation of the performers in each work stand in no relation whatsoever to a hierarchical valuation of either the compositions performed or their performers; they have been dictated by practical considerations only.

ABOUT THE MUSICAL COMPETITION

The conviction that there are significant creative powers available in Greece, in the field of progressive music, has been the starting point for the organization of the 1962 Musical Competition. The Athens Technological Institute, within its activities in the field of art, has already included several manifestations aiming at assisting the promotion of such musical values, and was planning to extend them so as to cover broader areas. In connection with this aim, it met with the active support and generous assistance by the composer Manos Hadjidakis, which made possible the realization of a common objective.

Thus the 1962 Musical Competition was announced among Greek composers, for the submission of a still unpublished and unperformed chamber music composition (up to 12 instrumental performers), written in a progressive musical idiom. Among the 25 compositions submitted until August 31st, 1962, a «First Stage Jury» (see p. 24) selected 10, by 8 composers, to be performed at today's concert. Out of these, a broader «Second Stage Jury» (see p. 24) will select two works, to be awarded the First and the Second «Hadjidakis Prize», amounting to, resp, 30,000 drs. and 10,000 drs. (or \$ 1,000 and \$ 333), whereas the other works will be awarded honourable mentions and mentions. These 10 works will be copied on transparencies (provisional edition for both score and parts), from which the necessary number of copies can be made. The concert will be tape recorded, so that non commercial copies could be both kept in the ATI archives and given to the composers.

It has been possible to secure, for this concert, the participation of performers (both soloists and ensembles) among the most distinguished available in Greece, Lukas Foss, Professor and the U.C.L.A. University of Los Angeles (and successor to its chair previously held by Schönberg), composer and conductor, specializing in the presentation of contemporary compositions including the most extreme tendencies has been invited to conduct the more numerous ensembles of this concert; the distinguished Greek pianist and conductor G. Hadjiniikos, has also been invited as a soloist.

Immediately after the performance, the results of the competition will be announced and the prizes awarded. ATI believes that this project may contribute essentially to the promotion of the main objective, i. the recognition of the values in the realm of contemporary music composition available in Greece.

P R O G R

YANNIS IOANNIDIS

1. DUO for violin and piano (1962)
I. Moderato.—II. Allegro.—III. Lento.
Mr. Sp. Tombras and Mrs. Ch. Tombras.

GEORGE LEOTSAKOS

2. 7 HAI-KU's for piano and voice (1961)
on verses by YOSA BUSON (1706—1784)
Miss A. Drini and Miss E. Nikolaidi.

NIKOS MAMANGAKIS

3. MONOLOGUE for unaccompanied cello (1962)
Mr. S. Tachiatis.

IANIS XENAKIS

4. AMORSIMA—MORSIMA for 10 performers
(1962)
ST/10—2, 080262
Miss Al. Krithari and Messrs. G. Botos, Ch. Farandatos, G. Kantzis, Th. Kardamis, N. Lavranos, G. Poumbouridis, C. Settas, Sp. Tombras, C. Vlachopoulos.
Conductor: L. Foss.

IANIS XENAKIS

5. MORSIMA—AMORSIMA for piano, violin,
cello and double bass (1962)
ST/4—1, 030762

Messrs. G. Hadjinikos, Sp. Tombras, C. Vlachopoulos, Al. Dzoumanis.
Conductor: L. Foss.

THEODOR ANTONIOU

6. CONCERTINO for piano, strings and percussion (1962)

I.—Allegro.—II. Andante.—III. Allegro vivo.
Mr. G. Hadjinikos, solo piano, and Mrs. G. Dounias, Miss K. Kalogeropoulos, Miss M. Kokkori, Messrs. P. Despotidis, Al. Dzoumanis, N. Koratzinos, G. Poumbouridis, C. Settas, C. Thomaidis, Sp. Tombras, C. Vlachopoulos.

Conductor: L. Foss.

INTERMISSION: 10 MIN

ALL WORKS IN THIS PROGRAMME CON

A M M E

ST. GAZOULEAS

7. 6 LYRIC PIECES for flute and piano (1958—62)
I. Affettuoso.—II. Allegretto con grazia.—III. Moderato.—IV. Cantabile.—V. Allegro ma non troppo. VI. Andante.
Mr. Felix Manz and Mrs. Ch. Tombras.

G. S. TSOUYOPOULOS

8. MUSIC FOR PERCUSSION (1959)
In three movements: 1.—2(A, B, C, D, E, F).—3.

Playback of a tape recording of a german private performance conducted by the composer.

ANESTIS LOGOTHETIS

9. VIBRATIONS (1961) (See illustration p. 18)
Miss A. Krithari, Messrs. G. Anastasiou, Al. Dzoumanis, G. Hadjinikos, Th. Kardamis, N. Koratzinos, G. Lavranos, N. Lavranos, J. G. Papaioannou, C. Settas, Sp. Tombras, C. Vlachopoulos.

Conductor: L. Foss.

ANESTIS LOGOTHETIS

10. CULMINATION (1960)
Miss A. Krithari, Messrs. G. Anastasiou, G. Botos, A. Dzoumanis, G. Kantzis, Th. Kardamis, N. Koratzinos, G. Lavranos, N. Lavranos, G. [Poumbouridis, Sp. Tombras, C. Vlachopoulos.

Conductors: L. Foss and A. Logothetis.

INTERMISSION: 15 MIN

11. ANNOUNCEMENT OF THE RESULTS of the 1962 Musical Competition by the Jury.

12. AWARDING OF THE PRIZES to the composers.

STITUTE WORLD FIRST PERFORMANCES

ATHENS TECHNOLOGICAL INSTITUTE (ATI)

24, STRAT, SYNDESMOU ST., — TEL. 625-584 — ATHENS

President : C.A. DOXIADIS.
Vice-President : Ev. PAPANOUTSOS
Responsible for the Musical Competition: John G. PAPAIOANNOU
Head of Secretariat: N. ANALYTIS

FIRST STAGE JURY

John G. PAPAIOANNOU, Musicologist, Chairman
Jani CHRISTOU, composer
Manos HADJIDAKIS, composer

SECOND STAGE JURY

Lukas FOSS, U.C.L.A. Professor, composer and conductor, Chairman.
Fivos ANOYANAKIS, musicologist and music critic.
Günther BECKER, composer, musical director of the Athens Goethe
Institute.
Yani CHRISTOU, composer.
Daryl DAYTON, musicologist, Cultural Attaché of the U. S. A.
Embassy, Athens.
Manos HADJIDAKIS, composer.
George HADJINIKOS, pianist and conductor.
John G. PAPAIOANNOU (ATI), musicologist.
Evangelos PAPANOUTSOS (ATI), philosopher and educator.

**COMPOSERS WHOSE WORKS WERE SELECTED FOR THE
FINAL JUDGEMENT**

Stephanos GAZOULEAS
Theodor ANTONIOU
Yannis IOANNIDIS
George LEOTSAKOS
Anestis LOGOTHETIS
Nikos MAMANGAKIS
George TSOUYOPOULOS
Ianis XENAKIS

PERFORMERS

- * Gertrud DOUNIAS, viola
- Akti DRINI, soprano
- * Kate KALOGEROPOULOU, violin
- * Maria KOKKORI, cello
- Alice KRITHARI, harp
- Elli NIKOLAIDOU, piano
- Chara TOMBRAS, piano

- George ANASTASIOU, percussion
- George BOTOS, horn
- Pant. DESPOTIDIS, violin
- Charal. FARANDATOS, clarinet
- Georges HADJINIKOS, piano
- Geras. KANTZIS, horn
- Theophilos KARDAMIS, bass clarinet
- Nikos KORATZINOS, percussion
- George LAVRANOS, percussion
- Nikos LAVRANOS, percussion
- Felix MANZ, flute
- * George POUMBOURIDIS, viola
- * Costas SETTAS, violin
- Sotiris TACHIATIS, cello
- * Pant. THOMATIDIS, violin
- * Spyros TOMBRAS, violin
- Alex. TZOUMANIS, double bass
- * Costas VLACHOPOULOS, cello

Conductor : Lukas FOSS

* Members of the «ATHENS OCTET»

Yannis IOANNIDIS

Born 1930 in Athens. Studied at the «Athens Odeion» with E. and Sp. Farandatos (piano); since 1955 at the State Musical Academy of Vienna: organ (graduated 1959 with K. Walter), composition with O. Siegl and cembalo with E. Harich-Schneider. Compositions : Piano Sonata, String Quartet, Triptych for orchestra, etc.

The Duo for violin and piano (1962) moves in the realm of free atonality. This means that the strict use of the twelve-tone row and its transformations is abandoned, in the conviction that atonality (as a system of an absolute equality and independence of the notes, as well as of unlimited harmonic combinations), having become an experience of which we are conscious in its totality, can be regarded as self-sufficing. The harmonic homogeneity of the work is not predetermined, but it depends on the homogeneity of the composer's intentions.

All three movements of this work are characterised by the development of a central musical idea, of a theme. The first movement takes the form of an invention; the second one, through the addition of a subsidiary musical thought, is organized according to a tri-partite form (ABA'), whereas the last movement resumes the form of a fantasy on a recitative of the violin.

Yannis IOANNIDIS

George LEOTSAKOS

Born 1935 in Athens. Studied with K. Kydoniatis and Yanni A. Papaiannou. Since 1956 indulged in the study of the musical civilizations of the Far East, mainly Japan (understands Japanese). Since 1960 writes musical criticism in two Athenian newspapers.

In the «7 HAIKU's» (HAI—KAI's) for voice and piano, on verses by the sensitive and ethereal YOSA BUSON (1716—1784), I have followed no special system of musical writing; if reasons of scientific precision make it necessary, we may characterize it as «free atonal writing». This composition constitutes the second of three similar «Hai—Kai» cycles, which consist of 3—line verses of 17 syllables. The first one is written on verses by the lovable buddhist monk and wanderer Matsuo Bashō (1644—1694), whereas the third one is on verses by a plebeian without wickedness, but full of humanity and sensibility, Kobayashi Issa (1763—1828). All three of them are the fruit of a very great love of mine, called «Japan». I did not write therefore, «for bread or ambition,» as Dylan Thomas said, but out of love for Japan.

I may add that these poems are untranslatable into any other language, so great is their conciseness and the suggestive power of each word, even each syllable or sound in them. The musical form I followed was inescapably imposed by a very long familiarization with this poetical genre the Hai—Kai, and its linguistic economy. These three cycles were written in 1961, from March to May.

George LEOTSAKOS

Mijika yō ya
Asase ni nokoru
Tsuki ip-pen

Night that ends so soon
in the shallows still remains
one sliver of the moon.

Harusame ni
nuretsutsu yane no
temari kana!

As the spring rain falls
soaking in them, on the roof
is a child's rag ball.

Harusame ya
dōsha no kimi no
sasamegoto

Ah, the rains of spring!
dear lady driving with me here
your whispering

Harusame ya
kawazu no hara no
mada nurezu

Spring rain : as yet
the little froglets bellies
haven't got wet.

Nashi no hana
tsuki ni fumi yomu
onna ari

Pear blossoms
in the moonlight, a woman
reads a letter.

Sakura chiru
nawashiro-mizou ya
hoshi-zukiyo

Scattered cherry blossoms lie
on the rice seedling waters:
stars in the moonlit sky.

Toba dono e
go - rokki isogu
nowaki kana

To great Toba's hall
five or six horsemen hasten :
a storm wind of the fall.

(The last one depicts a medieval scene, painted somewhere in the vast Toba - hall a scene, one might imagine, from the great war between the Taira and the Minamoto clans. It might well be this famous «Juyei no Aki», the fall of the second year of the Juyei era (1188 A.D.); when the finally defeated Taira clan evacuated the capital).

(see also p. 15)

Yosa Buson (1716 - 1784).

Nikos MAMANGAKIS

Born in Rethymno (Crete). Studied at the «Hellenikon Odeion» (Athens): since 1957 at the «Staatliche Hochschule für Musik» in Munich, with C. Orff and H. Genzmer (composition). Has composed orchestral music, chamber music, music for the theatre and for films, as well as electronic music.

The composition of the «*Monologue*» for unaccompanied cello was completed in March, 1962. The duration of this work is about 10 min., and not a reproduction or a continuation of previous works of mine.

The elementary mathematical relations between the numbers 7, 5, 8, 9, 2 play an important role in the assembling of the various sound structures; the graphic representations used have been so devised as to render, as truthfully as possible, the different new timbres.

The form of this work is, in its entirety, free from traditional patterns or from established new techniques.

The free development of the sound material and the equitable exploitation of the standard musical parameters are not its only characteristics. Whatever novel element I was able to discover following a serious study of the cello, i.e. new timbres, other technical possibilities, etc., constituted a new parameter for me, and I treated it with the same degree of consequence, together with the other elements.

I believe that the «*Monologue*» for cello does not belong to any of the so-called new trends or new styles; not because I underestimate them, but because being a follower of a known style or school (which may ensure complacency or safety) is something I find too dogmatic, and I am trying to avoid it at any cost. Each new composition is a new problem for me, and not a reproduction or a continuation of previous works of mine.

Nikos MAMANGAKIS

Iannis XENAKIS

Born 1921 (Braila, Romania). Graduated as Civil Engineer from Athens Technical University. Worked on music in Athens and in Paris (with Honegger, Milhaud and mainly Messiaen). Worked with Le Corbusier for 12 years. Works at the Experimental Studio of the French Radio and Television. Introduced probability calculus, set theory, theoretical logic, et alia, to musical composition, creating stochastic music, symbolic music, etc. Was awarded the prize of the Council of Europe. Lectures frequently, and wrote many articles and essays on contemporary problems in music. Works by him performed in various festivals in France, Germany, Italy, Poland, Japan, Sweden etc. Compositions, for instruments: *Metastasis*, *Pithoprakta*, *Achorripsis*, *Analogique A*, *Syrmos*, *Dual*; Herma, «*Viel sind die Wunder*», etc; for tape: *Diamorphosis*, *Concerto Ph*, *Analogique B*, *Orient — Occident*, etc.

Mechanization, as an abstract concept, involves actions, logical correlations and numerical calculus. Since the most remote antiquity, it has formed an integral part of musical composition. The music of the ancient tragedies, that of the christian hymnographers, of the Renaissance polyphonists, of the classic or the contemporary composers, all aim at the rule, at *symmetry* (in the true etymological sense of this word), therefore at mechanization. The content of symmetry has changed with the millenniums, but this trend stays unabated and as strong as the drive of humanity.

But the awareness about such a mechanization is very recent. It illuminates unexpectedly the achievements of the great art makers of the past and makes possible the creation of new musical structures.

Today's composer is a pioneer who, out of necessity, poses all problems afresh, both those of form and those of sound-making. Being in this way driven in the domain of the laws that crown structures, he is wound up in the field of «*meta-composition*».

At the frontiers of meta-composition, there is the problem of finding the minimal compositional rules and structures; in practice, especially in the case of instrumental music, this is how this problem is posed:

- On the one hand, in a given space there are musical instruments and human beings.
- On the other hand, there are methods of contact between these human beings and the musical instruments, that result in the emission of sounds.

We take no other hypothesis into account. Theoretically, this problem can be solved by the probability calculus. My «*Achorripsis*» constitute an example for such a solution (they were first performed in Argentina, with Prof. H. Scherchen conducting, in 1958).

But the generality of this problem necessitated an analysis and computations by electronic computers, so that the process could reach all its aspects.

I wrote, therefore, a program especially for the IBM—7090 electronic computer of IBM—France (Paris). The present two compositions were computed by it.

The first one, of a duration of about 10 min., is called «*Morsima—Amorsima*» and has been conceived for four performers. The sub-title ST/4—1, 030762 means: Stochastic music for 4 performers, No. 1, completed on the 3rd of July 1962.

The second one, of a duration of about 5 min., is called «*Amorsima—Morsima*» and has been conceived for ten performers. The meaning of the subtitle can be understood in analogy with that of the first piece.

The first composition is the first attempt of this kind that was made on the basis of a financing by IBM—France.

The general programme given to the computer allows for the determination of the following elements: duration of the movements the composition consists of, density of sound events, and layout of the instrumentation for each movement.

On the other hand, the following characteristics have been computed for each sound event: the time of its emission, its attribution to this

or that class and to this or that instrument, pitch, velocity of gliding, duration, and dynamic layout.

Bibliography: «La Musique Stochastique» by I. Xenakis, in «La Revue d'Esthétique», special issue on «Arts and Mathematics», Paris.

«Musique Formelle», by I. Xenakis, a book to appear shortly at the Ed. Richard—Masse, Paris.

Ianis XENAKIS

Theodor ANTONIOU

Born 1935 in Athens. Studied violin and music theory (graduated 1953 to 56 in the various fields), as well as composition and orchestration (with J.A. Papaioannou, graduated 1961 obtaining first prize) in Athens. Since 1961 in the «Meisterklasse» of the «Staatliche Hochschule für Musik» in Munich, with G. Bialas (composition). Compositions: For Orchestra: Suite Overure, 2 Concertos; for choir and orchestra: Delphic Hymn; for voice and orchestra: «Melis» (after Sappho); various songs and a cappella pieces; numerous compositions for chamber music; incidental music for the theatre and for films. He uses twelve-tone technique in combination with folk and modal elements.

Concertino for piano, strings and percussion. It consists of three movements, which are played with no breaks between them. It is mainly based on twelve tone techniques, freely used, and on a prominent projection of its rhythmic structure. Among its main compositional features are: the spiral use of the twelve-tone row, the frequent use of its selecta form, as well as the intermingling of modal elements and of a variety of rhythms. Chords usually follow the layout of a harmonic column.

The first movement is in sonata form, with a predominantly rhythmic character and a progressive use of the row; it uses mixed measures with variable stresses. The main theme is exposed in the first 11 measures; it is repeated, slightly varied, by the orchestra, immediately after; a short transitory episode leads to the second theme (m. 38 and following); the development (m. 72 and f.) starts with the solo piano and ends on a ff by the orchestra; the recapitulation (m. 104 and f.) is a condensed version of the exposition.

The second movement, rather free in form, is mainly based on the melodic interval of a major second and on the harmonic interval of a major seventh. The third movement starts with an introduction related to elements of the first movement; it is mainly based on a progressively variable rhythmic quantity (4 to 8) and on long trills.

Theodor ANTONIOU

Stephanos GAZOULEAS

Born 1931 in Larissa. Studied at the «Hellenikon Odeion» (Athens) with M. Varvoglis, 1944-52; since 1956 in the State Musical Academy of Vienna (composition with K. Schiske and H. Jelinek, conducting with H. Swarowsky, piano with St. Wang). Indulged in the study of the Viennese atonal School, mainly Webern, and also N. Skalkottas. Compositions: 2 String Quartets, 11 Aphorisms for piano (publ. by Universal Edit.), 8 Little Pieces for two violins, etc.

The «Six Lyric Pieces» for flute and piano are, as is evident from their title, a series of expressive—melodic pieces.

The selection of the flute as a solo instrument was made on account of this instrument's peculiar timbre, on the one hand, and of its relatively wide range and great mobility, on the other hand; these prerequisites were necessary for the performance of the melodic lines as written in this work.

The piano performs a role of accompaniment, although it is indissolubly interconnected with the flute; this is partly due to the strict twelve-tone structure of this composition.

The twelve-tone row, on which this work is entirely based, is first exposed at the beginning of the first piece, in the form of a melodic phrase.

Out of the six pieces, five are written on a double combination of

vertical and horizontal layout (2CO VD—HD), whereas one (No 1) is written in vertical layout (VD).

I have also used the twelve-tone system, in a strict or free form, in several other compositions of mine.

Stephanos GAZOULEAS

George TSOUYOPOULOS

Born 1930 in Athens. First musical studies there (1943-48), then 1948-54 at the «Athens Odeion» with Ph. Economidis, then free studies in Milan, and, 1955-57, composition studies with Hindemith in Zurich. Lives in Munich since 1955. Works performed in Munich, Baden-Baden, Zurich, etc. Compositions: Sinfonietta da Camera, Sonata for solo violin, Two Madrigals, Serenade, two Piano Toccatas, 3 Fragments for choir and orchestra, etc.

Music for Percussion Instruments. Formal structure.

a. First Movement. Apparent prime element: its duration of 1 minute (20 measures of 4/4, with the quarter note = 80 MM).

Essential formal elements:

1. Rhythmic structure: uninterrupted (rhythmic sequences of predominantly short values result in an essentially rapid tempo).

2. Dynamics: according to well defined levels.

first level: forte (m. 1 to 8).

second level: piano — crescendo — forte (m. 9 to 17).

third level: piano (17. to 20).

3. Sound density: medium (1 to 2); this is a consequence of the linearity of the rhythmic treatment.

b. Second Movement. It consists of six fragments (numbered A to F) and five pauses in between them (numbered 1 to 5).

N.B.: the conception of a «fragment» denotes here a form presenting totality condensed in only one of its aspects; it is essential that such a fragment has no concrete end; its end is only an interruption, which rather stresses the totality suggested by the fragment; in actual notation this is shown by a simple, instead of double, bar line, as in the last bar of fragment E:

(See illustration on page 12)

The organic pauses between fragments belong to the previous as well as to the following fragment.

(See table at bottom of p. 12).

The tempo is the same for all fragments and pauses (quarter note = 60 MM). The total duration of this movement is therefore 3' 39"; fragments consist of 4/4 measures, pauses of 6/4, 3/4 and 5/4 measures

Essential formal elements.

1. Differentiation of timbre (each fragment differently orchestrated).

2. Sound density: high (0 to 3)

3. Dynamics: by levels (fragments A to D), and differentiated according to minimal time values (fragments E and F).

4. Rhythmic structure: uninterrupted.

5. Real tempo: fluctuates between «lento» and «molto mosso».

c. Third movement. All essential elements of forms are comprised in a systematic delineation, as factors:

1. Orchestration: determinate or indeterminate pitch instruments.

2. Pitch (range of sound space)

3. Rhythm (time structure of sound)

4. Dynamics

5. Rhythmic layout

6. Organic pauses

7. Treatment of the twelve-tone row

During this movement all these elements evolve in different combinations, on the basis of a nine-number row (according to the number of factors), in a *monophonic* time succession with a maximal sound density (0 to 4); sound density is therefore, the main essential element of this movement, because it connects expressively all other essential elements.

Real tempo: fluctuates between «molto mosso» and «lento».

In the first measure of this movement the «rolling» of all elements of the row starts at the same time. Because of the different texture of each element they do not all «roll» with the same speed ; in this way, during the evolution of the linear time sequence, such «delays» in certain factors result, in multiple «interpenetrations» of these factors.

It belongs to the essence of this serial arrangement of the elements (factors) that their «rolling» continues ad infinitum; there is, therefore, no concrete end of the form; actually, it is even as if there were no beginning, as well. The beginning is the return of the time sequence and the end is its disappearing. The whole sequence is what happens between two asymptotes. The placement of the sequence within boundaries, however, is achieved through the linear time duration : in this concrete case (the third movement) with the remainder of the given total duration minus the sum of the duration of the first two movements, i.e. 5' 11" (= 9'60" — (1' + 3' 39"). Nevertheless, this precise calculation was not followed in actual practice, but when the «rolling» of one combination (concrete sounds, low pitch, time value : 7 eighth notes, density 1, dynamic level F to FF) was completed, the sequence was interrupted, after 5' 8" approx.

The «end» of the composition :

(See illustration p. 13)

In this way the actual total duration came to 9' 47" against the 10' (approx.) that were initially given.

The apparent form of this (third) movement is precisely this «end».

(From an essay by George TSOUYCPOULOS on his «Music for Percussion Instruments»).

(The composition of this work was undertaken in conjunction with a proposed film on the subject of «colour as a result of the properties of light», where the music would not correspond directly to the visual impression, but would stand in a relation of counterpoint to it. This film never came into being, but an independent composition was written, out of which the actual film music would result, following extensive transformations, reversals, shortenings etc. The present «Music for Percussion Instruments» represents this first, fully autonomous version of the proposed film music. From the relations with the film, only the division in three movements, each of whom was to be longer than the preceding one, was retained herein).

Anestis LOGOTHETIS

Born 1921 in Pyrgos (East Romylia). High School Studies in Salonica, then 1942-44 Vienna Technical University, 1945-51 studies and graduation in composition at the Vienna Musical Academy. 1955-62: 11 fellowships for special work and attendance of various seminars (Rome, Darmstadt etc.). 1957 worked in the Cologne Electronic Music Studio. Was awarded the «Theodor Körner Förderungspreis». Several among his compositions (initially serial, lately «graphic») have been performed or broadcast, mainly in Austria and Italy.

Traditional western musical notation has come into being in order to serve the needs of the musical melos of the periods during which it was developed; besides, its relation to literary prototypes is evident : we read it like an ordinary book, from left to right and from the top to the bottom of the page, according to the way of reading a literary text. We see, therefore, that the rules of western musical notation, are borrowed, to a considerable degree, from extra-musical domains. The relation, on the other hand, of musical notation to the auditive end result has remained far from absolute identity : it often constituted a kind of shorthand writing, which reminded the experienced performer of the framework that he was called upon to improvise on, as was the case, e.g., during the renaissance and the baroque period, to a considerable extent.

Today, however, our sound horizons have been greatly widened, especially as regards the exploitation of the possibilities of timbre (in contrast to the melos, which was formerly the predominant element).

The representation of these new sounds is insufficiently served by traditional notation, which is mainly a notation of notes (or pitches) whereas for agogic concepts (e.g. Andante, Allegro, ritardando etc.), as well as for dynamic or expressive concepts it has to fall back in literary means (e.g. fully written words or abbreviations).

The need emerged, therefore, for the creation of a new graphic representation that would serve more expediently the requirements of the composer's auditive imagination (especially as regards new timbres); it should also liberate music from the «architectural» structure prevailing until recently, which was also borrowed from another art form (architecture) that makes use of elements entirely different from the flexible and pliable material of music, i.e. sound, which lends itself to fluid forms; it should, furthermore, provide the opportunity, to both the composer and the performer, to discover and to invent, by way of experimentation and improvisation, new sound horizons. In this way the performer can participate more actively to the shaping of the work.

As a result of prolonged trials and research, I came to the conclusion that appropriate graphic sound representations can be used in two main ways :

a) As psychological associations between the visual impression and its rendering in sound; this is, of course, not an exact correspondence, still there are clear and reliable correlations, on the psychological level, between these two worlds, the visual and the auditory.

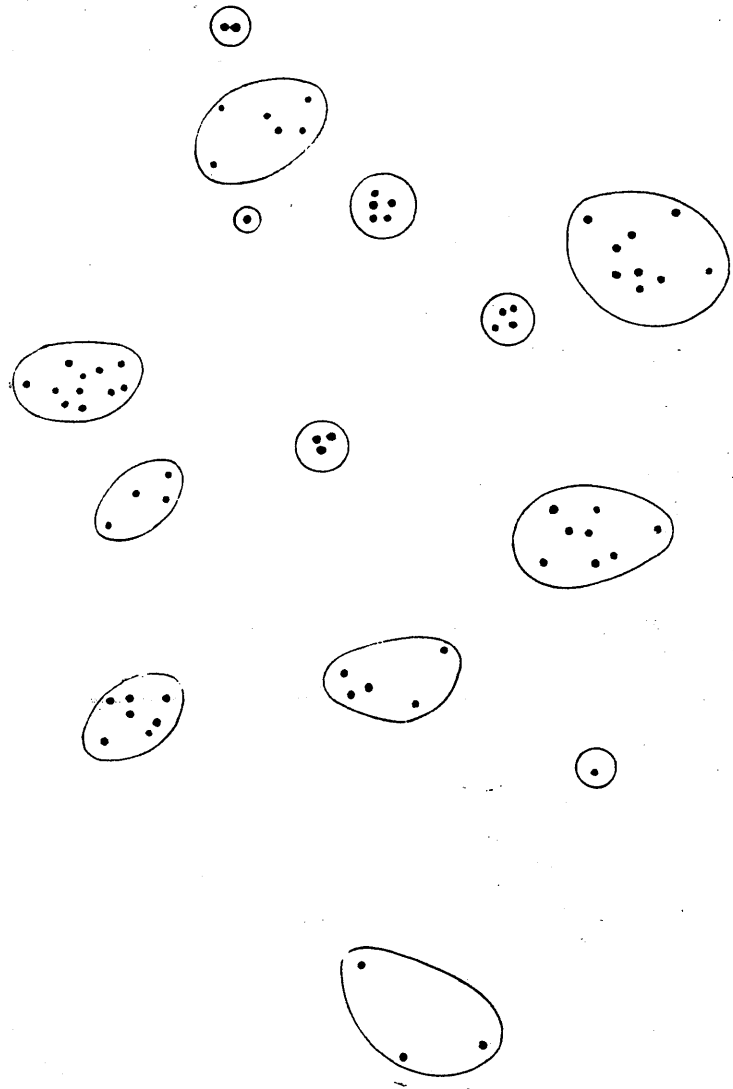
Example : My work «*Culmination*» where, e.g., pointed forms suggest correspondingly acute sounds, or fluid curves suggest continuous and evenly changing sounds, such as glissandi and the like.

b) Graphs can be considered as an active nucleus, as a source or starting point for the end result in sound; this does not bear a direct correspondence to the graph, but it results out of the way in which the performers make use of the nucleus as a catalyst that releases multiple transformations and combinations.

Example : My work «*Vibrations*» (see illustration), where the simplest graphic element, the point, has condensed in itself the quality and, partly, also the quantity of the final auditive result. Certainly, an infinity of other, intermediate illustration possibilities can be devised, but these find their integration around the two basic types just described; it is, therefore, around those two poles that my present efforts are centered, in the realm of «graphic music.»

Anestis LOGOTHETIS

ΑΝΕΣΤΗ ΛΟΓΟΘΕΤΗ: ΠΑΛΜΟΙ (1961) (ΠΑΡΤΙΤΟΥΡΑ ΚΑΙ ΠΑΡΤΑ)



ΑΝΕΣΤΙΣ ΛΟΓΟΘΗΤΙΣ: ΒΙΒΡΑΤΙΟΝΣ (1961) (ΣΚΟΡΕ ΚΑΙ ΠΑΡΤ)

短夜や
浅瀬に残る
月一斉

1

春雨や
ぬれつゝ屋根の
手鞠かな

2

春雨や
同者の君の
ささめごと

3

春雨や
蛙の腹の
まだぬれず

4

梨の花
月に文読む
女あり

5

櫻散る
名は白水や
星月夜

6

鳥羽殿
五六騎急ぐ
野分かな

7

ΘΟΔΩΡΟΣ ΑΝΤΩΝΙΟΥ



THEODOR ANTONIOU

ΣΤΕΦΑΝΟΣ ΓΑΖΟΥΛΕΑΣ



STEPHANOS GAZOULEAS

ΑΝΕΣΤΗΣ ΛΟΓΟΘΕΤΗΣ



ANESTIS LOGOTHETIS

ΝΙΚΟΣ ΜΑΜΑΓΚΑΚΗΣ



NIKOS MAMANGAKIS

ΓΙΑΝΝΗΣ ΙΩΑΝΝΙΔΗΣ



YANNIS IOANNIDIS

ΓΙΩΡΓΟΣ ΛΕΩΤΣΑΚΟΣ



GEORGE LEOTSAKOS

ΙΑΝΗΣ ΞΕΝΑΚΗΣ

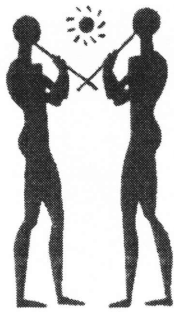


IANIS XENAKIS

ΓΙΩΡΓΟΣ ΤΣΟΥΓΙΟΠΟΥΛΟΣ



GEORGE TSOUYOPOULOS



	Composer	Title of work	Idiom	Award	Place of residence – study
1	Theodore Antoniou b. 1935	<i>Concertino</i> for piano, strings & percussion (1962)	Serial, but with modal-neoclassic writing.	1 st Accolade	Germany
2	Stephanos Gazouleas b. 1931	<i>Six Lyric Pieces</i> for flute & piano (1958-62)	Serial	-	Austria
3	Yannis Ioannidis b. 1930	<i>Duo</i> for violin & piano (1962)	Free atonal	-	Austria
4	George Leotsakos b.1935	<i>7 Haiku's</i> for voice & piano (1961)	Short atonal pieces setting Japanese lyrics.	2 nd Accolade	Grrece
5	Anestis Logothetis (1921-1994)	<i>Culmination</i> (1960)*	Both works are in graphic notation instead of traditional score and parts, in order to allow for considerable margins in improvisation.	'Hadjidakis Award'* (30,000 drachmas shared with Xenakis)	Austria
		<i>Vibrations</i> (1961)		-	
6	Nikos Mamangakis (1929-2013)	<i>Monologue</i> for unaccompanied cello (1962)	Personal technique based on selected arithmetic properties and experimentation with various timbres of the cello	2 nd prize 10,000 drachmas	Germany
7	Iannis Xenakis: (1922-2001)	<i>Morsima-Amorsima: ST/4-1,030762</i> for piano, violin, cello & double bass (1962) *	Structure of both works worked out on IBM 7690 electronic computer; results translated in conventional notation	'Hadjidakis Award'* (30,000 drachmas shared with Logothetis)	France
		<i>Amorsima-Morsima: ST/4-2,080262</i> for 10 performers (1962)		-	
8	George Tsouyopoulos b.1930	<i>Music for Percussion</i> (1959)	Total serialism features	-	Germany

Appendix 2 (1962). The compositions that were performed at the final round of the 1962 Competition.



Appendix 3 (1962). The members of the jury of the 1962 Competition – back row, left to right: Daryl Dayton, Fivos Anoyiannakis, Günter Becker, Lucas Foss, Jani Christou, George Hadjinikos, Manos Hadjidakis and John G. Papaioannou. The award-winning composers – front row, left to right: Anestis Logothetis, Nikos Mamagakis, George Leotsakos and Theodore Antoniou. Source: *Μουσικής Πολύτονον*, 40 (May-June, 2010), p. 22.

HELLENIC AMERICAN UNION
22 MASSALIAS ST., ATHENS
1965

The Hellenic American Union announces a series of twelve musically illustrated talks on contemporary Greek and American composers by Messrs John G. Papaioannou and Daryl Dayton. The talks are given in Greek, with verbal English summaries, on Fridays, at 8 p.m. Entrance is free and open to the general public.

John Papaioannou : Greek Music

1. Jan. 15 : The New Bases of Musical Composition : XENAKIS.
2. Feb. 12 : Transcendental Extensions of Serialism : CHRISTOU.
3. March 12 : The Mature Serialists: PONIKIDIS - J.A.PAPAIOANNOU - SICILIANOS.
4. April 9 : The Younger Serialists : KOUNADIS - TSOUYOPOULOS - ADAMIS.
5. April 30 : The Twelve-tone System and Free Atonality of the younger Generation. ANTONIOU - GAZOULEAS - IOANNIDIS - LEOTSAKOS.
6. May 14 : Recent Experimental Trends : MAMANGAKIS - LOGOTHETIS.

Daryl Dayton : American Music

1. Feb. 5 : Contemporary American Classics (I). Ives, Varese, Copland.
2. Feb. 26 : Contemporary American Classics (II). Carter, Sessions, Finney.
3. March 26 : Influence of Minorities on Music. Negro-American : Kay, Still Swanson. Oriental-American : McPhee, Cowell, Partah, Brandt, Harrison.
4. April 16 : University Composers. Kirchnerer, Schuman, Stevens, Piston, Hanson, Riegger, Weber.
5. May 7 : Some Phenomena of American Music. Electronic Music; T-V, Radio, Theater; Cage, Babbitt, Luening, Ussachéfsky.
6. WEDNESDAY, May 19 : Young Masters of Tomorrow. Martaroni, Wuorinen, Crum Brown, Feldman, Schuller.

Appendix 4 (1962). One of the series of parallel music lectures featuring American and Greek music which were delivered by John G. Papaioannou and Daryl Dayton. Source: CMRC.

Η ΕΛΛΗΝΟ - ΑΜΕΡΙΚΑΝΙΚΗ ΕΝΩΣΙΣ

ΠΑΡΟΥΣΙΑΖΕΙ ΤΟΝ

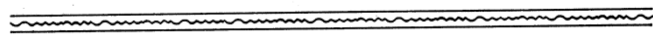
Λ Ο Υ Κ Α Σ Φ Ο Σ

ΣΥΝΘΕΤΗΝ, ΑΡΧΙΜΟΥΣΙΚΟΝ, ΠΙΑΝΙΣΤΑΝ

ΕΙΣ ΔΙΑΛΕΞΙΝ - ΣΥΝΑΥΛΙΑΝ

ΣΥΓΧΡΟΝΟΥ ΑΜΕΡΙΚΑΝΙΚΗΣ ΜΟΥΣΙΚΗΣ

ΘΕΑΤΡΟΝ "ΔΙΑΝΑ", 17 ΔΕΚΕΜΒΡΙΟΥ 1962
ΟΔΟΣ ΙΠΠΟΚΡΑΤΟΥΣ 7 6.30' Μ.Μ.



THE HELLENIC - AMERICAN UNION

P R E S E N T S

L U K A S F O S S

COMPOSER, CONDUCTOR, PIANIST

I N A

LECTURE - CONCERT

O F

CONTEMPORARY AMERICAN MUSIC

"D I A N A" THEATER DECEMBER 17, 1962
HIPPOCRATOUS STREET, 7 6.30 P. M.

I

THE UNANSWERED
QUESTION (1904) CHARLES IVES

Violins,
Flutes,
Trumpet,

II

AVAILABLE FORM, No. 3 (1962) EARL BROWN

Flutes, Trumpet,
Clarinet, Piano, Violins,
Viola, Cello.

III

FOR FRANZ KLINE MORTON, FELDMAN

Soprano,
Violin, Cello, Horn, Clarinet, Piano.

IV

IMPROVISATION FOR SIX PLAYERS

With prerecorded tape of music for Clarinet,
Percussion, Cello and Piano.

Mr. LUCAS FOSS will speak briefly
about each composition before it is played.

Appendix 5 (1962). The programme of the 17.12.1962 concert in which Lukas Foss conducted works by contemporary American composers. Source: CMRC.

1966

Appendix 2 (1966). The Programme notes of the Fourth Week in Athens

1ST HELLENIC WEEK OF CONTEMPORARY MUSIC



14TH TO 21ST APRIL, 1966 ATHENS, ZAPPEION BUILDING

HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC
INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC, GREEK SECTION

BOARD :

Y.A. PAPAIOANNOU (president), G. SICILIANOS (vice-president), J.G. PAPAIOANNOU (general secretary),
M. ADAMIS (special secretary), J. IOANNIDIS (treasurer), G. ANTZOULATOS and CH. FARANDATOS (members).

IN COLLABORATION WITH THE
STUDIO FOR NEW MUSIC
CO-DIRECTORS : G. BECKER, J.G. PAPAIOANNOU

OF THE
ATHENS GOETHE INSTITUTE
DIRECTOR : DR. K. SCHULZ

WITH ASSISTANCE FROM THE
ATHENS ITALIAN INSTITUTE OF CULTURE
DIRECTOR : PROF. M. MONTUORI

UNDER THE AEGIS OF THE
NATIONAL TOURISM ORGANIZATION

1ST HELLENIC WEEK OF CONTEMPORARY MUSIC

14TH TO 21ST APRIL, 1966 ATHENS, ZAPPEION BUILDING

THE PROGRAMME

The general programme of the «1st Hellenic Week of Contemporary Music» is as follows :

Thursday,	14th April,	a.m.	Reception and inauguration of the «Hellenic Week»
		evg.	Assmann String Quartet and E. Margraf
Friday,	15th April,	p.m.	Chamber music concert
		evg.	SW - Funk Wind Quintet
Saturday,	16th April,	p.m.	Panel discussion: Problems of Contemporary Music
		evg.	Assmann String Quartet
Sunday,	17th April,	a.m.	J.A. Riedl: lecture with film show (<i>Veaki Theatre</i>)
		p.m.	G. Savagnone: Lecture
Monday,	18th April,	evg.	Accademia Musicale Napoletana Chamber Orchestra
Tuesday,	19th April,	p.m.	Accademia Musicale Napoletana Chamber Orchestra
		p.m.	Athens Instrumental Ensemble and Athens Wind Quintet
		evg.	Quartetto di Nuova Musica String Quartet
Wednesday,	20th April,	p.m.	Vocal and Chamber music concert with University of Salonica Choir and Athens Wind Quintet
		evg.	Greek electronic music presentation
Thursday,	21st April,	p.m.	M. Kagel: Lecture

a.m. : Events taking place at 11.00 a.m.

p.m. : » » » 6.30 p.m. (6.00 p.m. on Monday, 18th April)

evg. : » » » 10.00 p.m.

The evenings of Monday, 18th April, and Thursday, 21st April, are being left free, in view of the concerts of the Athens State Orchestra (8.30 p.m., Rex Theatre), and the Experimental Orchestra of the Municipality of Athens (10.00 p.m.).

On the occasion of the «Hellenic Week of Contemporary Music» the EXPERIMENTAL ORCHESTRA OF THE MUNICIPALITY OF ATHENS (Dir. M. Hadjidakis) will include two works by contemporary Greek composers and two by foreign contemporary composers at its 21st April concert (Zappeion Building, 10.00 p.m.)

Detailed programmes for each event, as well as short biographical notes on composers and programme notes on the works included, are to be found further in this programme brochure.

INFORMATION

GENERAL INFORMATION on the organization of the «1st Hellenic Week of Contemporary Music», reservations, etc. can be obtained at:

THE NATIONAL TOURISM ORGANIZATION, Department of Tourist Events, 1st Floor, 4 Filellinon St. (near Syntagma Sq.), Athens 118. - Teleph. : 230-049, 231-409.

SPECIFIC INFORMATION on subjects within the competence of the other organizers of the «1st Hellenic Week of Contemporary Music», as defined under «ORGANIZATION» in the present programme brochure (see p. 5), can be obtained directly from them, as follows:

THE «HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC» and the «INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC, GREEK SECTION»: 5, Eptanissou St., Athens 801, 2nd floor. - Teleph. : 830-390.

THE «STUDIO FOR NEW MUSIC» of the «ATHENS GOETHE INSTITUTE», 15, Omirou St., Athens 135. - Teleph. : 624-543.

THE «ATHENS ITALIAN INSTITUTE OF CULTURE», 47, Patission (28th October) St., Athens 103. - Teleph. : 529-294.

TICKETS

TICKET PRICES :

For each event : 30 Drs. (U.S. \$ 1 = 30 Drs.). For students (producing their Student identity card) : 10 Drs.

Subscription cards, entitling their bearer to all events of the «1st Hellenic Week of Contemporary Music», including the inauguration reception and the «Experimental Orchestra» Concert : 240 Drs. — For students (producing their student identity card) : 80 Drs.

TICKETS ARE SOLD AT THE FOLLOWING PLACES :

PH. NAKAS, Music Shop, 2, Ch. Trikoupi and Venizelou (Panepistimion) St., (in the passage), Athens. - Teleph. 642-720.

HOTEL NATIONAL, 37, Venizelou (Panepistimion) St., Athens. - Teleph. 311-274.

DEUTSCHE BUCHHANDLUNG, L. Athanassopoulou, 4 Omirou St. (in the passage, left), Athens. - Teleph. 225-294.

SIEMENS, 14, Venizelou (Panepistimion) and Amerikis, Athens. - Teleph. 625-304.

During the «1st Hellenic Week»: also at the ZAPPEION BUILDING

PRICE OF THE PRESENT PROGRAMME BROCHURE: 20 Drs.

THE HELLENIC WEEK OF CONTEMPORARY MUSIC

AIMS

The «Hellenic Week of Contemporary Music» aims at offering the opportunity to the Greek Public and to visitors in Greece to become acquainted with a wide spectrum of representative works of our time, not neglecting «classical» contemporary compositions or such of historic interest, but putting clearly the emphasis on the more recent trends and avant-garde music. A special place will be given to contemporary Greek music production so as to make it possible to provide an overall view, in a concentrated presentation, of its main facets, from the «classics» such as Skalkottas and Mitropoulos, to the especially lively younger generation which is exploring a wide variety of new paths, and which has started, through several of its exponents, to acquire a conspicuous place outside the frontiers of Greece. Parallel to this, an international coverage is aimed at, since the «Hellenic Week» is being planned as an annual event, it is proposed to give the emphasis to a small number of countries every year, on a rotating basis, in principle. In this way, it is Germany and Italy that are given a prominent place in this year's programmes, whilst composers from another 9 countries are also represented. At the same time, the «Hellenic Week» is expected to arouse or strengthen the interest of greek performers in contemporary music, both international and greek, and give them the opportunity of participating in its performance, whilst performers from other countries, whom greek audiences will be able to listen to, will become acquainted with contemporary greek compositions. The greek public, finally, besides becoming exposed to a variety of programmes in the abovementioned spirit, is likely to obtain a more lasting experience and enjoyment from its contact with the music our times are producing.

Furthermore, it is proposed to enhance presentations by including, besides live concerts, such items as public discussions, lectures, film shows, exhibitions, presentations of tape or disc recordings and other events designed to broaden the range of experiences around the problems, trends and achievements of contemporary music.

ORGANIZATION

The responsibility for the organization of the «Hellenic Week of Contemporary Music», for its programme, for the selection of composers, works and performers, for the «Exhibition of New Music», and for the overall spirit of this event lies with the «Hellenic Association for Contemporary Music» and the Greek Section of the «International Society for Contemporary Music» (I.S.C.M.), in collaboration with the «Studio for New Music» of the «Athens Goethe Institute». The assistance of the Athens «Italian Institute of Culture» should also be specially mentioned.

The «Hellenic Week» has been placed under the aegis of the «NATIONAL TOURISM ORGANIZATION» (N.T.O.) of Greece, and it thus constitutes an integral part of this year's Program of Tourist Events of the N.T.O. The N.T.O. provided its moral and financial assistance to the «Hellenic Week» and, especially through its Division of Tourist Events, also undertook the burden of a series of administrative and organizational activities, that helped the «Hellenic Week» to materialize.

The «HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC» (H.A.C.M.), founded in October 1965, aims at the propagation and dissemination of contemporary music in Greece and the furthering of its study and its understanding, with a special emphasis on the work of Greek composers of corresponding trends. The H.A.C.M. now also includes the Greek Section of the I.S.C.M., so that both organizations are governed by the same board.

The «INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC» founded in 1922, aims at the furthering of contemporary music on an international basis and now comprises 25 National Sections in an equal number of countries. The I.S.C.M. (President: Dr. H. Strobel, General Secretary: Mr. P. Stoll) organizes, among other events, an annual Festival of Contemporary Music, held each year in one of its Member Countries, in which the National Sections are represented following a selection by an International Jury. The Greek Section of the I.S.C.M. was founded in June 1964 and was represented, in the 39th Madrid International I.S.C.M. Festival (1965), by the «Stassimon B» for choir, mezzo-soprano and orchestra by G. Sicilianos, with which this Festival

was opened; for the 40th Stockholm International I.S.C.M. Festival (September 1966), the work «Antistixis A» for three string quartets by G. Apergis (whose greek première is given during the «Hellenic Week» on April 21st) has been selected by the International Jury. The first work by a greek composer to be ever performed in an International I.S.C.M. Festival was the «Chorikon» by A. Kounadis (1958), performed at the Cologne I.S.C.M. Festival of 1960.

The «STUDIO FOR NEW MUSIC» of the «ATHENS GOETHE INSTITUTE», now in its fourth year of operation, organizes monthly commented concerts in Athens, exclusively dedicated to contemporary music from the whole world, in which Greece is particularly represented; 26 such concerts have already taken place, partly with guest performers and partly with greek performers, with free admission to the public; these concerts have attracted considerable audiences and have enhanced their interest into contemporary music. In addition, the «Studio» has organized a number of «Evenings of today's music» in the form of lectures illustrated by tape or disc recordings. In the «Hellenic Week», the «Studio» has been responsible, besides its overall organizational contribution, more particularly for the german programmes, performers and lecturers; its contribution was made possible through a special grant from the Central Goethe Institute in Munich as well as through the overall organizational and financial assistance from the Athens Goethe Institute.

The contribution of the Athens «ITALIAN INSTITUTE OF CULTURE» has been particularly valuable with respect to the Italian ensembles of the «Hellenic Week»; their participation became possible through a special grant from the Italian Government and the organizational and financial assistance from the Athens «Italian Institute of Culture».

It should also be mentioned that J.A. Riedl's lecture on «Electronic music and Cinema» (Sunday, 17th April, 11.00 a.m., at the Veaki theatre), which is illustrated by the showing of avant-garde films, is organized in conjunction with the «HELLENIC CINEMA CLUB» (Dir. R. Koundouros).

PROGRAMME BROCHURE

The present Programme Brochure has been prepared by the

H.A.C.M. and the Greek Section of the I.S.C.M.; more particularly, their General Secretary, Mr. J.G. Papaioannou has been responsible for the compilation, layout and presentation of the material. Since a small number of programme notes, photographs and other information did not reach the H.A.M.C. and the Greek Section of the I.S.C.M. in time to be included in the present Programme brochure, apologies are offered for any corresponding omissions.

LOCATION

All events of the «Hellenic Week» take place at the Zappeion Building (within the Zappeion Park, off Amalias Bd.), Athens, with the exception of the lecture by J.A. Riedl (Sunday, 17th April, 11.00 a.m.), which, for technical reasons, takes place at the Veaki Theatre (32, Stournara St.).

THE EXPERIMENTAL ORCHESTRA CONCERT

Although not forming an integral part of the «Hellenic Week», the Concert of the «EXPERIMENTAL ORCHESTRA OF THE MUNICIPALITY OF ATHENS» (Dir. : Manos Hadjidakis) is especially mentioned in the present brochure, since it has been planned in collaboration with the «Hellenic Week» as to its timing (21st April), location (Zappeion Building), and programme, which, besides two baroque compositions (Rameau, Bach), includes three contemporary greek works (Apergis, Gazuleas, Xenakis) and one foreign (S. Hemon, Holland). It constitutes the 2nd 1966 programme of this newly founded orchestra (which has succeeded to a similar equally successful, experimental orchestra), which aims at presenting lesser known classical works, but also, especially, a high proportion of contemporary music, in its programmes.

FIRST PERFORMANCES

An attempt has been made to include a high proportion of novel works in the programmes of the «Hellenic Week», especially so in the case of Greek composers, but also, whenever possible, for composers from other countries.

The bulk of the works included in these programmes, with only few exceptions, does constitute FIRST PERFORMANCES IN GREECE, and is shown by the symbol (G) in the individual programmes.

WORLD PREMIERES are as follows :

GREEK COMPOSERS :

Three works have been especially composed for the «1st Hellenic Week of Contemporary Music» and are given their World Première in it :

- Y.A. PAPAIOANNOU : «THREE SONGS» on poems by C. Kavafis, for mezzo soprano and instrumental ensemble* (1966). - (Tuesday, 19th April, 6.30 p.m.)
- J. CHRISTOU : «PRAXIS FOR TWELVE» for strings, piano and percussion* (1966) - (Monday, 18th April, 6.30 p.m.)
- N. MAMANGAKIS : «TRITTY» for guitar, santouri, percussion and two double basses* (1966) - (Friday, 15th April, 6.30 p.m.)

These three works are shown by the symbol (C) in the individual programmes.

Other World Premieres, shown by the symbol (W) in the individual programmes, are as follows :

- N. SKALKOTTAS : «SONATINA» for piano (1927)
Y.A. PAPAIOANNOU : «WIND TRIO» (1962)
Y.A. PAPAIOANNOU : «EROS ANIKATE MACHAN» for a cappella choir, on Sophocles' text from Antigone (1965)
A. LOGOTHETIS : «ODYSSEIA» for instrumental ensemble* (1963)
D. DRAGATAKIS : «WIND QUINTET» (1964)
J. IOANNIDIS : «THREE PIECES» for piano (1965)
M. ADAMIS : «PROSHEMATATA» for narrator and tape, on a poem by E. Machaira (1964)
G. LEOTSAKOS : «KHMER» for solo flute (1963—65)

COMPOSERS FROM OTHER COUNTRIES :

- S. HÉMON (Holland) : «LIGNES ONDULATOIRES» for vibraphone and strings* (1965)
J. KAPR (Czechoslovakia) : «CONTRARIA ROMANA» for baritone and piano (1965)
G. SAVAGNONE (Italy) : «PRELUDIO, RECITATIVO E FUGA» for piano and strings (1966)
G. SCELISI (Italy) : «QUARTETTO NO. 4» for string quartet, in one movement (1964)

* A page from the score of these works (or related graphic presentations) is reproduced in the middle pages of the present programme brochure.

PARTICIPANTS

TO THE 1ST HELLENIC WEEK OF CONTEMPORARY MUSIC

THE «ACCADEMIA MUSICALE NAPOLETANA» CHAMBER ORCHESTRA

The «ACCADEMIA MUSICALE NAPOLETANA» Chamber Orchestra was founded in 1934 by Al. Casella with the aim of enhancing the knowledge and understanding of Italian music of the past as well as contemporary music of all tendencies. In 1960, Piero Guarino was called upon to reform this Orchestra; following a period of experimentation (during which it also visited Greece - in 1962) it crystallized in its present form in 1963: this comprises a permanent nucleus of strings (all high class soloists), restricted in number, to which wind instruments or singers may be added, according to the needs of each programme; the Director and Conductor, P. Guarino, who is also a well known pianist, as well as the individual members of the string body alternate as soloists in concertante works.

During these last years, this Orchestra has appeared in France, England, Ireland, Germany, Belgium, Denmark, Sweden, Norway, Switzerland and Spain, besides a considerable number of cities in Italy; it has also accepted an invitation to tour the USA next autumn. It may also be mentioned that it recently obtained a particularly great success with its numerous performances of «Ten Sketches» (also recorded for the Italian Radio).

COMPOSITION OF THE ORCHESTRA :

Violins	: Antonio PEREZ	Massimo COEN
	Cinzia TREGGOR MAIONI	Franco SCIANNAMEO
	Marta MARESCIALLI	Bruno MUSTANO
Violas	: Rhoda RHEA (also viola d'amore)	
	Gianni ANTONIONI	
Cellos	: Donna MAGENDANZ GUARINO	
	Francesco STRANO	
Double Bass	: Raffaello MAIONI	

PIERO GUARINO was born in Alexandria, U.A.R., 1919, into an Italian family; he studied at the Athens Conservatory (1936-1939) with A. Skokos (piano) and G. Sklavos (composition), then followed advanced courses in the Sta. Cecilia Academy in Rome with A. Casella (piano) and Art. Bonucci (ensemble music). He was awarded prizes of piano playing and composition in National Competitions in Italy (1944). He has always appeared in the double rôle of pianist and chamber music participant, to which a third one, that of conducting, was added since 1944. From 1950 to 1960 he was Director of the Music Conservatory of Alexandria, U.A.R., where he created a whole musical movement within which the diffusion of contemporary music played a particularly prominent rôle. Besides taking over the Direction of the «Accademia Musicale Napoletana» Chamber Orchestra in 1960, he also teaches in the advanced courses series of the Sta. Cecilia Academy in Rome; he also holds the courses of orchestral practice and conducting in the Perugia Conservatory, and teaches chamber music in the Summer Academy at the Mozarteum (Salzburg). His international activity covers a great number of European countries. Having been particularly interested in N. Skalkottas, he organized special commemorative concerts of his works in 1959, orchestrated his Concertino for oboe and piano as well as songs with piano accompaniment, and played extensively his piano and chamber music works, besides conducting his chamber orchestra compositions. He also conducted several works by Jani Christou, including the world première of his Oratorio «Tongues of Fire» at the 1965 English Bach Festival (Oxford). P. Guarino also appears as writer on music and lecturer.

DONNA MAGENDANZ GUARINO, cellist, born in Utica, N.Y. in a musical family where she got her first musical training, studied subsequently at the University of Syracuse, N.Y., and at the Eastman School of Music in Rochester, N.Y., with George Miquelle, obtaining there her degrees of «Bachelor of Music» and «Master in Performance and Music Literature», as well as the diplomas of «Performer» and «Artist»; she also possesses a B. Sc. from the Rochester University, has been a member of the Rochester Philharmonic Orchestra and has taken several courses in the U.S.A. and Europe. In 1961 she came to Italy under a Fulbright scholar-

ship for the E. Mainardi courses at the Sta. Cecilia Academy, obtaining the corresponding diploma in 1962 and establishing herself permanently in Rome since that date. She has played, both as a recital and as an orchestra soloist, in Italy, Germany, Austria, Switzerland, France, England, Ireland, the Scandinavian countries, Spain, and Greece, and made recordings for radio and television for RAI, BBC, RTF, NDR, INR, DR, etc. She is also a member of the «Magendanz - Guarino Duo», the «Guarino Trio», the «Quartetto di Nuova Musica» and the «Accademia Musicale Napolitana» Chamber Orchestra. She is married to Piero Guarino.

GUDRUN GRAMLICH, oboist, born 1930 in Karlsruhe, studied in Freiburg, Baden-Baden, Detmold and Paris. Having been awarded the prize of the Munich International Competition in 1954, she has been the first oboe (soloist) of the Radio Zagreb Symphony Orchestra and of the «Zagreb Soloists» conducted by Ant. Janigro, and later (1957-60) of the Cairo Symphony Orchestra. She has also dedicated herself to the activities of soloist and chamber music player; she gave the world première of Skalkottas' Oboe Concertino (1959), previously declared as «unplayable» by distinguished oboists; she has played this work extensively since in several countries.

ANTONIO PEREZ, violinist, born 1936 in Malaga, Spain, studied in Madrid, following later advanced courses in Rome, where he established himself ten years ago. He has been awarded the Sarasate prize. Since 1963 he is the leader of the «Accademia Musicale Napolitana» chamber orchestra, and has frequently collaborated with the «Corelli» and «Virtuosi di Roma» Orchestras. He is particularly active with his recently formed Piano Trio (with Fr. Strano, cello, and Giampaolo Bracali, piano), and with the renowned «Boccherini Quintet» of which he is the leader.

THE «QUARTETTO DI NUOVA MUSICA» STRING QUARTET

The «QUARTETTO DI NUOVA MUSICA» established itself in order to specialize in contemporary string quartet literature; its first public appearance took place in April 1964 (Rome), on the occasion of

a cycle of events organized by the I.S.C.M. and the S.M.I. in collaboration with University Institutions; this resulted in the warmest reviews by the most demanding critics. It dedicated itself, subsequently, to the recording of extreme avant-garde compositions, participating, among others, to a cycle of concerts organized by the American Academy in Rome in collaboration with the I.S.C.M., the U.S.I.S., and the R.A.I., which recently broadcast several out of these recordings. During the present season, this Quartet has been engaged for several events within the «Nuova Consonanza» Festival in Rome, for the National Cherubini Academy in Florence, for the Roman Philharmonic Academy, and for recordings for the RAI and the BBC.

COMPOSITION OF THE STRING QUARTET:

1. Violin: Massimo COEN
2. Violin: Franco SCIANNAMEO
- Viola: Gianni ANTONIONI
- Cello: Donna MAGENDANZ

MASSIMO COEN has studied with Ric. Tagliacozzo. He has graduated from the Sta. Cecilia Conservatory in Rome, where he had attended the chamber music courses of Guido Agosti during several years. He later followed advanced courses with André Gertler in Brussels and Salzburg. Returning to Italy, he founded the ensemble «I Solisti di Roma», also appearing in violin-piano duos. He gave concerts in Italy, France, Belgium, Germany, Austria and Poland, took part in the Vienna Festival and the Two-World Festival at Spoleto, and has recorded for the R.A.I. and the S.F.B. and R.I.A.S. Radios in Berlin. He has also graduated in Law from the University of Rome.

FRANCO SCIANNAMEO has graduated from the Sta. Cecilia Conservatory in Rome. As second leader of the «Accademia Musicale Napolitana» Chamber Orchestra and of the S. Pietro a Majella Chamber Orchestra he has extensively toured Europe and the U.S.A. He has also studied composition and has published numerous revisions of 17th and 18th century Italian instrumental music. He is a member of the ensemble «I Solisti di Roma».

GIANNI ANTONIONI has graduated from the Piccinni Conservatory in Bari, having studied there with his father, the renowned violinist Franco Antonioni. He has also graduated as a pianist and has followed ensemble music courses at the Chigiana Academy of Siena. He has toured Europe, the U.S.A. and Canada. Since 1960 he directs the «Camerata Musicale Barese» Concert Society. He is also a member of the ensemble «I Solisti di Roma».

DONNA MAGENDANZ - GUARINO (see above).

THE WIND QUINTET OF THE SW - FUNK

The WIND QUINTET (Flute, Oboe, Clarinet, Horn and Bassoon) of the SW-FUNK (the German SW-Radio) in Baden-Baden was founded in 1947, as a private group of members of the SW-Funk Orchestra, who, in their free time, gathered to enjoy chamber music playing. Soon the SW-Funk became interested in this group and started using it in its broadcasts. During this period its composition changed repeatedly, until in 1955 a reorganization brought it in its present form. Besides the SW-Funk other Radios engaged the Quintet: Geneva, Paris, Basle, the Norwegian, Swedish and Finnish Radios, the German Südfunk and Sender Freies Berlin. Extensive tours outside Germany started in 1956, on a larger scale since 1962; such tours comprised Spain and Portugal, Bern, Paris, an extensive tour in Asia (20 concerts), Italy (where «Il Messagero» of Rome writes that if there were a music «Oscar», it should be awarded without hesitation to this Quintet, which clearly exceeds any other comparable ensemble in the world), South and Middle America (1964) in an extensive tour sponsored by the Goethe Institute in Munich, which also organized its subsequent tours in England, Ireland, Norway, Sweden, Denmark and Finland.

In its repertoire, this Quintet includes prominently contemporary works of several tendencies, of which they have presented around 50 to international audiences, from modern «classics» to avant-garde; besides, they also play the standard pre-classic, classic and romantic repertoire. Two composers wrote compositions specially for this Quintet: W. Fortner his Five Bagatelles of 1960

(which are performed in the «Hellenic Week» on April 15th), and B. Blacher his «Konzertstück for Wind Quintet and String Orchestra» of 1963.

COMPOSITION OF THE WIND QUINTET :

Flute : Kraft Thorwald DILLOO
 Oboe : Horst SCHNEIDER
 Clarinet : Hans LEMSER
 Horn : Karl ARNOLD
 Bassoon : Helmut MUELLER

K.T. DILLOO is also Lecturer at the «Musikhochschule» of Karlsruhe; H. SCHNEIDER is also a Member of the «Capella Coloniensis» Ensemble; H. LEMSER is particularly well-known for his ability to play literally all instruments of the clarinet family; K. ARNOLD is internationally renowned as a Bach Specialist and a hornist of exceptional lightness; and H. MUELLER is well known for the perfection of his playing, of which an Italian critic writes that it is exemplary for its uniform articulation through the entire range of the instrument.

THE ASSMANN STRING QUARTET

The ASSMANN STRING QUARTET was founded before World War II in Cracow and obtained its first important successes in Vienna and Berlin. After the war its composition changed and was finalized in Frankfurt; it became especially known through its performance of Krenek's Quartet No. 6, op. 78, which had been declared unplayable before; this took place at the Darmstadt Festival of 1954. Since that time the Assmann Quartet gave a very great number of first, performances of contemporary works. In their tours they have repeatedly visited England, France, the Scandinavian countries, Holland, Belgium, Switzerland, Austria, Italy, North Africa, and also Greece. Their repertory comprises a considerable number of classic and romantic works, including the complete Beethoven String Quartets (being considered as having given some of the best performances of the Last Quartets). Their

contemporary repertory comprizes some 40 works of all tendencies, including avant-garde works; they are particularly famous for their performance of the complete (four) String Quartets by Schönberg and the complete string chamber music by Webern. They have recorded and broadcast for almost all European Radios of some importance (over 120 recordings).

COMPOSITION OF THE STRING QUARTET :

1. Violin : Klaus ASSMANN
2. Violin : Wilfried WENZEL
- Viola : Engelbert TROESCH
- Cello : Otto ENGEL

ERIKA MARGRAF

Erika MARGRAF, soprano, studied in Düsseldorf, Dresde and Karlsruhe, lastly with Prof. Emge; she graduated in 1949 and started with her activity as a concert singer and also at the Radio. She has given Lieder evenings in Germany, England, Holland, France, Italy, Austria, Switzerland, and also Greece. She took part in several international Festivals: I.S.C.M. 1955, Berliner Festwochen, Darmstadt, etc. Since 1964 she is also lecturer for singing at the «Badische Hochschule für Musik» at Karlsruhe.

THE ATHENS WIND QUINTET

The ATHENS WIND QUINTET was formed in the summer of 1965 by members of the «Athens State Orchestra», which is the oldest and best established orchestra in Greece; these five wind players, being the leaders in their respective instrument groups within the orchestra, actually started practising together in the early autumn, preparing a number of programmes for their first planned appearances; at the invitation of the «Hellenic Week», they decided to participate to it by preparing three works by Greek composers, which are to be heard on April 19th and 20th, 1966, postponing other planned appearances. In this way, their appearance in the «Hellenic Week» will be their first public one. The formation of this quintet is due to the initiative of its clarinetist, Ch. Farandatos, Professor at the Athens Odeon.

COMPOSITION OF THE WIND QUINTET :

- Flute : Urs RUETTIMANN
 Oboe : Claude CHIEULET
 Clarinet : Charalambos FARANDATOS
 Horn : Gerassimos KANTZIS
 Bassoon : Christos KAKAROUNGAS

THE ATHENS INSTRUMENTAL ENSEMBLE

This is an ad hoc ensemble, assembled out of distinguished soloists (greek or residing in Greece) by the organizers of the «Hellenic Week» in collaboration with Arg. KOUNADIS, the distinguished composer, conductor, pianist and assistant professor at the «Musik-hochschule» of Freiburg i/Br., whom the «Hellenic Week» specially invited from Freiburg in order to organize and conduct this Ensemble. Most of its members had also previously worked together on several occasions; this is considered as a further indication of a possible continuity in their future collaboration, which the organizers of the «1st Hellenic Week» seek to encourage.

COMPOSITION OF THE ENSEMBLE

COND.: ARG. KOUNADIS

- Flutes : Urs RUETTIMANN, Sp. RENGIOS
 Oboe : Claude CHIEULET
 Violin : Sp. TOMBRAS
 Viola : G. POUMBOURIDIS
 Cello : Const. VLACHOPOULOS
 Percussion : N. LAVRANOS, G. LAVRANOS,
 N. KORATZINOS
 Guitar : Ger. MILIARESSIS
 Piano and Celesta : Hel. APOSTOLAKI - TAZARTES,
 J.G. PAPAIOANNOU

THE UNIVERSITY OF SALONICA CHAMBER CHOIR AND INSTRUMENTAL ENSEMBLE

The «Music Department» of the «University Club» of the «Aristotle University» of Salonica was founded in October, 1953, by Jannis

MANDAKAS, who is also its present Director; it comprises a Chamber Choir, a large Mixed Choir, a Chamber Music Group and a small Chamber Orchestra, the members of these groups being all students of this University. The Chamber Choir has appeared often in many Greek cities, has represented Greece, upon invitation, at the 2nd European Choir Festival at Nevers (1964), and gave concerts in Stuttgart, at the Athens Festival (1964) and at the «Studio for New Music» of the Athens Goethe Institute contemporary music concert Series (1965). The Chamber Choir is a full member of the «European Federation of Young Choirs».

The «Music Department» has broader educational objectives for its members and its public; in this spirit, high priority is given to first performances of renaissance, baroque and contemporary music. A board consisting of three University of Salonica Professors (T. Diannelidis, M. Sakellariou, Chr. Lefakis) supervises the activities of the «Music Department». A string ensemble with piano accompanies the Chamber Choir in its appearance at the «Hellenic Week».

SOLOISTS OF THE CHAMBER CHOIR :

- F. BABOURI, soprano
- I. KOURLIDOU, mezzo soprano
- B. KONDORIZOS, tenor
- D. HASSAPIDIS, baritone

HELEN APOSTOLAKI - TAZARTES

Helen APOSTOLAKI - TAZARTES, pianist, studied in Athens with Kat. and Anth. Skokos and Sp. Farandatos at the Athens Odeon; after her graduation she went to Paris under a French Government scholarship and worked with Marcel Ciampi at the Paris Conservatoire. She has frequently appeared in recitals, in concerts with orchestra and in broadcasts, also in chamber music. She is specially interested in contemporary music, both greek and from other countries, which constitutes a sizeable fraction of her repertory. She recently appeared in the contemporary music Concert Series of the «Studio for New Music» of the «Athens Goethe Institute», where she gave the greek first performance of the complete «Ludus Tonalis» by Hindemith.

RITA CHRISTOPOULOU

Rita CHRISTOPOULOU, soprano and pianist, graduated as a singer from the National Odeon (Athens) in 1957, from the class of M. Vithynos. She has appeared in many recitals in Athens and at Radio Vienna. Since 1964 she participates, in the contemporary music Concert Series of the «Studio for New Music» of the «Athens Goethe Institute», where she sang, among others, works by W. Killmeyer, G. Bialas, K. Hashagen, D. Mitropoulos and N. Mangakis.

NILYAN PÉREZ - IOANNIDI

Nilyan PÉREZ-IOANNIDI, pianist, started at an early age with her piano studies in her native town of Caracas (Venezuela). She also made her first appearances there, as a mature artist. Winning the first prize in a national competition in her country and a Scholarship, she leaves for New York, Rome and Paris to follow advanced courses there. She has appeared with great success in many cities, both in Europe and in America.

URS RUETTIMANN

Urs RUETTIMANN, flutist, (b. 1937 in Muri, AG., near Zurich), graduated from the Zurich Conservatory where he studied with A. Jauret, obtaining the flute Diploma in 1963. Since that time he has played in various Orchestras and as a soloist with various Swiss orchestras; since November 1965 he is the first flutist of the Athens State Orchestra. He also followed advanced courses with J. Bopp in Basle and with P.L. Graf.

SPIROS SAKKAS

Spiros SAKKAS, baritone, was born in Athens. He studied at the Athens Odeon with K. Triantafyllou and then M. Kalfopoulou, graduating in 1963. He followed advanced courses in the Salzburg «Mozarteum» with Max Lorenz since 1964. He has given concerts in Athens (under the aegis of the «Experimental Orchestra» of the Municipality of Athens), in Munich and in Salzburg («Small Operas» by D. Milhaud and in the «Flut» by B. Blacher). He took part in the Athens Festival in 1964 and 1965, also as a soloist in «The Birds» by Hadjidakis in London, the U.S.S.R. and Poland.

THURSDAY, 14th APRIL, 1966 — 11.00 A.M.

INAUGURATION
OF THE

1st HELLENIC WEEK OF CONTEMPORARY MUSIC

11.00 A.M. OPENING OF THE PREMISES AT THE ZAPPEION BUILDING

11.15 A.M. ORIENTATION SPEECHES ON THE « 1st HELLENIC WEEK »
BY REPRESENTATIVES OF THE HELLENIC ASSOCIATION
FOR CONTEMPORARY MUSIC AND THE GREEK SECTION
OF THE INTERNATIONAL SOCIETY FOR CONTEMPORARY
MUSIC, THE NATIONAL TOURISM ORGANIZATION, THE
STUDIO OF NEW MUSIC OF THE ATHENS GOETHE IN-
STITUTE AND THE ATHENS ITALIAN INSTITUTE OF CUL-
TURE

12.00 A.M. INAUGURATION OF THE « EXHIBITION OF NEW MUSIC »

12.30 A.M. REFRESHMENTS

ADMISSION TO THE INAUGURATION CEREMONY : BY INVITATION. IN
ADDITION, THE « SUBSCRIPTION CARD » FOR THE « HELLENIC WEEK »
ENTITLES ITS BEARER TO FREE ADMISSION TO THE INAUGURATION
CEREMONY

THURSDAY, 14th APRIL, 1966 — 10.00 P.M.

ASSMANN STRING QUARTET
AND ERIKA MARGRAF

A. SCHOENBERG: THE COMPLETE STRING QUARTETS
(First performance in Greece)

1st PROGRAMME

1. STRING QUARTET (in d minor) op. 7 (1904—05)

INTERVAL

2. STRING QUARTET (in f sharp minor) op. 10 (1907—08, rev. 1921)

- I. Mässig
- II. Sehr rasch
- III. Litanei (St. George)
- IV. Entrückung (St. George)

E. Margraf sings in movements III. and IV.

FRIDAY, 15th APRIL, 1966 — 6.30 P.M.

CHAMBER MUSIC CONCERT
ASSMANN STRING QUARTET

HEL. APOSTOLAKI — TAZARTES (piano)
ER. MARGRAF (soprano)
NIL. PÉREZ — IOANNIDIS (piano)
GER. CHORAFAS (double bass)
AN. DIAKIOGORGIS (santouri and percussion)
GER. MILIARESSIS (guitar)
AN. RODOUSSAKIS (double bass)
SP. SAKKAS (baritone)
A. WEBER : STRING TRIO op. 20 (1927) (G)

I. Sehr langsam
II. Sehr getragen und ausdrucksvoll

J. KAPR : CONTRARIA ROMANA, 8 songs for baritone and piano (1965) (W)
Sp. Sakkas and Hel. Apostolaki — Tazartes

Y.A. PAPAIOANNOU : STRING TRIO (1963/64)
J. IOANNIDIS : THREE PIECES for piano (1965) (W)
I. Toccata
II. Romanze
III. Finale
NIL. Pérez — Ioannidis
G. BECKER : STRING QUARTET (1963) (G)

INTERVAL

A. WEBER : THREE SONGS op. 25 on poems by Hildegard Jone (1935) (G)
D. MITROPOULOS : KASSIANI (poem by C. Palamas) (ca. 1919)
O. MESSIAEN : I. BAIL AVEC MI (pour ma femme)
VI. RESURRECTION (pour le jour de Pâques) (from the cycle: «Chants de terre et de ciel», 1938)
Er. Margraf and Hel. Apostolaki — Tazartes
D. TERZAKIS : APHORISMS for piano (1964)
Hel. Apostolaki — Tazartes
N. MAMANGAKIS : TRITYS for guitar, santouri, percussion and two double basses (1966) (C)
Ger. Miliaressis
Anast. Diakioorgis
Ger. Chorafas
Andr. Rodoussakis
Conducted by the composer

(G) = First performances in Greece
(W) = World première
(C) = World première of work specially composed for the «Hellenic Week»

FRIDAY, 15th APRIL, 1966 — 10.00 P.M.

SW — FUNK WIND QUINTET

W. FORTNER : 5 BAGATELLES for wind quintet (1960) (G)
Mässig bewegt
Schnell
Sehr langsam
Sehr schnell und flüchtig
Andante con moto

T. BAIRD : DIVERTIMENTO for four winds (1956) (G)
Capriccio
Duetto
Quasi Valse
Arietta
Marcia

M. SEIBER : PERMUTATIONI A 5 (1958) (G)

INTERVAL

A. SCHOENBERG : QUINTET op. 26 (1923—24)
I. Schwungvoll
II. Anmutig und heiter; scherzando
III. Etwas langsam
IV. Rondo

(G) = First performances in Greece.

SATURDAY, 16th APRIL, 1966 — 6.30 P.M.

PANEL DISCUSSION

ON THE SUBJECT:

PROBLEMS OF CONTEMPORARY MUSIC

PARTICIPANTS TO THE PANEL:

G. BECKER
J. CHRISTOU
J. GERAEDTS
F. GOLDBECK
Y. A. PAPAIOANNOU
J. A. RIEDL
G. SAVAGNONE
B. SCHIFFER
J. G. PAPAIOANNOU, Moderator

6.30 P.M. DISCUSSION BETWEEN PANEL MEMBERS

8.00 - 8.30 P.M. QUESTIONS FROM THE FLOOR AND ANSWERS BY
PANEL MEMBERS

THE DISCUSSION WILL BE HELD IN ENGLISH
TALKS, QUESTIONS AND ANSWERS GIVEN IN OTHER LANGUAGES WILL
BE TRANSLATED

SATURDAY, 16th APRIL, 1966 — 10.00 P.M.

ASSMANN STRING QUARTET

A. SCHOENBERG: THE COMPLETE STRING QUARTETS
(First performance in Greece)

2ND PROGRAMME

3. STRING QUARTET op. 30 (1926/27)

- I. Moderato
- II. Adagio
- III. Intermezzo: Allegro moderato
- IV. Rondo: Molto moderato

INTERVAL

4. STRING QUARTET op. 37 (1936)

- I. Allegro molto; energico
- II. Comodo
- III. Largo
- IV. Allegro

SUNDAY, 17th APRIL, 1966 — 11.00 A.M.

VEAKI THEATRE

32, STOURNARA ST.

IN COLLABORATION WITH THE «GREEK CINEMA CLUB»

«ELECTRONIC MUSIC, AUDIBLE TEXTS AND EXPERIMENTAL FILMS»

INTRODUCED AND PRESENTED BY

J. A. RIEDL

- M. KAGEL : ANTITHESE (1962), composition for electronic and ordinary sounds
- J.A. RIEDL : «COMPOSITION FOR ELECTRONIC SOUNDS NO. 2» (1963 and 1965)
- F. KRIWET : JAJA, Hörtext (Audible text) 2 (1962)
INTERVAL
- FILM SHOWS:
- M. KAGEL : ANTITHESE, play for one actor with electronic and ordinary sounds (film made in 1965/66)
- E. REITZ - J.A. RIEDL : GESCHWINDIGKEIT - VITESE (1963)
- J.A. RIEDL : COMMUNICATION (1961)

SUNDAY, 17th APRIL, 1966 — 6.30 P.M.

G. SAVAGNONE

A LECTURE ON

MUSICAL PRISMATISM

also introducing his «Prelude, Recitativo and Fugue»
(see Concert of Monday, 18th, April at 6.00 p.m.)

SUNDAY, 17th APRIL, 1966 — 10.00 P.M.

1st CONCERT

ACCADEMIA MUSICALE NAPOLETANA

CHAMBER ORCHESTRA

COND.: P. GUARINO

SOLOISTS : G. GRAMLICH (oboe)
D. MAGENDANZ (cello)

G. TURCHI : CONCERTO PER ARCHI (1948) (G)

- I. Molto lento (Elegia I)
- II. Allegro, un po' concitato
- III. Molto adagio (Elegia II)
- IV. Allegro con moto — Molto lento

RICC. MALIPIERO : SONATA PER OBOE E ARCHI (1959) (G)

- I. Moderato
- II. Veloce e grottesco
- III. Deciso

R. BAERVOETS : FIVE PIECES FOR STRING ORCHESTRA (1964) (G)

INTERVAL

TH. ANTONIOU : «JEUX» for cello and string orchestra op. 22 (1963) (G)

- I. Moderato
- II. Allegro
- III. A piacere
- IV. Presto
- V. Andante

N. SKALKOTAS : CONCERTINO FOR OBOE (1939)

(Orchestration for strings of the piano accompaniment: by P. Guarino, 1961).

- I. Allegro giocoso
- II. Pastorale
- III. Rondo : Allegro vivo

(G) = First performances in Greece

MONDAY, 18th APRIL, 1966 — 6.00 P.M.

2ND CONCERT
ACCADEMIA MUSICALE NAPOLETANA
CHAMBER ORCHESTRA

COND.: P. GUARINO

SOLOISTS: D. MAGENDANZ (cello)
P. GUARINO (piano and percussion)
A. PEREZ (violin)

S. LAURICELLA : MUSICA NOTTURNA for strings (1963) (G)
G. SAVAGNONE : PRELUDIO, RECITATIVO E FUGA for piano and
strings (1966) (W)
N. SKALKOTTAS : TEN SKETCHES for strings (1940)
I. Sinfonia
II. Concerto
III. Passacaglia
IV. Suita
V. Concertino
VI. Serenata
VII. Ragtime
VIII. Notturmo
IX. Capriccio
X. Rondo

INTERVAL

V. BUCCHI : CONCERTO LIRICO for violin and strings (1959)
V. MORTARI : PICCOLA SERENATA PER ORCHESTRA DI VIOLINI
(1948) (G)
I. Preludio
II. Minuetto
III. Aria
IV. Tarantella

J. CHRISTOU : PRAXIS FOR TWELVE for piano, percussion and
strings (1966) (C)
(G) = First performances in Greece
(W) = World premières
(C) = World premières of works specially composed for the
«Hellenic Week»

MONDAY, 18th APRIL, 1966 — EVENING

No event has been planned within the «Hellenic Week of Con-
temporary Music», in view of the regular Monday concert of

THE ATHENS STATE ORCHESTRA

73 REX THEATRE, 48, Venizelou (Panepistimiu) St., 8.30 p.m.

TUESDAY, 19th APRIL, 1966 — 6.30 P.M.

ATHENS INSTRUMENTAL ENSEMBLE

COND. BY ARG. KOUNADIS

U. RUETTIMANN (flute)
S. RENGIOS (flute)
C. CHIEULET (oboe)
S. TOMBRAS (violin)
G. POUMBOURIDIS (viola)
C. VLACHOPOULOS (cello)
N. LAVRANOS (percussion)
G. LAVRANOS (percussion)
N. KORATZINOS (percussion)
GER. MILIARESSIS (guitar)
HEL. APOSTOLAKI - TAZARTES
(piano and celesta)
J.G. PAPAIOANNOU (piano)

WIND TRIO : (FROM THE ATHENS WIND QUINTET)

C. CHIEULET (oboe)
CH. FARANDATOS (clarinet)
CH. KAKAROUNGAS (bassoon)

R. CHRISTOPOULOU (soprano)

Y.A. PAPAIOANNOU : WIND TRIO (1962) (W)

I. a. Adagio carezzevole
b. Allegretto
II. Largo
III. Allegro

S. GAZOULEAS : DUO FOR VIOLIN AND VIOLA (1957, rev. 1964)

G.S. TSOUYOPOULOS : SERENATA for soprano, flute, guitar and
viola, on old italian texts (1957)

R. Christopoulou (soprano), S. Rengios
(flute), G. Miliaressis (guitar), G. Poup-
bouridis (viola)

M. ADAMIS : ANALYKLESIS for 5 instruments (1964)
S. Rengios (flute), C. Chieulet (oboe), H.
Apostolaki-Tazartes (celesta), G. Poup-
bouridis (viola), C. Vlachopoulos (cello)

INTERVAL

Y.A. PAPAIOANNOU : THREE SONGS on poems by C. Kavafis
(1966) (C)

for mezzo soprano and instrumental
ensemble

I. Ekomissa is tin technin
II. Teliomena
III. Apolipin o Theos Antonion

G. LEOTSAKOS : KHEMER, for solo flute (1963/65) (W)
U. Rüttimann

A. KOUNADIS : THREE NOCTURNES ON POEMS BY SAPPHO
(1960)

for soprano and instrumental ensemble
R. Christopoulou (soprano), S. Rengios
(flute), H. Apostolaki-Tazartes (celesta),
N. Lavranos (vibraphone), S. Tombras
(violin), G. Poubouridis (viola), C. Vla-
chopoulos (cello)

A. LOGOTHETIS : ODYSSEIA for instrumental ensemble
(1963) (W)

U. Rüttimann and S. Rengios (flutes), S.
Tombras (violin), G. Poubouridis (viola),
C. Vlachopoulos (cello), H. Apostolaki-
Tazartes (celesta), J.G. Papaioannou (pi-
ano), G. Miliaressis (guitar), N. Lavranos,
G. Lavranos and N. Koratzinos (percus-
sion)

(W) = World premières

(C) = World premières of works specially composed for the
«Hellenic Week»

TUESDAY, 19th APRIL, 1966 — 20.00 P.M.

«QUARTETTO DI NUOVA MUSICA»

STRING QUARTET

A. CASELLA : CINQUE PEZZI for two violins, viola and cello
(1920) (G)

I. Preludio
II. Ninna nanna
III. Valse ridicule
IV. Notturmo
V. Fox - trot

L. CHAILLY : SONATA TRITEMATICA NO. 10 in one movement
(1962) (G)

INTERVAL

FR. EVANGELISTI : ALEATORIO (1959)

G. SCELSI : QUARTETTO NO. 4 in one movement (1964) (W)

(G) = First performances in Greece

(W) = World premières

WEDNESDAY, 20th APRIL, 1966 — 6.30 P.M.

1st PART: ATHENS WIND QUINTET

U. RUETTIMANN (flute)
C. CHIEULET (oboe)
CH. FARANDATOS (clarinet)
G. KANTZIS (horn)
CH. KAKAROUNGAS (bassoon)
R. CHRISTOPOULOU, soprano
J.G. PAPAIOANNOU, accompanist

2nd PART: UNIVERSITY OF SALONICA CHAMBER CHOIR
AND INSTRUMENTAL ENSEMBLE

DIR.: J. MANDAKAS
SOLOISTS: F. BABOURI, soprano
I. KOUMLIDOU, mezzo soprano
D. HASSAPIDIS, baritone
G. PONIRIDY : WIND QUARTET (1962)
I. Poco Lento
II. Allegretto con spirito
III. Vivo
U. Rüttimean (flute), C. Chieulet (oboe), Ch. Farandatos (clarinet), Ch. Kakaroungas (bassoon)

D. MITROPOULOS : 10 INVENTIONS on poems by C. Kavafis (ca. 1921)

- I. 4 Canons: 1. Makrya, 2. Na mini,
3. Gia narthoun, 4. To diplano trapezi,
- II. 2 Passacaglias: 5. Meres tou 1923,
6. Griza,
- III. Preludio e Fuga a 4 voci: 7. En ti odo, 8. O ilios tou apogevmatos (fuga),
- IV. Pedale-Coda (Finale): 9. Etsi poly atenisa, 10. Epiga
R. Christopoulou — J.G. Papaioannou

D. DRAGATAKIS : WIND QUINTET (1964) (W)

1. Largo
2. Presto
3. Adagio
4. Allegro

N. SKALKOTTAS : a. SONATINA for piano (1927), dedicated to A. Skokos (W)

- I. Allegro vivace
- II. Siciliano
- III. Finale
- b. SONATINA for piano (No 10 of the «32 Piano Pieces» of 1940) (G)

- I. Fließend
- II. Andantino
- III. Fließend
J.G. Papaioannou

N. SKALKOTTAS : 5 SONGS from the cycle of 16 songs on poems by Chr. Esperas (1942)

- I. Idaniko (No 1)
- II. Anixi (No 7)
- III. Perasma (No 10) (G)
- IV. Sto Perivoli mou (No 14) (G)
- V. Chinoporo (No 16) (G)
R. Christopoulou — J.G. Papaioannou

INTERVAL

N. SKALKOTTAS : ENYCHTOSE, POIONE THA IDO, folk song with piano accompaniment (1944—49)

J.N. DAVID : DER RAUCH (B. Brecht), a cappella choir
E. KRENEK : TAUBE AUF DEM DACH, Motet, a cappella choir (F. Kafka)

C. ORFF : SIRMIO : JAM VER EDELIDOS, Concierto di Voci I (1930), a cappella choir

Y.A. PAPAIOANNOU : EROS ANIKATE MACHAN (Sophokles: Antigone) (1965), a cappella choir (W)

TH. ANTONIOU : KONTAKION for choir and strings, op. 27 (1965) (G)
on a byzantine church hymn

(G) = First performances in Greece

(W) = World premières

WEDNESDAY, 20th APRIL, 1966 — 10.00 P.M.

GREEK ELECTRONIC MUSIC PRESENTATION

(concrete, electromagnetic and other tape music)

INTRODUCED BY JOHN G. PAPAIOANNOU

NARRATOR: R. CHRISTOPOULOU

A. LOGOTHETIS : FANTASMATA (GHOSTS), electronic music (for a film)

EXAMPLES FROM GRAPHIC SCORES involving electronic transformations

EXAMPLES FROM IMPROVISATIONS electronically transformed

M. ADAMIS : PROSCHEMATA for recitation and transformed spoken syllables

Narrator: R. Christopoulou

J. CHRISTOU : Excerpts from scenic music

TH. ANTONIOU : Excerpts from scenic music

I. XENAKIS : Examples of electro-magnetic music:

DIAMORPHOSES (1957)

CONCRET PH (1958)

ANALOGIQUE B (1959)

ORIENT — OCCIDENT (1960)

THURSDAY, 21st APRIL, 1966 — 10.00 P.M.

ON THE OCCASION OF THE «HELLENIC WEEK OF CONTEMPORARY
MUSIC»

THE EXPERIMENTAL ORCHESTRA
OF THE MUNICIPALITY OF ATHENS

DIR.: MANOS HADJIDAKIS

PRESENTS ITS 2nd 1966 PROGRAMME

SOLOIST: ST. GAZOULEAS

J.P.H. RAMEAU : SEXTUOR N° 1 (out of the «Six Concerts transcrits
en sextuors» for 3 violins, viola, cello and
double bass)

S. HÉMON : LIGNES ONDULATOIRES for vibraphone and strings
(1965) (W)

D. MILHAUD : SYMPHONY No 4 for strings (1924) (G)
Composed after a painting dated 1957

- I. Overture
- II. Chorale
- III. Etude

ST. GAZOULEAS: CONCERTINO for piano and nine instruments
(1963) (G)
in two movements

G. APERGIS : ANTISTIXIS « A » for three string quartets
(1965) (G)
INTERVAL

J.S. BACH : SUITE N° 2 (Ouverture N° 2, BWV 1067) in B
minor (ca. 1724)

- I. Ouverture
- II. Lento
- III. Rondeau
- IV. Sarabande
- V. Bourrées I, II
- VI. Polonaise
- VII. Double
- VIII. Menuett
- IX. Badinerie

(G) = First Performances in Greece
(W) = World Premières

THURSDAY, 21st APRIL, 1966 — 6.30 P.M.

THE INSTRUMENTAL THEATRE

ILLUSTRATED LECTURE

BY

MAURICIO KAGEL
(in french)

COMPOSERS AND WORKS

A. SCHOENBERG (1874-1951). The famous founder of the New Viennese School, and creator of the so-called twelve tone system (1923-24). One of the leading figures of our century, too well known to need commenting. Within his important chamber music output, his four String Quartets and his Wind Quintet occupy a particularly prominent place.

THE FOUR STRING QUARTETS constitute one of the most monumental string quartet series of our century, along with those of Webern, Berg, Bartók, and, perhaps, Skalkottas. They are of exceptionally large dimensions, usually over 30 min. in duration, the 1. one lasting 50 mins. The two first ones are still within the tonal realm, with advanced harmonies exploring broadened tonality concepts and extending the post-romantic tradition after Mahler into new fields. The 1. QUARTET, in d minor, op. 7 (1904-05) consists of a succession of movements following each other without interruption, within which tempo and mood change constantly; the writing is very subtle, very precise, and in constant dynamic tension of still markedly romantic character; the tonal feeling remains firmly established, throughout this work; it is one of the longest String Quartets ever written. The 2. QUARTET, in f sharp minor, op. 10 (1907-08, revised in 1924), is more evenly divided in its four movements, but innovates by introducing soprano singing in its last two movements, on the poems «Litanei» and «Entrückung» by St. George. Tonally, it is still very near the 1. Quartet, but in its 4. movement complete tonal suspension is for the first time willfully and consciously introduced. This work was written about 3 years before Schönberg reached complete «atonality» and 15 years before he formulated the 12-tone system; this new system was consolidated in seven important works (op. 23 to 29) before he wrote his next, 3. QUARTET, op. 30 (1926-27). This work uses the classic sonata form, in four movements, now interwoven with the twelve-tone technique, for which it constitutes a typical, all-important example, embodying the new acquisitions in a most characteristic way. The 4. QUARTET, op. 37 (1936) is one of the first works he composed after establishing himself in the U.S.A., at a time when he was occasionally experimenting (in other works) with the reintroduction of some tonal elements in his advanced works; still this Quartet is purely atonal and twelve-tone, being regarded by some scholars as the extreme point of advancement

in his twelve-tone writing, which is found here in its most free and imaginative form.

The WIND QUINTET op. 25 is an extremely long and difficult work, and one of his first truly mature and fully integrated twelve-tone compositions. Written in 1923-24, in four movements, it represents a new conquest of the large classical form, served by a most subtle and versatile polyphonic writing.

A. WEBER (1883-1945), Schönberg's disciple and the most radical innovator of the New Viennese School, is now regarded by many as a new starting point for the whole recent period of 20th century music. His output (31 opera), of very small dimensions, is nevertheless of the utmost significance in breaking with traditional forms and introducing new formal concepts evolved exclusively from the twelve-tone row, and extending the serial conception, beyond pitch, to the organization of rhythm and dynamics, in a most delicate and refined writing. His STRING TRIO, op. 20 (1927), is one of his richest and most complex twelve-tone works; extremely bold in its writing for the strings, which shows the greatest differentiation of performing techniques and constant, most daring melodic leaps and crossings, it is also formally one of his most perfect creations. Out of his numerous songs, the THREE SONGS, op. 25 is the chronologically last (1935) series, and one of the most perfect he ever wrote; concise and refined to the utmost, they also show a restraint that goes well beyond the achievements of the previous song series; they are written, as most of his other vocal works, on poems by Hildegard Jone.

C. ORFF (b. 1895 in Munich), the well-known composer of the large scenic frescos (I Trionfi, die Kluge, Antigona, Oedipus, etc.) with the elemental *ostinati*, recitations, text repetitions and large masses of percussion, has withdrawn the bulk of his early output before the Carmina Burana (1937), with only few exceptions; among these there is the «CONCENTO DI VOCI: SIRMIO» for choir (1930), of which the effective first number is included in the «Helenic Week».

Joh. Nep. DAVID (b. 1895 in Eferding, Upper Austria), the organist, contrapuntist and choral composer of Baroque oriented

works, who has excelled in vast forms, is particularly liked by choral singers for his successful, effective and fluent writing for their medium; a characteristic example of this is afforded by the short a cappella piece «DER RAUCH» (The smoke) on a text by Bert. Brecht.

Out of the middle and younger generation of German composers, four are represented in the «1st Hellenic Week»: G. Becker, W. Fortner, F. Kriwet and J.A. Riedl.

Günther BECKER (b. 1924 in Forbach, Baden) studied at the «Badische Hochschule für Musik» in Karlsruhe and the «Nordwestdeutsche Musikakademie» in Detmold; he graduated as teacher for Music Theory and Choir Conductor. He lives since several years in Greece, where he directs the «Studio for New Music» of the Athens Goethe Institute; he is also music teacher at the Dörpfeld-Gymnasium in Athens. His compositions are widely performed in Germany and abroad, and he is reckoned among the most serious German composers of his generation; several works of his have been presented in important Festivals (e.g. repeatedly at the Darmstadt Festival). Among his last compositions one could mention: «Diaglyphen» for Chamber Orchestra - String Quartet (see below) - «Nacht-und Traumesänge» for Choir and Orchestra on Greek poems by O. Elytis - «Metathesis» for solo guitar - «Stabil-Instabil» for large orchestra - «Phases» for piano - «Correspondences» for solo clarinet and Chamber Orchestra.

The STRING QUARTET (1963) follows a monolithic form. It is laid out on the basis of articulation types and playing possibilities of the four string instruments. The form evolves from the initial unisono, then seeks to fill in the sound space, eventually reaches maximum expansion (each instrument covering the whole pitch range with extensive leaps). It uses archetypes (musical sound sources) that are continuously and permanently transformed: augmented, shortened, permuted, reflected outwards, reduced to punctual (dust) or linear (fibre) elements, and then rearranged again.

Wolfgang FORTNER (b. 1907 in Leipzig), a leading figure in post-war Germany, studied at the Leipzig Conservatory with Grabner. He now holds key positions in music teaching, music organization,

and a number of other activities, besides composing and conducting. Many of Germany's most important younger composers have been his pupils. In his works he started using the twelve-tone system in 1948, later reverting to serial techniques.

The «FIVE BAGATELLES» for wind quintet were written in 1960 especially for the «SW-Funk Wind Quintet» (see above), and constitute a proof of Fortner's lightness and transparency in chamber music writing.

Ferdinand KRIWET (b. 1942 in Düsseldorf) has been interested in the possibilities of using texts for auditive or visual experiences; he has published: Rotor (1961), «10 Sehtexte» (1962), «Sehtext II» (1964), «Leserattanfänge» (1965) as commentaries on «Sehtexte», «Durch die Runse auf den Redder» (1965). For theatre: «Offen» (1962), «Aspektakel» for mobile theatre (1963), «Texttheater». «Hörttexte» (i.e. audible texts): «Hörttext I» (1963), «Jaja» (1965, see below); phonetic speech material for «Position», a composition with electronic and vowel sounds, and instruments. Exhibitions with «Sehtexte» (visual texts): Düsseldorf (1961), Gelsenkirchen, Stuttgart and Ulm (1964), Zeist (Holland), Berlin, Paris, Düsseldorf (1965), Chicago (1966), in addition to participation to group exhibitions. «Poem-paintings», large scale «Sehtexte» on screens, in colours, since 1965, in one-man shows in Düsseldorf, Frankfurt, Gelsenkirchen. Also collaborated with German and foreign periodicals and Radios in Germany.

«JAJA», an example of a «Hörttext», illustrates the problems of an auditive perceivable literature as a tension between purely sensory hearing and intellectual understanding of language; in between these two extremes (the subjectively integrating and the objectively perceiving hearing) differentiated degrees of «audibility» and «intelligibility» are composed; degrees of audibility mean identification of what becomes audible, e.g. «what language?», «what music?» etc.; degrees of intelligibility distinguish between understanding or not understanding what possesses univalent or polyvalent interpretation possibilities.

The «Hörtex» disregards the acoustic reproduction of real or unreal processes, objects, or persons; instead, it uses in a productive way the expressive faculties of human voice production and the emancipated constituents of phonetics of speech.

The «**HÖRTEXT II**» was realized in the Studio for Electronic Music of the Stoll Foundation in Munich, using as basic elements current spoken words and expressions, which are transformed, mounted and combined, permuted (vowels, consonants, syllables, words) and otherwise modified with partly polemic, always critical impetus. Purely electronic sounds have not been used in these compositions.

Joseph Anton RIEDL (b. 1929 in Munich) studied with C. Orff; visited the studios for concrete music in Paris, and for electro-acoustics in Gravesano (Switzerland). He is the founder of the Studio for Electronic Music in Munich (see photograph); was awarded several prizes; has organized concerts and wrote about the newest musical tendencies. Main works: Pieces for percussion, poems with spoken sounds, musique concrète, electronic music; music for films (mainly electronic music): «Communication» (see below), «Velocity» (see below), 1st version of «VariaVision», S. Eisenstein's «Thunder over Mexico»; music for television, for radio (Hörspiel «Cain's brother died for nothing»), for theatre (H. Pinter «Der Hausmeister», G. Büchner «Leonce und Lena», S. Beckett «Das Spiel»). His works have been performed in numerous international Festivals in Paris, Ghent, Stockholm, Darmstadt, Bilthoven, Zagreb, Rome, Bremen, Florence, Warsaw, etc.

His «**COMPOSITION FOR ELECTRONIC SOUNDS**» is based on sinus and rectangular sounds, and on sounds intermediate between these two categories. They were transformed with the help of perforated tape, at great speed, so that sound spectra resulted; these were further worked out with the frequency changer; the sounds thus obtained were included in the overall arrangement of the composition.

The film «**GESCHWINDIGKEIT**» (Velocity) (1963), directed by E. Reitz on the theme of the changing appearance of our world through speed (without narration), has also electronic music by J.A. Riedl; it asserts the right of man to freedom of movement and is based on the new experience of speed of our times.

The earlier film «**COMMUNICATION**» (1961), based on the operation of the German Post Office, already used unusually rapid suc-

cessions of images (which in «Velocity» became even greater); its music is also by J.A. Riedl.

In the three Italian concerts, a sort of panorama of tendencies in Italy is the aim; from the neo-classic Casella and his contemporaries, the generation of Dallapiccola and Petrassi evolved, which is strongly influenced by the Viennese school; of this generation, Mortari has evolved in his own way, whilst in the younger generation two isolated, but radically different, personalities, Turchi and Bucchi are found, whilst Ricc. Malipiero follows the strict twelve-tone system and L. Chailly explores several trends with remarkable ease. The outstanding personalities of the same generation, Maderna, Berio and Nono, are not represented for lack of works available for the instrument groups in question (as was the case for Dallapiccola and Petrassi), but their trends are somehow represented by Evangelisti (of the Darmstadt School) and the Belgian Baervoets (mentioned here as a disciple of Petrassi); Scelsi's plurichromatism adds a new dimension to this panorama, beyond crystallized schools, whilst Savagnone, the theorist-composer, with his «musical prismaticism», seeks to redevelop the two opposite systems of tonality and twelve-tone writing and resynthesize them in a broader picture.

A. CASELLA (1883-1947) is, among the five composers who brought about the new renaissance of Italy's instrumental music (the others being Pizzetti, G.F. Malipiero, Respighi and Alfano), the one who actually fought harder in introducing into his country the progressive elements, on which the further development of the new Italian School could be based.

His «**FIVE PICES**» of 1920 for 2 violins, viola and cello (he wilfully avoids the word quartet) bear testimony of his researches in timbre, sound, rhythm, and harmony, summing up corresponding experiences gained at that time and preceding his subsequent style «purification».

Valentino BUCCHI (b. 1916 in Florence) studied at the Florence

Conservatory with Frazzi, Barbieri and Dallapiccola; he graduated in philosophy with a thesis on musical aesthetics prepared under the guidance of F. Torrefranca. He has been a music critic, essayist, critic of the Italian Radio, and Artistic Director of the Community Theatre in Bologna. He is now Director of the Perugia Conservatory where he also teaches composition. He was awarded the Montparnasse prize in Paris for his «Coridella Pietà Morta». Among his works, the following may be mentioned: «Ballade du Silence» for orchestra, «Jeu de Robin et de Marion» after Adam de la Halle, the operas «Double Bass» and «Le jeu du Baron», String Quartet, Cantata «Il pianto delle creature», songs, piano works, etc.: he may be qualified as looking towards contemporary experiment through the prism of a humanist.

His «CONCERTO LIRICO» for violin and strings (1959) was born out of a theme from his Cantata «Il pianto delle creature» upon request by the famous ensemble «I Musici»; it has since gone around the world, with innumerable performances.

Luciano CHAILLY (b. 1920 in Ferrara), who graduated in composition from the Milano Conservatory, subsequently followed advanced courses with P. Hindemith; he has also graduated as violinist and possesses a B.A. in literature. Out of his rich output of symphonic, chamber and choral music emerge the series of «Trithematic Sonatas» and «Improvisations» for various instruments or groups of instruments, symphonic works like «Sequenza of the Arctic» and «Fantasy», and 3 Masses. In the theatre, his collaboration with the milanese writer D. Buzzati resulted in works like «Elevated Railway», «The Overcoat», «Penal Procedure», «It was prohibited», whose success overshadowed the polemic previously raised; also the «Triptych» after Chehov, «The Syrt Beach», the ballet «Ghosts at the Grand-Hotel».

His «SONATA TRITHEMATICA No. 10» uses a rigorously developed serial idiom in pure contrapuntal forms applied to a piano sonata in unitary form with three themes, as has been used for the first time by L. Chailly.

Franco EVANGELISTI (b. 1926 in Rome), after engineering un-

iversity studies, devoted himself to music studies under Daniele Paris, which he subsequently extended at the «Staatliche Hochschule» of Freiburg i. Br. and at the «Ferienkurse» at Darmstadt; he was invited to the Electronic Music Studio of Cologne in 1956 and the Experimental Music Studio of Warsaw in 1959.

His «ALEATORIO» attempts a synthesis of the various possibilities offered to the string instruments. Within the 16 measures of which this work consists, these possibilities are divided in 3 sections; each of these takes up a well-defined aspect depending from the character given to it by the performers, to whom a wide range of choices is offered; out of the numerous possible interpretations, the composers suggests using not more than two per concert, lasting up to 5 mins. each.

Segio LAURICELLA

His «MUSICA NOTTURNA» reveals a search for a purely musical dimension in the spirit of our times, doing away with insecure experimentalism.

Riccardo MALIPIERO (b. 1914 in Milan), coming from a musical family (he is also the nephew of G.F. Malipiero), graduated in piano and composition (1932 and 1937), and followed advanced courses with his uncle in Venice. He started his career as a pianist, but later reverted to composition and music criticism. Among his works, in which he follows the twelve-tone system, the operas «La Donna è mobile», «Minnie la caudida» and «Battono a la porta», the violin, piano, and cello concertos with orchestra, the 3 String Quartets, «Six Poems by Dylan Thomas» and «7 variations on the Roses by Rilke» for voice and instruments, «In time of daffodils» (Cumings), Sinfonia Cantata, Sinfonia No. 3, and numerous piano compositions may be mentioned.

His «SONATA FOR OBOE AND STRINGS», (1959) initially conceived for oboe and piano, is a finely worked out serial composition, within the character and possibilities of the instrument, looked upon more as a lyric and delicate one than as a virtuoso one.

Virgilio MORTARI (b. 1902 in Passirana di Lainate) studied at the Verdi Conservatory in Milan with C.A. Bossi and I. Pizzetti. He teaches composition at the Sta. Cecilia Conservatory in Rome,

where he is also academician and vice-president. His abundant output starts in the immediate post-cassellian period (when he represented one of the young vital forces of new Italian music) and evolves till his mature works; his production extends with equal success in all fields: theatre, symphonic, chamber, choral music. The following works may be singled out: scenic music for «Secchi e Sberleccchi» (Molière), «Il Contratto», the symphonic «Artoso e des Femmes» (Molière), «Il Quartet», as well as his important recent sacred music (Stabat Mater, Triptych, a cappella Mass, Due Laudi) where technical mastery goes hand in hand with profound mystical expression.

His «PICCOLA SERENATA PER ORCHESTRA DI VIOLINI» is a brilliant testimony of virtuoso writing and formal and expressive concentration, where the composer's style characteristics place him among the masters of his generation, beyond polemics and chance.

Giuseppe SAVAGNONE (b. 1902 in Palermo) studied at the Bellini Conservatory of his native town. Since 1940 he holds the chair of choral practice at the Sta. Cecilia Conservatory in Rome. Among his works, the following may be especially mentioned: the operas «The chariot of Dionysos», «Thousand second», «Neither time nor place»; the ballets «The red dragon», «Giufà», «The expectation»; the symphonic works «Violin Concerto» with orchestra, «Cantata a Bellini» for soprano and orchestra, «Symphonic Variations» on a hunting horn tune, Symphony in Do-Alpha, Prelude «Rifrangeaze»; chamber music: 3 stories of Trilussa, Arianna Notturne, Divertimento for 11 instruments, 5 Preludes of the Harmonic Prism for piano and, especially, the solo violin sonata dedicated to P. Carmirelli. To his composing activity, his writings on «Musical Prismaticism» (whose 2nd Edition just appeared with a preface by G. Petrassi) are closely related; they refer to the totality of the harmonic and acoustic rules for the location of the 12 chromatic degrees within 8 different «cycles».

His «PRELUDE, RECITATIVO AND FUGUE» (1966), follows freely the rules of «prismaticism», as is the case with all his works since 1952, and has been especially written for the «Accademia Musicale Napoletana» Chamber Orchestra, which will give this work its

World Première within the «1st Hellenic Week» on April 18th, 1966. The Prelude is based on a double drone (G-B flat) and on the rhythm $4/4 + 3/4 + 3/8$ which, under various aspects and stresses, never stops. The Recitativo is a duo for cello and piano, and the Fugue uses a «subject» from the Prelude with a «counter-subject» from the Recitativo.

Giacinto SCELSI (b. 1905 in La Spezia) studied with G. Sallustio and W. Klein. He has been active mainly in France. He established himself in Rome a few years ago. His output includes choral, symphonic and chamber music, such as: «Rotative» (Paris, 1931, P. Monteux), *Sinfonietta* (1932, H. Wood), *Ballad for cello* (Rome, 1945), 1. *Quatuor* (Paris, 1950), «La Naissance du Verbe» (cantata for choir and orchestra, Paris, 1951), *Piano Variations* (Paris, 1952, Y. Loriod), «Four Pieces on a single note» (Paris, 1962, M. Leroux), «Hô», 5 vocalises (Rome, 1964), «XNOUBIS» for solo violin (Paris, 1964, D. Erlah), 2. *Quatuor* (Rome, 1965).

In his «QUATUOR No. 4» in one movement (1964) he follows up the research he started with the «Four Pieces on a single note» for orchestra. The structure of the composition is based on the succession and superposition of microtones (fourths of tone) in subtle colour, rhythm and intensity variations of the note, which tends towards the neighbouring note, in a progressive ascent within which a spiritual significance may be recognized. The tuning of the instruments differs from the usual so as to allow new combinations of multiple sounds. The World Première of this work is given in the «1st Hellenic Week» on Tuesday, April 19th, 1966. —

Guido TURCHI (b. 1916 in Rome) studied with Dobici, Ferdinandi and Bustini at the Sta. Cecilia Conservatory. He graduated in 1940 in piano and composition, and then attended the advanced courses of I. Pizzetti. He is now professor for composition at the Sta. Cecilia Conservatory. He was awarded two prizes (1944, Galleria del Secolo; 1947, Accademia Filarmonica Romana). As most composers of his generation, he has been inspired by the Viennese masters, but in a very personal way; although his output is not very large, each of his works constitutes a substantial contribution; the following ones may be mentioned: «Concerto

breve) for quartet, «Piccolo Concerto Notturmo» for orchestra, «Invettiva» for choir, «Five comments to the Bacchantes of Euripides» for orchestra, Trio for flute, clarinet and viola, the opera «The good soldier Svejk» (La Scala, 1963).

His «CONCERTO FOR STRINGS», written in 1948, is dedicated to Béla Bartók, but stands in no stylistic connection with the great Hungarian master; and there is only one melodic reference to him, i.e. the theme BEABA taken out of his name (BEIA Bartók). This work, serial in technique, is meditative in character and exhibits a fine feeling for large form.

COMPOSERS FROM OTHER COUNTRIES

Raymond BAERVOETS (b. 1932 in Brussels) has studied with G. Petrassi.

His «FIVE PIECES FOR STRING ORCHESTRA», were written in 1964, i.e. after his contact with G. Petrassi in Rome, where he lives during a part of the year. His pointillism seems to resolve itself in an impalpable lyricism in which the composer's personality finds its own natural dimension.

Tadeusz BAIRD, Polish composer, b. 1928, started his career with important, but not yet radical works, as his Symphony in C (awarded the State Prize in 1951), and the Suite «Colas Breugnon»; he later quickly evolved into one of the leading composers of the younger generation in his country, using much more advanced idioms.

His DIVERTIMENTO for 4 woodwinds (1956) gives an example of his earlier playful, but charming style.

Sedje HÉMON was born in Rotterdam and lives in The Hague; she studied the violin with J. Wulf in Holland; she also attended the contemporary music courses at «Gaudeamus» in Bilthoven (Holland). Since a young age she paints and draws, in a personal style, and held exhibitions since 1954 in several countries; she also gave many broadcasts for radio and television. Since 1962 she is exploring the problems of integration of music and painting. She sees

there a series of correspondences in the perception of line movement, distance, purity, colour, contrast, form, harmony, balance and other concepts common to both arts, who reveal the artist's spiritual world in a way perceptible to every person: the painter through visual media, the musician through auditory ones. This correspondence, as she discovered it empirically in painting and composing herself, she later started studying it systematically so as to establish precise rules enabling her to undertake the necessary transformation in a fully defined way; she thus worked out a theory which she uses in her recent works and which she expounds in a book to be published soon. Precision and purity play an important role as concepts in the interplay of lines in both music and painting. Usually, the painting is done first, it is then transformed into a spatial note image, which is finally translated into the usual music score.

This transformation technique is illustrated in her «LIGNES ONDULATOIRES», of which the painting was done in 1957; in 1965 she produced the corresponding score for vibraphone and strings; the correspondence of visual and auditory image is shown in the 3 photographs in the middle section of the present programme brochure. This work is given its World Première in the Concert of the Experimental Orchestra of the Municipality of Athens, of April 21st, on the occasion of the «Hellenic Week».

Mauricio KAGEL (b. 1931 in Buenos Aires, Argentina) became music advisor of the Buenos Aires University in 1955 and later director of studies at the «Teatro de Opera de Cámara» and conductor at the Teatro Colón of the same city. Since 1957 he lives in Europe, his main residence being in Cologne. He worked for the Electronic Music Studios of the W. Radio of Germany and of the Stoll Foundation in Munich. He directed contemporary music concerts of the «Rheinisches Kammerorchester», later of the Cologne Ensemble for New Music. He made numerous lectures and concert tours throughout Europe and the U.S.A. Since 1960 he is Guest Lecturer of the International Vacation Courses for New Music in Darmstadt and since 1955 Snee Professor for Composition at the New York State University. He is also the director of his own theatre pieces.

His film «ANTHÈSE» was made at the end of 1965 on a sce-

nario by A. Feussner; M. Kagel follows here the scenic version of the same play, which was written 3 years earlier, and whose libretto already suggests the possibility of projections or mixing of films during the action of the actor: «The simultaneous presentation of a film and a theatrical version is possible. To this effect different main actions or realization forms have to be selected, so that repetitions are avoided. This mute film version could play the role of a second actor and could be produced with an actor who would not be the one of the theatrical performance. The film could be turned at different places (e.g. in the open air, in the studio, in a forest, on the deck of a ship); the initial decoration, however (a collection of tools of unrelated ages), has to be shown without modification».

The scenario of the film follows truthfully the indications of the theatrical version of «Antithese». This was of special importance, because the essence of the libretto (a dramatic process without orientation, but with obligatory realization forms of the main actions) was respected. In this way the film dramaturgy is composed according to musical rules, which, in their strict application, appear also in the film editing. The function of music is here polyvalent: on the one hand it appears as the acoustic product of a collection of old electroacoustical instruments and is, therefore, manipulated as the apparatuses, which the actor mistreats; on the other, it moves in an independent dimension, freed from the visual events, thus providing an additional experience.

Jan KAPR (b. 1914 in Prague) studied at the Prague Conservatory and the advanced faculty of this Institution. He is music régisseur at the Prague Radio, Chief Editor of the Government Music Publications and, in these last years, lecturer for composition in the Janáček Music Academy in Brno. His main works include: one opera, 6 symphonies, a simfonietta, 2 piano concertos, a violin concerto, a concertino for viola and chamber ensemble, concert variations for flute and string orchestra, 7 string quartets, 2 nonets, 3 piano sonatas, dialogues for flute and harp, and other chamber music, songs, film music, etc. A theoretical work: «Method of constants» is being printed.

His «CONTRARIA ROMANA», a cycle of 8 songs for baritone and piano on latin poems, are among the first twelve-tone works com-

posed in Czechoslovakia. They are given their World Première at the «1st Hellenic Week of Contemporary Music» on Friday, 15th April, 1966. They are written in a refined, expressive idiom (see score in the middle section of the present programme brochure).

Ernst KRENEK (b. 1900, in Vienna), the well-known, extremely prolific Austrian-American composer, studied first in Vienna, then in Berlin with Fr. Schreker; after travelling widely throughout Europe, he went to the U.S.A. in 1937, where he lives since. His contact with the viennese school left important imprints on his subsequent style, but he never stopped experimenting with any available new possibilities including electronic and aleatory music. Out of his tremendously large output which covers with equal mastery all musical genres it is impossible to single out just a few works; besides, he is the author of many books and over 500 articles.

His motet «TAUBE AUF DEM DACH» (Dove on the roof), out of a collection of «six motets», shows his mastery in contrapuntal vocal writing.

Olivier MESSIAEN (b. 1908 in Avignon), the leading french composer, organist and theoretician, raised within a literary family, studied at the Paris Conservatory with M. Dupré, M. Emmanuel and P. Dukas; won several prizes in all fields; he created the group «Jeune France»; professor at the Paris Conservatoire and active in many fields of music, he developed a personal system of composition introducing a new conception of rhythmic modes and, in a way, the foundations of serial technique pervading all music elements. Mystically oriented, he was repeatedly influenced by hindu music, by the singing of birds and by new experiments in music. Out of his impressive output, one could single out the immense «Turangalila» symphony in 10 movements (1946-48), the enormous «20 regards sur l'enfant Jésus» (1944), for piano and a great number of large works in all genres of sacred and secular music.

Out of his early, beautiful song cycle «CHANTS DE TERRE ET DE CIEL» (1938), TWO SONGS are presented in the «Hellenic Week»,

Nikos SKALKOTTAS (b. 1904 in Halkis - 1949), the greatest greek composer and one of the leading «classics» of the twelve-tone school on an international level, studied first in Athens, graduating from the Athens Conservatory as a violinist in 1919, then in Berlin, successively with Ph. Jarnach (1925-27), and A. Schönberg (1927-31), also with K. Weill. He returned to Athens in 1933, soon isolating himself completely from the outer world, but composing intensively.

His large output includes over 150 original compositions, of which over 100 have been gathered in the «Skalkottas Archives» in Athens (a high proportion of his early, Berlin compositions must be considered lost); they include mainly: two large symphonic suites (the 2nd, his largest work, lasting some 70 mins.), a symphony in one movement on Ulysses' return, a «Classic Symphony» and a Concerto for wind orchestra, two suites for strings, 14 concertos for various instruments with orchestra (some of very large dimensions); about 50 compositions for chamber music, including at least 7 string quartets, 8 works in sonata form for violin and piano, 2 piano trios and 2 string trios, a cycle of 5 works for winds and piano, 2 string duos, etc; works for piano, including a collection of «32 Piano Pieces» and four suites; songs, including a «cycle of 16 songs»; a «Fairy Drama» entitled «With the Spell of May», and other works. Skalkottas used the twelve-tone system in a strict, but strongly modified personal version in most of his works, although, since 1938, he also used concurrently another, freer system. His largest works are to be found in his middle period (1939-1945). His style, highly expressive, serves a very elaborate treatment of form in a particularly rich texture; he has been claimed to have synthesized the two antithetic poles of his period, Schönberg and Stravinsky.

His «CONCERTINO FOR OBOE» (1939) with piano accompaniment is presented in the «Hellenic Week» in its orchestration for strings by P. Guarino (1961); it is one of his most strongly «stravinskian» works, with markedly humorous outer movements and a deeply poetic middle pastorate.

His «TEN SKETCHES FOR STRINGS» (1940), one of his most frequently performed masterpieces, consists of some baroque, some romantic and some modern forms in miniature, in a most differen-

tiated treatment of the strings with extreme colour richness and subtlety.

His «SONATINA» OF 1927, for piano, gives an example of his pre-schönbergian period, when he was working with Ph. Jarnach in a light-handed, freely atonal idiom; he does not hesitate to use jazz rhythms in the finale of this short work, which is given its World Première in the «Hellenic Week» on April 20th, 1966. A still shorter «SONATINA» OF 1940, out of the large collection of «32 Piano Pieces», gives an example of the development of his style in his middle period; a polyphonic, smoothly flowing writing of deep expressiveness in the outer movements contrasts with the nostalgic middle movement, which uses double thirds harmonically; the finale is the strict retrograde image of the first movement, with only octave transpositions allowed, with the addition of a short coda.

In his «FAIRY DRAMA» (1944, orchestrated 1949), a twelve-tone work in 12 «numbers», Skalkottas had to use GREEK FOLK SONGS in its middle section, according to the author's (Chrysos Evelpidis) specifications; one of these, from Roumeli (Central Greece) he wrote in several versions, for one voice or choir, a cappella, with piano or orchestral accompaniment; this simple song Skalkottas also wrote as an independent piece (1949).

It should be noted that it so happens that none of the above works is among Skalkottas' twelve-tone ones.

The living Greek Composers and their works are listed chronologically below:

George PONIRIDY (b. 1892 in Chalcedon near Constantinople), studied in his native city, where he also had the opportunity of frequent contacts with the orthodox Patriarchate which aroused his interest in byzantine music; he studied further in Brussels, where he graduated as a violinist in 1912; he pursued further Studies in Paris with V. d'Indy, A. Roussel and A. Gastoué. After his return in Greece, he occupied important administrative positions in the music life of his country.

His compositions have used elements from french music, byzantine music, greek folk music and, since the middle 50's,

the twelve-tone system, in a personal, transparent writing; since 1915, when he wrote his first mature compositions, he composed over 60 works, among which: 9 symphonic works, including a Symphony (1935), «3 Symphonic Preludes» (1938), a «Symphonic Poem» (1958), for large orchestra; a Byzantine Cantata (1929) and two sets of Byzantine Chants (1922, 1938) for solo voice, choir and orchestra; 22 chamber music works for a variety of combinations, including voice; 18 piano works; several songs; a ballet: «Dodecameron» and a musical tragedy «Lazarus»; incidental music to several plays.

His «WIND QUARTET» of 1962 gives a good example of his recent, twelve-tone chamber music; it comprises three movements; its first performance took place in Athens, in 1963.

Yannis A. PAPAIOANNOU (b. 1910 in Kavalla), studied first in his native town, then at the «Hellenic Odeon» in Athens; much later (1949), on a Unesco scholarship, he visited several music centres in European countries, and worked with A. Honegger for one year. He is professor of counterpoint and composition at the «Hellenic Odeon», practically the only one teaching contemporary music composition in Greece; most of the mature and promising younger greek composers have been his pupils (A. Kounadis, M. Adamis, Th. Antoniou, G. Leotsakos, D. Terzakis, G. Apergis, etc.), and both through his own work and through them he has exerted a widespread influence on the whole new Greek School in music. He is the President of both the «Hellenic Association for Contemporary Music» and the Greek Section of the «International Society for Contemporary Music» (I.S.C.M.).

His own compositions, starting from advanced harmonies and later reaching atonality, come to a contact with twelve-tone writing already in his 3rd symphony (1953, prized at the Queen Elizabeth Competition in Brussels, in the same year); he adopts the strict twelve-tone system fully since 1961-62 (e.g. Quintet, Concertino for Piano and Orchestra), the serial writing soon after (4th Symphony, 1963, 5th Symphony, 1964), whilst he is now exploring post-serial and still more advanced techniques.

His «STRING TRIO» (1963), first performed at the English Bach Festival (1965) at Oxford, consists of 9 rather short movements; serial technique here refers to pitch and rhythm, where

3 sorts of series are used: simple arithmetic progressions, Fibonacci series, and groups of rhythmic formations, each of which constitutes one element of the series; in the 9th movement, all three types of series are used conjointly. This work can be said to be in the Schönberg and Webern tradition of String trios.

His «WIND TRIO» (1962), for oboe, clarinet and bassoon, starts with a slow introduction that includes a motivic nucleus, out of which all rhythmic and melodic elements are derived which are used in the entire 1st movement; the following Allegretto is an invention in condensed sonatina form. The Largo is a short Nocturne. The finale, in freer form, is characterized by a constant succession of unequal measures. This work is given its World Première on April 19th, 1966, in the «Hellenic Weeks».

His «THREE SONGS» on poems by C. Kavafis (1966) for voice and instruments have been especially composed for the «Hellenic Weeks», where they are given their World Première on April 19th; in all three songs, the voice expresses intensively the poetic text; the realism which often characterizes the vocal part contrasts with the music of the instrumental ensemble, creating an atmosphere of dreaming objectivity, which stands away from any descriptive effort.

His «EROS ANIKATE MACHAN», on a passage from Sophokles' Antigone, for a cappella choir, was written in 1965 and is given its World Première at the «Hellenic Week» on April 20th; here the contextual contrasts of the poetry are translated into music by a juxtaposition of monophonic (unisono) and polyphonic passages.

Dimitris DRAGATAKIS (b. 1914 in Epirus), studied at the National Odeon of Athens, first the violin, then advanced music theory with L. Zoras and M. Kalomiris. He became known, as a composer, in 1958 when his first string quartet received a distinction at the competition of the Union of Greek Composers; since that time he wrote: 3 symphonies, 3 ballet suites, «Essay for Orchestra», Chamber Concerto for clarinet and Strings, String Octet, Horn Concerto with small orchestra, Quartets, Trios, Sonatas, etc. Five out of his works were awarded prizes in various competitions.

His «WIND QUARTET» (1964), in four movements, uses free atonality. Its World Première is given in the «Hellenic Week»

on April 20th, 1966. The configurations resulting from the successive entries of the various parts, are freely developed providing the basis for the treatment of sound material in this work.

Anestis LOGOTHETIS (b. 1921 in Pyrgos of E. Romylia), studied first in Salonica, then, since 1942, in Vienna (where he lives until now), first mechanical engineering, then (1945-51) composition at the Vienna Musical Academy, graduating in 1951. Was awarded many scholarships, mainly from the Austrian Government, and the Th. Körner prize (1960) as well as the First Prize (*ex aequo* with Xenakis) of the A.T.I. Musical Competition in Athens (1962). His first compositions (till 1959) are serial (e.g. «Polynome» for orchestra, «2 Textures» for chamber orchestra, some 20 chamber music works, 6 songs with orchestra, many piano works, choral works a cappella or with instrumental accompaniment, etc.). Since 1959 he developed a personal notation system, using partly well-defined symbols (notes, etc.), partly signs and images associatively suggesting a particular type of improvisation within strict or free limits. The aleatory elements of this notational system are considered as particularly successful in telling the performers what they are expected to do. He wrote a great many such scores, of which a considerable number is published; many of these compositions of «Polymorphic Music», as he calls it, have been performed, often repeatedly, in Germany, Austria, the U.S.A., Denmark, Japan, Italy, Greece etc. (e.g. his «Parallaxis», «Culmination», «Vibrations», «Catarract», «Meander», «Cycloids» etc.); several exhibitions of his graphic scores took place (e.g. in Austria, U.S.A., Athens, Salonica etc.). He also wrote electronic or concrete music (e.g. «GHOSTS», 1961, for film), and recently produced a new type of tape music based on transformations of *ad hoc* improvised music (e.g. «Cyclopeia», 1964).

His «*Odysee*» (1963) gives an example of the free (associative) type of graphic scores (see photograph in the middle section of this brochure); the linear, orbiting, punctual, cluster-like, vibrating, exploding, static-geometric or other signs and configurations constitute a new medium of communication between composer, conductor and performer, giving the last named the joy of improvising after this score and the indications of the conductor, but feeling his strong contribution to the shaping of the final auditive result.

This work is given its World Première in the «Hellenic Week» on April 19th, 1966.

Iannis XENAKIS (b. 1921, in Braila, Roumania to greek parents) came to Athens at an early age, later graduating as a civil engineer from the Athens Technical University, with a special inclination to mathematics; after his first music studies in Athens, he settled in Paris, studying composition with Honegger, Milhaud, but mainly Messiaen; during 12 years he worked with Le Corbusier in architecture, but then devoted himself entirely to music. His first mature compositions date from 1952-53, but a turning point is represented by his «*Metastasis*» (1954) and then his «*Pithoprakta*» (1955-56) both for orchestra, where he systematically introduces the calculus of probability as a composing medium; he subsequently developed his «*stochastic music*» (probabilistic music) of various categories (general, free, markovian etc.), of which the first example is «*Achorripsis*» (1957); the composition process is here transformed into complex mathematical calculations helping the composer to reach certain well-defined objectives based on a more thorough understanding of acoustic, hearing, and communication phenomena in the light of information theory, experimental psychology and aesthetics. Another category of works of his is based on «*musical strategy*», mathematically based on game theory (e.g. «*Duel*», 1959, «*Stratégie*», 1962), with antagonistic groups of performers. Still another system, «*Symbolic music*», based on set theory, explores the most fundamental relations of elements to the sets containing them (the basis of all mathematics) in works like «*Herma*» for piano (1960-61). Some of his stochastic music has used computers (IBM 7090) for the necessary very elaborate calculations (e.g. ST/10 for 10 instruments, ST/4 for quartet etc.), these being among the earliest attempts in the world to use computers in music. Xenakis also composed tape music, which he calls «*electromagnetic*». His works are now frequently performed all over the world; he is the recipient of several prizes, scholarships, and distinctions, has travelled extensively (Europe, U.S.A., Japan) for lectures, seminars, broadcasts etc, and is internationally considered a leading personality of *avant-garde* music.

His important «*Achorripsis*» had been announced for the «*Experimental Orchestra*» concert of April 21st, but as this brochure

goes to press, the news came that this work had to be withdrawn owing to unforeseen obstacles.

George SICILIANOS (b. 1922 in Athens) is the first greek composer of whom a work has been selected by the international jury of the I.S.C.M. as a result of a pre-selection by its Greek Section (founded in 1964, see above under «organization», p. 5); as mentioned earlier, his «Stassimon B» for mezzo-soprano, choir and orchestra inaugurated the 39th I.S.C.M. Festival at Madrid. He first studied law at the Athens University. Later on, however, he left these studies aside in order to devote himself to music.

He studied Musical Theory and Fugue at the Conservatory of Athens (1944-49) and Composition at the Academy of Music «Sta. Cecilia» in Rome (1951-53). After his return to Athens (1956) he has been appointed member of the administrative council of the Union of Greek Composers (1957-58), Director of the Musical Service of the National Hellenic Broadcasting Institute (1960-61) and General Secretary of the Hellenic Music Council (1962-65). Now he is a member of the Board of the Greek Aesthetic Society and Vice-President of the Greek section of the International Society for Contemporary Music (I.S.C.M.). He represented his country at the Broadcasting Congress «Premio Italia» (Pisa, 1961) and at the 39th International Festival for contemporary Music (Madrid, 1965).

Sicilianos is considered as one of the leading composers of contemporary music in Greece and his works are performed quite often here and abroad. Among them we report «Concerto for Orchestra» (1954), Three String Quartets (1951, 1954, 1957-61), «First Symphony» (1955), the ballets «Tanagraea» (1958) and «Bacchantes» (1959-60), «Cello Concerto» (1963), «Variations on four rhythmic patterns» (1963), «Stasimon B» for mezzo-soprano, women's choir and orchestra (1965), which represented Greece at the 39th International Festival for Contemporary music, etc. Unfortunately, due to technical obstacles, no work by Sicilianos could be included in the «1st Hellenic Week» this year.

Argyris KOUNADIS (b. 1924 in Constantinople), studied piano

at the «Athens Odeon» (with S. Farandatos) and composition at the «Hellenic Odeon» of Athens (with Y.A. Papaioannou), later at the «Musikhochschule» of Freiburg i.Br. (with W. Fortner, composition, and C. Vetter, conducting), where he now teaches as assistant professor and conducts the «Ensemble for New Music» in this same city. A considerable fraction of his output has become internationally known. Out of his more recent works, the following are mentioned: «Chorikon» (1958), which was the first Greek composition ever performed at an I.S.C.M. Festival (before the creation of its Greek Section), String Quartet (1960) («Gaudeamus», Biltoven, Holland, 1961), «Choreia I» for soprano, dancer and small ensemble (1961), Bayreuth Festival, 1963), «Triptychon» for flute and chamber ensemble (1963-64) (Freiburg, Athens Festival), «Choreia II» (1965) for soprano, two actors and orchestra (Athens Radio Orchestra), «Eptymvion in memoriam Charles Edwards Ives» (1965), (Strasbourg, 1965). Most of the above works have been published in Germany and performed a considerable number of times. They follow serial and post-serial techniques (the latest ones incorporating aleatory elements) in a refined, transparent, and strict writing.

His «3 NOCTURNES AFTER SAPPHO» (1960) are written in an idiom strongly opposed to that of the viennese school. The material of this work, at the exclusion of serial techniques, is nevertheless strictly organized, both vertically and horizontally, on the basis of nuclei resembling tetrachords and hexachords; these nuclei comprise all 12 chromatic degrees on an equal footing. Its rhythmic structure is based on the superimposition of the rhythmic values 3 to 4, and 4 to 3, in different variations.

Jani CHRISTOU (b. 1926 in Cairo to greek parents), studied first in Egypt, then in England: philosophy at King's College, Cambridge (1945-48), and, at the same time, composition with H.F. Redlich, graduating in 1948; he further studied orchestration technique (1948-49) in Siena with F. Lavagnino; he now lives in Chios and Athens, devoting his time fully to composition. His op. 1, «Phenix Music» for orchestra (1948) is an already fully mature serial work, frequently performed; of the same period, his 1st Symphony

(1951) and his Mass (1953) may be mentioned; in the next period 1953-58 this technique matures further, in works like «David's Psalms» (1953), the 2nd Symphony (1954-58), the «6 Songs» on poems by T.S. Eliot (1955-58), «the most beautiful songs with orchestra by any 20th century composer» according to an american critic, the assyrian oratorio «Gilgamesh»; a third period (1959-64) sees the development of an entirely personal, highly sophisticated serial technique in works like the 3rd Symphony (1959-62), «Patterns and Permutations» for orchestra (1962, Athens and Darmstadt) and other works, culminating in the oratorio «Tongues of Fire» (English Bach Festival, Oxford, 1964), where a new turn, especially in the vocal treatment (mass speaking, whispering, shouting etc.) announces itself; in a fourth period (since 1964) an entirely new technique is developed, using a new graphic notation incorporating many aleatory elements in improvisation on a strictly prescribed time evolution, as in his «Mysterium» (1965-66) for 3 choirs and orchestra. In his more recent works Christou differentiates radically between elementary sound organization, an intellectual-mathematical process, and the creative synthesis of these elements, that transcends rational techniques and constitutes the essence of composition at a higher level. Mystically oriented, and spiritually bridging the orient and the occident, Christou represents one of the strongest and most original personalities of modern Greece.

His «PRAXIS FOR 12», especially written for the «Hellenic Week» (where its World Première is taking place on April 18th, 1966) and for the «Accademia Musicale Napoletana» Chamber Orchestra, is representative of his most recent style; the strictly measured score uses the graphic notation just described (see example in the middle section of this pamphlet). The term «praxis» stands for purposeful action. The purpose here is to provide action for 11 string players and their conductor-pianist. The work was composed in March, 1955.

Michael ADAMIS (b. 1929 in Athens) studied at the Hellenikon Odeon in Athens, graduating successively in counterpoint, fugue, and (with Y.A. Papaioannou) in composition. He later taught

byzantine music in Boston, and followed advanced courses of composition and electronic music at Brandeis University (Waltham, Mass.). He founded and still directs the Athens Chamber Choir and the Children's Choir of the Palace in Athens. Among his compositions one could mention: «Suita in ritmo antico» (1959), for piano, his first twelve-tone work; «Phones» for a cappella choir (1960), Sinfonia da Camera (1960-61), Violin and Piano Duo (1961) «Three Pieces» for double bass and piano, «Perspective» for flute, piccolo and percussion (1965), «Epitymvion» for piano (1965), and the electronic pieces: «Piece No. 1» and «Piece No. 2» (both 1964), «Canon» for two stereo tape recorders. In 1962 he was awarded the Gold Cross of the Phenix medal, and the «Samuel Wechsler» award in music twice (1964 and 1965).

His «ANAKYKLESIS» for 5 instruments was written in 1964; «ANAKYKLESIS», a Greek word which means coming around again and again, was chosen as a title because it best describes the main idea of the piece. That it does not end, and theoretically can not end; that is: the end is the beginning.

The three sections of the piece, played without pause, are articulated by contrasting registers. The first section begins in a high register which moves to a low register. The middle section uses the widest range of pitches and this is the most active part of the piece. The third section mirrors the registral arrangement of the first.

His «PROSHEMATATA» (1964) are written for tape with recitation of a poem by Hel. Machaira. The tape is exclusively based on the recorded sound of three greek words which are then electronically transformed; the tape was prepared at the Electronic Music Studio of Brandeis University.

Nikos MAMANGAKIS (b. 1929 in Rethymno, Crete), studied first at the «Hellenikon Odeon» in Athens, and since 1957, at the «Musikhochschule» of Munich with C. Orff and H. Genzmer (composition). He follows an advanced idiom, based on that of the so-called Darmstadt School, but with many personal traits in both sound structure an organization, and in formal layout. Among his main works the following may be mentioned: «Music for four

protagonists» (1959-60) for 4 voices and 10 instruments on a text by Kazantzakis, (Bayreuth, 1961) «Constructions» (1959-60) for flute and percussion (Munich, 1960), «Combinations» (1961) for one percussionist and orchestra, «Speech Symbols» (1961-62) for soprano, bass and large orchestra (his largest work so far), «Kassandra» for soprano and 6 performers, «Erotokritos», a ballad for 3 voices and 5 instruments in «old style» (1964, the same in orchestral version as a ballet, 1965), «Ploutos» (Aristophanes), popular opera in one act (1965).

He also wrote an important «CYCLE OF NUMBERS»: No. 1 is his «Monologue» for cello solo (1962, 2nd prize of the A.T.I. Musical competition); No. 2 is his «Antagonisms», a dialogue for cello and one percussionist moving in arc along the stage (1963); No. 3 is his «Trittys» (see below), and No. 4 is his «Tetraktys» for string quartet, whose structure is based on the number 4 (1963-66).

His «Trittys» (1966) was the last to be completed out of this cycle; it was especially composed for the «Hellenic Week», where its World Premiere is taking place on April 15th, 1966, for guitar (this instrument, also played by the composer, was at the core of his conception: he wrote it especially for the guitarist G. Miliaris), santouri (a greek folk instrument resembling the cimbalom, and derived from the ancient persian instrument santur), percussion and two double basses. The whole work was especially conceived for its performers at the «Hellenic Week». Its name, an ancient greek word for triad, suggests three main elements of composition: a macrostructure of long, held chords, a microstructure of short, staccato large chordal formations, and a special type of a short, but complex ornament with very large intervals; these three elements are so interwoven as to generate the overall form of this work.

Jannis IOANNIDIS (b. 1930 in Athens) studied at the Athens Odeon, piano with E. and S. Farandatos (1946-54), organ at the State Musical Academy of Vienna with K. Walter, graduating in 1959, and, at the same Academy, conducting and composition (graduating in both in 1965), also, previously, cembalo with E. Harich-Schneider. His compositions include a piano sonata, a string quartet, a triptych for orchestra, a duo for violin and

piano, etc., in a free atonal idiom.

His «THREE PIECES FOR PIANO» (1965) are written in a free, post-twelve-tone harmonic system; they constitute three little pieces of sharply contrasting character: between a somewhat angry Toccata and a flowing Finale a Romance is lulled, not without irony.

George S. TSOUYOPOULOS (b. 1930 in Athens) studied first in Athens (1943-48), then theory and fugue (1948-54) with F. Ecnomidis at the «Athens Odeon»; following a short period of studies in Milan, he finally studied with P. Hindemith in Zurich (1955-57). Lives since 1957 in Munich. Except for some early works, he follows, since 1957-58, an advanced serial technique. Among his main works are: a Sinfonietta da Camera (1957), a Sonata for solo Viola (1957), «Two Madrigals» for voice and orchestra (1957-58), three Piano Toccatas (1958-60), «Three Fragments» for choir and orchestra of winds and percussion (1958), «Music for Percussion» for 4 percussionists (1959), Wind Quintet (1966). He is also an architect.

His «SERENADE» on old italian texts, in 6 movements (1957) gives a characteristic example of his precision, transparency and elegance in the treatment of his serial technique; the use of the three instruments (flute, guitar, viola) greatly enhances its texture and provides a fluid and refined background on which the voice moves freely.

Stephanos GAZOULEAS (b. 1931 in Larissa), studied since 1944 at the Hellenikon Odeon (Athens) piano and theory, graduating in counterpoint and Fugue (with distinction) with M. Varyogljs (1953). Lives since 1956 in Vienna, where he graduated with S. Wang (piano, 1960), with H. Jelinek (twelve-tone composition, 1961), with K. Schiske with distinction and prize (composition, 1963) and with H. Swarowsky (conducting, 1966) at the Musikhochschule. Since 1965 teaches as Korrepetitor at the opera school of the same Academy. Among his works the following may be mentioned: String quartet, Songs, Eleven Aphorisms for piano,

String suite, Six lyric pieces for flute and piano, Ten pieces for two violins, piano pieces, etc.

His «DUO» for violin and viola (1957, revised 1964) is a characteristic twelve-tone composition, of expressive character, in three contrasting movements, written in a transparent, yet concentrated idiom.

His «CONCERTINO» for piano and nine instruments (1963) is based on one series which is divided in two equal parts, the second being the inversion of the first; this guarantees a strict intervallic economy, which, however, is constantly varied through the technique of interpolation.

Theodor ANTONIOU (b. 1935 in Athens) studied theory and violin (graduating consecutively from 1953 to 1956) in Athens, and further composition and orchestration with Y.A. Papaioannou, graduating (with first prize) in 1961 in Athens. Since 1961 in the «Meisterklasse» of the Munich «Musikhochschule» (further studies with G. Bialas). Apart from a great number of early compositions, he wrote 27 (opus-numbered) compositions, of which a total of 57 public performances have taken place and which, in a large proportion are already printed. Of the more recent ones the following are mentioned: Concerto for Violin, Trumpet, Clarinet and orchestra op. 10 (1960), Concertino for piano and orchestra (2 versions) op. 16 (1962), «Meli» for voice and orchestra op. 17 (1962), «Antitheses» for small orchestra op. 18a (1962), «Music for harp» op. 18b (1964), «Dialogues» for flute and guitar op. 19 (1963), «Epilogues» for voice and instruments op. 20 (1963), «Concertino» for piano and winds op. 21 (1963), «Micrographs» for large orchestra op. 24 (1964), Violin Concerto with orchestra op. 28 (1965), in addition to an opera «Marriage mediator», and much theater and film music. He uses serial writing partly strictly, partly freely, being interested mainly in the development of form out of sound and playing elements. Was awarded two prizes (1962, 1964) in Germany.

His «JEUX» for cello and string orchestra explore successive playing possibilities of, mainly, the cello as form generating nuclei, in each movement, the last movement recapitulating all of the

findings of the previous ones. A constant search for unusual sound effects marks the texture of this work.

His «KONTAKION» op. 27 (1965) for choir and strings is based on a byzantine hymn by Romanos Melodos. The writing for the choir, partly based on byzantine models, is at the same time treated in a fully advanced, contemporary idiom, which is supported by a transparent and light, but firm string body.

George LEOTSAKOS (b. 1935 in Athens) studied with Y.A. Papaioannou. Graduated (counterpoint and fugue) from the Hellenikon Odeon (Athens). Music writer and critic. Specialized in the study of music of the Far East, particularly Japan. Main compositions: 8 songs with piano (F. Jammes), «Small Knight Suite» for harpsichord, «Full-moon and crickets», 5 songs on german translations of Japanese songs, 24 «Hai-Kai» for voice and piano (japanese texts) etc.

His «KHMER» (1963-65) for solo flute, in three movements, is inspired by his visit (1963) of the Angkor-Wat ruins in Cambodia. It is an effort at merging, in a common language, of sounds and rhythms from the jungle, not in a folkloristic way, but in an idiom that might be used by a jungle culture like that of the Khmers. The first movement, after a slow prelude, comprises 3 tunes, the first illustrating the «Yin-yang» chinese philosophy principle of male vs. female which leads to union and fertility. The second movement was inspired by the strange 200 royal heads at Angkor-Thom, carved in gray stone; it follows a sort of lied form. The last movement is in two parts; in quick rhythm, it is inspired by the reliefs and architecture of Banteai Srei, as they seem lost in the Jungle today. The whole work uses a technique, where the elements are revolving around themselves, in contrast with the western «development» technique; it also poses some problems to the flute in the transfer of oriental ways to a western instrument. This work is given its World Première in the «Hellenic Week» on April 19th, 1966.

Dimitris TERZAKIS (b. 1938 in Athens) studied composition with Y.A. Papaioannou and piano with A. Thurneissen; he also studied

political Sciences; he how lives in Cologne where he follows advances courses in composition with B.A. Zimmerman and electronic music with H. Eimert at the «Musikhochschule» of this city. Among his works the following are mentioned: Divertimento for strings, winds and percussion, «Image» for strings, Sinfonietta for chamber orchestra, «Narration» for large orchestra, «Triptych» for string quartet, Duo for violin and piano, «Pandum» for voice and 4 instruments, Septet for winds, Medea for voice, percussion and cello, besides numerous items of theater music.

His «EIGHT APHORISMS» for piano (1964) are eight «shots» of contrasting character, without a common theme. Technically, this work uses incomplete series in the framework of free atonality.

George APERGIS (b. 1945 in Athens), son of the sculptor Ach.

Apergis and also painter himself studied in Athens with Y.A. Papaioannou (composition) and, since 1963, at the Ecole Normale in Paris (conducting) and composition with I. Xenakis, studying also mathematics. Among his works the following are named: «Two movements» for string Quartet (1965), Dialogues for flute, harpischord and Xylophone (1965), «Antistixis B» (1966) for 4 flutes, percussion, celesta, ondes Martenot, harp and double bass, and other works, besides earlier twelve-tone and later serial works (1964).

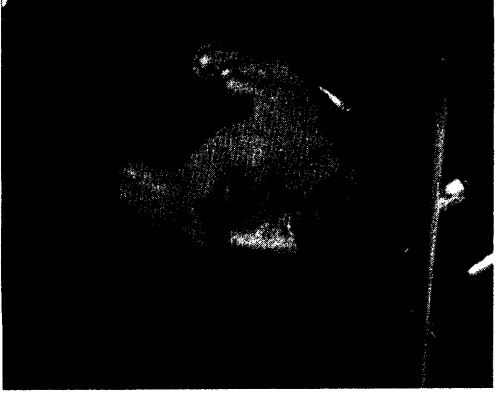
His «ANTISTIXIS A» (Counterpoints A) of 1965 for three string quartets oppose different textures in the quartets in a technique based on a visual predetermination of the evolution of the work (clusters, vibrations, pointillist groups, etc) in a consequent interplay of characteristic configurations.



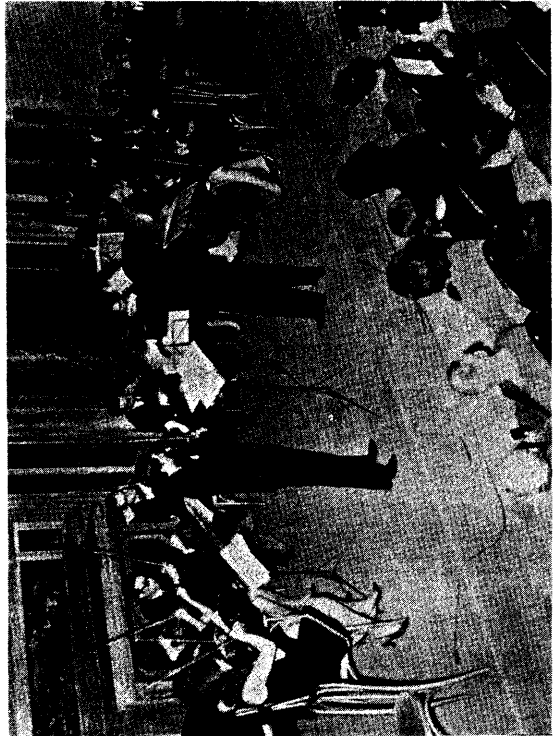
Donna MAGENDANZ



Gudrun GRAMLICH



Antonio PEREZ



ΟΡΧΗΣΤΡΑ ΔΩΜΑΤΙΟΥ
ACCADEMIA MUSICALE NAPOLETANA
CHAMBER ORCHESTRA



Piero GUARINO



Erika MARGRAF



Nilyon PÉREZ - IOANNIDIS



Urs RUETTIMANN



ΚΟΥΑΡΤΕΤΤΟ ΕΙΧΟΡΠΙΟΥ ΑΣΣΜΑΝΝ
ASSMANN STRING QUARTET



ΚΟΥΑΡΤΕΤΤΟ ΗΝΕΥΣΤΟΝ ΠΑΛΙΟΦΦΟΝΙΑΣ Α1 ΓΕΡΜΑΝΙΑΣ
SW - FUNK WIND QUINTET



Ρίτα ΧΡΙΣΤΟΠΟΥΛΟΥ
Rita CHRISTOPOULOU



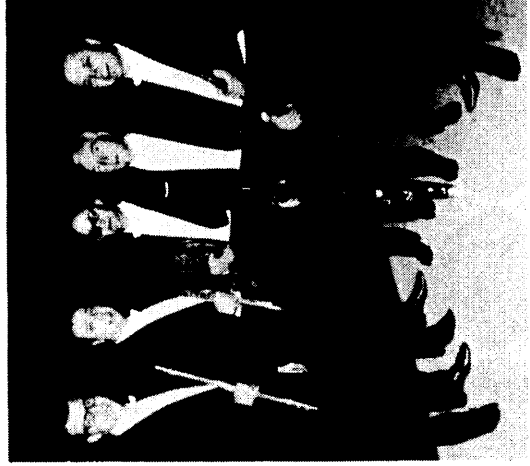
Σπύρος ΣΑΚΚΑΣ
Spiros SAKKAS



Έλενη ΑΠΟΣΤΟΛΑΚΗ - ΤΑΖΑΡΤΕΣ
Helen APOSTOLAKI - TAZARTES



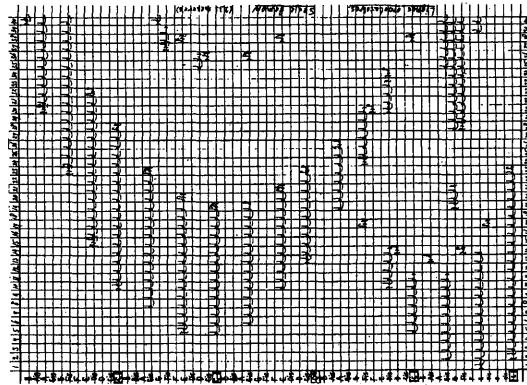
ΧΟΡΩΜΑ ΑΓΜΑΤΙΟΥ ΠΑΝΕΠΙΣΤΗΜΙΟΥ ΘΕΣΣΑΛΟΝΙΚΗΣ
ΑΓΘΗΣ - Γιάννης ΜΑΝΤΑΚΑΣ
UNIVERSITY OF SALONICA CHAMBER CHOIR
Dr. Jannis MANDAKAS



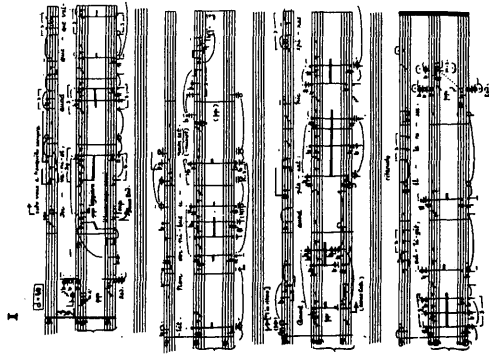
ΚΟΥΙΝΤΕΤΤΟ ΛΙΝΕΥΣΤΩΝ ΑΘΗΝΩΝ
ATHEENS WIND QUINTET



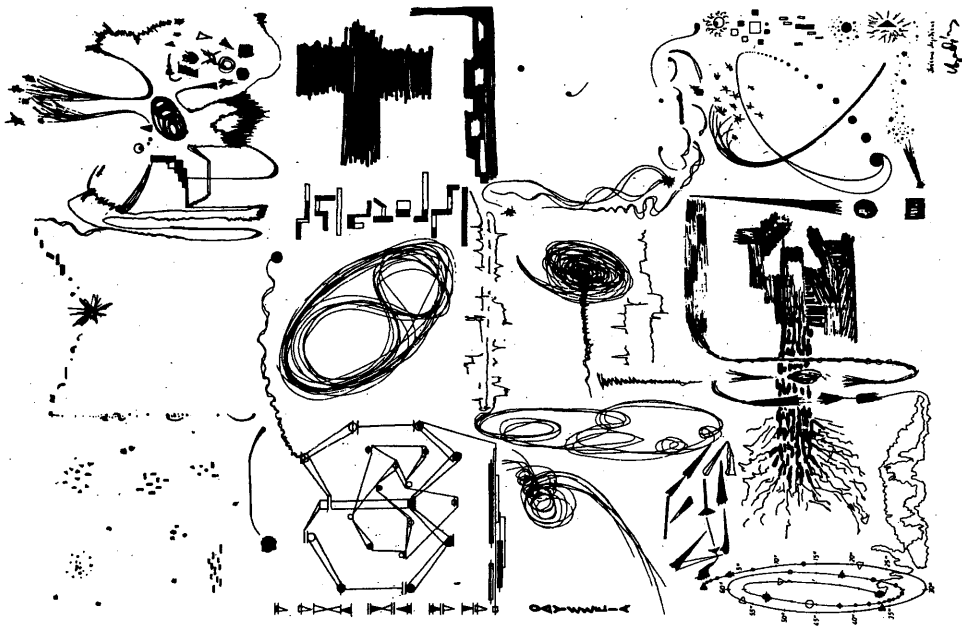
S. HÉMON : LIGNES ONDULATOIRES
 ΠΟΡΤΟΚΑΛΙ ΜΠΛΕ ΚΑΙ ΚΙΤΡΙΝΟ
 ΣΕ ΑΝΘΙΚΤΟ ΠΡΑΣΙΝΟ ΦΟΝΤΟ
 ORANGE, BLUE AND YELLOW
 ON LIGHT GREEN BACKGROUND



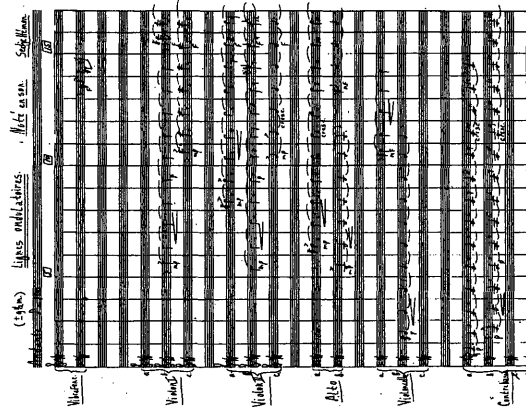
S. HÉMON : ΕΙΚΟΝΑ ΦΘΟΓΓΩΝ
 NOTE IMAGE



J. KAPR : CONTRARIA ROMANA



A. ΛΟΓΟΘΕΤΗ : ΟΔΥΣΣΕΙΑ
 A. LOGOTHETIS : ODYSSEIA



S. HÉMON : ΠΑΡΤΙΤΟΥΡΑ
 SCORE 96

8

I. XPHSTOY: IPAIEH GIA I2
J. CHRISTOU: PRAXIS FOR 12

I. A. ΠΑΠΑΓΩΑΝΝΟΥ: ΤΡΙΑ ΤΡΑΓΟΥΔΙΑ (ΚΑΒΑΦΗ)
Y.A. ΠΑΡΑΙΟΑΝΝΟΥ: THREE SONGS (KAVAFIS)

TRITTYΣ

N. MAMANGAKIS: TRITTYΣ
N. MAMANGAKIS: TRITTYΣ

3

J. MHTPOYΛOY: D. MITPOYΛOY: 10 INVENTIONS



Δημήτριος ΜΗΤΡΟΠΟΥΛΟΣ
Dimitri MITROPOULOS

Andante

Handwritten musical score for Oboe, consisting of ten staves of music with various notes, rests, and dynamic markings.

N. ΣΚΑΛΚΟΤΑΣ : ΚΟΝΤΣΕΡΤΙΝΟ ΓΙΑ ΟΜΗΘΕ
 N. SKALKOTTAS : CONCERTINO FOR OBOE

Handwritten musical score for 16 songs, consisting of ten staves of music with various notes, rests, and dynamic markings.

N. ΣΚΑΛΚΟΤΑΣ : 16 ΤΡΑΓΟΥΔΙΑ
 N. SKALKOTTAS : 16 SONGS



Νίκος ΣΚΑΛΚΟΤΑΣ
 Nicos SKALKOTTAS



A. SCHOENBERG



A. WEBERN



I. STRAVINSKY



E. KRENEK



J. CAGE



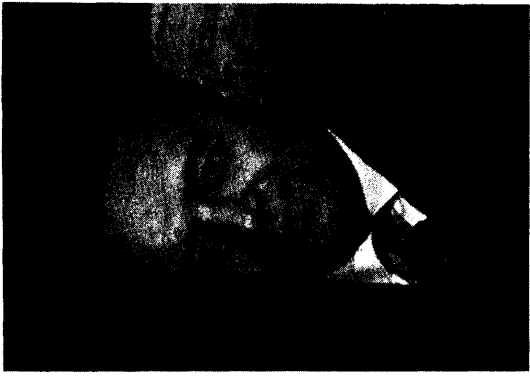
L. BERIO



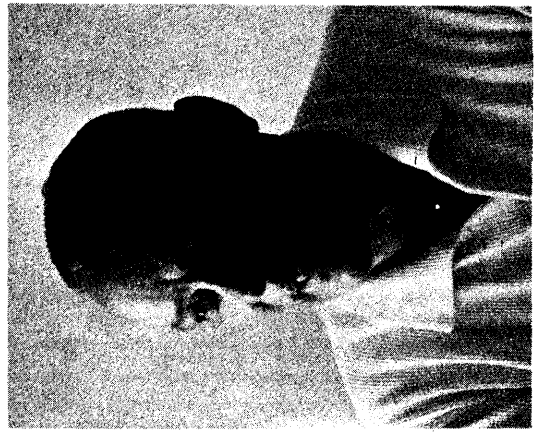
K. STOCKHAUSEN



G. BECKER



Jan KAPR



Giuseppe S.V.IGNONE



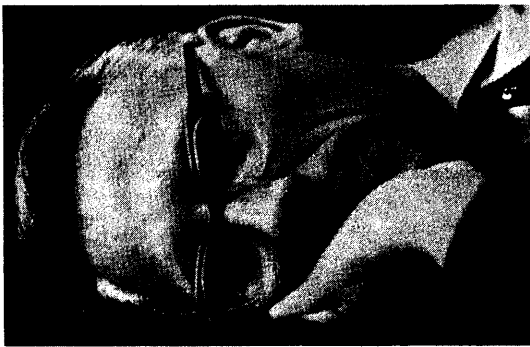
Sedje HÉMON



Ernst KRENEK
100



Mauricio KAGEL



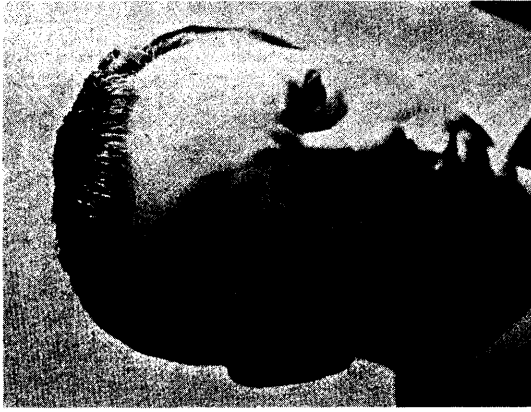
Josef Anton RIEDL



ΕΡΓΑΣΤΗΡΙ ΗΛΕΚΤΡΟΝΙΚΗΣ ΜΟΥΣΙΚΗΣ ΜΟΝΑΧΟΥ
MUNICH ELECTRONIC MUSIC STUDIO



Alfredo CASELLA



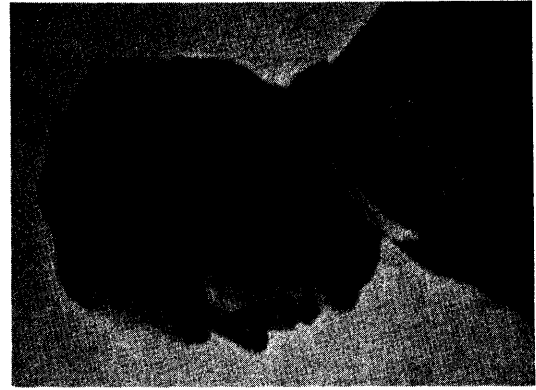
Luciano CHAILLY



Virgilio MORTARI



Riccardo MALIPIERO



Guido TURCHI



Valentino BUCCHI



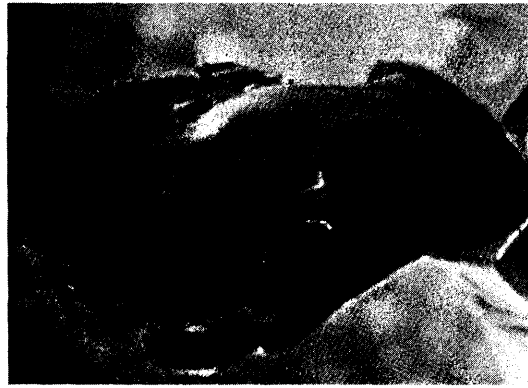
Olivier MESSIAEN



Darius MILHAUD



Γεώργιος ΠΟΝΗΡΙΔΗΣ
George PONIRIDY



Γεώργιος Α. ΠΑΠΑΓΙΑΝΝΟΥ
Yannis A. PAPAIOANNOU



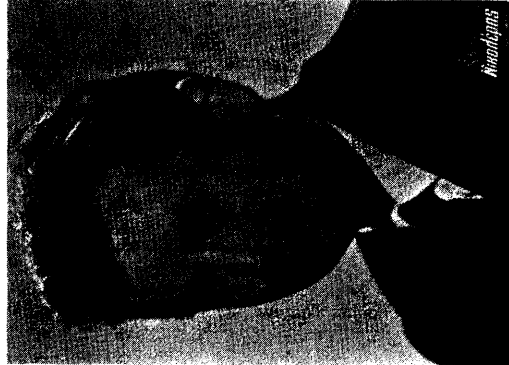
Δημήτριος ΔΡΑΓΑΤΑΚΗΣ
Dimitris DRAGATAKIS



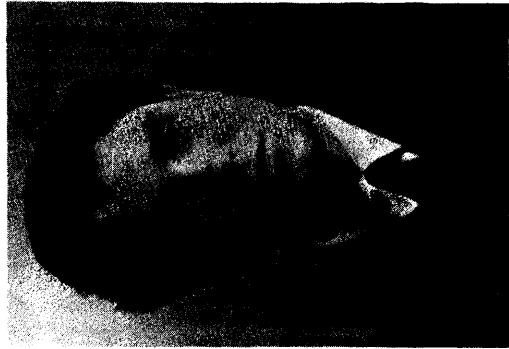
Ανέστης ΛΟΓΟΘΕΤΗΣ
Anestis LOGOTHETIS



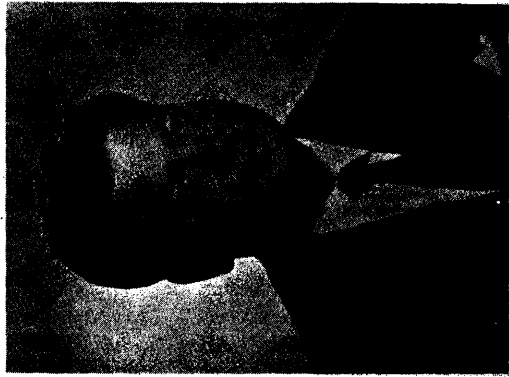
Γεώργιος ΣΙΣΙΛΙΑΝΟΣ
George SICILLIANOS



Αργύριος ΚΟΥΝΑΔΗΣ
Argyris KOUNADIS



Γιάννης ΧΡΗΣΤΟΥ
Junt CHRISTOU



Μιχάλης ΑΔΑΜΗΣ
Michael ADAMIS



Appendix 3 (1966). Photograph of the organisers of the First Week. Back row, left to right: Yorgo Sicilianos , Gerasimos Antzoulatos, Yannis A. Papaioannou (Vice-President, member, and President of the HACM respectively), Günther Becker and John G. Papaioannou (co-directors of the Studio for New Music at the Athens Goethe Institute; the later also General Secretary of the HACM). Front row, left to right: Karl Schulz (General Director of the Goethe Institute of Athens) and Giuseppe Ferrazzi (cultural attaché of the Athens Italian Institute of Culture). Source: *Hμέρα* (17.03.1966).

Appendix 4 (1966). Letter from John G. Papaioannou to Lukas Foss dated Athens, 01.01.1966. An identical copy was also sent to John Cage. Source: CMRC.

Mr. L. Foss
Conductor, Buffalo Philharmonic
Kleinhans Music Hall
Buffalo, N.Y.

1st January, 1966

Dear Mr. Foss,

Our newly founded "Hellenic Association for Contemporary Music", which also incorporates the Greek Section of the ISCM, is organizing, in conjunction with the "Studio for New Music" of the Athens Goethe Institute (now in its 4th year of successful operation) the 1st annual "Greek Week of Contemporary Music", which is going to take place just after Easter, from the 14th to the 21st April, 1966. We have already secured the participation of ensembles from various countries, such as the Assmann String Quartet, the Baden-Baden Wind Quintet, the Chamber Orchestra "Accademia Musicale Napoletana", and we are in the process of negotiating with other groups, such as Cerha's "Die Reihe", the "Ensemble Instrumental de Musique Contemporaine de Paris", etc., in addition to greek orchestral (chamber orchestra), chamber music and choral ensembles. Needless to say, the emphasis will be on very new, mainly avant-garde music from as many countries and trends as possible, with a certain amount of stress on new greek compositions.

As our means are rather restricted we have secured, for the foreign groups, the financial support of the corresponding governments or other organizations for the travel expenses involved. We have also approached the U.S.I.S here, and the U.S. cultural attaché, Mr. D.D. Dayton (whom, I presume, you remember) has corresponded with the State Department, who seem to be willing to finance the participation of a U.S. chamber music group to our "Greek Week". Is there any chance that you and your Improvisation Ensemble might be available at that time and willing to come to Greece? It would be wonderful, and, besides seeing our country in its best season, spring, you may find some interest in this "Week"

-2-

which will also include lectures and discussions, music fromtapes, etc.; we shall have here Kagel, Riedl, Strobel, Takahashi and other personalities that you may enjoy meeting. I know that our invitation comes very late but I am still writing to you in case there still is some possibility.

In the affirmative case, would you kindly let us know the number of persons in your Ensemble, your terms and conditions, preferred dates, and the like? If we could have this information rather soon it would greatly facilitate the organization of our "Week", especially the negotiations with the State Department.

I do not dare to hope that this may materialize at this late date (the delay in this invitation has been caused by organizational complexities outside our control, which have been overcome only recently), but it would give us a great joy, if we could have you with us again.

I take this opportunity to convey all my best and warmest wishes for a really happy and successful new year 1966.

Yours most cordially

John G. Papaioannou
Secretary General

Appendix 5 (1966). John G. Papaioannou's request for the American contribution for the Second Week of 1967. The airgram was co-signed by Daryl Dayton. Source: Skalkottas Archive.

AMERICAN EMBASSY ATHENS

AIRGRAM

For John
Papaioannou

For C&R Use Only

A - 775

UNCLASSIFIED

DEPARTMENT OF STATE

AMEMBASSY ATHENS

April 23, 1966

EDUCATIONAL & CULTURAL EXCHANGE: Cultural Presentations -
International Contemporary Music Festival, Greece: April 1966
A-1016 of June 15, 1965

The Greek Chapter of the International Society for Contemporary Music inaugurated in Athens on April 14, the First Hellenic Week of Contemporary Music. Under the sponsorship of the National Tourist Organization and in cooperation with the Athens branches of the German "Goethe Institute" and Italian "Institute of Culture," the Greek Association is playing host to composers, instrumentalists and singers, musicologists and critics from several Western European countries. Germany sent the excellent Assman String Quartet from Frankfurt and the well-known Wind Quintet of Southwest German Radio from Baden-Baden. Italy contributed the brilliant Accademia Musicale Napoletana Chamber Orchestra and the "Quarteto di Nuova Musica" from Rome. Combined with Greek musicians from the Athens Experimental Orchestra, the Athens State Orchestra, and the Athens Instrumental Ensemble, this international music assembly has scheduled 10 public concerts of contemporary music; several lectures by visiting musicologists and critics; panel discussions on the problems of contemporary music; and an impressive exhibit of contemporary musical scores, photographs, recordings, and publications. The public concerts include eleven world-premieres in addition to contemporary works by Messaien, Fortner, Orff, Malipiero, and other well-established composers. A special feature of the "Hellenic Week" is the first performance in Greece of the complete String Quartets by Arnold Schoenberg including the history-making (1923) Quintet for Winds, Op. 26.

Held in the Zappeion Building in the Royal Gardens, the various concerts and symposia are attracting large audiences which fill the 800-seat auditorium. New works such as "Jeux" for 'cello and orchestra

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Page 2, A-773

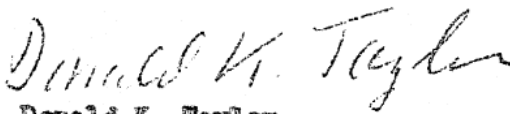
from Athens

by Antoniou; "Praxis" for piano, percussion, and strings by Christou; "Trititys" for guitar, santouri, percussion, and two double-basses by Mamangakis have brought 15-minute standing ovations from cheering audiences. These audiences include leading Greek personalities in the fields of architecture, painting, literature, poetry, theatre, and dance as well as representatives from the Ministries of Foreign Affairs and Education.

The organization of this important contemporary music week and the positive success which it is enjoying must be attributed largely to the tireless efforts of Mr. John Papaioannou, distinguished Greek musician, architect, and city-planner. The post supports Mr. Papaioannou (who visited the U.S. for two months as a leader grantee in 1961) in his earnest request that contemporary American music be adequately represented in the next Hellenic Week of Contemporary Music to be held in the Spring of 1967.

Attached to this communication is a complete program of all events as well as information about the composers and performers who are taking part in this music festival. The session closes April 21.

For the Ambassador:


Donald K. Taylor
Public Affairs Officer

Enclosure

cc: USIA, IAN/GTI
USIS Thessaloniki

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DD

Appendix 6 (1966). One of the Greek *Musica Viva* concert programmes. Courtesy of Ion Zottos.

GOETHE-INSTITUT ATHEN

MUSICA VIVA

KAMMERKONZERT
MIT WERKEN
DEUTSCHER KOMPONISTEN
DER GEGENWART

«PARNASSOS» 7. MÄRZ 1958 19 UHR

Im grossen Vortragssaal der Literarischen Gesellschaft
PARNASSOS Eintritt freil

AUSFÜHRENDE

VINA KYPARISSI	MEZZOSOPRAN
MATTHIAS RÜTTERS	FLÖTE
SPYROS TOMBRAS	VIOLINE
GEORGIOS PUMPURIDIS	VIOLA
TASOS KYPRAIOS	VIOLONCELLO
CHARA TOMBRA	PIANO
ELLI NIKOLAÏDOU	PIANO

DER KAMMERCHOR DES GOETHE-INSTITUTES
UNTER LEITUNG VON GÜNTHER BECKER

Gesamtleitung:
GÜNTHER BECKER

P R O G R A M M

CARL ORFF (geb. 1893):

Drei Chöre a cappella aus "Catulli carmina"

Odi et amo

Vivamus, mea Lesbia

Miser Catull

HARALD GENZMER (geb. 1909):

Sonate für Flöte und Klavier

Lebhaft

Ruhig fließend

Lebhaft

GÜNTHER BECKER (geb. 1924):

Vier Bagatellen für Klavier

Allegro moderato

Im Zeitmass einer Sarabande

Tranquillo e grazioso

Allegro moderato ma risoluto

BORIS BLACHER (geb. 1903):

Vier Lieder nach Texten von Friedrich Wolf
für hohe Stimme und Klavier, op. 25

Kirschkerne

Das Zirkuspferdchen

Herzensverstand

Die Hexe

WOLFGANG FORTNER (geb. 1907):

Trio für Violine, Viola und Violoncello

Andante con moto

Allegro molto

Andante tranquillo (Kanon)

Adagio — Prestissimo

Adagio

PAUL HINDEMITH (geb. 1895):

Sonate in Es. op. 11/1

für Violine und Klavier

Frisch

Im Zeitmass eines langsamen feierlichen Tanzes

Appendix 7 (1966). The 1965 programme of the *Neue Musik München* series in Munich, a festival directed by Anton Riedl. Note that the complete String Quartets of Schoenberg by the Assman Quartet that were performed at the First Week had been performed in this series a year earlier. Source: CMRC.

Studio für Neue Musik 1964 65

Landeshauptstadt München Verband Münchner Tonkünstler

Die Aufgaben des Studio für Neue Musik sind klar umrissen:

Ergänzung der Musica viva Konzerte in Hinsicht auf die Kammermusik. Pflege der Werke der Meister unserer Zeit, die in den normalen Konzertprogrammen immer noch nur vereinzelt Platz finden.

Sie finden hier 3 Konzerte zum Gedächtnis Arnold Schönbergs, Werke von Webern, Bartok, Strawinsky, Hindemith und vielen anderen.

Schaffung der Möglichkeit die neue Musik anderer Länder kennen zu lernen, meist in Auswahlen, die in den Ländern selbst getroffen sind.

Im vergangenen Jahr gab es Neue Musik in Griechenland und Spanien. In diesem Jahr wird sich uns Italien, die Tschechoslowakei und Portugal vorstellen.

Der wichtigste Programmpunkt scheint uns zu sein jungen Komponisten ohne Rücksicht auf Richtung Gelegenheit zu bieten ihre Werke bekannt zu machen.

Sie werden in diesem Jahre 24 junge Komponisten in ihren Werken hören können.

Die besten Interpreten stellen sich für diese Aufgaben aus Idealismus zur Verfügung. Das Bayerische Kultusministerium, das Kulturreferat der Stadt München und nicht zuletzt der Bayr. Rundfunk helfen mit diese in Deutschland einzigartige Reihe durchzuführen.

Falls Sie diese Einladung nicht durch die Post erhalten haben und falls Sie Änderungen mitgeteilt erhalten wollen, senden Sie bitte Ihre Anschrift unverbindlich an

Studio für Neue Musik 8 München 13, Schellingstraße 54

1 Montag, 26. Oktober 1964, 20 Uhr
Arnold Schönberg * 13. 9. 1874
Hochschule für Musik
Großer Konzertsaal
Arcisstr. 12
Das gesamte Klavierwerk
op. 11 (1910) op. 19 (1913) op. 23 (1923)
op. 25 (1925) op. 33 a/b (1929/32)

Else Stock

2 Dienstag, 27. Oktober 1964, 20 Uhr
Arnold Schönberg
Hochschule für Musik
Großer Konzertsaal
Arcisstr. 12
Streichquartett Nr. 1 d moll op. 7 (1905)
Nr. 3 op. 30 (1927)
Assmann-Quartett Frankfurt

3 Mittwoch, 28. Oktober 1964, 20 Uhr
Arnold Schönberg
Hochschule für Musik
Großer Konzertsaal
Arcisstr. 12
Streichquartette Nr. 2 fis moll
op. 10 (1907/8) Nr. 4 op. 37 (1936)

Anneliese Kupper Sopran

Assmann-Quartett Frankfurt

4

Montag, 16. November 1964, 20 Uhr

Wolfgang Jacobi * 25. 10. 1894Städtische
Galerie
Lenbachhs.
Luisenstr. 33Streichquartett, Klaviersonate,
Petarrakantaten (Urauff.)**Assmann-Quartett,****Gustav Grosch** Klavier**Münchner Kammerensemble****7**

Dienstag, 19. Januar 1965, 20 Uhr

Junge Münchner KomponistenStädtische
Galerie
Lenbachhs.
Luisenstr. 33Albr. Gürsching 3. Streichquartett
Hans Ludw. Hirsch Botschafter des Regens
Michael Rüggeberg Streichquartett
Hanns Stadlmair Sonate für Klavier
Helm. Lachenmann Introversion I**5**

Dienstag, 17. November 1964, 20 Uhr

Wolfgang Fortner Ballett blanc
Fritz Büchtger Violinkonzert (Urauff.)
Karl A. Hartmann Trauermusik für Violine
und Streicher
Igor Strawinsky Concerto in ReStädtische
Galerie
Lenbachhs.
Luisenstr. 33**Tübinger Solisten** Ltg. Rainer Kölbl**8**

Dienstag, 26. Januar 1965, 20 Uhr

Paul Hindemith Streichquartett op. 22
Pierre Boulez aus dem Libre pour
Quatuor
Igor Strawinsky drei Stücke
Anton Webern 5 Stücke für Streich-
quartett op. 5
Streichtrio op. 20
Alban Berg Streichquartett op. 3
(1909/10)Städtische
Galerie
Lenbachhs.
Luisenstr. 33**Hamann-Quartett** Hamburg**6**

Dienstag, 8. Dezember 1964, 20 Uhr

Konzert mit KammerorchesterHochschule
für Musik
Großer
Konzertsaal
Arcisstr. 12H. K. Koellreutter Kammerinfonie
Anton Webern Lieder mit Instrumenten
op. 14
Anton Webern Konzert op. 24
Pozzi Escott Lamentos
Günter Bialas Jorinde und JoringelMitwirkend: Ursula Premont, Sopran
H. Herbert Fiedler, Sprecher

Leitung:

Frederick Prausnitz Boston USA**9**

Dienstag, 9. Februar 1965, 20 Uhr

Neue Musik in der TschechoslowakeiStädtische
Galerie
Lenbachhs.
Luisenstr. 33Karel Reiner Streichquartett Nr. 2 op. 8
Ilja Zeljenka Streichquartett 1963
Marek Kopelent Streichquartett Nr. 3 1963
Jan Klusák Streichquartett Nr. 2 1962
Jan Kapr Streichquartett Nr. 6 1963
mit Bariton solo auf
Gedichte von
Renata Pandula**Novak-Quartett** Prag**Dalibor Jedlicka** Nationaltheater Prag

10

Städtische
Galerie
Lenbachhs.
Luisenstr. 33

Dienstag, 23. Februar 1965, 20 Uhr

Seoirse Bodley	Altirische Sprüche von Leben und Tod
Gerard Victory	Le petit cerf Pangur ban
Peter R. Fricker	Rolland et Olivier
Samuel Barber	Reincarnations
Hermann Reutter	Drei Chöre Erstauff.
Fritz Büchtger	Drei Rilke-Chöre Urauff.
Luigi Dallapiccola	Cori di Michelangelo Buonarotti
Darius Milhaud	Vier Chöre

Radio Eireann Singers

Der irische Radiochor Dublin
Leitung: Dr. H. Waldemar Rosen

13

Städtische
Galerie
Lenbachhs.
Luisenstr. 33

Dienstag, 6. April 1965, 20 Uhr

Kammermusik von Grete Zieritz, Kurt
Driesch, Hugo Hermann, Erich Limmert,
Oscar Dischner, Erich Sehlbach

11

Städtische
Galerie
Lenbachhs.
Luisenstr. 33

Dienstag, 9. März 1965, 20 Uhr

Neue Musik in Portugal

Konzert mit Kammerorchester
Werke von Fernando Lopes Graca, Joly
Brage Santos, Luis Filipe Pires, Alvaro
Cassuto und Jorge Peixinho

Leitung:
Alvaro Cassuto Lissabon

14

Hochschule
für Musik
Großer
Konzertsaal
Arcisstr. 12

Dienstag, 11. Mai 1965, 20 Uhr

Neue Musik in Italien im Rahmen der Woche „Italien in München“

Geofr. Petrassi	Serenata
Luciano Berio	Chamber Music for Soprano and 5 Instruments
Luigi Dallapiccola	Sex Carmina Aloi für Sopran und 11 Instrumente
Riccardo Malipiero	In time of daffodile für Sopran, Bariton und 7 Instrumente
Bruno Maderna	Serenata

Gruppo Strumentale di Milano

Leitung: Bruno Martinotti
Mitwirkend: **Irma Bozzi Lucca**, Sopran
Teodoro Rovetta, Bariton

12

ARRI-
Filmtheater
Türkenstr.91

Dienstag, 23. März 1965, 20 Uhr

Josef Anton Riedl	Studien 1959/61 erweitert 1964 (elektronische Musik) Lautgedichte 1961 Studie 1960 Projektion und Kommentar (optische Musik)
Sylvano Bussotti	piano piece for David Tudor 1959 Projektion u. gleichzeitige Aufführung (graphische Musik)
Josef Anton Riedl	Aus der Musik zu „Leonce und Lena“ 1963 erweitert 1964
Luciano Berio	Thema (Omaggio a Joyce) 1958 (Konkrete Musik) „Circles“ 1960 Verfilmung 1963

15

Städtische
Galerie
Lenbachhs.
Luisenstr. 33

Dienstag, 18. Mai 1965, 20 Uhr

Eberh. Karkoschka	Bewegungsstrukturen für 2 Klaviere
Karl Mich. Komma	Duo für 2 Klaviere 1963
G. Franc. Malipiero	Dialogo II
Bruno Maderna	Concerto
Bela Bartok	Musik für 2 Klaviere und Schlagzeug

Klavierduo

Kurt Bauer - Heidi Bung

16

Hochschule
für Musik
Großer
Konzertsaal
Arcisstr. 12

Dienstag, 25. Mai 1965, 20 Uhr

Alban Berg Lyrische Suite 1926
Hanns Stadlmair Kinderreime für gem.
Chor a cappella

Theodor Antoniou Concertino für Klavier,
Streichorchester
und Schlagzeug

Harald Genzmer Preludes für Klavier
Fritz Büchtger Das Göttliche für Chor
und Streicher

Das Münchner Kammerorchester

Leitung: Hanns Stadlmair

Der Tölzer Knabenchor

Leitung: Gerhard Schmid

Klaus Schilde Klavier

17

Städtische
Galerie
Lenbachs.
Luisenstr. 33

Dienstag, 15. Juni 1965, 20 Uhr

Karl Höller Streichquartett Nr. 2
Siegfried Borris Rhapsodie

Jürg Baur Ballata Romana,
Incontri, Mutazioni

Isang Yun „Loyang“ für
Kammerensemble 1962

Norbert Linke Polyrythmika Nr. 2

Endres Quartett

Klaus Börner Klavier

Änderungen vorbehalten!

Konzertflügel in den Sälen der Hochschule für Musik aus
dem Pianohaus Lang, München, Kaufingerstraße 28.
Eintritt: Abendkarte 3.— DM, 1.50 DM für Mitglieder und
Studenten · Gesamtkarte: 25.— DM, 15.— DM für Mit-
glieder und Studenten nur an der Abendkasse.

1971

Appendix 1 (1971). Explanatory comments of the graphic notation that Antoniou used in *Protest II*. Cited in Theodore Antoniou, 'Searching for a Theme of an Article about Contemporary Theatre Music', *Boundary*, Vol. 2. 21/, pp. 454-469 (pp.459-463).

"PROTEST II," composed to order for the fourth Hellenic Week of Contemporary Music, can be looked upon as an addition to "PROTEST I." With this work, I am protesting against all forms of social, political, and artistic injustices.


"PROTEST II" is a dramatic Mixed-Media Work, which was developed from musical and meta-musical ideas, utilizing contemporary techniques governing instruments, space, musical interpretations, notations, electronic devices, etc.


Improvised parts were developed simultaneously with major ones. Overlapping "blocks senores" emerge, controlled by the degree of general information and understanding-capacity of the individual listener. That is why a new form of synthetic notation is being developed.


About the symbolic performance and its abstract connections with today's events, the composer has no comment.


INSTRUMENTATION

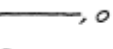
FLAUTO	(F1)	A middle range voice (voice)
OBOE	(Ob)	Actor or Chorus (or persons chosen for dramatic acting)
CLARINETTO	(C1)	(dr-a)
CLARINETTO		
BASSO	(C1 b)	Strobe lights
CORNO	(Cor)	Synthesizer (if available)
TROMBA	(Tp)	Recording tape
TROMBONE I	(Tb I)	Dia projector (dias--during beat 119--should be projected in very fast, irregular tempo on any kind of uneven surface.
TROMBONE II	(Tb II)	
TUBA	(Tba)	
VIOLIN I	(Vln I)	
VIOLIN II	(Vln II)	
VIOLA	(Va)	
CONTRABASSO	(Cb)	


 = development of sound level


 = speaker or instruments in back of audience.


 = long


 = very long

 = no pause between sounds


 = emphasize


 = not emphasized


 = pizz. string lifted (fret-board)


 = intone 1/4 note higher or lower--irregular, very slow beats.


s.p. = sul ponticello
ord. = ordinario
fiz. = reed
vibr = vibrato
l.v. = let vibrate

 = clusters

 = bear down heavily on strings--play on keyboard (pedal)

 = play strings

 = repeat (framed) previous part.

 = clap hands

(A) Vibrato--irregular, control by hand.

(B) Clusters played on b part b₁ on part of natural tone b₁, on both parts b₁ on Vibraphone, with metal-bars and Triangles.

(C) Intonation higher or lower, as marked.

(D) Tin-instruments in back of audience.

(E) Cups played along sides of piano (within distances per instruction) Very fast movements. Approximate spacing.

(F) Repeat.

(G) Clusters on Organ--between e and al.

(H) Play tone el always forte and crescendo molto.

PERCUSSION:

m one performer

- VIBRAPHONE (Vbr)
- FLEXATON (Fxt)
- FRUSTA (Wp)
- TAMBURO (Tamb)
- MARIMBA (Marb)
- GRAN CASSA (G.C.)
- STONES, FINGER
- CYMBALS, VERY
- LARGE TAM-TAM,
- TAM-TAM (T.T.)

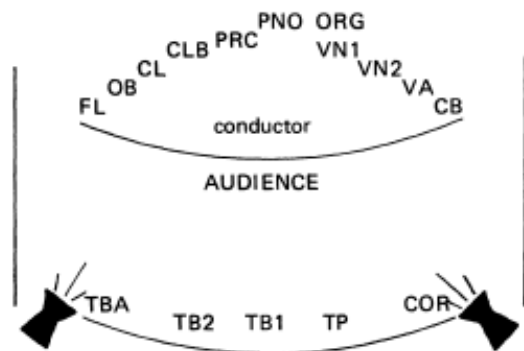
Various instruments are needed for sound-action (Bass drums, Tam-Tams, large bells, whistles, metal bars, etc.) which will be used by the instrumentalists and actors.

PIANO: (Pno)

intensified by two contact-microphones which are fastened to the sounding-board.

A stereo amplifier
Two metal cups

HAMMOND ORGAN (Org)



(γ), (ξ) = indicates the time in which a sound (or a change from one sound to another) is to be executed.

= repeat to end of symbol.

= proportional notation. = $\frac{2}{4}$ = very short, fast

= graphic notation.

= short

= medium

= less long

- (I) The framed accord will be played later.
- (J) Model [Z] should be played as fast as possible for about 10 minutes.
- (K) Repeat preceding framed accord [I].
- (L) Model [Z] as marked (slow or fast, f or p, etc.). Start at beat marked with arrow.
- (M) Change from model [Z] to accord [I].
- (N) Change from accord [I] to model [Z].
- (O) For more information about multisound possibilities read: "Neue Klänge fuer Blechinstrumente" by Bruno Bartolozzi. If the sound-as written-cannot be arrived at, any mixed sound (tone "4") may be substituted.
- (P) Vibraphone-play with Flexatone ball. Glissando on Flexatone.
- (Q) Model molto legato e ppp. Rhythm via proportional notation.
- (R) Change from model [A] to model [N]. Model [N]: Slowly whisper letters and numbers--in a colorless, impersonal way.
- (S) To model [A] add model [N].
- (T) Continue with model [A] only.
- (U) Actors--in back of audience--to whisper these words in a colorless, impersonal manner.
- (V) Tape conveying deep clusters and sounds of demonstrating groups of people.
- (W) Model [P] consists of calling, screaming, whistling sounds and percussion instruments (Bass-drums, cymbals, tam-tams, etc.). Start with adagio e pp--increase sounds to hysterical (protesting) climax. Beat 109.
- (X) Any model [A], [N], [P] material should be played accelerando e crescendo. Gradually play more [P] and less [A]; actors and wind-instruments are moving toward stage while percussion-instruments are played. Whistling, calling, etc.
- (Y) As indicated, change from [P] to ostinato rhythm. At the same time move toward proscenium. Do not play faster than $\text{♩} = 60$. Vocal participation to be continued for 5 seconds--even after rhythm has been started.
- (Z) Remain frozen for 45 seconds. Stare sternly at audience for one minute.

Time: circa 14 minutes.

115

ca 30"

Wd

TBI

T02

TBA

A

N

STRAC

N

116

ca 1.30"

115

Y

X

Tutti

A

Adagio

Tutti

Accel e cresc

N

Adagio

Tutti

Accel e cresc

P

Tutti

PPPP

Actors

B&S

move to the stage

HYSTERIC

Presto e forte possibile

Presto e forte possibile

HYSTERIC

Presto e forte possibile

HYSTERIC

ONLY spot lights very fast

ca 2 Min

cratic etc

etc

P

Performers

to the procession

Audience

to the stage

ca 45" - 1 Min

Tutti

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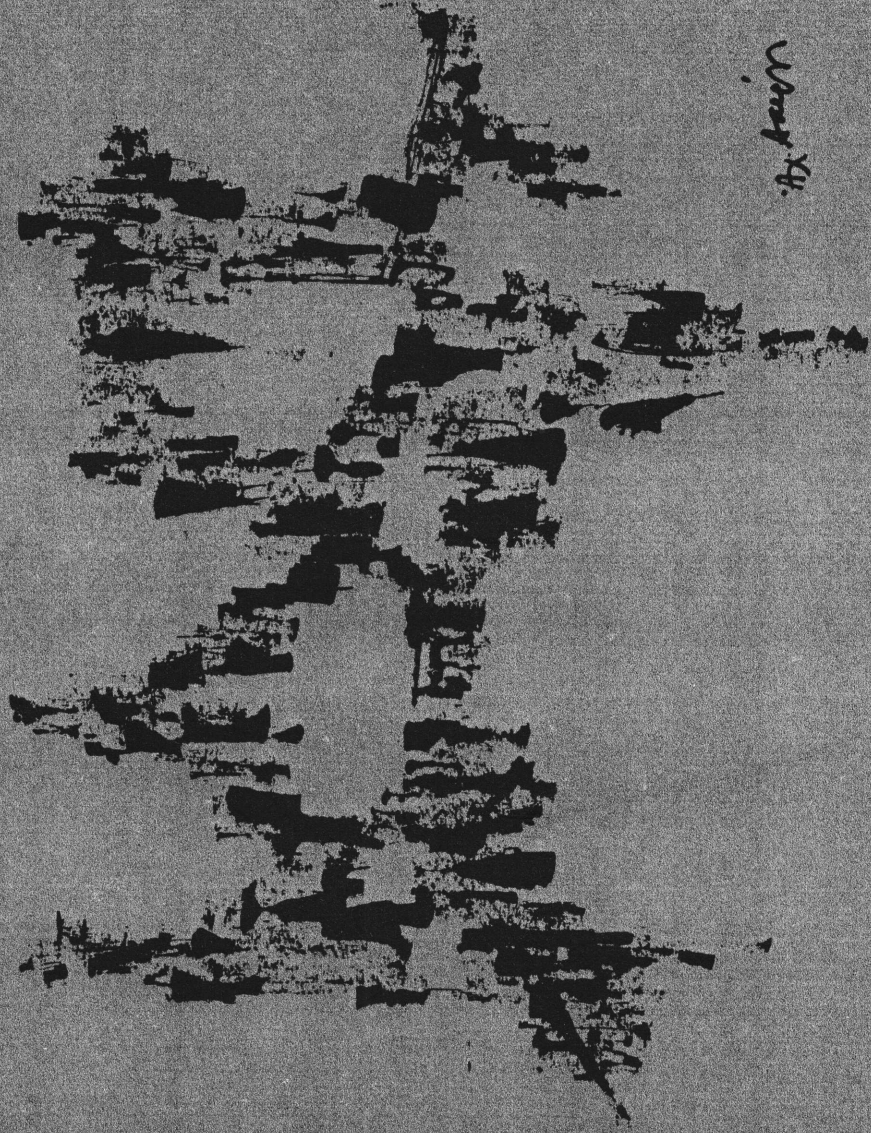
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Appendix 2 (1971). The programme notes of the Fourth Week in Athens

4TH HELLENIC WEEK OF CONTEMPORARY MUSIC



Alex. Kouris

19TH TO 26TH SEPTEMBER, 1971 — KOTOPOULI (REX) THEATRE, ATHENS
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HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC (H.A.C.M.)
ALSO ENCOMPASSING THE GREEK SECTION OF THE INTERNATIONAL SOCIETY
FOR CONTEMPORARY MUSIC (I.S.C.M.)

BOARD OF DIRECTORS

Y.A. PAPAIOANNOU (president), TH. ANTONIOU (vice-president), J.G. PAPAIOANNOU (general secretary),
M. ADAMIS (special secretary), S. TOLIA (treasurer), S. VASSILIADIS and G. ANTZOULATOS (members)

UNDER A GRANT BY

THE FORD FOUNDATION

4th HELLENIC WEEK OF CONTEMPORARY MUSIC

ORGANIZING COMMITTEE:

Y.A. PAPAIOANNOU (chairman), TH. ANTONIOU (vice-chairman and programme manager), J.G. PAPAIOANNOU
(general and artistic manager), M. ADAMIS, S. VASSILIADIS (artistic and electronic advisers), Y. IOANNIDIS, Y. MAN-
DAKAS, D. TERZAKIS (artistic advisers), G. ANTZOULATOS, S. TOLIA (press and public relations), I. ZOUGANELLIS
(performers' manager).

19th TO 26th SEPTEMBER, 1971 — KOTOPOULI (REX) THEATRE, 48, PANEPISTIMIOU (VENIZELOU) AVE., ATHENS

THE PROGRAMME

The general programme of the «4th Hellenic Week of Contemporary Music» is as follows:

Sunday	19th	9.30 p.m.	Hellenic Group of Contemporary Music
Monday	20th	9.30 p.m.	Hellenic Group of Contemporary Music
Tuesday	21st	6.30 p.m.	Public Discussion: New Tendencies in Music
		9.30 p.m.	Recital: S. Sakkas (baritone), N. Semitecolo (piano)
Wednesday	22nd	9.30 p.m.	From Byzantine Liturgical Drama to contemporary Musical Theatre: the J. Nicolaidi Dance Group
Thursday	23rd	6.30 p.m.	N. Skalkottas: 20 piano pieces (J.G. Papaioannou)
		9.30 p.m.	Hellenic Group of Contemporary Music
Friday	24th	6.30 p.m.	I. Xenakis — A. Logothetis 50 years old (by J.G. Papaioannou)
		9.30 p.m.	Hellenic Group of Contemporary Music and Univ. of Salonica Choir
Saturday	25th	6.30 p.m.	Improvisation session, using also synthesizers
		9.30 p.m.	The Contemporary Music Quartet
Sunday	26th	11.00 a.m.	Film session
		6.30 p.m.	Cosmas Xenakis and his collaborators (multi-media events)
		9.30 p.m.	Hellenic Group of Contemporary Music and Univ. of Salonica Choir

INFORMATION

GENERAL INFORMATION on the organization of the «4th Hellenic Week of Contemporary Music» can be obtained at 5, Eptanissou St., Athens 801. — Teleph. 830-390.

A brochure «GREEK COMPOSERS FROM THE 3rd HELLENIC WEEK OF CONTEMPORARY MUSIC, SCXG 55/59» in Greek, French, English and German, with information on the «New Greek School», contemporary music in Greece, and reviews of the «3rd Week», is available upon request, free of charge, from the «Hellenic Association for Contemporary Music». Also, a few copies of five further brochures (inserts for a series of 5 records from the «3rd Week») with biographies and complete lists of works of 14 avant-garde Greek composers, are also available from the same source, free of charge.

A SERIES OF 5 RECORDS (stereo, Columbia/EMI SCXG 55 to 59) with 18 works by 14 Greek composers from the «3rd Hellenic Week» (texts in Greek, French, English and German) is commercially available. Further records from the 1st, 2nd and 4th Hellenic Weeks, and with works by J. Christou, are in preparation.

ADMISSION

Admission to all events is free.

THE ORGANIZERS:

THE «HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC (HACM)» and the «INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC, GREEK SECTION»: 5, Eptanissou St., Athens 801, 2nd floor, Teleph. 830-390. — Cables: «SHEMUCOSIMC - ATHINA!».

NEW MUSIC EXHIBITION

During the «4th Hellenic Week», Sept. 19th to 26th, a NEW MUSIC EXHIBITION will be shown in the foyer of the Kotopouli (Rex) Theatre, with scores, composers' portraits, statistical information, etc, and also with sculptures, kinetic works, drawings etc. by A. APERGHIS, THODOROS, P. XAGORARIS, K. XENAKIS, and G. ZONGOLOPOULOS.

BACK ISSUES OF PROGRAMMES

Price of the available copies of the programme brochures of the 1st, 2nd, and 3rd «Weeks»: 40 Drs. each (available from the HACM).

PRICE OF THE PRESENT PROGRAMME BROCHURE: 20 Drs.

THE HELLENIC WEEKS OF CONTEMPORARY MUSIC

THE SERIES OF «HELLENIC WEEKS»

The «Hellenic Association for Contemporary Music» (which also encompasses the «Greek Section» of the «International Society for Contemporary Music») inaugurated its series of «Hellenic Weeks of Contemporary Music» in 1966 («1st Hellenic Week», 14th to 21st April); it then continued in 1967 with the «2nd Hellenic Week» (29th March to 5th April), in 1968 with the «3rd Hellenic Week» (15th to 22nd December), and now, in 1971, with the «4th Hellenic Week» (19th to 26th September).

This event has been firmly established by now as a permanent institution in the cultural life of Greece, and is planned to preserve this character. The «Hellenic Association for Contemporary Music» is reinforced in its belief that this series of «Hellenic Weeks» plays an increasingly important role in the musical life not only of Greece, but of a broader international setting, by the striking success of its three first Weeks (see below).

AIMS

Since their inception, the «Hellenic Weeks» have adhered to certain principles that reflect the spirit in which they were conceived whilst, at the same time, they were expanding into new ground as far as this proved possible. The main aims of this series are: (a) to provide a cross-section of the more recent world-wide trends in the music of our time stressing, at each particular «Hellenic Week», a selection of characteristic aspects that gives each such «Week» its individual colour; (b) to give particular emphasis to contemporary music in Greece, both in its creative and its performing sides, so as to provide for both the Athenian and the foreign section of the audience a rounded and representative image of musical activities in Greece (in order to combine the requirements for international coverage and for a special focus on Greece, programmes comprise, in principle, about 50% compositions by Greek composers and about 50% by foreign ones); (c) to develop an educational side for the whole series, through the inclusion of special lectures,

exhibits, the structure of the programme itself (incl. the printed programme notes, photos, etc.) and the connected documentation effort, etc.; (d) to stress the more original and more daring trends in serious avant-garde contemporary music, with emphasis on the younger generation, whilst allowing for a smaller proportion of modern «classics» in the programmes, in order to ensure a historic continuity; and to remain open to as wide a spectrum of different trends as possible, so as to ensure the broadest possible coverage, (e) to commission works with Greek composers, mainly, for the «Hellenic Weeks», so as to keep the main creative forces of this country alert and to inform the public about their latest achievements, and (g) to explore the possibilities of meaningful collaboration of music with other forms of art.

It can be now asserted that the three previous «Weeks» proved that they adhered successfully to these principles, and it is expected that the forthcoming «4th Week» will constitute a still broader application of them.

On the practical side, a total duration of one week for this annual event was found to be long enough to provide for sufficient variety and richness of information content, whilst remaining short enough, practically manageable and not unduly spread in time. A further feature, closely related to the educational objectives of the «Weeks» and also aiming at the broadest possible public participation, was the abolition of an entrance fee in 1967 and the adoption of an entirely free admission.

THE «1st HELLENIC WEEK»

The «1st Hellenic Week of Contemporary Music» is described in the corresponding detailed illustrated programme brochure (in Greek and English), of which a number of copies is still available with the Hellenic Association for Contemporary Music (Address: see p. 4); it includes beyond the detailed programmes of all its events, biographical notes and photos of all composers represented, as well as programme notes for all works, and other material.

The «1st Hellenic Week» registered an unexpected success: public

attendance was high, the public was very warm: a considerable number of persons attended all events, without exception (two events daily); reaction against it, although anticipated (because of the inclusion of several highly provocative works), proved negligible. The entire «Week» was regarded as a highly significant cultural event. Some foreign personalities stated that its organization surpassed that of most West European festivals of contemporary music. The large exhibit on contemporary music in Greece and on the «1st Week» also scored a considerable success. «An impressive result, an unambiguous success, an event which justifies the greatest hopes for the future», writes Brigitte Schiffer about the «1st Week» in the «St. Galler Tagblatt» (15.5.1966). In an interview («Action», Salonica, 24.4.1966) the choir conductor J. Mandakas states: «It was a really astonishing achievement (not merely an effort) in conception, organization and implementation... it had a large repercussion... crowded audiences...». «A crowded audience, full of enthusiasm and love for «New Art», whose applause cannot but constitute the most beautiful encouragement for those who serve New Music» (G. Leotsakos in «Nea», Athens, 20.4.1966). «New works... have brought 15-minute standing ovations from cheering audiences... This important contemporary music week and the positive success which it is enjoying...» (from an official communication, dated 23.4.1966, by the U.S. Embassy, Athens, to the U.S. Department of State).

It must be underlined that the «1st Week» took actually place as planned and announced in the detailed programme brochure, with only minor changes.

It comprised 15 events with 61 works by 17 Greek and 26 foreign composers, including 11 World Premieres of works by Greek composers (of which 3 especially composed for the «1st Week») and 4 by foreign composers. Practically the totality of these events was tape recorded for the archives of the «Hellenic Society for Contemporary Music».

THE «2nd HELLENIC WEEK»

The success of the «1st Hellenic Week» encouraged its organizers to proceed with the preparation of the «2nd Hellenic Week» along similar lines. A striking difference between the two «Weeks» was that the number of works especially written for them by Greek composers in-

creased from 3 to 8 whilst the total number of World Premieres of works by Greek composers also increased from 11 to 17 and that by foreign composers from 4 to 5.

The «2nd Week» comprised 12 events with 53 works by 17 Greek and 26 foreign composers; beyond the World Premieres just mentioned there were also 4 Greek first performances of works by Greek composers and 22 by foreign ones.

The success scored by the «2nd Week» surpassed even that of the «1st Week» in attendance, warmth of reception by the public, and general recognition. Beyond numerous reviews in Greece, those that appeared in a considerable number of foreign newspapers (e.g. the «Frankfurter Allgemeine») and periodicals (e.g. «Melos», «The World of Music») signed by well known critics from Germany, England, Czechoslovakia, Israel, etc. mentioned, among many other superlative statements:

«The achievements were truly astonishing and so was the public», «Astonishingly high standard», «it was throughout a battle for New Music that was decisively won», «An astonishing variety was offered», «The enthusiasm of the public for the high quality works of this Week knew no barriers», «A new center of the Avant-garde», «Serious experimental music has fallen on exceptionally fruitful ground (in Greece)», «New on ancient ground», «An astonishing, perhaps uniquely revived activity in the classic country of the arts», «Through splendid planning with unusual drive and exceptional success (The Week) has achieved a worldwide resonance», «Modern Greek music, orientated towards the international avantgarde, draws inspiration from the spirit of the Greek classics».

Again, the «2nd Week» took place as planned and announced in the detailed programme brochure, with only insignificant changes.

THE «3rd HELLENIC WEEK»

The «3rd Hellenic Week» adhered to the same principles as the two previous «Weeks», but it also amplified considerably upon them by introducing certain new features:

For the first time the «Hellenic Association of Contemporary Music» was able to commission new works especially for one of its «Weeks».

One renowned foreign composer, Guenther Becker and ten Greek composers representing a characteristic cross-section of the new Greek School, M. Adamis, T. Antoniou, G. Apergis, S. Gazouleas, Y. Ioannidis, N. Mamangakis, Y.A. Papaioannou, G. Sicilianos, D. Terzakis and J. Christou, have written new compositions under this arrangement for the «3rd Week».

Visual aspects as related to music formed an important part of the «3rd Week»'s programme: Film shows, projections of images suggestive of music, large paintings and sets, projections accompanying music, light effects, sculptures, theatrical action, dance, and the like, illustrated an extension of music into the visual field that usually evolves parallel with the music itself; this aspect explores, therefore, correspondences and associations between the auditive and the visual image of the works presented.

Electronic music also played an important part in this «Week»'s programme, in various forms: pure, self-sufficient electronic music and also, more often, electronic music (or tape music in general) combined with a smaller or larger number of instruments or voices (choirs).

The «3rd Hellenic Week» comprised 12 events with 70 works by 16 Greek and 25 foreign composers, including 16 World Premieres of works by Greek composers (of which 10 specially commissioned) and 2 by foreign composers (of which one specially commissioned). The success of the «3rd Week» was even greater than that of its predecessors: «Whether it was the exciting new works, or the particular atmosphere in Athens, the result was incomparable impressions, of a sort that is scarcely known in the special festivals of modern music. Was this the result of the private character of the organization, with which one finds an unmistakable drive, a special spiritual moving power, and an almost familiar and unofficial mood?... The young Greeks have also something to tell us... A sort of Athenian Avant-garde School, that could be compared with the Polish one». (W.E.v. Lewinsky, Mannheimer Morgen, Dec. 30, 1968). «One feels the enthusiastic mood for everything really new, valuable or indicating new tendencies...» (P. Gradenwitz, Neue Zürcher Zeitung, Jan. 10, 1969). «With this 3rd HWCW the Greeks offered a splendid Musical Week. With quality and effort they force the eyes of the world to watch and appreciate its true value... Without any doubt the

Greek School is one of the most valuable ones within the contemporary movement... It is probably due to this deeply founded creativity, to this technical proficiency, that a profoundly artistic attitude prevails in Greek Music, beyond anything exterior, or showy. It can be said that experimentation, search in sound material, are animated by an ancient classical spirit» (E.L. Espejo, El Nacional, Caracas, Feb. 22, 1969). — «An unrestricted admiration goes to the progress of the «Hellenic Group of Contemporary Music»... Under the professional conductorship of the indefatigable Th. Antoniou the various, most demanding (conducting) tasks were fully at the requested level» (B. Schiffer, Melos 2/1969). — «There exist in Athens Greek performers, who know how to play contemporary music and, above all, an astoundingly large number of Greek composers, who are rightly counted as representatives of the international avant-garde. Still more impressive... was the large forum before which the concerts took place. One has to be jealous of the public the Athenian organizers got: it did not only impress in volume — very frequently the Hall was full to the last standing place — but the mostly young public showed an unprejudiced openness and enthusiasm which, compared to the weak and «biased» atmosphere of (central-) European avant-garde concerts, amazes. If one comes to Greece as a tourist interested in music, one has to learn anew... here contemporary music is written, performed and even celebrated with enthusiasm» (W. Burde, Der Tagespiegel, Berlin, Dec. 29, 1968).

Finally, the «3rd Week» took place as planned and announced in the detailed programme brochure, will only minor changes.

THE «4th HELLENIC WEEK»

Continuing its series of «Hellenic Weeks» the HACM is now organizing its «4th Hellenic Week» along similar lines as for the three preceding ones, but with some significant additions and extensions. A number of novel features and «themes» are introduced, that convey its own specific coloring to this «4th Week»:

1. Works commissioned with 10 Greek composers: M. Adamis, Th. Antoniou, D. Dragatakis, Y. Ioannidis, A. Logothetis, N. Mamangakis, Y.A. Papaioannou, Y. Sicilianos, D. Terzakis, and S. Vassiliadis.

These works will be world premiered during the «4th Week».

2. All performances in the «4th Week» will be undertaken by greek ensembles or soloists.
3. In the programmes about half represents works by Greek composers, the other half by foreign composers.
4. An effort has been made to include the most recent and most characteristic works of the composers represented, greek or foreign; many foreign composers have been consulted by correspondence so that they indicated their composition they believed to be most representative. This selection process is scarcely found in other festivals.
5. Younger greek composers, like D. Terzakis, I. Vlachopoulos, G. Couroupos, G. Aperghis and K. Sfetsas, are especially represented.
6. Entrance to all events is free.
7. All events take place in the Kotopouli (Rex) Theatre, i.e. a hall considerably larger than those used in previous «Weeks».
8. A selection of events from the «4th Week» will be repeated in Volos and in Salonica.
9. First performances are stressed: 5 World premieres by foreign composers, 29 by Greek ones.
10. The 50th anniversaries of Logothetis and Xenakis are observed.
11. The «Exhibition of contemporary Music» is enlarged with exhibits from the visual arts.
12. The programmes are amplified with visual media (projectors, lighting, etc.), stage action, and improvisation sessions.
13. The «4th Week» will present, as a historic introduction to musical theatre, the world premiere of the only extant authentic Byzantine Liturgical Drama «The Fiery Furnace» (15th century ms., tradition of the 11th century).
14. Electronic music is especially stressed. Also, for the first time in the «Weeks», a group of electronic synthesizers (portable studios) will be used.

The «4th Week» will comprise 14 events with 73 works by 21 Greek and 20 foreign composers, including 29 World Premieres of works by 18 Greek composers and 5 by an equal number of foreign composers.

Thus, the total number of World Premieres of contemporary works (34) is about double that of the average of the 3 previous Weeks, and one of the largest ever presented anywhere in the world in a contemporary music festival (or a festival including a large number of contemporary works). This consists of 30 primarily musical works and 4 films and multi-media events, if the historic Byzantine World Première (see below) is added, the total number of World Premieres of any works in the 4th Week becomes 35, excluding works improvised (Sept. 25th), or excerpts illustrating lectures.

ORGANIZATION

The responsibility for the organization of the «4th Hellenic Week of Contemporary Music», for its programme, for the selection of composers, works and performers, for the Exhibit of New Music and for the overall spirit of this event lies with the «Hellenic Association for Contemporary Music (H.A.C.M.)» and the Greek Section of the «International Society for Contemporary Music» (I.S.C.M.). More specifically, the «4th Week» has been decided upon by the H.A.C.M. General Assembly, planned, organized and supervised by its Board of Directors, and is being implemented by its Organizing Committee, assisted by several H.A.C.M. members, friends and, of course, the body of the participating composers, performers, technicians, other artists and specialists.

The «HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC» (H.A.C.M.), founded in October 1965, aims at the propagation and dissemination of contemporary music in Greece and the furthering of its study and its understanding, with a special emphasis on the work of Greek composers of corresponding trends. The H.A.C.M. now also includes the Greek Section of the I.S.C.M. so that both organizations are governed by the same board.

The «INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC», founded in 1922, aims at the furthering of contemporary music on an international basis and now comprises 25 National Sections in an equal number of countries. The I.S.C.M. (President: Dr. A. Juirres, General Secretary: Dr. R. Heinemann) organizes, among other events, an annual Festival of Contemporary Music, held each year in one of its Member Countries, in which the National Sections are represented following

a selection by an International Jury. The Greek Section of the I.S.C.M. was founded in June 1964 and was represented, in the 39th Madrid International I.S.C.M. Festival (1965), by the «Stassimon B» for choir, mezzosoprano and orchestra by G. Sicilianos, with this Festival (September 1966), the work «Antistixis A» for three string quartets by G. Apergis (whose greek première was given on May 4th, 1966 in connexion with the «1st Week»), was performed; in the 41st Prague International I.S.C.M. Festival (October 1967), the work «Perspectives» for orchestra by G. Sicilianos has been performed; in the 44th Basle Festival (June 1970) «Ikos» for a cappella choir by D. Terzakis was performed, and in the 45th London Festival (June 1971) «Praxis for 12» for piano and strings by J. Christou and «Atrées» by I. Xenakis for 10 instruments were performed. The first work by a greek composer to be performed in an International I.S.C.M. Festival was the «Chorikon» by A. Kounadis (1958), performed at the Cologne I.S.C.M. Festival of 1960.

The FORD FOUNDATION made the «4th Hellenic Week» (as was also the case with the «3rd Week») possible through a generous grant which covers the bulk of the expenses for this event.

PROGRAMME BROCHURE

The present Programme Brochure has been prepared by the H.A.C.M. and the Greek Section of the I.S.C.M.; more particularly their General Secretary, Mr. J.G. Papaioannou, musicologist, has been responsible for the compilation, layout and presentation of the material. Since a small number of programme notes, photographs, and other information did not reach the H.A.M.C. and the Greek Section of the I.S.C.M. in time to be included in the present Programme brochure, apologies are offered for any corresponding omissions.

LOCATION

All events of the «4th Hellenic Week» take place at the KOTOPOULI (REX) THEATRE, 48, Venizelou (Panepistimiou) Ave., Athens.

FIRST PERFORMANCES

An attempt has been made to include a high proportion of novel works in the programmes of the 4rd «Hellenic Weeks», especially so in the case of Greek composers, but also, whenever possible, for composers from other countries.

The bulk of the works included in these programmes, with only few exceptions, does constitute FIRST PERFORMANCES IN GREECE, and is shown by the symbol (G) in the individual programmes. World Premières are denoted by the symbol (W), World Premières of works specially commissioned for the «4th Week» by the symbol (C), and European First Performances by the symbol (E).

WORLD PREMIERES:

GREEK COMPOSERS

The following ten works have been SPECIALLY COMMISSIONED — shown (C) — by the «Hellenic Association for Contemporary Music» with an equal number of Greek composers especially for the «4th Week» in which they will be World Premiered:

M. ADAMIS (1929)	«KRATIMA» for oboe, tuba, tape, chanter, and synthesizer (Sept. 20th)
TH. ANTONIOU (1935)	«PROTEST II» for instrumental ensemble, baritone, actors, strobe lights, synthesizer, tape and slide projectors (Sept. 26)
D. DRAGATAKIS (1914)	«ZALOUH» for clarinet, trombone, tuba, piano, percussio and four actors (Sept. 20th)
Y. IOANNIDIS (1930)	STRING QUARTET (Sept. 25th)
A. LOGOTHETIS (1921)	«PYRIFLEGHETHON - ACHERON - KOKKYTOS» for 3 choirs (Sept. 26th)
N. MAMANGAKIS (1929)	«PENTHIMA» for solo guitar (Sept. 20th) in memoriam J. Christou

- Y.A. PAPAIOANNOU «4 ORPHEUS HYMNS» for narrator and instrumental ensemble (Sept. 19th)
 Y. SICILIANOS «EPIISODES II» for double mixed choir, tape and three performers, op. 30 (Sept. 24th)
 D. TERZAKIS «X» for choir, instrumental ensemble, and tape (Sept. 24th)
 ST. VASSILIADIS «THE SECRET SONGS OF SILENCE» for voices, movement and tape (Sept. 22nd)

OTHER WORLD PREMIERES — shown (W) —:

- G. APERGHIS «PUZZLES» for 5 woodwinds, 5 brass and percussion (1971) (Sept. 26th)
 J. CHRISTOU LATIN MASS for choirs, brass and percussion (1953) (Sept. 26th)
 J. HALIASSAS «EPICYCLE» (1968), new version (Sept. 22nd)
 N. MAMANGAKIS DUO FOR CLARINET AND TROMBONE (1970) (Sept. 23rd)
 Y.A. PAPAIOANNOU «ASKISIS» for cello solo (1969/70) (Sept. 24th)
 Y.A. PAPAIOANNOU «APHIGISSI» for violin solo (1970) (Sept. 24th)

- G. PONIRIDY TRIO for xylophone, clarinet and bassoon (1962) (Sept. 23rd)
 N. SKALKOTTAS From the «32 PIANO PIECES» (1940) (Sept. 23rd):
 (1904-49)
 1. Katastrophe auf dem Urwalde (IV)
 2. Vierstimmiger Kleiner Kanon (VIII)
 3. Tango (XIV)*
 4. Das Frühständchen der Kleinen Magd (XVII)
 5. Galoppe (XXVII)*
 6. Rondo Brillante (XXIX)
 7. Capriccio (XXX)
 * Denotes first *public* performance

»
 1st STRING QUARTET (1928) in three movements (Sept. 25th) (First posthumous performance)

- I. VLACHOPOULOS «CONCERTO» for piano and tape (1971) (Sept. 21st)
 Further, a presentation of a «multi-art event» by Cosmas XENAKIS and his collaborators will take place on Sept. 26th
 Also two films, one on kinetic art by sculptor G. ZONGOLOPOULOS and director V. MAROS and another by D. KOUYOUMTZIS on J. CHRISTOU AND THE «ART THEATRE» will be shown on Sept. 26th
 This represents A TOTAL OF 29 WORLD PREMIERES by 18 Greek Composers (26 primarily musical works plus 2 films plus the multi-art event).

A BYZANTINE WORLD PREMIERE

An unusual feature of the «4th Week» is the inclusion in it, as a historic introduction to a Musical Theatre Evening (Sept. 22nd), of the World Première of the Byzantine Liturgical Drama «THE FIERY FURNACE» («The three children in the furnace»), based on a recently identified 15th century manuscript going back to an 11th century tradition.

This is the only extant Byzantine Liturgical Drama. In this sense, this is an invaluable example of a practically unknown but highly important area in the history of music.

FOREIGN COMPOSERS

- J. CAGE «MESOSTICS re. MERCE CUNNINGHAM» for voice solo (1971) (W)
 J. CASTALDO «ASKESIS» for instrumental ensemble (1971) (W) (1925) dedicated to Th. Antoniou
 W. HEIDER «EDITION» version for wind quintet () (W) (1930)
 R. REYNOLDS «MOSAIC» for flute and piano (1962) (E) (1934)

Also the experimental abstract film «CHRYSSALIS» (1971) (W) by A. RUDIN (1939) and R. BROUSSARD (1937).

GREEK FIRST PERFORMANCES

Most works in the programme of the «4th Week» have been selected, among others, for their novelty: the bulk of the works presented, therefore, constitute GREEK FIRST PERFORMANCES. Excluding the 35 World Premières (as above), one finds 35 Greek First Performances in the «4th Week», i.e. 21 by Greek composers and 14 by foreign ones. Only 4 works in the whole Week, 3 by foreign composers and one by a Greek one, had been heard in Greece before.

EXTENSION OF THE «4th WEEK» (VOLOS - SALONICA)

Already in the previous, «3rd Week», some of its works and a part of the Exhibition of New Music were transferred to Salonica, the second largest Greek city, immediately after the Athens performances. This extension of the «3rd Week» scored a considerable success, so the HACM decided to systematize and extend this move during the «4th Wee». One concert, predated by a lecture, will be given in VOLOS on Sept. 27th, and three events, with the participation of the Hellenic Group of Contemporary Music, the Univ. of Salonica Choir and several soloists, will take place in SALONICA, Sept. 28th to 30th. In addition, a part of the Exhibition of New Music will be shown in these two cities, too.

PARTICIPANTS

TO THE «4th HELLENIC WEEK OF CONTEMPORARY MUSIC»

THE HELLENIC GROUP OF CONTEMPORARY MUSIC

The «Hellenic Group of Contemporary Music» was founded in 1966 by its present Director and Conductor, Th. Antoniou. During the 1967/68 winter season it gave a first series of monthly live concerts of contemporary music at the Hellenic-American Union, which was continued in the subsequent seasons. It also appeared with series of contemporary concerts at the «Home of Letters and Arts» and elsewhere. In 1971 (May-September) it gave a series of 4 concerts on a broader scale, entitled «NEW MUSIC», under a Ford Foundation grant, at the Rex theatres. It also participated in the previous «3rd Hellenic Week of Contemporary Music» (1968). It comprises mainly younger professionals with a keen interest in contemporary music. Its composition for its participation at the «4th Week» (five concerts) is as follows:

Ros. Christopoulou, flute	I. Avgheri, piano
S. Gadedi, flute	J.G. Papaioannou, piano
S. Protopapas, flute	E. Psomiadis, piano
E. Christopoulos, oboe	N. Semitecolo, piano
X. Boukis, clarinet	Ch. Tombra, piano
I. Koufalis, clarinet	Ch. Sofras, harp
Th. Paraskevopoulos, bass clarinet	G. Miliareisis, guitar
A. Christidis, bassoon	V. Tenidis, guitar
G. Kantzis, horn	N. Avgheris, violin
I. Karyotis, trumpet	K. Kavakos, violin
K. Raymondis, trumpet	S. Tombras, violin
I. Bouranis, trombone	D. Vraskos, violin
A. Klavanidis, trombone	G. Poupouridis, viola
I. Merkouris, trombone	V. Yapalakis, viola
I. Zouganellis, tuba	G. Kofino, cello
A. Diakogeorgis, percussion	K. Vlachopoulos, cello
G. Lavranos, percussion	A. Rodoussakis, double bass
A. Simeonidis, percussion	P. Evangelidis, soprano
	S. Sakkas, baritone

THE J. NICOLOUDI DANCE-THEATRE GROUP

This well-established group, which since 1967 has been called «WORD-MUSIC-MOVEMENT», inaugurated a special series of multi-art events, «CHORIKA», which have been shown both in Greece and abroad (Europe, America) with great success. Its next tour for this year includes the Caribbean, Mexico, U.S.A. and Canada. It comprises mainly young actors and dancers. In its appearance for the «4th Week» the following members of it participate: Y. Filippopoulou, M. Gazi, M. Kiosse, K. Krantonelli, K. Marcantonatou, M. Mavraki, Th. Panagiotou, Y. Papoulidou, M. Triantafyllou; K. Djoumas, Y. Fakis, L. Grigoriou, Y. Malliakos, Y. Papalambros, Y. Prokvas, T. Saridis, N. Skiadopoulos, G. Soutas. B. Timotheou, A. Venetis, G. Zografos.

The UNIVERSITY OF SALONICA CHAMBER CHOIR was founded in 1953 by its present director, J. Mandakas. It has repeatedly appeared in foreign festivals, and is a member of the «European Federation of Young Choirs». For more details, see programme brochure of the «1st Week». It operates in collaboration with the MACEDONIAN CONSERVATORY of MUSIC, Salonica.

The CONTEMPORARY MUSIC QUARTET was founded in 1971 as a string quartet. Its members are: S. Tombres, 1. Violin, D. Vraskos, 2. Violin, G. Pournbouridis, Viola, and S. Tachtaitis, cello.

SUNDAY, 19th SEPTEMBER, 1971 — 9.30 P.M.

I. STRAVINSKY

«IN MEMORIAM DYLAN THOMAS»
Dirge-Canons and song for Tenor,
String Quartet and four trombones (1954) (G)
P. Evangelidis, tenor

R. REYNOLDS

«MOSAIC» for flute and piano (1962) (E)
S. Gadedi, flute — N. Semitecolo, piano

Y.A. PAPAIOANNOU

«4 ORPHEUS HYMNS»
for narrator and
instrumental ensemble (1971) (C)
I. Anacrousis — II. Sky's — III. Stars' — IV. To
sun — V. To moon
Ph. Taxiarchis, narrator

INTERMISSION

K. SFETSAS

«DOCIMOLOGY» for 13 musicians (1969) (G)

G. AMY

«JEU» for oboe and tape (1968) (G)
E. Christopoulos, oboe

I. XENAKIS

«ANAKTORIA» for 8 instruments (1969) (G)

1ST CONCERT
HELLENIC GROUP OF CONTEMPORARY MUSIC

COND.: TH. ANTONIOU

SOLOISTS: P. EVANGELIDIS, tenor
S. GADEDI, flute
E. CHRISTOPOULOS, oboe
N. SEMITECOLO, piano
PH. TAXIARCHIS, actor-narrator

MONDAY, 20th SEPTEMBER, 1971 — 9.30 P.M.

N. SKALKOTTAS

2nd QUARTET for piano and winds (1941) (G)
I. Tango — II. Fox-trot
E. Christopoulos, oboe — I. Karyotis, trumpet,
A. Christidis, basson — J.G. Papaioannou, piano

N. MAMANGAKIS

«PENTHIMA» for solo guitar (1970/71) (C)
in memoriam J. Christou
G. Miliaressis, guitar

D. DRAGATAKIS

«ZALOUH» for clarinet, trombone, tuba, piano,
percussion and four actors (1971) (G)
S. Spyratou, woman
O. Tournaki, respondent
K. Kosmopoulos, »
I. Mantas, »
Text: T.S. Tolia

2nd CONCERT HELLENIC GROUP OF CONTEMPORARY MUSIC

COND.: TH. ANTONIOU

INTERMISSION

SOLOISTS: S. SPYRATOU, actress-narrator
O. TOURNAKI, narrator
K. KOSMOPOULOS, narrator
I. MANTAS, narrator
G. MILIARESSIS, guitar
CH. SOFRAS, harp
E. CHRISTOPOULOS, oboe
A. KLAVANIDIS, trombone
J. ZOUGANELLIS, tuba
CH. TOMBRA piano
L. ANGELOPOULOS, chanter

E. KRENEK

«5 PIECES» for trombone and piano () (G)
A. Klavanidis, trombone — Ch. Tombra, piano

C. CARDEW

SOLO WITH ACCOMPANIMENT (1969) (G)
I. Zouganellis, tuba — Ch. Sofras, harp

M. ADAMIS

«KRATIMA» for chanter, oboe, tuba,
(synthesizer) and tape (1971) (C)
L. Angelopoulos, chanter — E. Christopoulos,
oboe, — I. Zouganellis, tuba
Cond: M. Adamis

TUESDAY, 21st SEPTEMBER, 1971 — 6.30 P.M.

PANEL DISCUSSION
NEW TENDENCIES IN MUSIC
AND COLLABORATION WITH OTHER ARTS
(in Greek)

(After the end of the discussion a short summary will be given in English)

PANEL:

Y.A. PAPAIOANNOU, CHAIRMAN, composer
TH. ANTONIOU, composer
A. DIAMANTOPOULOS, theatre critic
N. MAMANGAKIS, composer
P. MATEISIS, playwright
J. NICOLOUDI, choreographer
J.G. PAPAIOANNOU, musician and architect
P. PSOMOPOULOS, architect
C. TACHTSIS, writer
D. TERZAKIS, composer
T.S. TOLIA, poet
P. XAGORARIS, mathematician, sculptor,
and painter
K. XENAKIS, sculptor, painter, and architect

A. WEBERN

From the THREE POEMS (1899/1903):

Fromm (G)

Vorfrühling (G)

From the EIGHT EARLY SONGS (1901/04):

Der Tod (G)

Heiter (G)

S. Sakkas, baritone — N. Semitecolo, piano

From the «5 PIANO PIECES» op. 23 (1923):

1. Sehr langsam

2. Sehr rasch

N. Semitecolo, piano

A. SCHÖNBERG

I. STRAVINSKY

ELEGY FOR JFK for voice, two clarinets and
bass clarinet (1964) (G)

S. Sakkas, baritone

KLAVIERSTÜCK IX (1962)

N. Semitecolo, piano

K. STOCKHAUSEN

GREEK SONG (1970) (G)

S. Sakkas, baritone — N. Semitecolo, piano

G. KOUROUPOS

INTERMISSION

TUESDAY, 21st SEPTEMBER, 1971 — 9.30 P.M.

SONG AND PIANO RECITAL

S. SAKKAS, BARITONE
N. SEMITECOLO, PIANO

J. CAGE

«MESOSTICS re. MERCE CUNNINGHAM»
(1971) (W) for solo voice

CONCERTO for piano and tape (1971) (W)

N. Semitecolo, piano

I. VLACHOPOULOS

TH. ANTONIOU

PARODIES for voice and piano (1970) (G)
S. Sakkas, baritone — N. Semitecolo, piano

WEDNESDAY, 22nd SEPTEMBER, 1971 — 9.30 P.M.

M. ADAMIS

MUSICAL THEATRE
THE J. NICOLOUDI DANCE - THEATRE GROUP

«GENESIS» (1968). Third version (1970/71) (W)
For actors and dancers, for narrator,
3 pre-recorded choirs, and tape (electr. music)
Poem by S. Beiles and A. Rooney
Greek translation: O. Karayorga
The Dance - Theatre Group
Choreography: J. Nicoloudi
Costumes: M. Gazi
Narrator: O. Tournaki
Musical supervision: St. Vassiliadis
Pre-recorded choirs: Univ. of Salonica Chamber
Choir (Cond.: Y. Mandakas), and Athens
Chamber Choir (Cond.: M. Adamis)

SOLOISTS: O. TOURNAKI, narrator
G. SEMITECOLO, actor

INTERMISSION

HISTORIC INTRODUCTION «THE FIERY FURNACE», Byzantine
Liturgical Drama (15th century
manuscript, 11th century tradition) (W)
for chanters' choir and 3 children
Music transcription: M. Adamis
Movement: J. Nicoloudi
Sets and costumes: Ch. Georgaki — Obolensky
Musical supervision: St. Vassiliadis
The Dance — Theatre Group
Byzantine choir (tape recorded): cond. E. Djelas

ST. VASSILIADIS

«THE SECRET SONGS OF SILENCE» (1971) (C)
for voices, movement, and electronic music
(2 tapes)
The Dance — Theatre Group
Movement: J. Nicoloudi

J. CHRISTOU

«EPICYCLE», continuum and events
(1968) New version (W)
The Dance-Theatre Group
Movement: J. Nicoloudi, based on ideas by the
composer
G. Semitecolo, actor

THURSDAY, 23rd SEPTEMBER, 1971 — 6.30 P.M.

N. SKALKOTTAS: PIANO MUSIC

A RECITAL WITH INTRODUCTORY COMMENTS
BY J.G. PAPAIOANNOU

A REPRESENTATIVE SELECTION FROM
SKALKOTTAS' MAJOR COLLECTION
«MUSIC FOR PIANO SOLO (PIANO MUSIC):
32 PIANO PIECES» (SUMMER 1940)

- I. Passacaglia (XV)
Gavotte (XXII)
Kleine Serenade (XII)
Vierstimmiger Kleiner Kanon (VIII) (W)
Marcia Funebra (IX)
Kindertanz (II)
Menuetto (XXIII)
Capriccio (XXX) (W)
- II. Andante Religioso (I)
Galoppe (XXVII) (W*)
Reveria im alten Stil (VI)
Das Frühstündchen der Kleinen Magd (XVII) (W)
Nachtstück (XVI)
Griechischer Volkstanz (V)
- III. Romance — Lied (XXI)
Waltzer (XXXI)
Tango (XIV) (W*)
Rondo Brillante (XXIX) (W)
Berceuse (XX)
Katastrophe auf dem Urwald (Filmmusik) (IV) (W)

W*: First public performance

THURSDAY, 23 SEPTEMBER, 1971 — 9.30 P.M.

3rd CONCERT HELLENIC GROUP OF CONTEMPORARY MUSIC

COND.: TH. ANTONIOU

- SOLOISTS: R. CHRISTOPOULOU, soprano
S. GADEDI, flutes and soprano
A. DIAKOYORGIS, xylophone
I. KOUFALIS, clarinet
TH. PARASKEVOPOULOS, clarinet
A. CHRISTIDIS, basson
I. BOURANIS, trombone
I. AVGHERI, piano
A. SIMEONIDIS, percussion
- G. PONIRIDY
TRIO for xylophone, clarinet, and bassoon
(1962) (W)
A. Diakoyorgis, xylophone
Th. Paraskevopoulos, clarinet
A. Christidis, bassoon
- N. MAMANGAKIS
«PARASTASIS» for flutes, soprano and tape
(1969) (G)
S. Gadedi, flutes and soprano
- INTERMISSION
- W. HEIDER
«EDITION, VERSION FOR FIVE» for flute,
violin, clarinet, cello and piano (1971) (W)
S. Protopapas, flute — N. Avgheris, violin
— I. Koufalis, clarinet — K. Vlachopoulos,
cello — I. Avgheri, piano

THURSDAY, 23th SEPTEMBER, 1971 — 9.30 P.M.
(continued)

J. HALIASSAS

DUO FOR CLARINET AND TROMBONE
(1970) (W)

I. Koufalis, clarinet — I. Bouranis, trombone

E. GROSSKOPF

«DIALECTICS» for flute, clarinet, trombone and
tape (1969) (G)

C. HALFFTER

«NOCHE PASIVA DEL SENTIDO»

(poem by San Juan de la Cruz)

for Soprano, two percussionists (incl. piano),
and 3 microphones, 2 loudspeakers and
4 tape-recorders

SW-Funk (Baden - Baden) commission for the

«Ars Nova» concert series 1970.

R. Christopoulou, soprano — I. Avgheri,
piano — A. Simeonidis, percussion

FRIDAY, 24th SEPTEMBER, 1971 — 6.30 P.M.

I. XENAKIS — A. LOGOTHETIS

50 YEARS OLD

A LECTURE BY

J.G. PAPAIOANNOU
(in Greek)

ILLUSTRATED WITH RECORDED EXAMPLES

FRIDAY, 24th SEPTEMBER, 1971 — 9.30 P.M.

G. BECKER

«VIER EPIGRAMME»
for baritone and chamber ensemble (1961) (G)
I. Diodoros Zonas — II. Sappho — III. Apollonidas
— IV. Simonides
S. Sakkas, baritone

N. MAMANGAKIS

«ASKISIS» for cello solo (1969/70) (W)
dedicated to S. Palm
S. Tachiatis, cello

Y. SICILIANOS

«EPISODES II» for double mixed choir, tape
and three performers (1971), op. 30 (C)
N. Semitecolo, piano — A. Rodoussakis, double-
bass — A. Simeonidis, percussion

1st JOINT CONCERT
HELLENIC GROUP OF CONTEMPORARY MUSIC

COND.: TH. ANTONIOU

UNIVERSITY OF SALONICA CHOIR

COND.: J. MANDAKAS

INTERMISSION

J. CASTALDO

«ASKESIS» for instrumental ensemble (1971) (W)
dedicated to Th. Antoniou

I. STRAVINSKY

PATERNOSTER (1926)
AVE MARIA (1934)
for a cappella choir

K. PENDERECKI

«ICH PREISE DICH, HERR» (Psalm 30)
for a cappella choir

Y.A. PAPAIOANNOU

«APHIGISSI» for violin solo (1970) (W)
S. Tombras, violin

D. TERZAKIS

«X»
for choir, instrumental ensemble, and tape
(1971) (C)

SOLOISTS: S. SAKKAS, baritone
S. TOMBRAS, violin
S. TACHIATIS, cello
A. RODOUSSAKIS, double bass
N. SEMITECOLO, piano
A. SIMEONIDIS, percussion

SATURDAY, 25th SEPTEMBER, 1971 — 6.30 P.M.

SATURDAY, 25th SEPTEMBER, 1971 — 9.30 P.M.

IMPROVISATION SESSION

THE CONTEMPORARY MUSIC QUARTET

MEMBERS OF THE HELLENIC GROUP OF CONTEMPORARY MUSIC
COND.: TH. ANTONIOU

N. SKALKOTTAS

1st STRING QUARTET (1928)(W*)

* First posthumous performance

I. Allegro giusto

II. Andante con 3 variazioni

III. Allegro (ben ritmato) vivace

AT THE ELECTRONIC MUSIC SYNTHESIZERS: M. ADAMIS,
TH. ANTONIOU, J.G. PAPAIOANNOU, S. VASSILIADIS

J.G. PAPAIOANNOU, PIANO AND PERCUSSION
J. GOUMAS, actor

A. WEBER

QUARTET op. 28 (1938)

I. Mässig

II. Gemächlich

III. Sehr fließend

Dedicated to E. Sprague Coolidge

INTERMISSION

D. TERZAKIS

STRING QUARTET (1970) (G)

Y. SICILIANOS

4th STRING QUARTET (1967), op. 28

I. Allegro moderato

II. Largamente

The programme will also include items of AUDIENCE IMPROVISATION,
in which the audience will be given the opportunity to participate to the
improvisation according to rules to be explained during this session.

SUNDAY, 26th SEPTEMBER, 1971 — 11.00 A.M.

EXPERIMENTAL FILMS AND MUSIC

- R. BROUSSARD - A. RUDIN «CHRYSLIS», experimental abstract film (1971) (W)
Electronic music by A. Rudin
- D. KOUYOUMTZIS IN MEMORIAM (1971) (W)
(J. Christou and the Greek Art Theatre)
- G. ZONGOPOULOS-V. MAROS KINETIC SCULPTURE (1971) (W)

SUNDAY, 26th SEPTEMBER, 1971 — 6.30 P.M.

MULTI — MEDIA SESSION

- C. XENAKIS and collaborators: «MULTI-ART» PRESENTATION (1971) (W)

The work presented consists of three sections, each of which will be repeated twice:

- 1st Section: Without people (cinema, sets, lighting, sound)
2nd Section: With two people (cinema, sets, lighting, sound, dialogue)
3rd Section: Masses (cinema, sets, lighting, sound, mass movements, happenings)

Also, a sculpture — painting film will be shown
A discussion with the public will follow.

SUNDAY, 26th SEPTEMBER, 1971 — 9.30 P.M.

2nd JOINT CONCERT HELLENIC GROUP OF CONTEMPORARY MUSIC

COND.: TH. ANTONIOU

UNIVERSITY OF SALONICA CHOIR

COND.: J. MANDAKAS

SOLOISTS: S. SAKKAS, baritone
CH. SOFRAS, harp

- J. CHRISTOU LATIN MASS for choirs, brass and percussion (1953) (W)
Kyrie - Gloria - Credo - Sanctus - Agnus Dei
- L. BERIO «SEQUENZA» for harp solo (1962) (G)
Ch. Sofras, harp

TH. ANTONIOU «PROTEST II» for instrumental ensemble, baritone, actors, strobe lights, synthesizer, tape and slide projectors (1971) (C)
(dedicated to J.G. Papaioannou)
S. Sakkas, baritone

INTERMISSION

G. APERGHIS «PUZZLES» for 5 woodwinds, 5 brass and percussion (1971) (W)

G. CRUMB «SONGS, DRONES AND REFRAINS OF DEATH» (1962/68) (G)
for baritone, electric guitar, electric double-bass, electric piano (and harpsichord) and two percussionists, on 4 poems by Garcia Lorca

A. LOGOTHETIS «PYRIFLEGHETHON — ACHERON — KOKKYTOS
for 3 choirs and instruments (1971) (C)

VOLOS, MONDAY, 27th SEPTEMBER, 1971 — 8.30 P.M.

IN COLLABORATION THE «VOLOS ART LOVERS»

Short introductory talk by J.G. PAPAIOANNOY

I. XENAKIS ANAKTORIA
K. STOCKHAUSEN KLAVIERSTUECK IX
Y. SICILIANOS EPISODES II

INTERMISSION

D. TERZAKIS «X»
TH. ANTONIOU PARODIES
A. LOGOTHETIS PYRIFLEGHETHON - ACHERON - KOKKYTOS

IMPROVISATION

(For details on the works see Athens programmes)

THESSALONIKI

TUESDAY, 28th SEPTEMBER, 1971 — 9.00 P.M.

SOCIETY FOR MACEDONIAN STUDIES HALL
IN COLLABORATION WITH THE MACEDONIAN CONSERVATORY

I. XENAKIS ANAKTORIA
Y.A. PAPAIOANNOU APHIGHISSI
Y. SICILIANOS EPISODES II

INTERMISSION

D. TERZAKIS "X"
R. REYNOLDS MOSAIC
A. LOGOTHETIS PYRIFLEGHETHON - ACHERON - KOKKYTOS

IMPROVISATION

WEDNESDAY, 29th SEPTEMBER, 1971 — 9.00 P.M.

SOCIETY OF MACEDONIAN STUDIES HALL

I. STRAVINSKY PATERNOSTER — AVE MARIA
K. PENDERECKI PSALM 30
M. ADAMIS KRATIMA
J. CHRISTOU LATIN MASS

INTERMISSION

G. KOUROUPOS GREEK SONG
J. CAGE MESOSTICS
K. STOCKHAUSEN KLAVIERSTUECK IX
TH. ANTONIOU PARODIES

THURSDAY, 30th SEPTEMBER, 1971 — 7.30 P.M.

GOETHE INSTITUTE HALL
EXPERIMENTAL CINEMA

WEDNESDAY, 29th SEPTEMBER, 1971 — 7.00 P.M.

SOCIETY OF MACEDONIAN STUDIES HALL

N. SKALKOTTAS: PIANO MUSIC

THURSDAY, 30th SEPTEMBER, 1971 — 9.00 P.M.

GOETHE INSTITUTE HALL

PANEL DISCUSSION: NEW TENDENCIES

IN THE GOETHE INSTITUTE HALL THE EXHIBITION ON NEW MUSIC WILL BE SHOWN

(For details on the works see the Athens programmes)

COMPOSERS AND WORKS

Biographies (incl. lists of works) of composers included in any of the 1st, 2nd or 3rd Week's Programme Brochures are not repeated here, for reasons of conciseness; a number of these back issues of Programme Brochures is still available and obtainable from the H.A.C.M. (see p. 4). In addition, biographies of 14 avantgarde Greek composers with complete lists of works brought up to date until 1970 are available (see also p. 4) in a series of 5 leaflets, also obtainable from the H.A.C.M., as follows: Skalkottas, Papaioannou, Dragatakis, Logothetis, Xenakis, Siciliano, Adamis, Mamangakis, Ioannidis, Gazouleas, Antoniou, Terzakis, Vlachopoulos, Aperghis. Biographies of modern «classics» have been equally omitted, as is also the case for some material unavailable at the time of drafting the present Programme Brochure; apologies are offered for such omissions.

FOREIGN COMPOSERS

STRAVINSKY's (1882-1971) «IN MEMORIAM DYLAN THOMAS» honours the great poet with an austere work, which is also one of the Russian composer's first twelve-tone works. It starts and ends with «Dirge-Canons» where 4 trombones alternate with a string quartet in a sort of dialogue. The middle movement, «Song», is written for a high voice and string quartet.

The «ELEGY FOR J.F.K.» (1964, text by W.H. Auden) for mezzo soprano, two clarinets and alto-clarinet provides another example of the great composer's late twelve-tone writing, which is here most concise, simplified and transparent.

John CAGE's (b. Los Angeles, 1912) «MESOSTICS re. MERCE CUNNINGHAM» was written from March to June 1971, and will be world premiered in the «4th Week». It is written for solo voice, also using a microphone ad libitum. It consists of ca. 60 mesostics» (i.e. the middle of the verse, or half-way down the road); the performance of each lasts ca. 3 mins., so the work may last from 7 mins. to 3 hours. Each mesostic occupies one page of score, and is notated exclusively by letters from

730 different type sizes and styles; the singer stresses each letter separately, and even if words occasionally result, they must remain unintelligible. The type style and size of each letter suggest the character of its enunciation. The letters have been taken from books out of the library of choreographer Merce Cunningham, using special selection techniques. Each mesostic is rendered continuously, without interruption, but between any two of them there must be a long silence. The singer chooses which, and how many (minimum two), and in which succession, of the mesostics he will present each time.

Günther BECKER's (b. 1924) «FOUR EPIGRAMS» for baritone and chamber orchestra (1961) were conceived during the composer's studies of ancient Greek epigrams. The ones selected have been so laid out, as to warrant, in each distichon (two-line verse), the most refined succession of vowels and consonants, in their mutual relations, as well as combinations of phonemes; this gives the pronunciation of the ancient Greek text the greatest possible colourfulness. In relation thereto the instrumentation has been conceived: it supports the voice, which has been laid out according to the prosody, through contrasting sound surfaces; at the same time it aims at endowing with expression these concise and characteristic epigrams.

Erhard GROSSKOPF's «DIALECTICS 1969» is scored for three instruments and tape; there is a string version and a wind one, to be played in the «4th Week»: Flute, Clarinet, Trombone. The score indicates a rather strict proportional temporal flow as well as details of articulation and timbre, but pitch and over-all patterns are notated in a very simplified, indicative way. The title indicates the kind of precise and sophisticated dialogue between the instruments.

Cristóbal HALFFTER (b. Madrid, 1930), one of the leading Spanish avantgardists, is a nephew of Ernesto and Rodolfo Halffter; he studied with C. del Campo and A. Tansman. In 1962 he became professor of composition at the Madrid Conservatory, and its director 1964 to 1966;

thereafter he resigned in order to devote himself entirely to composition, in post-serial techniques leading to particularly clear and square orchestration and sound treatment. Among his works the following are indicatively mentioned: «Secuencias» (1956), «Formantes» for 2 pianos (1961), «Espejos» for 3 percussion groups and tape (1963), «Sinfonia» (1963) for 3 instrumental groups, «Lineas y puntos» for orchestra and tape (1967), «Amillos» for orchestra (1968), «Symposion» for baritone, choir and orchestra (1968), «Fibonacci» for flute and orchestra.

His «NOCHE PASIVA DEL SENTIDO» (1970) is based on a poem by San Juan de la Cruz, of which the first strophe (5 lines) is used and decomposed into its constituent vocals and consonants. It is written for a soprano, and two percussion groups (one includes piano); these three performers are located as far as possible from each other on the stage; three adjustable microphones, one for each group, superimpose amplified sound projected through 2 loudspeakers, on the live sound. Two groups of two tape-recorders, in continuous loop arrangement, record and play back the resulting sound. This work was commissioned by the SW-Funk Radio (Baden-Baden) for the «Ars Nova» 1970 Concert Series.

Joseph CASTALDO (b. 1927) began his musical career in New York City at the age of nine with the study of clarinet and theory. His first composition attempts date from 1938. Still in his collection is a piece for violin and piano written when he was 13 years old.

During his early years, he performed very often including a solo performance with orchestra at the New York World's Fair in 1939. While in high school, he served as concertmaster of the school orchestra and was leader of the Dance Band, both often playing his transcriptions and arrangements. After high school, he served in the United States Army Band stationed in Rome. While there, he studied clarinet, theory, harmony and composition at the Santa Cecilia Academy.

Upon his return to the States, he gave up playing to devote himself solely to study and work in composition. He continued his studies at this time privately with Dante Fiorello, and also attended the Manhattan School of Music where he worked with Hugh Ross and Vittorio Gianinni.

In 1954, he came to Philadelphia to work with Vincent Persichetti at the Philadelphia Conservatory of Music where he earned his Bachelor of Music and Master of Music Degrees.

He has taught every aspect of music on all levels, from preschool to adults.

Castaldo's Catalogue includes much piano and chamber music, plus large works for orchestra and chorus. His publishers include Henri Elkan, Elkan-Vogel and Marks Music Company.

Mr. Castaldo is a founder and former President of the Philadelphia Composers' Forum, Chairman of American Music for the Music Teachers National Association, Eastern Division. He serves as a consultant to the Department of Music of the Philadelphia Board of Education in its Creative Studies in Music Program. He is a member of A.S.C.A.P., Musical Fund Society and M.E.N.C., and was named President of the Philadelphia Musical Academy in October, 1966.

ASKESIS is a study in sonority, time, and the quality of silence. The sonorous possibilities are here greatly expanded by the simple device of having each instrumentalist perform on sound makers other than his normal instrument (i.e. sandpaper, blocks, whistles, claves), and by extending the sound production possibilities of his normal instrument. The purpose is to erase from the listener's memory track the weight of preconception and his traditional associations. Time is approached, not from the notion of beat, or the division of time into measurable units, but as a flow which is experienced rather than intellectualized. Silence in this work is not the absence of sound but a form of activity which can be experienced in varying ways. In other words, silence is approached as a positive force lending itself to many different qualities. It (silence) stands in relation to sound as does sleep to life.

The form of the piece is through-composed.

Roger REYNOLDS (b. 1934) is one of the most prominent young U.S. avantgardists. He studied with R.L. Finney at Ann Arbor, then became a member of the «ONCE» Group. He collaborated initially with G. Crumb, but later each composer followed his own way. He experimented with many novel techniques.

His «MOSAIC» for flute and piano (1962) shows the composers ex-

treme resourcefulness in utilizing both instruments at the utmost limit of their potentialities, in extremely rich textures.

George CRUMB (b. 1934) is one of the most remarkable young U.S. avant-gardists. He studied composition with Ross Lee Finney in Ann Arbor, participated in the «ONCE» group and later in the «SONIC ARTS GROUP», and has experimented with a large variety of novel techniques in his works.

His «SONGS, DRONES, AND REFRAINS OF DEATH» (1962/68) are written on four poems by Garcia Lorca; each song is preceded by an instrumental «Refrain». It is scored for baritone, electric guitar, electric double-bass, electric piano (and electric harpsichord) and two percussionists. All performers, in addition to their main instrument, are expected to play also a variety of «small» percussion, plus cymbals, tom-toms etc. The score is particularly rich and complex, and it includes a number of aleatory elements.

Andrew RUDIN was born in 1939 in Newgulf, Texas. Composition Study with Kent Kennan, Paul Pisk, George Rochberg, Ralph Shapey, Henry Weinberg. B. Mus University of Texas 1962. M.A. University of Pennsylvania 1965. Asst. Prof. of theory and Comp. Philadelphia Musical Academy since 1965 and Director of PMA Electronic Music Studio. Represented the U.S. in 5ème Biennale de la Cité de Paris with the film and tape composition «Il Giuoco». Tragoedia (A composition in 4 movts. for Synthesizer) commissioned by Nonesuch Records 1968. Electronic music for Fellini «Satyricon» 1970. Score for «Lumina» (Multi-media ballet by Ray Broussard) commissioned by Penna. Ballet fall 1970. «Paideia», abstract film and electronic tape, based on the Icarus-Daedalus mythology.

Ray BROUSSARD was born in 1937 in Beaumont, Texas. Dance and Drama Study Univ. of Denver 1957. Summer study (Modern Dance) with Hanya Holm 1958, 1959. Modern Jazz Dance with Paul Wagner, Carnegie Hall, N.Y.C. 1959. Teacher of Multi-Media at Phila. Musical Academy since fall 1970. Member Alwin Nikolais Dance Theatre 1960-1966. Performing Henry St. Playhouse, Lincoln Center, CBS Television (N.Y.C.) Festival of Two Worlds (Spoleto, Italy), United States and European

Tours. Film (Experimental Dance) Showing N.Y.C. 1967-71. «Lumina» multi-media Ballet commissioned Penna. Ballet 1970. «CHRYSSALIS» (1971) is an experimental abstract film created originally for National Educational Television. It involves elaborate use of the special effects board of the television studio. Camera, effects, and dancers are choreographed in relation to one another. Electronic Music by Andrew Rudin accompanies the film.

THE BYZANTINE LITURGICAL DRAMA

The byzantine Liturgical Drama «THE FIERY FURNACE» (the three children in the furnace), which is going to be World premiered as a historic introduction to an evening of musical theatre, has been prepared in Ms. No. 2406 of the National Library of Athens; it has been transcribed by M. Adamis. There is evidence that the corresponding tradition was alive from the 11th to the 15th century. This Liturgical Drama was performed once a year on the Sunday preceding Christmas. Instructions and comments on this tradition, as preserved in old mss., mention the following: «After matins, as soon as the furnace has been arranged, and also the children prepared, the psaltes chant the idiomelon... during this chanting the (three) children enter the furnace and pray looking eastwards three times... as the chanting of the idiomelon is completed the domestic antiphon begins... (etc.)» «At the verse «the angel of God came down» they bring down the angel above the children... To the 8th ode «praise the Lord» the children dance inside the furnace spreading their arms and looking upwards». After this (the Liturgical Drama) is completed, the holy mass begins. The music to this Liturgical Drama was discovered in the mss. mentioned above by Dr. Milos Velimirović, musicologist, who presented the corresponding paper at the 1960 Annual Meeting of the American Musicological Society at Stanford University, Calif.

GREEK COMPOSERS

Nikos SKALKOTTAS' «PIANO MUSIC:32 PIANO PIECES» were written in July and August 1940 as an inspired, unexpected solution to a problem that had preoccupied him for years: how to write for solo piano in a novel way. In his preface to this major work the composer explains how

he came to this solution and how much variety in writing and character it makes available to him. As an exploitation of the potentialities of the instrument we find here a richness of ideas that probably surpasses everything written in our century for this medium. Also the finishing in writing, the integration of form, the continuous, incredible achievements in harmony — superlatively crisp and full chordal structures — and the variety of inner moods are characteristic of this work. For the first time a presentation of a long, representative series of works is attempted out of this composition which stands half-way between a collection of pieces and a unified cycle. It is written in a free system, akin to the twelve-tone one.

His «2nd QUARTET» for piano, oboe, trumpet and bassoon (1941) is written in the same system. It forms part of a cycle of 5 works for the same instrument: two quartets and one solo work for each wind instrument with piano accompaniment, and was destined to be the last one in a concert with these 5 works, as planned by the composer. Its two movements, «Tango» and «Fox trot», show the humorous, parodizing character that prevails here.

His «1st STRING QUARTET» (1928), the first of a series of 5 numbered string quartets of which the first four are preserved, and which was probably preceded by another 3 or 4 similar works, is the first important composition he wrote while studying with Schoenberg (1927-31). He uses here the twelve-tone system somewhat freely, but its entire structure is already surprisingly closely knit. It was world premiered in Berlin 1930, and was also played in Athens the same year by the Nelly Askitopoulou-Evelpidi String Quartet. Following the rediscovery of the manuscript in a Berlin second-hand music shop, the present performance is the first posthumous one of this work.

Jani CHRISTOU's (1926-1970) «EPICYCLE» (1968) was commissioned by the Hellenic Association for Contemporary Music for the «3rd Hellenic Week» of Dec. 1968. It was conceived by its composer as a recurring motto for that (or any other) festival, capable of being presented in an infinity of different versions. It belongs to Christou's long series of «Anaparastasis», or «Proto-performances», a planned gigantic cycle of over 130 multi-media compositions, which aim at reviving primeval rituals by translating them in our culture in which they are meant to

portray basic «life patterns». «Epicycle» consist of two elements only, that can be repeated and extended ad libitum: a sustained «continuum», on which a series of «events» (of any kind) are projected. From the taped material of its World Première (Dec. 20th, 1968), which was given as «ritual happening» of a duration of about one hour, the composer condensed and arranged a shortened tape for a projected gramophone record; this tape is almost complete, except for a few missing seconds towards its end on which the composer was working just before his tragic death on Jan. 8th, 1970; the tape, therefore, is presented with this dramatic, abrupt cut as its very end, in the present performance. Based on this tape a new choreography was evolved by J. Nicoloudi, which is partly founded on the composer's own ideas and suggestions.

His «LATIN MASS» (1953) belongs to the first (1948-53) out of the six periods in which he subdivided his output. It follows upon his «Phoenix Music» for orchestra (1948) and his «1st Symphony» (1951). Contrary to these twelve-tone works, this Mass is strongly modal and quite simplified in writing: it attempts, in this way, to reach a mystic, religious attitude directly communicable to its audiences. It is scored for choirs, brass and percussion. Only a piano score of this work has been preserved; since, however, the brass is almost exclusively treated as a chordal accompaniment to the choir(s) or otherwise exhibits a very simple texture, the reconstitution of the full score presented only minor problems: it was undertaken by N. Koratzinos and Ch. Xanthoudakis.

Christou's predilection for this «Mass» is proved by the fact that when, in 1954/58, he was writing his large «2nd Symphony», he used this Mass as its finale; here, however, it is scored for 4-part mixed choir and large orchestra, and it is strongly modified to fit the plan of the symphony: the harmonies become much more intricate, as is also the case with counterpoint and orchestration.

The initial version of this Mass (which is now being World Premiered), in spite of its often homophonic and generally simplified writing, is remarkably original and refined in its detailing, and solid in its over-all layout.

George PONIRIDY's (b. 1892) «TRIO» for xylophone, clarinet and bassoon was written in the 60's at a time when the composer wrote a great

many chamber music works in various combinations of instruments. The trio was written in Oct. 1962 and constitutes an interesting «sound trichromy» because of the exceptional expressive qualities of each of its instruments. It is presented in a style of «absolute dissonance», as the composer calls the present preponderance and dominance of organized dissonance, and is interspersed with melodic and rhythmic elements from Greek folk song, from its authentic sources.

Yannis A. PAPAIOANNOU's (b. 1910) «4 ORPHEUS HYMNS» (sky's, stars', of sun, of moon) for narrator and instrumental ensemble, were written in 1971 as a commission for the «4th Week». The prelude to this work, «Anacroussis» conveys its general sound atmosphere. Its texture is sometimes compact, sometimes transparent and rarefied. The narrator recites in a peculiar way. Each sentence is moulded as sound and rhythm so as to tend to become a melody, but without precise pitch. Music here does not accompany nor describe, but it merges with the «word» in an expressive unity. The text is taken from the critical edition by Guilelmus Quandt, «Orphei Hymni», 1961³.

His APHIGISSIS (1970) for solo violin is dedicated to Sp. Tombras. This composition offers the possibility of variability in form, a) because some of its sections are of «mobile» type, and b) because the performer has at his disposal a series of microstructures that can be interpolated at specific points. A «mirror» section leads to the last phase of this work, its Coda. The general mood is that of narration.

Dimitris DRAGATAKIS' (b. 1914) «ZALOUH» was written in 1971 as a special commission for the «4th Week». Two syllables, i.e. Za-and-louh united in one word, that could express a shout, agony, etc., is the basic raison d'être of this work. The sound material comes from the constantly repeated word Zalouh, from the sound combinations of instruments and tape, and, as a climax, the live contrapuntal listening to a human voice as an «active word». The text is taken from the poem under the same title by T. Tolia; it was written by her upon request by the composer.

Jack HALIASSAS was born in Athens, 1921, and studied at the Hellenicon Odeion higher theory and composition with M. Varvoglis. In 1953

he obtained a scholarship by the State Scholarship Fund for studies abroad, as a result of a competition. He wrote, for orchestra: «Three symphonic Sketches», «Diptych», «Dancing contrasts»; for chamber music: two violin and piano sonatas, a string quartet, a wind quintet; piano works; songs, etc. He follows generally a modernistic idiom and contemporary trends in a free way.

His «DUO» for flute and clarinet was written in 1970 and consists of 4 musical miniatures that correspond to different ideas each. The musical material attributed to each of these two instruments includes melodic and rhythmic elements that go through all its movements, preserving their contact with the central musical idea.

Anestis LOGOTHETIS' (b. 1921) «PYRIFLEGHETHON — ACHERON — KOKKYTOS» (1971) was written, as a commission for the «4th Hellenic Week», for 3 choirs with ad libitum instruments added. The title — the three rivers of the ancient Greek underworld — indicates that internal, oppressed quality which the members of the choirs are required to convey. The texts — mostly Greek folk songs, but also ancient ones — are enunciated according to special rules that give them the quality just suggested; they must remain unintelligible, so that only phonemic relations, highly distorted, reach the listener. Each of the three rivers — represented by the respective choir — has its own character, which is clearly indicated on the corresponding graphic score.

Iannis XENAKIS' (b. 1921) «ANAKTORIA» for 8 instruments was written in May 1969 in Bloomington, Ind., and is dedicated to the «Octuor de Paris». The instruments are located along an arc (concavity towards public) in the following succession (left to right): Horn, 1. Violin, 2. Violin, Clarinet, Double-Bass, Viola, Cello, Bassoon. Beyond the features found in other stochastic works by him, we find here microintervals (rather frequently, like quarter-tones), special ornaments like quilisma (a protracted glissando within a semitone), and the like. The writing, initially very rarefied and concise, becomes considerably more dense further down the form of this work.

Yorgo SICILIANOS' (b. 1922) «EPIISODES II», op. 30, for double mixed choir, electronic sounds and three performers was commissioned for

the «4th Hellenic Week» and was composed in Athens, in March 1971. Together with his «Variations on 4 Rhythmic Patterns» (1963) for orchestra, his «Perspectives» (1966) for large orchestra divided in 4 groups, and his «Episodes I» (1966/67) for chamber orchestra, the present «Episodes II» are the most recent of a series of works with different instrumentation, in which a number of musical units or episodes, although independent from each other, are connected in several ways and constitute, taken together, an organic whole. In the «Variations» and the «Perspectives» this connexion is achieved mainly through a rhythmic evolution, which is based on the serial organization of the musical material.

In «Episodes I» the connexion is probably more evident since each episode is the melodic or harmonic variation of the preceding one, with only isolated exceptions. In «Episodes II», on the contrary, the connexion is based, to a greater extent, on the acoustical and expressive relationship of sound combinations. The technique used is now free; there is no serial organization of sound material, while frequently the rhythmic patterns are made independent from musical metre. In several instances the composer resorts to «aleatory» solutions, but he notates them rather strictly immediately after, thus offering the performers concrete musical patterns with rather restricted possibilities of improvisation.

His STRING QUARTET No. 4, op. 28 was written during a period of personal psychological crisis. It was completed in the autumn of 1967, and was World premiered in Athens by the Assmann Quartet in April 1968. In contrast to his 3 previous string quartets, this one uses more advanced musical-expressive means and it is the only one in which the problem of musical form is approached independently from any known traditional pattern. It comprises two movements, unlike each other in inner feeling and rhythmic flow. Its form is based on the principle of repetition as a means of stabilization and better understanding of the musical content by the listener. Repetitions can be either «verbatim» as, e.g. in the middle section of the first movement, or pronouncedly varied as, e.g., towards the end of the last movement, or — and this is the most frequent case — by introducing sound or rhythmic climaxes which delimit or integrate this composition's structural sections. The

rhythmic structure, based on a serial process that exhausts only few out of the innumerable possibilities of the (Fibonacci) series 1:2:3:5:8:13, in essence abolishes metre, in spite of the clearcut rhythmic patterns it creates, and lends a flowing quality to its rhythm, without resorting to aleatory solutions. Sound is enunciated in a variety of ways: «glissandi» or «vibrati» of all kinds, quarter-tones, sounds produced by using the bow in a particular way, etc.; these are not used as sound «plays» — and even less as a target per se — but as landmarks for recognizability of sound, indispensable for clearly defining the formal structure of the work.

M. ADAMIS' (b. 1929) «KRATIMA» (1971), commissioned for the «4th Week», is written for a psaltis (chanter), oboe, tuba, synthesizer ad libitum, and tape. The title has been borrowed from the byzantine musical genre under the same name, which is a part of a larger type of troparia called «calophonica». The main feature of the byzantine «Kratima» is that it is not written to a poetic text, but to non-sense syllables like «te-re-re», «te-re-rou», «a-ne-na-ne», «to-to», «e-he-he-re-re», «ti-ti-ti», «o-ro-ro», «ghe-ghe», «kou-kou-kou», etc. Several theories have been proposed to explain the use of such syllables, none of them, however, seems generally accepted. In the composer's opinion this forms a sort of «absolute music», and this is why he has used this title in his present composition, which also belongs to «absolute music». Still, besides the title and the use of the above syllables, it bears no other resemblance to the byzantine prototypes.

In this work the voice and the instruments are used in three ways: a) in their natural condition, b) through microphones, being electronically differentiated at the same time, and c) being prerecorded and then electronically treated (the result is recorded on tape).

His «GENESIS» (1968), commissioned for the «3rd Week», was given in it in a first version for 3 choirs, tape, and various visual components. A second, somewhat shortened version was used for the record from the «3rd Week», while a third version (1970/71) is now presented in the «4th Week». Here the three choirs and the initial tape are recorded on a new tape, and a fourth, live choir is added, which partly doubles excerpts from the previous ones, and partly adds new material. The

performance of this fourth choir is entrusted to a dance-theater group, which sings, dances and acts it, while further stage effects are combined with it.

In this work the extra-musical components (poetry, choreography, staging etc.) follow a course parallel to that of the central musical idea, although they also preserve their own autonomy. It consists of three movements, performed without interruption: I. Life in the depth of the ocean... primitive life... the first humans. — II. A Procession in extreme sorrow and lamentation. — III. Men and machines, mechanization. Threat to humanity, but some hope for rejuvenation, too. (Poem by S. Beiles and A. Roney).

Add to Adamis list of works: «Tetelestai» for psaltis, 3 choirs and tape (1971, English Bach Festival Commission). — «Iketerion» for 25 women's voices, percussion and tape (1971). — Incidental music to Euripides' «Orestes» (1971, Greek National Theatre). — Incidental music to «The Ogre» by Schwartz (1971, Greek Art Theatre).

Of Nikos MAMANGAKIS (b. 1929) the four compositions «ASKISIS» for cello, «PARASTASSIS» for flutes, voice and tape, «MONOLOGUE II» for violin, and «PENTHIMA» for guitar form a cycle of works, written in 1969/71, that can be played either exclusively on the solo instrument, or as self-sufficient electronic music, or with both combined. They aim at exploiting the solo instrument to the utmost, and they follow a strict organization, often in symmetrical form. Each was written for a specific soloist (resp. S. Palm, S. Gadedi, Chr. Edinger, and G. Miliaressis) with whom the composer has worked for the final shaping and detailing of the corresponding part.

«ASKISIS» for cello solo (1969/70) is relatively more free in its formal structure. Attention is mainly given to the sixth musical element (after rhythm, melody, form, harmony, and dynamics), i.e. to articulation; here the whole variety of combinations possible on the cello is being exploited.

«PARASTASSIS» (1969) is the most complex work out of this cycle. It is also the one most important electronically (the composer regards it as his most successful electronic score so far), the longest, and the one with the most composite structure. It constitutes a work with a thesis — a non-political one — in the realm of culture and art. It is

also a kind of musical theatre, where the soloists play a variety of flutes (western and exotic), sings, dances and acts on the stage. Its electronic part occupied its composer during six months at the Berlin Technical University Electronic Music Studio (Tonmeister: R. Rüfer). Its world première was given in Berlin, in September 1970.

«PENTHIMA» for solo guitar (1970/71), written in memoriam J. Christou, introduces, contrary to previous works for guitar by Maman-gakis, new elements of articulation, of which many are left with the performer to work out in detail. Otherwise it uses the current notation (without bar lines). Its form is less sophisticated and more spontaneous.

Yannis IOANNIDIS' (b. 1930) STRING QUARTET was written in July 1971; it is commissioned for the «4th Hellenic Week». Economy of means and the «composition» — not simply «exposition» — of the material were the composer's main preoccupation. Three intervals form the nucleus of the sound material: minor second — major seventh — augmented fourth. The form — in one movement, as is now practically established — as a macro-structure, follows the outline of a «sonata form». Additions to Ioannidis' list of works: «Fragmento II» for solo flute (1970, in the press). — «7 Greek Folk Melodies» for ensemble of recorders (1970, published) — «Study for piano» (1971, in the press) — «Projections» (1968), transcription for large orchestra (1971).

Stephanos VASSILIADIS (b. 1933) studied byzantine music in Drama (N. Greece) with A. Constantinidis and graduated in counterpoint and fugue with Y.A. Papaioannou at the «Hellenikon Odeion», Athens. He was awarded two first prizes at this Conservatory and was honoured with the order of both the silver and the golden cross of the Phoenix. He was one of J. Christou's closest collaborators during the last year of his life. He devoted himself to music for youth, to studies on musical education, to teaching, to conducting of choirs and of the Recorder Youth Orchestra, to composition of children's songs and choral music. He worked for 7 years for the State Theatre of N. Greece, and since 1968 for the Greek National Theatre as responsible for music in it, directed the music to 65 theatre plays (mainly ancient drama) and conducted orchestral ensembles for the theatre.

As a composer he wrote almost exclusively stage music: eight modern plays and six ancient tragedies: Iphigenia in Aulis (1963), Hippolytos (1964), The Trojan women (1966), The Bacchantes (1969), Trachiniai (1970), The Persians (1971). He participates in various organizational activities, e.g. as General Secretary of the Home for Arts and Letters, and member of the Board of the Hellenic Association for Contemporary Music. His work «THE SECRET SONGS OF SILENCE» for voices, movement and electronic music (2 tapes), commissioned for the «4th Week», was written in 1971. The composer writes about them: «How often we do discourage the secret songs of silence» from their kind eagerness to speak to us, and how often we insist in listening to them, in spite of the terrible and barbaric reality! Sensitive and demanding as they are, they don't resist to our nervousness, our haste, the surrounding noise. How could they reveal their indelible beauty, if we cannot give them the best place in our heart, being alienated to insignificant realities! — Mari's songs: those that spring up from his inner world and are addressed to him, only. When the innermost songs of intuition, of contemplation, of imagination, of dream, of introspection, of inspiration, of loneliness, of peace, of freedom fight against the persistent dryness or seduction of fashion, of advertisement, of propaganda, of cold war — these songs survive inside man as the most beautiful resistance of the humane, or they suffocate and die. — Men's songs: those that start from our inside to be addressed to our neighbour; those that reach us coming from people around us. The secret songs of human communication, of dialogue, of love, of friendship, when they are oppressed by the juke-box, the air-compressor, the neighbour's radio or TV. The songs of common dreams and struggles when they fail to escape from conventional mass slogans. The songs of our hope for youth, when it risks getting frozen on our lips as we look at a world collapsing because of doubting about everything. The tender and unsuspecting song from children's eyes, when threatened to be strangled by the grown-ups' practical mind. The inspired song of the prophet, of the spiritual leader, when confused with the «Ersatz» by the demagogue, the verbalist, the «brains». The songs of heaven, sent to us through the flower's whisper, the river's roar, the bird's song, the silent serenity of the mountain, the greatness of the stars, the revealing

magic of sound, through every kind of beauty. The terrible Songs of heaven, that remind us of the forgotten truth and duty, when we drown them in our petty insignificance. The song of heaven, of elevation, of the return from the catastrophe of war or panic. The song of heaven through death. The song of heaven through life, through the young beings that open their eyes to light. The secret songs of silence... In our present inhospitable world, where there is no place for them. How could we keep our soul awake and upright so as to make it listen to them! How could we free ourselves from the confusion that surrounds us, so as to come close, barefoot, to the Burning Bush that would whisper to us its secret songs!»

Theodore ANTONIOU's (b. 1935) «PROTEST II», commissioned for the «4th Hellenic Week», is scored for an instrumental ensemble, baritone, actors, strobe lights, electronic synthesizer, tape, and slide projectors. It can be considered as an extension of the composer's previous piece «Protest I» for tape and actors. In this piece he protests against all kinds of social, political, artistic, etc. injustice. It is a dramatic mixed — media work developed on musical and metamusical ideas, and by means of contemporary techniques related to instruments, space, musical systems, notation, electronics, etc. Improvised sections develop simultaneously with others strictly notated. Overlapping and overlaid «Sound blocks» are developed under the control of the «general information» and the perception ability of the listener. Therefore a new type of synthetic notation is developed.

His «PARODIES» (1970) for baritone and piano are written on the «Six voice and sound poems» by Hugo Ball (1916), which utilize exclusively nonsense syllables. They constitute an amusing work of musical theatre where the two performers challenge each other, respond to each other, or go their own way. This theatrical «dialogue» is laid out in 6 movements, each based on a poem: 1. Clouds. — 2. Cats and peacocks. — 3. Dirge. — 4. Gadjji beri bimba. — 5. Karawana. — 6. See - horses and flying fishes.

Add to list of works: «Protest I» for tape and actors (1970) — «Nenikikamen», cantata on the Marathon Runner's Victory Shout, for narrator, choir and orchestra (1971), commissioned for the 1972 Olym-

pics in Munich — «Chironomies» for chamber orchestra (1971).

Of Dimitris TERZAKIS (b. 1938) the STRING QUARTET (1969) is the second work that he wrote with a technique he created in order to move out of the limits of the tempered system. He was led to this decision by the conviction that western music is in absolute need of a contact with other, extra-european musical cultures, and that such a contact is indispensable for its survival. Pitch is not fully determined in this work: it moves in sound realms that are transposed somewhat higher or lower, thus leading to a differentiation of musical structure through unusual intervals. The title is not related to formal concepts: it only indicates instrumentation.

The composition «X» for choir, instrumental ensemble and tape was written in the winter of 1971 as a commission for the «4th Hellenic Week». It is based on a more advanced form of the system used in the String Quartet. The composer wishes to remind that «X» is merely the symbol of the Unknown...

Yannis VLACHOPOULOS' (b. 1939) «CONCERTO» for piano and tape was written in August 1971. It consists of short, articulated movements with different textures, at first sight, but actually bound to the system 1-3, 2-4. The rhythmic variety of the taped accompaniment quarrels constantly with the plain and sometimes monotonous line of the piano. This «disagreement» conveys the impression of a rich rhythmic progression within this work. From time to time an obstinate tone-cluster of the organ interrupts this unbound competition and the clashes between electronics and piano, or between electronic jazz-voice and piano; but it retreats frightened by the imbalance, and reappears later, in sections of progressively diminishing duration, so that the piano now takes the lead and continues in inverse movement. — This is a «youthful» work, which could have been written many years ago by its composer, as it includes remote pictures, full of freshness.

George KOUROUPOS was born in Athens, 1942. He studied piano at the Athens Conservatory (1953-1965) and, at the same time, mathematics at the Athens University (1960-65). Since 1968 he attends the class of composition of O. Messiaen at the Paris Conservatory. Since

1969 his works are performed in Paris (Homériques I, Homériques II, Etude sur les progressions géométriques, Noctures, Chanson Grecque, Genesis, etc.). In 1971 his *Elégie* for solo oboe is played at the Royan Festival. Since May 1971 he is assistant at the Paris Conservatory.

Works: «*Antiphony*» for women's choir, baritone and harpsichord. «*Homérique I*» for soprano, piano and percussion. «*Homérique II*» for baritone, flute, piano, and percussion. «*Etude sur les progressions géométriques*» for string orchestra and percussion. «*Nocturnes*» for violin and guitar. «*Ecclesiastousai*» (overture) for orchestra. «*Genesis*» for tape and ballet. «*Lai*» song cycle for soprano and lute. «*Greek Song*» for baritone and piano. «*Contrepoids*» for soprano, oboe, violin, viola, cello, percussion, horn and bass voice. «*Elégie*» for oboe solo. «*Hermès et Prométhée*» for three actors, two flutes, two clarinets, two horns, two trombones, and percussion.

His «*GREEK SONG*», written in August 1970, is based on authentic greek folk songs, especially those, like the klephtic ones, which are freer and more complex melodically; he preserves and protects their melismatic richness in the vocal part, whereas he treats the piano homophonically, using novel techniques, and structures it in broad, uniform sections which, however, are internally strongly differentiated.

George APERGHIS' (b. 1945) «*PUZZLES*» was written in 1971. Initially a certain number of rhythmic variations is exposed, which develop and lead to ascending pointillistic movements; in between these «points» relatively networks are evolving, which change according to the variations in density. Thereafter these networks continue their itinerary on their own (without the ascending movements) and develop over the initial rhythmic formulas into a series of variations.

Kyriakos SFETSAS was born in 1945 in Amphilochia (W. Greece). He studied piano and prepared towards composition with K. Kalomiris and M. Vourtsis at the National Conservatory (Athens). Since 1967 he lives in Paris. A French Government Scholarship helped him pursue his studies in composition and musical analysis with the viennese composer Max Deutsch, an ex-disciple and collaborator of Schönberg. At the same time he receives warm advice from composers such as I. Xenakis,

L. Nono. Main works: *Situations* (1967) and *Exposition* (1968) for symphony orchestra; *Improvisation* for solo flute (amplified, 1969), *Music* for solo violin (1968), *Composition* for solo trumpet (amplified, 1969), *Episodes* for solo piano (1968/69), *Forms of absence* for 14 performers (1969), *Images* for string orchestra, *Challenge to red* for tape (1970/71), *1st String Quartet* (1971), *Osiris* for large Symphony orchestra (1970/71), *Pictorial Sequences* for 17 performers (Hellenic Group of Contemporary Music commission, 1971).

His composition «DOCIMOLGY» (1969) for a chamber orchestra of 13 soloist-performers, was commissioned by Marius Constant, con-

ductor of the «ARS NOVA» orchestra. First performance: 9. Jan. 1970 in the «Cité Universitaire», Paris; subsequent performances: 11 Apr. 1970, SIGMA Festival, Bordeaux; and 8. Feb. 1971, Faculté de Droit, Paris. This work is based on the connexion and development (exposition and evolution) of «data», both in sound and with optical (pattern) content. It is built on the mode QUESTION-ANSWER. There are three climax points, prefixed in the composition, to which three inverse «solutions» are given, in great breadth, so that the concept of choice is introduced, both philosophically and musically. This work is dedicated to the memory of Democritos.

Κ. ΣΦΕΤΣΑ
K. SFETSAS

ΔΟΚΙΜΟΛΟΓΙΑ
DOXIMOLOGIA

Κ. ΣΦΕΤΣΑ
K. SFETSAS

Δ. ΤΕΡΖΑΚΗ
D. TERZAKIS

ΠΕΡΣΙΣ
THE PERSIANS

Σ. ΒΑΣΙΛΕΙΑΔΗ
S. VASSILIADIS

ΠΕΡΣΙΣ
THE PERSIANS

G. CRUMB

SONGS, DRONES AND
REFRAINS OF DEATH

G. CRUMB

Τ. ΑΝΤΩΝΙΟΥ
T. ANTONIOU

ΔΙΑΜΑΡΤΥΡΙΑ II
PROTEST II

Τ. ΑΝΤΩΝΙΟΥ
T. ANTONIOU

Ι. ΙΩΑΝΝΙΔΗ
Y. IOANNIDIS

ΚΟΥΡΤΕΤΤΟ ΕΓΧΟΡΔΩΝ
STRING QUARTET

Ι. ΙΩΑΝΝΙΔΗ
Y. IOANNIDIS

A. SCHOENBERG

5 ΚΛΑΒΙΕΡΣΤΕΥΚΕ
5 KLAVIERSTUECKE

A. SCHOENBERG
5 KLAVIERSTUECKE

A. WEBERN

ΚΟΥΡΤΕΤΤΟ ΕΓΧΟΡΔΩΝ
STRING QUARTET

A. WEBERN
STRING QUARTET

ΕΛΛΗΝΙΚΟ ΤΡΑΓΟΥΔΙ
G. NASTROPOULOS

ΕΛΛΗΝΙΚΟ ΤΡΑΓΟΥΔΙ
GREEK SONG

Γ. ΚΟΥΡΟΥΠΟΣ
G. KOUROPOLOS

Γ.Α. ΠΑΠΑΓΩΑΝΝΟΥ 4 ΟΡΦΙΚΟΙ ΥΜΝΟΙ
Y.A. PAPAIOANNOU 4 ORPHEUS HUMNS

ELEGY FOR JFK

Ι. STRAVINSKY
ELEGY FOR JFK

Ι. ΞΕΝΑΚΗΣ
I. XENAKIS

Ι. STRAVINSKY IN MEMORIAM
DYLAN THOMAS

Ι. STRAVINSKY IN MEMORIAM
DYLAN THOMAS

ΖΑΛΟΥΧ
ZALOUH

Δ. ΔΡΑΓΑΤΑΚΗΣ
D. DRAGATAKIS

G. BECKER
4 EPIGRAMS

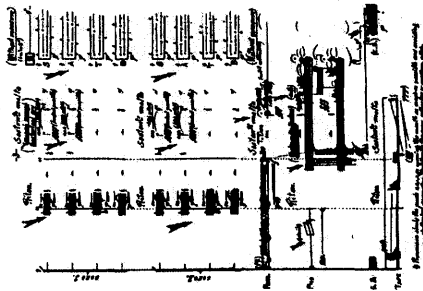
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ΠΑΡΟΔΙΕΣ
PARODIES

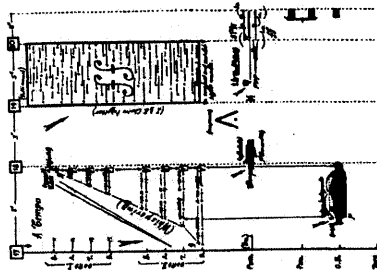
TICKS

with all kinds of ticks, since dissonances find all its ticks

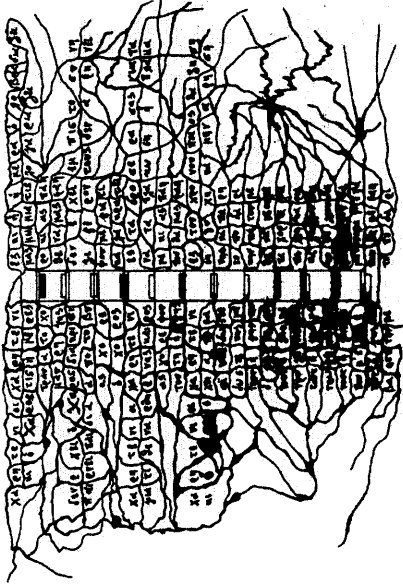
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G. NASTROPOULOS



Γ. ΣΙΣΙΛΙΑΝΟΥ
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ΕΠΕΙΣΟΔΙΑ II
EPISODES II

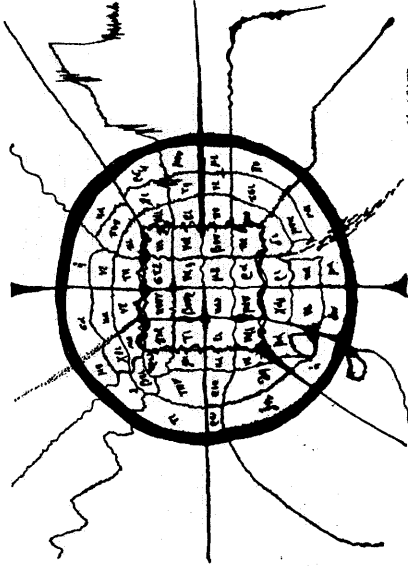


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ΕΠΕΙΣΟΔΙΑ II
EPISODES II



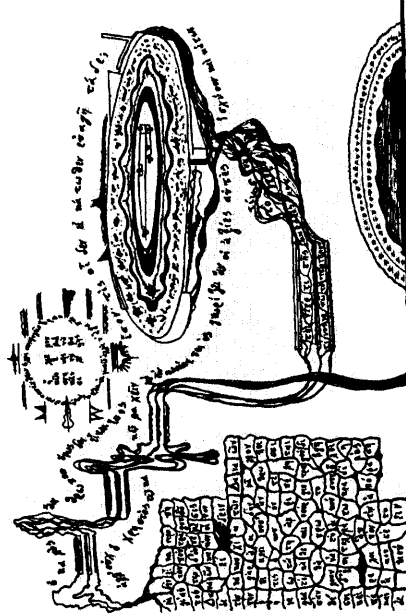
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Α. ΛΟΓΟΘΗΤΗΣ

ΠΥΡΙΦΛΕΓΕΘΝ,
ΑΧΕΡΩΝ, ΚΩΚΚΥΤΟΣ
ΠΥΡΙΦΛΕΓΗΘΗΘΝ,
ΑΧΕΡΩΝ, ΚΩΚΚΥΤΟΣ



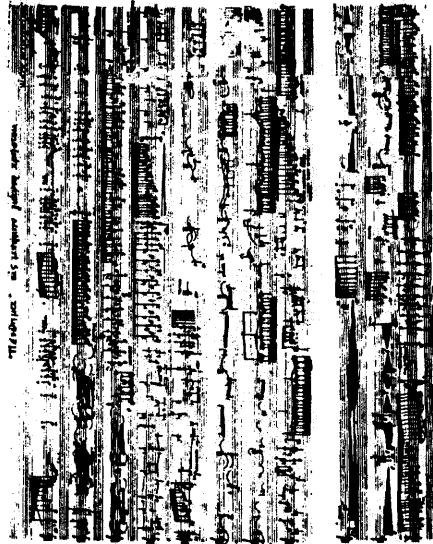
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ΑΧΕΡΩΝ, ΚΩΚΚΥΤΟΣ
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ΑΧΕΡΩΝ, ΚΩΚΚΥΤΟΣ



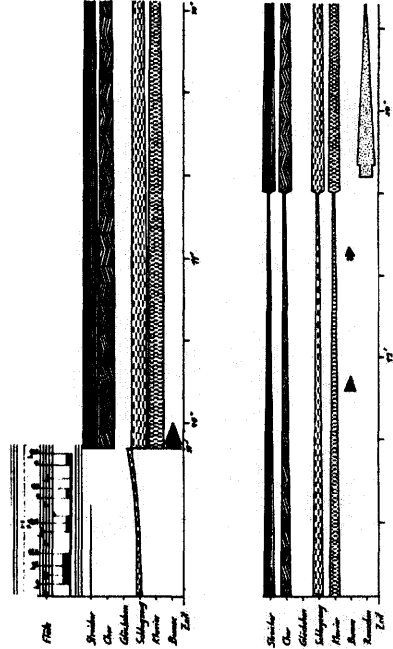
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ΑΧΕΡΩΝ, ΚΩΚΚΥΤΟΣ
ΠΥΡΙΦΛΕΓΗΘΗΘΝ,
ΑΧΕΡΩΝ, ΚΩΚΚΥΤΟΣ



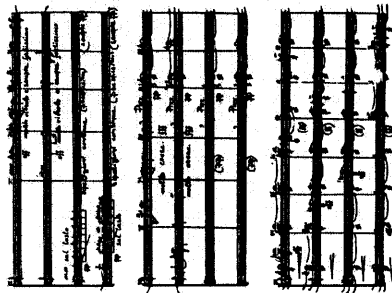
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Ν. ΜΑΜΑΝΓΑΚΗΣ

ΠΕΝΘΗΜΑ
PENTHIMA

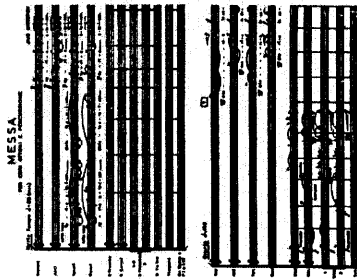


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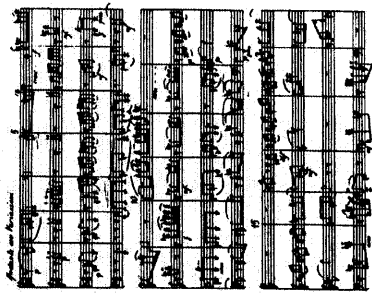
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PARASTASIS



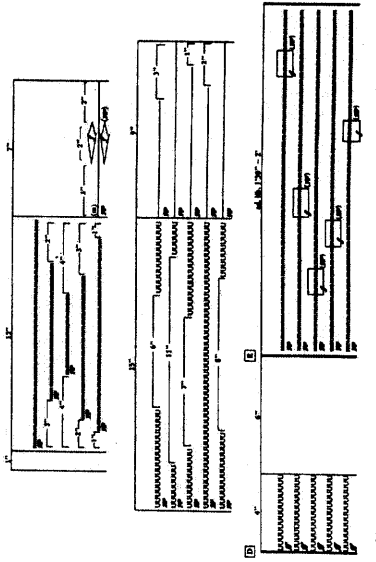
I. ΙΩΑΝΝΙΔΗ
Y. ΙΩΑΝΝΙΔΙΣ
ΚΟΥΑΡΤΕΤΤΟ ΕΓΧΟΡΔΩΝ
STRING QUARTET



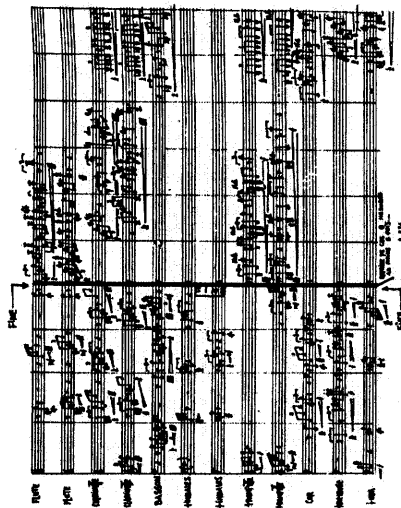
Γ. ΧΡΗΣΤΟΥ
J. CHRISTOU
ΛΑΤΙΝΙΚΗ ΛΕΙΤΟΥΡΓΙΑ
LATIN MASS



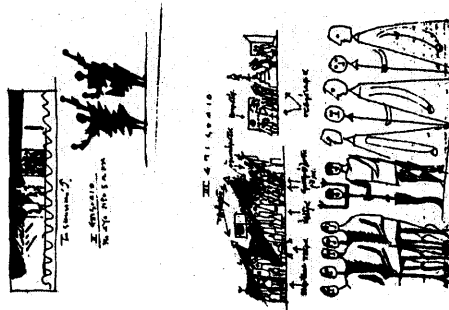
N. ΣΚΑΛΚΩΤΑ
N. SKALKOTTAS
1^ο ΚΟΥΑΡΤΕΤΤΟ ΕΓΧΟΡΔΩΝ
1st STRING QUARTET



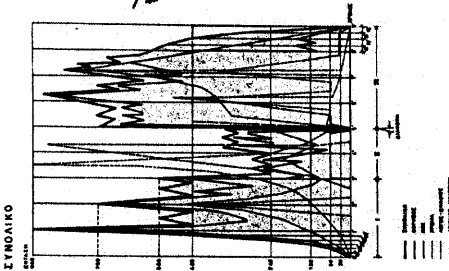
W. HEIDER
EDITION



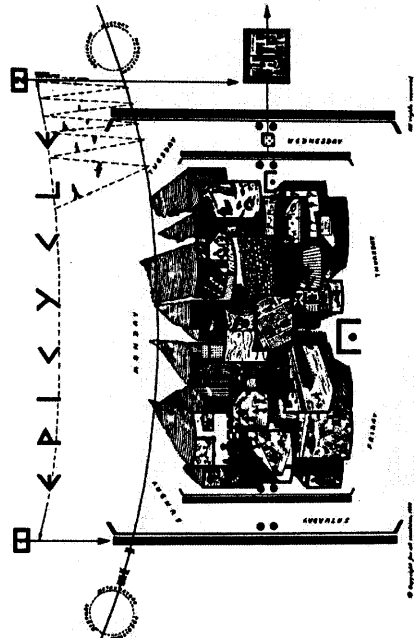
Γ. ΑΠΕΡΓΗ
G. APERGHIS



Κ. ΞΕΝΑΚΗ
K. XENAKIS
ΠΟΛΥΤΕΧΝΗ ΕΚΔΗΛΩΣΗ
MULTI-ART EVENT



Κ. ΞΕΝΑΚΗ
K. XENAKIS
ΠΟΛΥΤΕΧΝΗ ΕΚΔΗΛΩΣΗ
MULTI-ART EVENT



Γ. ΧΡΗΣΤΟΥ
J. CHRISTOU

ΕΠΙΚΥΚΛΟΣ
EPICYCLE



Ι.Α. ΠΑΠΠΙΩΝΝΟΥ
Υ.Α. ΠΑΠΠΙΩΝΝΟΥ



Δ. ΔΡΑΓΑΤΑΚΗΣ Δ. ΔΡΑΓΑΤΑΚΙΣ



Ι. ΧΑΛΙΑΣΑΣ J. HALIASSAS



Α. ΛΟΓΟΘΕΤΗΣ Α. ΛΟΓΟΘΕΤΙΣ



Ι. ΞΕΝΑΚΗΣ I. XENAKIS



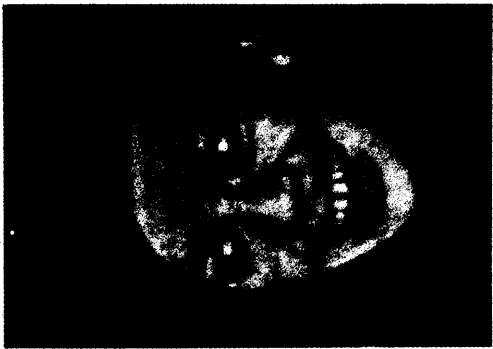
Γ. ΣΙΣΙΛΙΑΝΟΣ Υ. SICILIANOS



Μ. ΑΔΑΜΙΣ M. ADAMIS



Ν. ΜΑΜΑΓΚΑΚΗΣ Ν. ΜΑΜΑΓΚΑΚΙΣ



G. AMY



J. CASTALDO



R. REYNOLDS



A. RUDIN



N. ΣΚΑΛΚΩΤΑΣ N. SKALKOTTAS



Γ. ΧΡΗΣΤΟΥ



Γ. ΠΟΝΗΡΙΑΔΗΣ G. PONIRIDY



Ι. ΙΩΑΝΝΙΔΗΣ Υ. ΙΩΑΝΝΙΔΗΣ



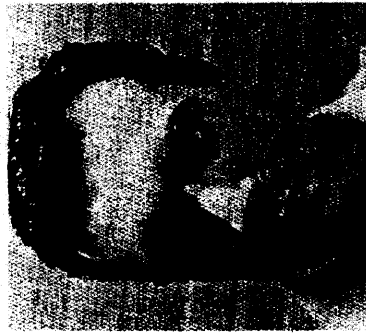
Σ. ΒΑΣΙΛΕΙΑΔΗΣ Σ. ΒΑΣΙΛΙΑΔΙΣ



Θ. ΑΝΤΩΝΙΟΥ Τ. ΑΝΤΩΝΙΟΥ



Δ. ΤΕΡΖΑΚΗΣ Δ. ΤΕΡΖΑΚΙΣ



Ι. ΒΛΑΧΟΠΟΥΛΟΣ Ι. ΒΛΑΧΟΠΟΥΛΟΣ



Γ. ΑΠΕΡΓΗΣ Γ. ΑΠΕΡΓΗΣ



Κ. ΣΦΕΤΣΑΣ Κ. ΣΦΕΤΣΑΣ



Δ. ΚΟΥΓΙΟΥΜΤΖΗΣ Δ. ΚΟΥΓΟΥΜΔΖΙΣ



Appendix 3 (1971). Greek Song by the composer George Kouroupos (at the piano), performed by Spyros Sakkas. Source: CMRC.

January 12, 1968

To : Dr. W. McNeil Lowry

From: C.A.Doxiadis

A promised list of Greek artists for possible contacts:

POETRY : George Seferis, the Nobel Prize winner. Tel. 716588
Odysseas Elytis, Tel. 626458, 25 Skoufa St., Athens.

DANCING: Mrs. Koula Pratsika, Tel. 612263, 55 Omirou st., Athens
Mrs. Rallou Manou, Tel. 910688, Vassilissis Olgas Ave. 6, Athens.

PAINTING: Yiannis Tsarouhis (presently abroad, I believe). Tel. 018712
Yiannis Moralis, Tel. 715770, 37 Xenokratous St., Athens.
N. Nicolaou, Tel. 772171, 14 Glykonos St., Athens.
Nikos Eggonopoulos (who is also a leading poet), Tel. 614162,
69, Anagnostopoulou St. Athens.

SCULPTURE: Christos Capralos, Tel. 912408, 7 Tripou St., Koukaki.
Zongolopoulos, Tel. 672210, 14 Mavili St., Athens.

MUSIC: John A. Papaioannou, Director of the Research Division of the
Athens Center of Ekistics and leading musicologist,
Tel. 616812, 4 Tsakalof St., Athens.

THEATER: Carlos Coun, Director, Art Theater of Greece, Tel. 228706,
52 Stadiou St., Athens.

Appendix 5 (1971). The list with the names of individuals from the domain of arts and letters that Doxiadis gave to W. McNeil Lowry in 1968 during his visit to Athens. Source: Doxiadis Archives, File: 1480/7.

1975



Appendix 1 (1975). Front row, left to right: Manos Hadjidakis and his mother; Françoise and Iannis Xenakis; the under-Secretary Minister of Finance George Lianopoulos (Xenakis friend from his student years) attending one of the concerts of the Xenakis Week at the Herodus Atticus amphitheatre. Source: CMRC.

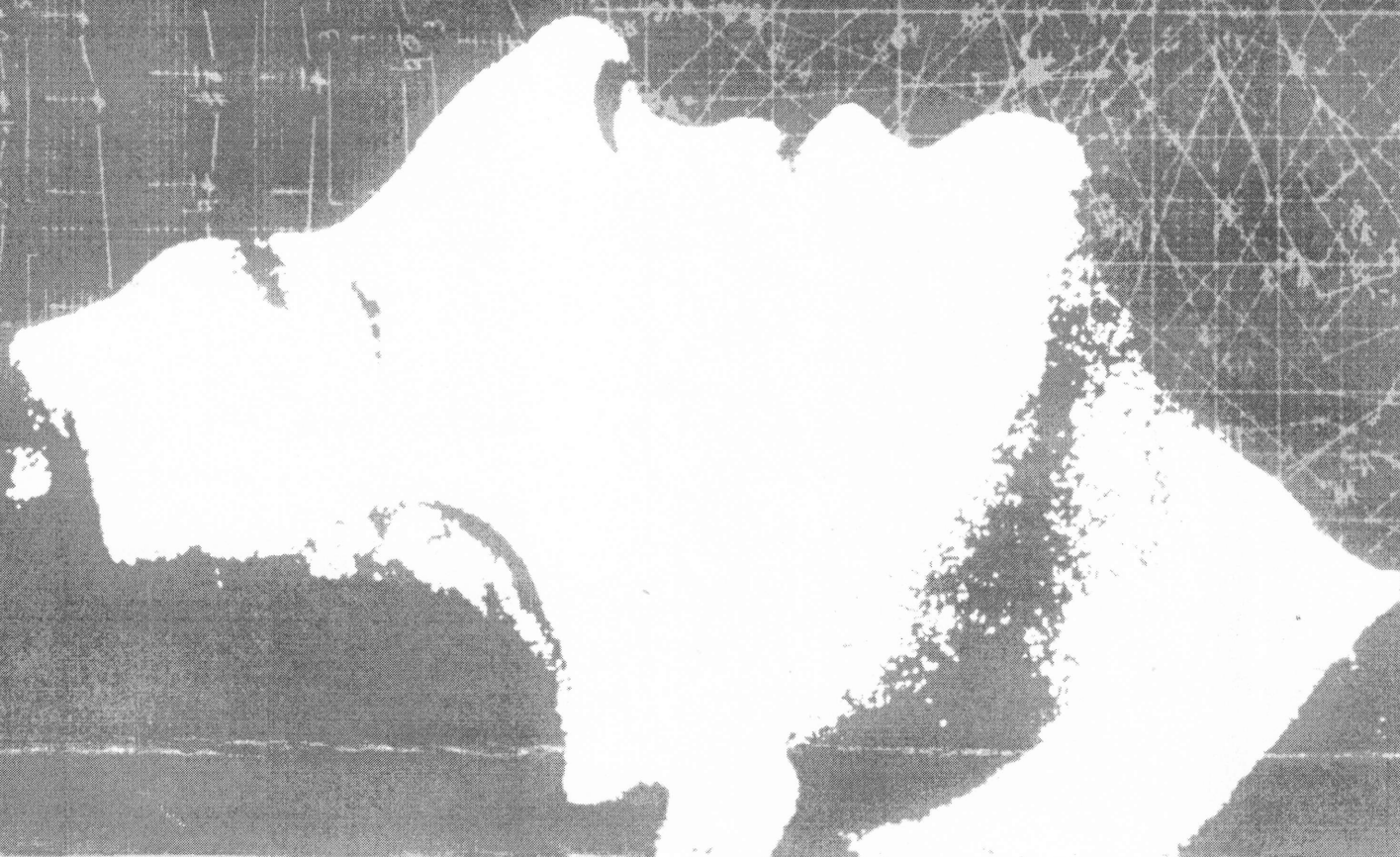
XENAKIS WEEK SEMAINE XÉNAKIS

ATHENS — 14th to 21st SEPTEMBER 1975
ATHÈNES — 14 - 21 SEPTEMBRE 1975

PROGRAMME

Appendix 2 (1975). The programme notes of Xenakis Week in Athens

PRICE OF THIS PROGRAMME: 20 DR.
PRIX DU PROGRAMME: 20 DR.



XENAKIS WEEK

HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC (HACM)

- **HERODES ATTICUS THEATRE** — 15th, 18th, & 20th Sept., 1975 — 9.00 p.m.
THE STRASBOURG SYMPHONY ORCHESTRA (gracious participation), cond. M. TABACHNIK
with the COLOGNE RADIO CHOIR, the ATHENS COLLEGE BOYS' CHOIR, and a group of 24 STRINGS (ATHENS)
Soloists: Geoffrey MADGE (piano), Christodoulos GEORGIADIS (piano)
Organization: NATIONAL TOURIST ORGANIZATION OF GREECE
TICKETS: Athens Festival Office (4, Stadiou St., passage) and Herodes Atticus Theatre (before the concerts)
- **NATIONAL GALLERY**, daily 14th to 21st Sept., 9.00 a.m. to 1.00 p.m., 4.00 to 8.00 p.m. —
FREE ENTRANCE
 - EXHIBITION: "APPROACH TO THE PHENOMENON « IANNIS XENAKIS »"
 - CONTINUOUS LISTENING to XENAKIS' ELECTROMAGNETIC etc. MUSIC
 - LECTURE by John G. PAPAIOANNOU, Friday, 19th Sept., 9.00 p.m.
- **NATIONAL OPERA HOUSE: LECTURE** by I. XENAKIS, Wednesday, 17th Sept., 9.00 p.m. —
FREE ENTRANCE
IN COLLABORATION WITH
THE MINISTRY TO THE PRIME MINISTER'S OFFICE, SECRETARIAT GENERAL FOR PRESS AND INFORMATION, AND WITH THE NATIONAL TOURIST ORGANIZATION OF GREECE, AND WITH FURTHER ASSISTANCE FROM THE GREEK MINISTRY OF FINANCE
Further Information: Hellenic Association for Contemporary Music, 5 Eptanissou St., Athens 801. Tel. 616.812, 872.732
—Cables: SHEMUCOSIMC, ATHENS

THE XENAKIS WEEK

Recently ad hoc legislative measures were taken that made Xenakis' return to Greece possible (November 1974) after a forced absence of 27 years; under these conditions, it was natural that his country would like to honour this great composer and fighter in the realm of art and science, by presenting to the Greek public, for the first time, a broad view of his total output.

During his absence, it should be admitted, the Greek public has had the occasion of getting acquainted with some aspects, however limited, of his work: 7 compositions of his had been played in 10 performances, 6 records comprising 14 works of his had been published here (both new performances and reissuing of previous ones), many lectures were given and exhibitions organized on his work, numerous articles had appeared in newspapers and periodicals, etc. On the whole, however, these activities concerned only a small portion of his output, and did only provide an incomplete view of his creative powers. In this way, it became imperative that a large-scale presentation of his work should be undertaken in Greece.

Iannis Xenakis is considered today, on an international level, as one of the leading personalities in the realm of musical and, more generally, artistic creation. He is generally placed among the 2 or 3 most famous avant-garde composers of his generation. As an outer index of this recognition, let it be mentioned that 63 records have appeared so far with 123 performances and reissued presentations of 33 of his works, these numbers being larger than in the case of any other avant-garde composer, except perhaps Stockhausen; besides, the scores of all his 49 compositions have been published. But what goes much further than these figures is the depth and originality of his creative thought: many among his discoveries, in quite a number of fields in music, have become starting points for quite a few composers, and even whole schools of our time. His own work goes still further: Xenakis is the only contemporary composer whose output has not ceased renewing itself since his first mature composition ("Metastaseis", 1953/54) and until his last one, recently world première ("Empreintes", 1975) and each step within this continuous renewal does represent, it can be affirmed, a true conquest of entirely new worlds, indeed a revolution.

But out of this broad evolution (which explores and fruitfully utilizes a large number of mathematical theories that provide their author with a solid philosophical, but also practical and technical foundation on which he can erect constantly new musical systems full of innovations and surprises) his work emerges unified, consistent, personal, tightly knit to the extreme; it is characterized by a harsh force, a metallic and incisive acuity that burns, pierces and purifies, an incomparably precise refinement in enunciation, but also a deeply human, poetical attitude, full of imagination, that leads to an unbelievable richness expressed in extremely complex but always limpid musical images. Clearly based on prototypes rooted in the thought of the ancient Greek world which he admires and adores above all, Xenakis reaches the extreme spearheads of the most illuminated, essential avant-garde of our time, and casts off whatever is soft, weak, unnecessary, preserving only what constitutes the true, naked essence and what is in a position, through its own intrinsic power, to withstand the most violent blows and the most savage criticism.

The "Xenakis Week" has the ambition of providing, for the first time in Greece, a broad section through his many-sided and rich work (musical first of all, but also extending in the fields of the visual arts, architecture, town-planning, philosophy, mathematics, and probably, beyond all this; representing a synthesis of several arts and of meta-musical visions), and to induce those interested in the burning artistic and philosophical problems of our time to view them in their innumerable aspects inspired by our author's inexorable attitude: to see how he elevates them to the most demanding spheres of abstract creation whilst at the same time keeping it, through an unfathomable secret of his own, accessible to the large masses which absorb his work throughout the world, more and more, with an overflowing enthusiasm.

The present brochure describes what the "Xenakis Week" is going to include, for the guidance and orientation of those interested. The Greek Government has arranged it so that this "Week" coincides with the official visit to Athens of President Giscard d'Estaing (17 to 21 Sept. 1975), as a symbolic gesture of cultural collaboration between Xenakis' country of origin and the adopted one, representing two worlds that have deeply influenced, from many sides, his thinking and his creation.

John G. Papaioannou, 7 Sept. 1975

MAIN WORKS

Metastasis for orchestra of 61 instruments (1953/54)
Pithoprakta for orchestra of 50 instruments (1955/56)
Achorripsis for 21 instruments (1956/57)
Diamorphoses, electro-acoustical music (1957)
Concret PH, electro-acoustical music (1958)
Duel, game for two orchestras (1959)
Sympos for 18 strings (1959)
Analogiques A and B for 9 strings and tape (1959)
Orient-Occident, electro-acoustical music (1960)
Herma for piano (1960/61)
ST/4 for string quartet (1956/62)
ST/10 for 10 instruments (1956/62)
Morsima - Amorsima for 4 instruments (1956/62)
Atrées for 10 instruments (1956/62)
ST/48 for 48 instruments (1956/62)
Stratégie, game for two orchestras (1959/62)
Polla ta Dhina for boys' choir and orchestra (1962)
Bohor, electro-acoustical music (1962)
Eonta for piano and 5 brass instruments (1963/64)
Hiketides, scenic music (1964)
Akrate for 16 winds (1964/65)
Oresteia, scenic music (1965/66)
Terrétektorh for orchestra (1966)
Nómos Alpha for cello solo (1966)
Medea, scenic music (1967)
Nuits for 12 mixed voices (1967/68)
Nómos Gamma for orchestra (1967/68)
Kraanerg, ballet music for tape and orchestra (1968/69)
Anaktoria for octet (1969)
Synaphai for piano and orchestra (1969)
Persephassa for 6 percussionists (1969)
Hibiki-Hana-Ma, electro-acoustical music (1969/70)
Chaisma for clarinet and cello (1971)
Arousa for 12 strings (1971)
Persepolis, luminous and acoustical show (1971)
Antichthon for orchestra (1971)
Linala-Agon for horn, tenor trombone and tuba (1972)
Polytope de Cluny, luminous and acoustical show (1972)
Mikka for violin solo (1972)
Eridanos for 18 instruments (1973)
Evryali for piano (1973)
Polytope II (1973)
Cendrões for mixed choir and orchestra (1973/74)
Erichthon for piano and orchestra (1974)
Noomena for orchestra (1974)
Empreintes for orchestra (1975)

SUCCINCT BIOGRAPHY OF IANNIS XENAKIS

XENAKIS, Iannis, composer, architect, civil engineer. Born in Romania to Greek parents. Graduated as civil engineer from the Athens Technical University. Studied composition with Hermann Scherchen, Olivier Messiaen, and Darius Milhaud in France and Switzerland. Took part in the World War II resistance in Greece. Condemned to a long imprisonment he fled to France as a political refugee; he lives there since 1947. In Paris he worked as a collaborator of Le Corbusier in architecture during 12 years; he participated to the conception and implementation of several projects as the Tourlette Convent, the Baghdad Stadium, the Chandigarh Assembly Hall. He invented stochastic music (based on probability theory), symbolic music (based on set theory) and other musical systems based on various mathematical theories, for the composition of instrumental, vocal or electro-acoustical music; he also used computers in composition. He invented various compositional techniques that became a sort of lingua franca of the avant-garde. He designed the Philips Pavilion at the 1958 Brussels World Fair; the 3D, luminous and sound composition Polytope at the French Pavilion of the Montreal Expo '67; the music and luminous show Persepolis on the ruins and mountains of this ancient capital in Iran, 1971; the Cluny Polytope in Paris, 1972-74; computer automated actions for light and sound using electronic flashes, laser beams, electro-acoustical music. Founder and director of the Centre for Studies of Musical Mathematics and Automation (since 1966, Paris), and of the Center of Mathematical and Automated Music, Indiana University (Bloomington, Ind., 1967-72); associate professor for Music, Indiana University (1967-72); member of the National Centre for Scientific Research, France (1970-72); master of lectures at the Paris University I. Was awarded the Maurice Ravel Gold Medal in 1974. Honorary member, American Academy of Arts and Letters.

NATIONAL GALLERY ("PINACOTHEK")

50, VAS. CONSTANTINOU AVE., GROUND FLOOR OF "OLDER" BUILDING

CONTINUOUS LISTENING TO MUSIC BY I. XENAKIS FROM A SPECIAL LOUDSPEAKER INSTALLATION

- A. Sunday 14th Sept. to Saturday 20th Sept.: daily 4.00 to 8.00 p.m.
CONTINUOUS LISTENING TO I. XENAKIS' COMPLETE ELECTROMAGNETIC (ELECTROACOUSTIC) MUSIC
Original 4-track tapes from the "Editions SALABERT" and from the "Audiovisual Institute" of the French Radio.

1st Listening cycle (4.00 to 6.30 p.m.):

Consecutively:	DIAMORPHOSES (1957)	7'
	CONCRET PH (1958)	3'
	ORIENT - OCCIDENT (1960)	12'
	BOHOR (1962)	23'
	HIBIKI - HANA - MA (1969/70)	18'
	PERSEPOLIS (1971)	57'
	POLYTOPE DE CLUNY (1972)	24'

Total duration: CA. 2 hours 30 mins.

2nd Listening cycle (6.30 to 8.00 p.m.): As the first cycle, but without "Persepolis"

- B. Sunday 14th Sept. to Sunday 21st Sept.: daily 9.00 a.m. to 1.00 p.m.
CONTINUOUS LISTENING TO RECORDED MUSIC BY I. XENAKIS (FROM TAPES AND RECORDS) (except his
electromagnetic music, and the music to be played at the Herodes Atticus concerts).
From the "Hellenic Association for Contemporary Music" Archives, and the "John G. Papaioannou Archives".
Specific works may be selected according to suggestions by listeners (priority defined according to timing of
submission of requests to the person responsible for the loudspeaker installation within the Xenakis Exhibition).
If no suggestions are offered, a pre-fixed order of presentation is adhered to, as follows (chronologically):
1st day: Achorripsis (1957) 7', Analogique A + B (1959) 7', ST/4 (1956/62) 11', ST/10 (1956/62) 11', ST/48 (1956/62) 11',
Stratégie (1962) 13', Eonia (1963/64) 18', Akrata (1964/65) 11', Terrétektorh (1965/66) 18', Nomos A (1965/66) 17',
Orestia (1966) 1000'. — 2nd Day: Polytope de Montréal (1967) 6', Medea (1967) 25', Nomos Gamma (1967/68) 15',
Kraanerg (1958/69) 75', Persephassa (1969) 24', Linata (1972) 18', Cendrées (1973/74) 25'.

Notice: The copying out, on a tape recorder or otherwise, of I. Xenakis' music (within the Exhibition Hall or elsewhere) is prohibited.

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Orestia (1966) 1000'. — 2nd Day: Polytope de Montréal (1967) 6', Medea (1967) 25', Nomos Gamma (1967/68) 15',
Kraanerg (1958/69) 75', Persephassa (1969) 24', Linaia (1972) 18', Cendrées (1973/74) 25'.

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NATIONAL OPERA HOUSE

59, Akadimias st.

WEDNESDAY 17th SEPT., 9.00 p.m.

LECTURE

BY IANNIS XENAKIS:

"SCIENTIFIC THINKING AND MUSIC" (in Greek)

Illustrated by musical examples and slides

FREE ENTRANCE

NATIONAL GALLERY ("PINACOTHEK")

50, Vas. Constantinou Ave. — Ground floor of "older" building

FRIDAY 19th SEPT., 9.00 p.m.

LECTURE

BY JOHN G. PAPAIOANNOU:

**"Why is Xenakis internationally placed at the top of
today's musical avant-garde"**

FREE ENTRANCE

HERODES ATTICUS THEATRE MONDAY 15th SEPT., 9.00 p.m.
1st CONCERT WITH WORKS BY I. XENAKIS
THE STRASBOURG SYMPHONY ORCHESTRA
cond. **Michel TABACHNIK**

WITH THE PARTICIPATION OF: **THE WEST GERMAN RADIO CHOIR (COLOGNE)**
cond. **Herbert SCHERNUS**
Christodoulos GEORGIADIS (piano)

*SYRMOS (1959) for 18 strings (6, 6, 0, 4, 2)

HERMA (1960/61) for piano solo
Christodoulos GEORGIADIS

*NUITS (1967/68) for 12 mixed voices a cappella
THE COLOGNE RADIO CHOIR
Cond. Herbert SCHERNUS

*AROURA (1971) for 12 strings (4, 3, 2, 2, 1)

*First performances in Greece

INTERMISSION

*CHARISMA (1971) for clarinet and cello
Hervé DAVID, clarinet
Richard KAUFHOLZ, cello

*ANTICHTHON (1971) for large orchestra
(3, 3, 3, 2+1 -4, 3, 3, 1 - Perc. - 10, 8, 6, 6, 4)

HERODES ATTICUS THEATRE THURSDAY 18th SEPT., 9.00 p.m.
2nd CONCERT WITH WORKS BY I. XENAKIS
THE STRASBOURG SYMPHONY ORCHESTRA
cond. **Michel TABACHNIK**

WITH THE PARTICIPATION OF: **A GROUP OF 24 STRINGS (ATHENS)**
Preparation of strings: **Jacques MERCIER**
Geoffrey MADGE (piano)

ANAKTORIA (1969) octet

EVRYALI (1973) for piano solo
Geoffrey MADGE

***ATREES (1956/62)** for ten performers

INTERMISSION

*First performances in Greece

***SYNAPHAI (1969)** for piano and large orchestra
The Strasbourg Orchestra and 24 Strings (Athens)
Geoffrey MADGE, piano

***PITHOPRAKTA (1955/56)** for orchestra
(46 strings, 2 tromb., xyl., woodblock)
The Strasbourg Orchestra and 24 Strings (Athens)

HERODES ATTICUS THEATRE SATURDAY 20th SEPT., 9.00 p.m.
3rd CONCERT WITH WORKS BY I. XENAKIS
THE STRASBOURG SYMPHONY ORCHESTRA
Cond. **Michel TABACHNIK**

WITH THE PARTICIPATION OF: A GROUP OF 24 STRINGS (ATHENS)

Preparation of strings: **Jacques MERCIER**
The **ATHENS COLLEGE BOYS' CHOIR** (40 members)
Choir preparation: **Stephanos VASSILIADIS**

*ERIDANOS (1973) for 2 horns, 2 trumpets, 2 trombones,
2 tubas, and strings (multiples of 2, 2, 2, 2, 2, 2, 2)

MORSIMA/AMORSIMA (1956/62) for piano, violin,
cello, and double—bass
Anita TYTECA, piano
Odile MEYER — SIAT, violin
Richard KAUFHOLZ, cello
Jean ROUGE, double-bass

*POLLA TA DHINA (1962), text from Sophocles' Antigone,
for boys' choir and orchestra .
The Strasbourg orchestra and the Athens College Boys' Choir

*First performances in Greece
●Second world performance

INTERMISSION

*METASTASEIS (1953/54) for orchestra (1 + 1, 2, 1, 0 —
3, 2, 2, 0 — perc. — 12, 12, 8, 8, 6)
The Strasbourg Orchestra and 24 Strings (Athens)

●*EMPREINTES (1975) for large orchestra
(1 + 2, 3, 1 + 2, 2 + 1 - 4, 4, 4, 1, - Perc. - 16, 14, 12, 10, 8)
The Strasbourg Orchestra and 24 Strings (Athens)

PROGRAMME NOTES

The following programme notes have been assembled from a variety of sources; the respective authors are indicated by their initials at the end, as follows: M.F.: Maurice Fleuret, J.P.: John G. Papaioannou, I.X.: Iannis Xenakis. Where no initials are given at the end of a programme note, it means that it has been taken from a source that does not mention the name of its author. The programme notes have been selected (in case of several sources for the same work), combined — initials in brackets: (J.P.) —, edited for a minimum of consistency in presentation, and translated, by John G. Papaioannou.

SYRMOS

This work, written in 1959 for 18 strings (6.6.0.3.3.) and dedicated to Hermann Scherchen, was world première at the May 1965 Xenakis Festival in Paris, under K. Simonovitch.

Explanation of the title: Chain succession, train of events. The work is based on stochastic transformations of eight basic textures:

- (a) strands of horizontal parallel lines
- (b) strands of ascending parallel lines (glissandi)
- (c) strands of descending parallel lines (glissandi)
- (d) networks of crossing parallel lines (ascending and descending)
- (e) clouds of pizzicati
- (f) atmospheres of col legno taps with short col legno glissandi
- (g) configurations of glissandi treated as ruled surfaces
- (h) geometric configurations of converging or diverging glissandi.

The mathematical structure of this work is the same as that of "Analogique A" and "Analogique B", that is to say based on Markovian stochastic processes. (See Musiques Formelles, chapter II, ed. Richard-Masse, 7 St. Suplice, Paris VI).

HERMA

This work, written in 1960-61 for solo piano, is dedicated to Yuji Takahashi, who gave its world première in February 1962 in Tokyo. Explanation of the title: "Bond", "foundation", "embryo". This piece is based on logical operations (from set theory) imposed upon classes of pitches; this is why I call this music "symbolic". Starting from the four classes defined in the score, A, B, C, and R (a reference set including all notes of the piano), others can be formed outside of time, as a result of the complementary relationship (negation), e.g., class A; the negation of A is written in the score \bar{A} ; also as a result of the operation of union (disjunction) and of intersection (conjunction). Union is shown symbolically by the sign +, and intersection by the juxtaposition of letters. Union corresponds to "or" and intersection to "and".

Thus A + B signifies that class in which the elements belong either to A or B; AB indicates the class in which the elements belong to classes A and B at the same time. The classes in this piece are defined solely within the realm of pitch.

NUITS

In this music, man is always present. Witness the composer's own statements: «There is more in man and in music than in mathematics, but music includes all that is in mathematics. The latter have helped me to formulate my thoughts and intuitions in a better way, and to master the technical data. The mathematical data by themselves cannot express anything, but they can be used to express something, provided the artist discerns in their mechanism a technology, let us say, an artistic promise.» And elsewhere, he adds:

"Music being a message conveyed by the material from nature to man, or from man to man, it must be able to speak to the complete human scale of perception and intelligence. A constant stream between the biologic nature of man and the constructions of intelligence must be established, otherwise the abstract extensions of the music of to-day (this was written in 1955) threaten to get lost in a desert of sterility". These two quotations are sufficient to indicate at which level and in which tendency stands a creator like Xenakis. This state of mind is illustrated by NUITS, of which this is the first recording. It is one of Iannis Xenakis' most recent compositions, having been written in 1967-68, as a commission from the Calouste Gulbenkian Foundation, intended for the Festival of contemporary music of Royan, where it actually received its first performance in April 1968, during a concert at the castle of la Roche-Courbon. The piece is written for twelve mixed voices a cappella, and the dedication reads thus: "to you, obscure political prisoners, Narciso Julian since 1946, Costas Philinis since 1947, Helene Erythriadou since 1950, Joachim Amaro since 1952, and to you, thousands of forgotten ones, whose very names are lost". This dedication is sufficient, too, to indicate the state of mind in which the piece was composed.

This short work, of an extreme dramatic tension, ranging from linear gregorian purity to the nightly yelping of jackals, perhaps represents the dream of these captives, to whom the song of the Eumenids brings some hope during their sleep, and the desperate nightmare that crushes them amid the screeching of the Erinnyes. In any case, it is a strong and thrilling work, of terrifying poetical intensity.

AROURA

This work, written in 1971 for twelve solo strings or for string orchestra, bears a title meaning "earth". It is dedicated to the Festival Strings of Lucerne that commissioned it, and was world première in August 1971 in Lucerne under Michel Tabachnik.

CHARISMA

This work was written in 1971 for clarinet and cello to the memory of Jean-Pierre Guézec, a French composer and pupil of Xenakis who died prematurely in March 1971. It was world premiered at the 1971 Royan Festival in a commemorative concert including works by A. Boucourechliev, G. Couroupos, A. Louvier, G. Amy, O. Messiaen, B. Jolas, M. Constant and J.E. Marie.

It is a short funeral song that refers to Homer's verse: "And, like smoke, the soul, creaking, went deep into the earth". For the composer, it represents "the resurgence of recollections on death, nature's voice at the moment of the great dismissal, a spark in his black hole".

M.F.

ANTICHTHON

After having set to choreography "Metastasis" and "Pithoprakta" for his New York City Ballet, George Balanchine commissioned Xenakis to write an original piece of music, without imposing any limitations as to duration, instrumentation, form, etc. Xenakis thus completed the score of "Antichthon" for large orchestra — woodwind by three — in 1971. In the mean time, Balanchine had some difficulties with his group: some dancers he had counted on were not available any more, so he postponed this presentation. In this way the concert performance of Antichthon imposed itself, especially since this is pure music and not ballet music in the traditional sense. The title means: "anti-Earth", and alludes to a universe theory of the Pythagoreans that already accepted the movement of the Earth but believed in the existence of a star hidden at the other side of the Earth: "the anti-Earth". Xenakis develops here certain researches started in "Terrektorh" (1965-66) and in "Nomos Gamma" (1967-68) and concerning the simultaneity and even the polyphony of masses. In order to make the presence and the development of different sound masses, evolving in the same time and in the same space, perceptible and audible, Xenakis multiplies the levels of complex events in the strings and in the winds.

M.F.

ANAKTORIA

The title means "beautiful as a palace". It refers to the name of the wife of a distinguished citizen of ancient Lesbos, known as the "tenth muse", with whom Sappho was strongly enamoured; this name, with its archaic resonances, thus evokes a far-off beautiful girl. This work, written in 1969 for the Octuor de Paris that world premiered it at the 1969 Avignon Festival, follows no precise theory and has been composed directly, without previous computations. Still, it reveals an organic instrumental life that seemed unknown before. The problem the composer had to face was an arduous one: to make sound together two violins, a viola, a cello, a double-bass, a clarinet, a bassoon, and a horn — a group anything but homogeneous — without dividing them too much or soldering them arbitrarily; this had to be achieved in a language located at the antipodes of the traditional writing for such an ensemble. It was therefore necessary to create a catalytic music capable of uniting and fixing these antinomial sound personalities and of inducing them to complement each other. This impossible chemistry starts

most naturally with a horn call prolonged in a reflection (not an echo) by the bassoon in its high pitches. Playful attacks on the same note in which one instrument imitates the other, introduce long, tense unisons that are gradually opened up by insinuating micro-intervals. Then comes an animated rustling of the strings exploiting their glissandi and their col legno in the style of string writing proper to Xenakis. All this happens in a surprising fixity, a hypnotic immobility of pitches. There follows a low-pitched dialogue of clarinet and bassoon tremolos of variable amplitude, that open up or close again as concentric circles. Then notes vertiginously repeated are heard, as well as continuously different groupings of durations and intensities, the dry shrieks of the three winds against the noises of the five strings, the shrill cricket whistle of the clarinet in the extreme treble, the out-of-tune rumbling of the double-bass in the extreme bass, the creaks of the cello on its tail-piece, fantastic Larsen effects retrieved from the clarinet, and these granular basses held so long that one ends up by hearing their vibrational waves... To sum up, by merely observing the possibilities and the "non-possibilities" of the eight instruments, Xenakis renovates completely the "sound amalgam" of this

M.F.

EVRYALI

This work (1973), which was commissioned by the French pianist Marie-Françoise Bucquet and first performed in October 1973 in the Lincoln Center in New York, marks an important stage reached in the more recent works of Xenakis, especially as a link between Synaphai (1969) and Erikthton (1974), both of which are written for piano and orchestra.

Here, for the first time in the course of his study of contiguity and melodic configuration, the composer systematises what he calls "arborescent ramifications"; that is to say the branching out of melodic figures which, through movements (and in particular rotations) on graph paper, enable further progress to be made towards that "generalisation of the melodic principle" on which Xenakis' explorations are concentrated above all else at present. These "arborescent ramifications" are based on the continuous tonal volume of the piano which, along these lines, progresses under its own force to total bursting point. The technical difficulties of the piece supersede even those of Herma and border on asceticism in view of its physical and mental demands. Evryali means Medusa in Greek.

ATREES

This work, composed 1956-62, was commissioned by the French ORTF as a tribute to the memory of B. Pascal, and world premiered in 1962 in Paris by the Ensemble de Musique Contemporaine under C. Simonovitch. It exploits the same computer programme that was used for ST/4, ST/10, ST/48, Morsima/Amorsima etc.: this programme is an assemblage of "stochastic" (probabilistic) laws that instruct the computer to define all sounds of a sequence and to compute all their features, successively: first the moment of their occurrence, then the class of timbre, the instrument, their pitch, the slope of the glissando (whenever necessary), their duration, and the dynamic form of the sound. The work is written for Flute, Clarinet, Bass Clarinet, Horn,

Trumpet, Tenor Trombone, 2 Percussionists (Maracas, Suspended Cymbals, Gong, 5 Temple-blocks, 4 Tom-toms, Vibraphones), Violin, and Cello. To the composer's eyes, the title evokes "The inflexible laws of Necessity"; O. Messiaen remarks that by associating Pascal (one of the founders of the calculus of probability) and the fateful family of the Atrides "one instinctively brings together fatality and chance". Although "Atrées" has been worked out on a computer, the composer allowed himself some freedom that he took a posteriori on the results obtained as a computer output. M.F.

SYNAPHAI

The title means: "Ties, connexions, adherences". This work (1969) was initially commissioned by the Long Island "Pro Arte Foundation" for Eleazar de Carvalho and Jocy de Oliveira, and was world première at the 1971 Roan Festival by pianist Georges Pludermacher and the Philharmonic ORTF Orchestra under Michel Tabachnik, during a day entitled "Free entry to Xenakis", where ten of his most important works were played. It is written for piano and large orchestra in a single movement, not as a dialogue between piano and orchestra, but as a conjunction of two different but complementary sound worlds. It represents, in Xenakis' output, a particular stage between the researches on contingency and the melodic configurations of "Eonta" (1963-64) and their extensions into the system of "arborescences" used in "Evryali" (1973) and that of topological transformations used in "Erikthton" (1974). The title refers to problems of neighbourliness, connectivity, junction, dependence, as studied here. The piano part, of extreme technical difficulty, is notated on ten staves, one for each finger.

At its world première, this work enjoyed a great success so that it was played twice. Jacques Longchamps wrote: "A torrential score, jolting in a sort of perpetual tremolo on which frantic rhythmic sequences are born, but also a whole quivering and truly musical effervescence". Henry-Louis de la Grange wrote in "Music and Musicians": "Set against a flamboyant orchestral tapestry, occasionally pierced by harsh cries from the brass, the highly elaborate piano part stands out in high relief, with a tremendous rhythmic drive". M.F.

PITHOPRAKTA

This work, written in 1955-56, is dedicated to Hermann Scherchen who conducted its world première in March 1957 at the Musica Viva concerts in Munich. It is written for 50 instruments: 46 strings, 2 trombones, 1 xylophone, 1 wood-block.

Explanation of title: Pithoprakta = actions by probabilities. The composer, in making use of information derived from the calculus of probabilities, is seeking here a confrontation of continuity and discontinuity by glissandi and pizzicati, by tappings with the bow col legno or by very short touches of the bow naturale, also by striking with the hand the backs of the instruments, which, in the case of the strings, are all divisi.

It is an approach to stochastic (probabilistic) music. With the glissandi, which

could perhaps be likened to straight lines, sonorous volumes are generated. With a large quantity of "pointed" sounds, propagated throughout the entire breadth of the sound-spectrum, there appears a dense "granulation", a veritable cloud of sonorous material in movement, regulated by the laws of large numbers (Laplace-Gauss, Maxwell-Boltzmann, Poisson, Pearson, Fisher). Thus the individual sound loses its own importance for the gain of the ensemble, looked at en bloc, in its totality. The ambition of the composer is, then, to discover a new "morphology" of sound, that will be stirring both by means of its abstract aspect (probabilistic theory) as of its concrete one (the aural sensation of its extraordinary sounds). Cf. Gravesaner Blätter Nos. 1 & 6 Gravesano, Ticino, Switzerland, also Musiques Formelles, ed. Richard-Masse, 7 Place St. Sulpice, Paris VIIe.

ERIDANOS

This work was written in 1973 for 2 horns, 2 trumpets, 2 trombones, 2 tubas and strings (multiples of 2.2.2.2.2); it was commissioned by the 1973 La Rochelle Festival, where it was world première by the European Chamber Orchestra under M. Tabachnik. Its structure is inspired by the complex organic models found in macromolecular chemistry and in genetics; thus the structure of the DNA double helix suggests the musical idea of "phthora", i.e. change, modulation, transformation, combined with that of "conservation", perpetuation (heredity), in a complementary but also antagonistic duality. Such considerations lead to the notion of "node", that occupies a central position in philosophy, in science, in art, and that appears already clearly in genetics. The title is related to the root "eri-" meaning both conflict, combat, dispute, and also large, superlative, and also to the mythic river, son of Ocean and Tethys, whose name was later given to a small river in Attica (in the center of present-day Athens, now desiccated), and also to a constellation in the southern hemisphere (river Eridan). I.X./J.P.

MORSIMA - AMORSIMA

This work, written in 1956-62 for piano, violin, cello, and double-bass, was world première in December 1962 in Athens, at the concert of the "Athens Technological Institute — M. Hadjidakis Competition", conducted by L. Foss, where it obtained a first prize. Explanation of the title: Mors: destiny, death; Morsima: that which comes from fate; Amorsima: ("a" negative) that which does not come from fate. This work results from the same computer programme as "Atrées" (see above), ST/4, ST/10, ST/48, etc., but for a different combination of instruments. It is the conflict between predetermination, fatefulness, or the inescapable force of destiny, on the one hand, and randomness, fatelessness, indeterminacy, or arbitrariness, on the other, that is illustrated here in this earnest interplay of opposite values. J.P.

POLLA TA DHINA

This work, written in 1962 for a children's choir of at least 20 voices and orchestra, is dedicated to Hermann Scherchen, and has been commissioned by the Stuttgart Light Music Festival where it was world première under his

conductorship this same year. Explanation of the title: the voices chant on one note the Greek text "Hymn to Mankind" taken from Sophocles' Antigone. "Polla ta Dhina. . ." ("Many are the wonders. . .") are the opening words of this magnificent text. J.P.

METASTASEIS

Explanation of the title: Meta = after + stasis = a state of stasis = dialectic transformation. This work, dedicated to Maurice Le Roux, written in 1953-54 for 61 players, and world première at the Donaueschingen Festival, 1955, under Hans Rosbaud, is a hinge between classical music (which includes serial music) and "formalized" music which the composer was obliged to inculcate into composition. Here are a few new ideas introduced by this work:

- (1) The normal orchestra is totally divided: 61 instrumentalists play 61 different parts, thus introducing the mass conception in music (music built with a large number of sound events).
- (2) Systematic use of individual glissandi throughout the whole mass of orchestral strings; glissandi whose gradients are calculated individually. These glissandi create sound spaces in continuous evolution, comparable to ruled surfaces and volumes. It was precisely these glissandi which led the composer several years later to the architectural conception of the Philips pavilion at the 1958 Brussels Exposition, on behalf of Le Corbusier. (Cf. Le Poème Electronique, Editions de Minuit and Revue Technique Philips, Vol. 20 (1958-59).

- (3) Intervallic structures, duration of dynamics and of timbres are combined in calling upon geometrical progressions, in particular those of the golden mean, conceptions analogous to those applied by the composer in designing the façades of the Convent of La Tourette near Lyon. (Cf. Modulor 2, Le Corbusier, Editions Architecture d'Aujourd'hui.)

- (4) The putting into correlation according to "rank" the characters of sonorous events, first step towards the calculus of probabilities.
- (5) It was also an attempt to demonstrate at that time that the human orchestra was capable of out-classing, in the matter of new sonorites and in finesse, the new electro-magnetic techniques which were threatening to oust them.

EMPREINTES

This work, written in 1975 for orchestra, was commissioned by the 1975 Rencontres de La Rochelle, where it was world première in June 1975, and the Philharmonic Orchestra of the Netherlands Radio which gave this performance under M. Tabachnik; the Athens presentation constitutes the second world performance. Initially there is a long unison in the brass and in the strings, loaded with imprints (impressions, footprints, french "empreintes") such as those left by the foot on the damp sand overrun by the waves. String filaments (glissandi) escape from this unison and invade space; then forms are born that clash with each other and spin around, until they eventually disappear in a granulation of the woodwinds. I.X.

ELECTROMAGNETIC MUSIC

(ELECTRO - ACOUSTIC MUSIC, directly recorded on tape)

DIAMORPHOSES

This is Xenakis' first composition for the electromagnetic medium, written in 1957 (duration 7 mins). It aims, among other things, at creating directional timbres based on entirely different elementary sounds, and thus at leading to continuous movements of the sound material. Continuity and discontinuity represent two aspects of the "being", in contrast or communion. This contrast has been worked out here by passing from one sonority to another, entirely different, but also by organizing continuous transformations of the "mean" or "statistical" pitches. O. Messiaen writes about this work: "... Iannis Xenakis deals once more, in his "Diamorphoses", with the geometrical laws and the architectural work that formed the basis of his orchestral works ("Achorripsis", "Metastaseis", "Pithoprakta"): he transposes, with the phonogen, bell sounds and transforms them in a network of glissandi, with an extraordinary rustling shimmer: they represent gigantic and motley spider's webs whose previous calculations transform themselves into a delight of sound exhibiting the most intense poetry". (J.P.)

CONCRET PH

In 1958 the Philips society commissioned Le Corbusier with preparing an "electronic poem" for the Brussels World Fair. This great architect prepared a show lasting 8 minutes, accompanied by Varese's music and shown in a shell whose interior was lined with 400 loudspeakers that projected the music along trajectories moving in all directions and thus creating an unusually rich stereophonic environment. The architecture of this pavilion, conceived and designed, on behalf of Le Corbusier, by Iannis Xenakis, was entirely based on ruled 3D surfaces, mainly hyperbolic paraboloids ("P-H") reminding of the techniques used by Xenakis in *Metastaseis* (1953/54, see above). Between two consecutive "shows" of the "electronic poem", an intermission was interposed destined to allow the public to change and to become psychologically prepared for the next show. It is precisely during that intermission that "Concret PH" was heard, over the same 400 loudspeakers: the sound of this work filled the internal space of the shell with its scintillation of sound, and thus achieved a common expression of architecture and music conceived as a whole: the roughness of the concrete and its coefficient of internal friction found a sort of echo in the timbre of the scintillations that reminded of the sound of a multitude of simultaneously cracking glass pieces or crystals. The version presented at the National Gallery uses a 4-track tape, evidently without its visual counterpart. (J.P.)

ORIENT-OCCIDENT

This work, written in 1959/60, represents a reduction to ca. 12 minutes of Xenakis music for a short UNESCO film, "Orient-Occident" by Enrico Fulchironi, showing confluences between the cultures of Europe, Asia, and Africa since remote antiquity. This music uses a vast collection of sounds and structures based on the calculus of probabilities and was composed using the electro-acoustical means of French studios. A later variant of this music was used in conjunction with a short film by N. Koundouros on the Thessaloniki Exhibition.

BOHOR

Electromagnetic music written in 1962 for 8-track tape, reduced here (National Gallery) to 4 tracks. It exploits mainly (after the superlative stereophony of "Concret PH", see above) a variety of complex stereophonic structures. It is dedicated to Pierre Schaeffer. This important composition, lasting 23 minutes, introduces for the first time the compositional technique of a "mosaic system", that Xenakis is going to develop more and more in his subsequent electromagnetic works. It can be looked at as a "monistic" music using an internal plurality that gradually converges and restricts itself into the acute angle of the end. This work was composed using the means of french electronic music studios. (J.P.)

HIBIKI - HANA - MA

Within the series of works by Xenakis exploiting especially stereophony (Bohor, Persepolis, Cluny Polytope), "Hibiki-Hana-Ma", for 12-track tape, stands out in its own right. It was written in 1969/70 for the Japanese steel pavilion at the 1970 Osaka "Expo", and lasts 18 minutes. This work utilises transformed orchestral sounds (including drums, and Japanese traditional instruments solistically used, like the lute-like "biwa"), as well as laser beams. It was world première at this exhibition in 1970; the presentation at the National Gallery uses a 4-track tape, evidently without the visual counterpart. In the Osaka pavilion, the laser beams originated in the middle of it and also on the walls, forming a continuously changing and moving network conceived by Xenakis in collaboration with the Japanese sculptor Keiji Usami; these movements were regulated by a computer programme corresponding to that for the music. Once more, stereophony plays a capital rôle here: 800 loudspeakers lining the pavilion's interior, and grouped in 250 units surrounding the public from all sides, incl. floor and ceiling, project sounds moving in a variety of ways, directed after a special "movement score" and automatically controlled. (J.P.)

PERSEPOLIS

Commissioned by the Fifth International Arts Festival of Shiraz-Persepolis (Iran), Persepolis was given its first performance on August 26, 1971. The work lasts fifty-seven minutes and was intended for the eye as much as for the ear: it not only grew out of the site of Persepolis but was even tailored to it and accordingly bears its name.

At the first performance, in the grandiose ruins of the Palace of Darius, the public was able to move about inside six listening zones each of which was surrounded by eight loudspeakers reconstituting eight different channels of electro-acoustical music. From the nearby mountain, close to the great tombs, arc-lights shone into the sky, while two laser-beams restlessly agitated their blood-red rays across the night-dissolved ruins. Then, atop the mountain, moving lights were seen, now separating now joining. Two huge wind-whipped bonfires lit up the chaos of stone. Series of luminous dots traced on the flank of the mountain an irregular geometrical system. In the meantime firefly-like pin-points first moved slowly about, outlining the curve of the crest, then suddenly burst, dispersed, and raced down the slope: the entire mountain became a reflection of the star-studded sky. One after another the electric lights were changed into torches and formed against the pitch-black rock the arabesque of a Xenakis' phrase: "We bear the light of the earth". Finally, as the apotheosis, one hundred and fifty torch-carrying Shiraz schoolboys ran across the ravine and through the audience to disappear in the forest of columns of the Apadana, and the ruins of Persepolis returned to their mineral silence.

Two days later, during a debate, Xenakis the Greek was accused of having reawakened the most painful memory in the minds of Cyrus's descendants:

the burning of the Palaces of Persepolis by another Greek, Alexander the Great. Yet the symbols had not been difficult to decipher — above all in the country of Zoroaster, for whom fire and light represent the good and the eternal life. Inspired by the beauty and natural strength of this site pregnant with history, Xenakis had merely turned deliberately toward the future and the youth of the world to let out a tender though violent cry of hope. But as always he had also created an abstract, dense, complex work the sudden power of which lays siege to the senses as well as to the intellect.

Listeners to the record will be able to appreciate this fact for themselves, although here the music is reduced to the elementary proportions of stereophony, but in the process it has not lost its wealth of substance or its prodigious power to bewitch. As Xenakis has said, "this music corresponds to the rock on which hieroglyphic or cuneiform messages were engraved in such a concise, hermetic way that they only give up their secrets to those who wish to read them and learn how to do so".

M.F.

POLYTOPE DE CLUNY

After his "Montreal Polytope" (1967) for 4 orchestras and luminous show, Xenakis composed another Polytope (1972) for the Cluny Abbey in Paris: music is now electro-acoustical (7-track tape), whilst the show is projected by 600 projectors and 3 lasers. The stereophonic effect is particularly strong and is closely intertwined with the complex luminous show; the whole lasts 24 minutes. In the National Gallery presentation a reduction to a 4-track tape is used, evidently without the show. The compositional technique used is that of the "mosaic system" that Xenakis developed more and more in his recent electro-acoustical works.

(J.P.)

ORGANIZATION AND CREDITS

The **Hellenic Association for Contemporary Music (HACM)** (President: Y.A. Papaiouannou, Vice-President: M. Adamiis), is responsible for the conception, organization, negotiations with persons and agencies in Greece and abroad, the layout and the planning of the "Xenakis Week" so as to ensure the appropriate spirit and the necessary qualitative level of it; address: 5, Eptanissou St., Athens 801, tel. 830-390, 616-812, 872-732, cables: SHEMUCOSIMC, ATHENS.

More particularly, the **National Tourist Organization of Greece** and especially its President, Prof. G. Dascalakis, its General Secretary Mr. Tz. Tzannetakis, and its Director of Tourist Events Mr. J. Hadjis, took over the organization of the three Herodes Atticus Theatre concerts (whose programmes were established by the HACM), the hospitality of the foreign musicians, the contacts with the Greek press, and all connected problems, as well as the financing of these activities.

The **Ministry of the Prime Minister's Office**, Secretariat General for Press and Information, and especially Under-Secretary of State Mr. P. Lambrias, and Mrs Cath. Koumariou, scientific adviser, took over the organization of the transportation of foreign musicians, of the Xenakis Exhibition, of the Continuous Listening of electro-acoustical etc. music, and of the Lectures, as well as foreign public relations (the detailed planning of these activities was taken over by the HACM), as well as the financing of these activities.

The **Ministry of Finance**, and specially Under-Secretary of State Mr. G. Lianopoulos, provided further financial assistance to the "Xenakis Week".

The **National Gallery** ("Pinacothek"), and especially its Director General Mr. D. Papastamos graciously offered its halls, as well as exhibition equipment, thus bringing its precious help to the Exhibition, the Continuous Listening activities, and one of the Lectures.

The new **Strasbourg Symphony Orchestra** (administrator Miss M. Larivière, conductor M. Tabachnik), supported by the French Government, graciously offered its participation to three concerts for which the Greek side had only to cover travel and hospitality expenses.

The **Athens College Boys' Choir** (preparation: Steph. Vassiliadis) has graciously offered its participation to the composition "Poïta ta Dhina".

The Group of **24 Strings from Athens** (6, 6, 4, 4), selected and brought together thanks to the organizational efforts of Mr. A. Rodoussakis, participates to the last two concerts.

The **Salabert Editions**, music publishers who have published the bulk of Xenakis' works (especially the more recent ones), has offered particularly low prices for the hiring of both the orchestral material and electromagnetic tapes.

The **National Corporation for Radio and Television** took steps towards broadcasting the three concerts through its third programme (Programme Director Mr. M. Hadjidakis), also financing the extra expenses involved.

The layout and presentation of the Xenakis Exhibition are the work of **Mrs. Myrto Antonopoulou**, architect-planner, 14 Kleomenous St., tel. 739-225. The photographic work of the Xenakis Exhibition (copying of the original material, enlargements etc.) has been carried out by **Mr. Charal. Constantatos**, 24, Chrysiidos St., Kypseli, tel. 8817796.

The continuous listening to electromagnetic etc. music by Xenakis at the National Gallery has been made possible thanks to its organization by a specialized team headed by **Mr. Charal. Komaros**, 13 Georgiou Argyri St, Lycovrysi, Athens, tel. 8014-120, who has also supplied adequate equipment; such equipment, on a larger scale (loudspeakers, mixer console, etc.) was also made graciously available by the **National Theatre of Greece**, to the "Xenakis Week".

The printing work for the "Xenakis Week" (i.e. the present programme in three languages, a leaflet in four languages, posters and small posters, etc.) was done at the "**Athens Publishing Center**" (dir. Mr. N. Avronidakis), 39, Dimocritou St., tel. 606-811. The design of this programme's cover and of that of the leaflet, as well as the posters and small posters has been done by **Mrs. Sophia Sarris**, graphist (same address), who has also helped with the layout of several texts.

Travel arrangements for the members of the Strasbourg Orchestra, the Cologne Choir and other foreign musicians and specialists, as well as for the musical instruments, have been made by **Olympic Airways** (96, Syngrou Ave., tel. 9292261 and 9221551), who have also offered both especially low fares and other facilities.

The **Athens Goethe Institute** (Dir. Mr. H.A. Oehler, Mr. G. Blümlein, cultural adviser, and Mr. P. Stamos, responsible for musical activities), 14, Phidiou St., tel. 608-111, as well as the **Athens French Institute** (Dir. Mr. J. Fauve, and Mr. D. Kohler, cultural attaché), 29, Sina St., tel. 624-302 have contributed both by making equipment for the Exhibition (panels, show-cases, etc.) available, and by appropriately publicizing the "Xenakis Week".

Also, the **Athens Technological Organization** (Vice-President: Dr. E. Papanoutsos), 24, Strat. Syndesmu St., has contributed specialized material (panels, projector, etc.) to the Xenakis Exhibition.

The **Greek press** and **mass media** representatives have shown a special interest in the "Xenakis Week" and made essential contributions by publicizing it widely and by informing the Greek public about it in a many-sided and detailed way.

The original material of the Xenakis Exhibition as well as the tapes and records for the continuous listening activities at the National Gallery have been supplied by the **HACM Archives** and by the **J.G. Papaiouannou Archives**.

The responsibility for the detailed organization of the "Xenakis Week", for the negotiations with persons and agencies in Greece and abroad, for the coordination of the various activities, and for the implementation of the various events, on behalf of the HACM, lies with **Mr. John G. Papaiouannou**, musicologist and **Mr. Stephanos Vassiliadis**, composer.

The responsibility for drafting the present programme (writing up of the texts, translations, layout, proof-reading) lies with **Mr. John G. Papaiouannou**, musicologist, general secretary of the HACM.

The **Hellenic Association for Contemporary Music (HACM)** wishes to express its most special and warmest thanks to all agencies and persons named above, as well as to all other, often invisible but tireless ones, and also, most particularly, to **Iannis Xenakis** himself, for their invaluable contribution, without which the "Xenakis Week" could not have taken place.



Appendix 3 (1975). The opening of the Xenakis Exhibition. Standing next to the sound console, John G. Papaioannou (in the white shirt) addresses the audience. Source: CMRC.

Appendix 4 (1975). Letter from Iannis Xenakis to Constantinos Karamanlis dated Paris, 24.06.1980. Free translation from original in Greek. Source: CMRC.

Iannis Xenakis
9, rue Chaptal
75009 Paris

Κύριον Κωνσταντῖνο Καραμανλῆ
Πρόεδρον τῆς Ἑλληνικῆς Δημοκρατίας

κδ' - σ' - σπη'

Mr President,

Six years ago you issued a special decree that gave me back my Greek citizenship and erased the convictions of my youth. So, thanks to you, I was able to return to Greece for the first time after 27 difficult years of exile. Even though I spent this time in the friendly and beautiful nation of the French, who honoured me in 1965 with French citizenship, I am deeply grateful to you.

My joy was great and I was ready to contribute with my powers to the [cultural] reconstruction of my home country under your wise and bloodless [peaceful] guidance. I was thinking – if not completely at least partly – to shift the weight of my artistic and teaching activities (I am currently a Professor at the Sorbonne) to Greece, so that the youth and the country could benefit from the quality and the international experience acquired from my entire artistic career. For this reason, I propose the creation in Greece of a Scientific Research Centre of Music¹ that will be based on the model I have already established in Paris and which was financially assisted by the French Ministry of Culture and according to the official request by the President at the time, George Pompidou.

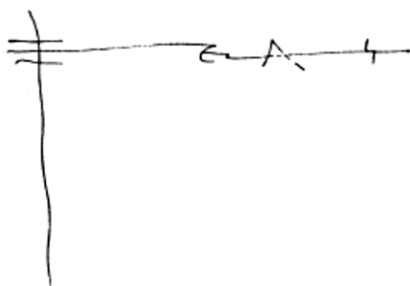
This would benefit Greece with a paradigmatic centre of innovation; one of the most progressive in the world for the teaching of music and composition and for the promotion of the latest ideas and methods, based on mathematics, physics, acoustics, the history of music and the latest computer technology. This centre, like the one I have founded in France, would be the flower of the most progressive artistic-scientific thought in music.

My role in this centre would be similar to the role I play at the [corresponding] French centre, and I [wish to offer] my sincere guidance and my artistic creativity without any reimbursement, apart from the joy of contributing with my art to this country. I also believe it is a happy coincidence, knowing your genuine recognition of altruistic offers, that you are a [key] decision maker. I cannot forget the honour that I felt when you came to Mycenae [*Polytope*] and when you expressed in public your sincere and interesting views that fully

¹ The underlining throughout this letter is by Xenakis.

rewarded the efforts of my colleagues and myself. Today I came – probably for the last time – to plead and to submit my final request to the Ministry of Co-ordination (The person in charge is Mr Souflias) and the Ministry of Culture, so that the centre I propose can be incorporated now and without any delay in the planned ‘Cultural Centre’, irrespective of the creation of the Music Academy, which once it is founded will be easy to merge. This centre can start to operate immediately; without delay. (It could also possibly be a good opportunity for me to reside in Greece permanently). Mr Kondylis, with whom I spoke, is willing to inform you about this matter – as of course am I.

With the hope that this letter will have your favourable support, please accept this as an expression of my deepest respect.

A handwritten signature in black ink, consisting of a vertical line on the left and a horizontal line extending to the right, with some scribbles and a small mark at the end of the horizontal line.



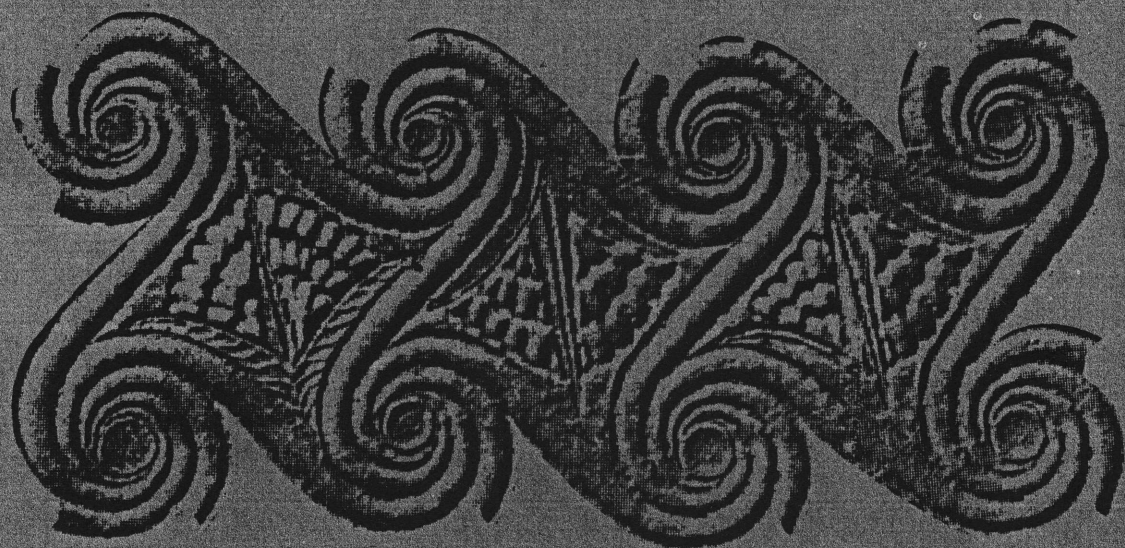
Appendix 5 (1975). Xenakis with enthusiastic members of his young Greek audience during the Xenakis Week in Athens. Source: CMRC.

1978

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IANNIS XENAKIS: MYCENAE POLYTOPE

ANCIENT MYCENAE 2 to 5 SEPTEMBER 1978 8.30 P.M.



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ΓΕ ΝΙΚΟ ΠΟ ΡΟ ΓΑ ΡΑ ΜΑ ΠΟ ΛΥ ΤΟ ΠΟ ΜΥ ΚΕ ΝΟ

IANNIS XENAKIS: POLYTOPE DE MYCENES

ANCIENNES MYCENES DU 2 AU 5 SEPTEMBRE 1978 20H30

PARTICIPANTS TO THE MYCENAE POLYTOPE

- The Mixed Choirs of the University of Provence
Organization: Christine Prost, Roland Hayrabedian
Conductor: Michel Tabachnik
- The Women's Choir of the Argos Lyceum Club of Greek Women
Organization: Maria Moustaira
Conductors: Stefanos Vassiliadis, Panayotis Skoufis
- The Argolis Children's Choir
Organization: Niki Sideris-Cazagli
Training: Stefanos Vassiliadis
Conductor: Michel Tabachnik
- Ensemble of 14 instrumentalists from the Orchestre Philharmonique de Lorraine
Conductor: Michel Tabachnik
- French Percussion Ensemble (6 percussionists)
Conductor: Sylvio Gualda
- Solo Percussion: Sylvio Gualda
- Narrators: Olga Tournaki, Spyros Sakkas

- Lighting of hills, gorge, floodlighting of ruins, halo over Acropolis, vertical beams of light
Team of Gregory Danalis
- Lighting of Tiryns, of hilltops, gorge, vertical pyramid of light beams
Aviation anti-aircraft projectors
- Movies (colour films): Thanassis Rentzis
- Original material (slides) for films graciously lent by Athens Publishing Co.
- Fires, fireworks, torches, special effects, special constructions
Team of Andreas Koutsoyannis
- Sound installation: Haralambos Kornaros, Tassos Kyriazis
- Loudspeakers (partially) and other sound equipment graciously lent by Greek National Theatre.
- Construction of tiers and platform: Viosol Ltd.
- Contractor for site layout: Elias Courtis
- Construction and offering of metal sheets: Stamatis Chryssolouris
- Musical instruments (mainly percussion, partially) graciously lent by the Athens State Orchestra, the Greek Radio and Television and the National Opera.
- Sheep's and goats' bells: Ath. Dourvas, Kozani

- Moving groups of young people from Argolis, and Army Unit from Nauplia, bearing torches.
- Procession of inhabitants from the Mycenae region.
- Herds of sheep and goats

- The following persons also helped very substantially: Anna Mitropoulou, I. Liakopoulos, S. Deyiannis, S. Patrinos, D. Margaris (N. Tourist Organization). C. Economopoulou (Local coordination in Argolis). Archaeologists Mrs. Crystalli and Dragona (Nauplia). Officers Achtidas, Tzouras, Xiromeritis, Georgiou, Mezinis, Laskaratos. A. Skoufis (Municipality of Argos). K. Kanapitsas (DEH, Nauplia). Mrs I. Papantoniou, A. Katsikea (Nauplia). Mirka Skara, K. Moschos, N. Kornilios, C. Panagou (Athens). The representatives of the mass media — press, radio, TV — who contributed to the presentation of the “Polytope”.

- Both the general artistic conception, and the detailed formulation of all the elements of the “Polytope” mentioned above, are due to Iannis Xenakis



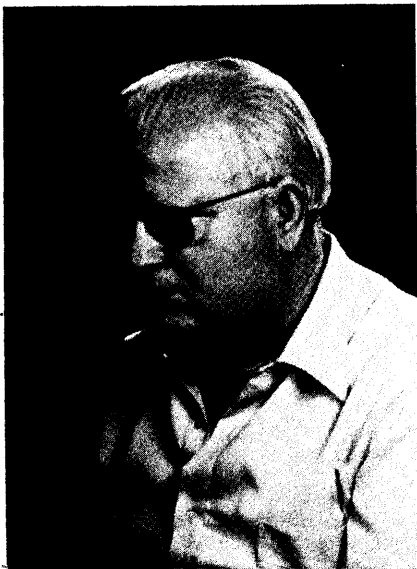
Iannis XENAKIS



Michel TABACHNIK



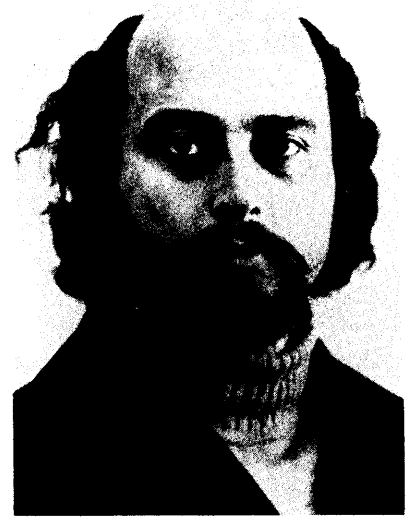
Sylvio GUALDA



Stephanos VASSILIADIS



Olga TOURNAKI



Spyros SAKKAS

INTODUCTORY ADDRESS

This "feast of light, movement and music" that is being organized this year for the first time —with the hope that it will become an institution — in the area of Mycenae, has a multiple meaning.

The holiness of this space needs no explanation. It is imposed by its earthly aesthetics; it is suggested by the kneading with legends that define the dawn of History. Of Greek History.

Yet the fact should be stressed that the artistic "genre" that will be experienced in this very space — the spring of our proto-history — stands now in the front line of international creative endeavour; that a Greek, Iannis Xenakis, internationally recognized as one of the architects of 20th century music, returns as a pilgrim, together with his collaborators from the Hellenic Association for Contemporary Music, tens of centuries back, to find his inspiration and to pay a pious tribute to the uninterrupted continuity of so many thousands of years; and that by using the most complex means — from the most primitive to products of contemporary technology, from the most abstract to the most concrete — he attempts a mythical feedback, addressing himself both to sentiment and to intellect.

It is not only the National Tourist Organization of Greece that endorsed Xenakis' idea. Many government organizations contributed substantially by providing not only material means, but also drive and zeal. And, above all, those that assisted this artistic effort did not look for tangible, immediate or indirect benefits. It was the idea in itself that moved them — the idea that we all hope will find its justification within the holy space of Mycenae.

Panagiotis Lambrias
General Secretary
National Tourist Organization of Greece

SUCCINCT BIOGRAPHY OF IANNIS XENAKIS

XENAKIS, Iannis, composer, architect, civil engineer. Born in Romania 1921 to Greek parents. Graduated as civil engineer from the Athens Technical University. Studied composition with Hermann Scherchen, Olivier Messiaen, and Darius Milhaud in France and Switzerland. Took part in the World War II resistance in Greece. Condemned to a long imprisonment he fled to France as a political refugee; he lives there since 1947. In Paris he worked as a collaborator of Le Corbusier in architecture during 12 years; he participated to the conception and implementation of several projects as the Tourette Convent, the Baghdad Stadium, the Chandigarh Assembly Hall. He invented stochastic music (based on probability theory), symbolic music (based on set theory) and other musical systems based on various mathematical theories, for the composition of instrumental, vocal or electro-acoustical music: he also used computers in composition. He invented various compositional techniques that became a sort of lingua franca of the avant-garde. During his main 25-year long career he composed over 64 works, starting with "Metastasis" (1953/54) and "Pithoprakta" (1955/56), through "Stratégie" (1959/62), "Terrèktoth" (1966), "Nomos Gamma" (1967/68), "Antikhthon" (1971), to "Noomena" (1974), "Empreintes" (1975), and "Jonchées" (1977), to mention only some of his major orchestral works. Founder and director of the Centre for Studies of Musical Mathematics and Automation (since 1966, Paris), and of the Center of Mathematical and Automated Music, Indiana University (Bloomington, Ind., 1967-72); associate professor for Music, Indiana University (1967-72); member of the National Centre for Scientific Research, France (1970-72); master of lectures at the Paris University (since 1973). Among many distinctions, he was awarded the Maurice Ravel Gold Medal in 1974. Honorary member, American Academy of Arts and Letters (1975). Doctor of Letters and Human Sciences (Paris, 1976). Great National Prize of Music (Paris, 1976). Beethoven Prize (Bonn, 1977).

Xenakis and the Polytopes

Xenakis' unique achievement of creating and developing a novel system of music for our times is based on two premises: ancient Greek thought, and contemporary science, mainly mathematics. The first one — and especially the older, pre-socratic philosophy — permeates his work (a fact externally visible even in the quaint Greek titles of his compositions) leading to an entirely new, yet historically founded outlook concerning human values: humanistic attitudes, clarity of thinking, pure and austere ethics (also influencing the creative process), strict control of an incredibly rich, ebullient imagination, dominance of conscious free will, transcendentalism, ardent exploration of the deeper human self, quiet and lucid overview of a wealth of philosophical systems from many cultures, all this — and much more — unified in a universal, yet pointedly personal synthesis.

The second premise, contemporary science, is not unrelated to the first: both are fired by the desire to achieve clarity, precision and order to a superlative degree that manifests itself explosively as a sharp cutting edge, a violent piercing quality, a burning flame that cleanses everything. Although concepts from modern physics (e.g. thermodynamics), biology (e.g. genetics) and other sciences are often used, Xenakis' central preoccupation with the tools of his compositional technique revolves around mathematics: probability theory, set theory, group theory, theory of random walk, game theory; and many other chapters from modern mathematics, in conjunction with such broader fields as cybernetics, systems theory, information theory, have been systematically used, each one separately, as a basis for a new system of composition (often computers, too, are drawn in). Each such system is totally self-sufficient, fully rounded up, and dictates everything that is necessary to organize the composition, in all its parameters: it is a bold leap towards a new type of music, and Xenakis is so impatient with new creation that more than fifteen such leaps could be worked out during his main, 25-year long career, each one lasting less than two years; in actual practice their duration, and their significance in his total output, are greatly enhanced by the fact that he often returns to older techniques of his, and also sometimes combines one technique with another, much more so in his more recent period. This possibility of meaningfully combining several of his own techniques gives him now an unsurpassed freedom that enables him to deploy an ever broader range of new music worlds. It should be stressed that the boldness of each such new, highly sophisticated "invention", as a thoroughly organized novel system of music, has no parallel in our times. What is more, the self-sufficiency of each of his systems is such, that no elements whatsoever from the western musical tradition (except such external features as stave notation and use of current instruments) are needed, or used. Grave misunderstandings have arisen mainly from critics who believe music to be only a product of divine, uncontrollable, poetic "inspiration", as to Xenakis' use of mathematics in composition: they think it should lead to mere dryness and an "inhuman" quality, forgetting among many examples, Bach's sublime achievements based on highly complex, still only partly deciphered, mathematical treatment, and the highest achievements of the twelve-tone school. For Xenakis, the use of mathematics is not only no impediment whatsoever to his highly poetic, visionary and burning nature, but helps him reach his sound dreams in a much more

fruitful, organized, precise, explicit and immensely rich and powerful way than it would have been possible without it. Indeed, it helps him reveal and develop entirely new, unheard of sound worlds and formal structures.

Not only Xenakis' music is not «dry», but it stirs up the greatest excitement and enthusiasm in audiences all over the world in comparison with the music of any other avant-garde composer. On the other hand, if responsible music critics and musicologists are asked to name the avant-garde composer they consider as the top one today, many may mention Stockhausen, Boulez, Cage, or Ligeti; but a greater number will now name Xenakis. A recent survey of gramophone records showed that Xenakis' ones clearly outnumber those of Stockhausen, who is his closest competitor, whereas composers like Penderecki, Cage, Boulez, Berio, Kagel and other leading avantgardists come lower on the ladder. All this shows the widespread appeal and unique spell that Xenakis' music casts on both the broader public and the specialist.

Xenakis' inquisitive mind did not stop at music creations only, - instrumental, vocal, or electro-acoustic —. He has gone further, beyond "mere" music, into a "metamusic", a collaboration of the arts achieved in a way particular to him: usually mathematical tools serve to coordinate sound, light, colour, movement, shape or other dimensions of a composite work of art he calls a "polytope". The result is the flooding of man's two main environmental senses — hearing and seeing — through the richest combination of multiple and highly structured sensations: this is environmental art perfectly controlled in a type of synthesis unique to Xenakis, with no relation to any known prototypes, historic or contemporary. Although all elements in it are usually animated by a relentless vitality, quiet and thoughtfulness are not absent from these vast frescoes. A large album devoted to Xenakis' Polytopes has been published by Prof. Olivier Revault d' Allonnes (Balland, Paris 1975). Starting with the Brussels Philips Pavilion (1958) of which Xenakis designed the queer architecture, besides a "musical intermission": "Concret PH", he then showed his "Montreal Polytope" for 4 orchestras and lights (1967); the "Hibiki-Hana-Ma" for a complex audio-visual spectacle for the Osaka Expo (1970); then the Persepolis Polytope (1971), a large scale environmental feast in the night landscape of the ancient Persian capital; "Cluny Polytope I" in the medieval abbey of Paris with laser beams and other visual effects (1972); another, very different version of it ("Cluny Polytope II" 1973); and this summer his glowing "Diatope" (1978) in front of the Beaubourg Centre in Paris. And now he presents his 8th Polytope, the one specially conceived for a revival of the great mycenaean civilization, the first truly Greek one: the Mycenae Polytope (1978), the result of many years of efforts towards this ideal, a highly composite and unified synthesis of several older compositions of his around early Greek and mycenaean themes together with new musical material, plus a great variety of visual effects at an unprecedented geographical scale for the entire landscape of Argolis, from Tyrins and Argos to the mountains around Mycenae, an environmental event at the grandest scale with the active participation of the local population and even symbolic herds of goats and sheep.

In the article that follows Xenakis explains his position with respect to his Mycenae Polytope.

J.G.P.

Mycenae Polytope

The extraordinary civilization of the Mycenaeans is, together with that of the Minoans from which they let theirs become impregnated, the first form of high level European life. Its deeper nature is two-faced, and is reflected in the virtues and miseries of the Olympian gods: one face is incarnated by the magnificence of the individual hero-king in an imperfectly hierarchized society, the other by the multiplicity and the fragmentation of the kingdoms that contest each other interminably, as this is demonstrated by archaeology, by the Iliad, or by history. These two aspects led, a thousand years later, to the original societal structures, the democracies of Greek cities. Dialectically opposing each other, they determined, since that time through the millennia till today, the realities of the Indoeuropean civilizations kneaded with collapses and revivals. They form two natures, closely intertwined around each other, like a genetic double helix. The course of European civilizations first, now of those of the entire world, is to be found in germ in what was initiated by the Mycenaeans.

For me the apprehension of this universe starts with its artistic expression. Actually, I believe that only art can lead to the heart of knowledge, because of this immediate magnetization that absorbs whomever finds himself face to face with the objects or the phenomena, whatever they are. When I say knowledge, I mean the one conquered both by deduction and by immediate revelation. This is the universal and interindividual power of the artistic fact.

My first contact with Mycenae took place during a school excursion when I was 14. In front of the beauty of the site, of the cyclopean ruins and of the strange tombs, I experienced vast and implacable impressions. What I saw looked familiar, but also extraordinary, as if it belonged to another world. I buried this memory very deeply. Then, forty years later, as soon as I was free to return to Greece, the first thing I did was to visit, now as pilgrim, this same place, driven by what I instinctively felt was necessary and primordial. In the mean time, it had been proven that Mycenae was really a golden link within the chain of Greek civilizations. Yet nothing had changed. The desolation of death associated with this

civilization had remained immobile in its case of ruins left by a history filled with rancour and oblivion; these ruins, however, are sufficiently vivid and evidential to shout at today's powers their own vanities and arrogance and to remind the Greeks both of their stunning historic continuity through at least 3600 years, and of their resulting obligation to create original life forms worthy of the five summits of their past: the the achaean (mycenaean), the archaic, the classic, the hellenistic, the byzantine. It is precisely during this second visit that it came to my mind that I should attempt an artistic revival at the scale of the acropolis and its site, a sort of Mycenae Polytope.

Today this idea has come off and the elements of this revival are: a) the music to Aeschylus' "Oresteia", that of the songs of Sophocles' "Oedipus Coloneus", and that to Euripides' "Helene", uniting in this way high summits of the Achaeans as seen by the Athenian 5th century B.C.; b) texts from Homer and from linear B script tablets pronounced according to the phonetics of their time; c) luminous effects produced by anti-aircraft projectors and other means; d) hundreds of young people carrying torches and sketching in the fields or on the acropolis shapes loved by the Mycenaean; e) herds of goats or sheep bearing little lights, with the symphonies of their bells; f) the music of "Persephassa" for 6 percussionists, dedicated to the chthonian deity, and that of "Psappha" dedicated to Sappho whose language, aeolic, is a direct parent of achaean (mycenaean); g) finally a computer music specially composed for the Mycenae Polytope; h) but in such an event, the inhabitants of the region of Argolis had to be included in two ways: through the mobilisation of its children and young people in the choirs of the "Oresteia" and "Helene" and in the lumious patterns, and through the final processional march of the neighbouring populations bearing the enlarged funerary mask of the Achaeans.

The Mycenae Polytope project involves also radio and television discussions at a national scale, held by international specialists and artists assembled around this civilization. It inaugurates a new chain of international artistic feasts where the ancient and the contemporary are mixed. Here at Mycenae, History and Art will be henceforth amalgamated.

I.X.

ΓΕ ΝΙΚΟ ΠΟ ΡΟ ΓΑ ΡΑ ΜΑ ΠΟ ΛΥ ΤΟ ΠΟ ΜΥ ΚΕ ΝΟ

MYCENAE POLYTOPE - GENERAL PROGRAMME

1st Soud interpolation

Narration in mycenaean language

i-je-to-ge di-u-jo do-ra-ge pe-re po-re-na-ge a-ke di-we

ἰ-ε-τοί κ^wε Δί-ε-γοι δῶ-ρα κ^wε φέ-ρει φο-ρή-νας κ^wε ἄ-ρει, Δι-φεῖ

κινεῖ καί (πομπή στό ἱερό) τοῦ Δία καί φέρει δῶρα καί φέροντας ἄρει, στό Δία...

he sets in movement a procession in the sanctuary of Zeus, brings presents, carries(?) for Zeus. . .

Helene (Euripides), verse 1107-1136

Summary: lamentations on the misfortunes of Helene, on the losses of the Achaeans
 Choir: Lyceum women of Argos
 Choir preparation: Stephanos Vassiliadis, Panagiotis Skoufis

2nd Sound interpolation

Narration in homeric language, Iliad, canto I, verse 1-5 Sing, goddess, the wrath of Achilles. . .

Psappha for percussion. Soloist : Sylvio Gualda

3rd Sound interpolation

Narration, Iliad, canto XII, verse 241-244

. . . one presage is best, to defend one's own country. . .

Oedipus Coloneus (Sophocles), verse 668-719

hymn to the city of Athens and to Attica

Choirs of the University of Provence, instrumentalists from the Orchestre Philharmonique de Lorraine

Choir leaders: Christine Prost and Roland Hayrabedian

Conductor: Michel Tabachnik

4th Sound interpolation

Narration, Iliad, canto E, verse 855-864

Duel of Diomedes and God Ares

ΚΙΝΕῖ ΚΑΙ (ΠΟΜΠῆ ΣΤΟ ἹΕΡΟ΄) ΤΟΥ ΠΟΣΕΙΔΩΝΑ ΚΑΙ ΤῆΝ ἄΓΕΙ ΣΤΟ ἄΣΤΥ ΚΑΙ ΔῶΡΑ
ΦΕΡΕΙ ΚΑΙ ΦΕΡΟΝΤΑΣ ἄΓΕΙ

he sets in motion a procession in Poseidon's sanctuary, he leads it to the city, brings presents and directs?

EGRESSION

Pious commemoration through a general torch-bearing procession, headed by a "trisopsi" (three funerary masks of Achaean kings); the choir and the children distribute twigs and plants to the spectators who are incited to sing and to make percussive noises by shaking small metal sheets.

During the performance, long-range projectors with anti-aircraft light beams will crown the Acropolis of Mycenae, while tentacles of light will caress the hilltops of Prophet Elias and Zara and the western plain. A finger of light will be emitted from Mycenae in the direction of the ancient acropolis of Larissa in Argos, whilst other fingers will illuminate the Larissa castle and the acropolis of Tyrins locally. Colour films of Mycenaean finds will be shown; a fire will be lit on the hilltop of Prophet Elias by youths from Mycenae; children and soldiers bearing torches will evolve according to patterns beloved by the Mycenaean, in the fields and on the Acropolis.

All this, and more, is spread throughout the performance.

Young people and the population of neighbouring villages, of Argos and Nauplia, herdsmen with their herds of sheep and goats, as well as a unit from the army stationed in Nauplia, are graciously participating.

The ancient Greek text of the mycenaean script and its french translation has been established by

C.J. Ruijgh

The music to Helene and to Oedipus Coloneus follows faithfully the prosodic melody of the attic language of the 5th century. I have taken into consideration current research on this subject. Harmony is based on Aristoxenos' and Euclid's music theory, and on the tradition of greek folk music. Indeed, I am convinced that certain forms of polyphony existed during the classic period. The pronunciation of these texts conforms to the latest conclusions of the study of the phonetics of the ancient attic language.

On the contrary, the vocal music of Orestia is more free. It, too, however, is based on a continuous thinking about this subject. Aeschylus' text is the ancient one, pronounced according to the phonetics of today's Greeks.

The seven sound interpolations have been composed using the new "Polyagogic" composition system (minicomputer and plotter) we have developed at the CE.M.A.Mu (Centre de Mathématique et Automatique Musicales) in Paris. They have been specially conceived for the Mycenae Polytope.

The Narrations of Mycenaean and Homeric texts are pronounced according to the corresponding ancient phonetics. A translation into modern Greek follows each of these texts.

I.X.

CREDITS

I would like to express my special thanks to the following personalities that offered their willingness and the means for the realization of this composite visual-auditive event:

The Secretary General of the National Tourist Organization of Greece Mr. Panagiotis Lambrias who gave the definitive thrust for this event, the Minister of National Defence Mr. Evangelos Averoff, the Minister of Culture and Science Mr. George Plytas, the Hellenic Association for Contemporary Music who undertook the organization of the Polytope, the General Inspector of Antiquities Mr. Nikos Yalouris, the Nomarch of Argolis Mr. Thanos Habipis as well as all of their collaborators who helped furthering this project. Mr. George Babiniotis, professor of linguistics.

I should also add the various cultural associations of Argos, Nauplia and the villages of the area, the President of the Mycenae Commune Mr. Christos Kosmopoulos, the heads of the technical teams for sound, lighting, electricity, film making and projections, construction work and utilities, and their collaborators.

One of the main catalysts for this Polytope has been Vasso Devetzi, who initiated a meeting of the interested parties. But nothing would had happened without the tireless interest and the long-range effort of my friends John G. Papaioannou and Stephanos Vassiliadis who coordinated everything within and outside Greece, with such devotion and love.

To this I should add my thanks to Michel Tabachnik, Sylvio Gualda, Christine Prost, Roland Hayrabedian, the students of the University of Provence, the interpreters from the Orchestre Philharmonique de Lorraine, and the young people of the French Percussion Ensemble, i.e. the members of foreign participation.

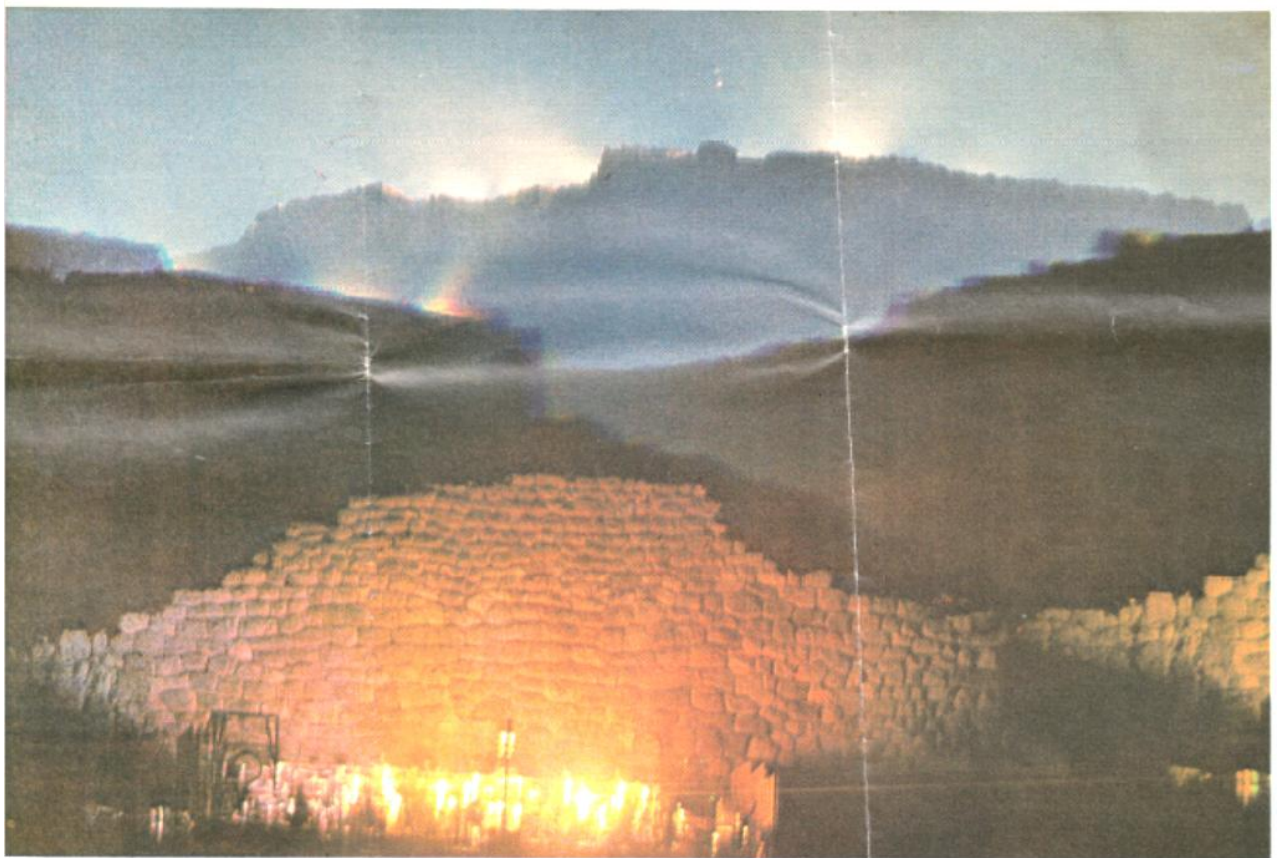
My thanks also go to the artistic members of the Greek participation that comprise the Women's Choir of the Lyceum Club of Greek Women of Argos, the Argolis Children's Choir, taught by Stephanos Vassiliadis and Panayotis Skoufis, the narrators for the ancient and modern Greek texts Olga Tournaki and Spyros Sakkas, the technician for lighting and illuminations Gregory Danalis, the donator of the sound producing metal sheets Stamatis Chryssolouris.

I also address myself to the torch bearing young people, the young soldiers, the shepherds, and the participating crowd.

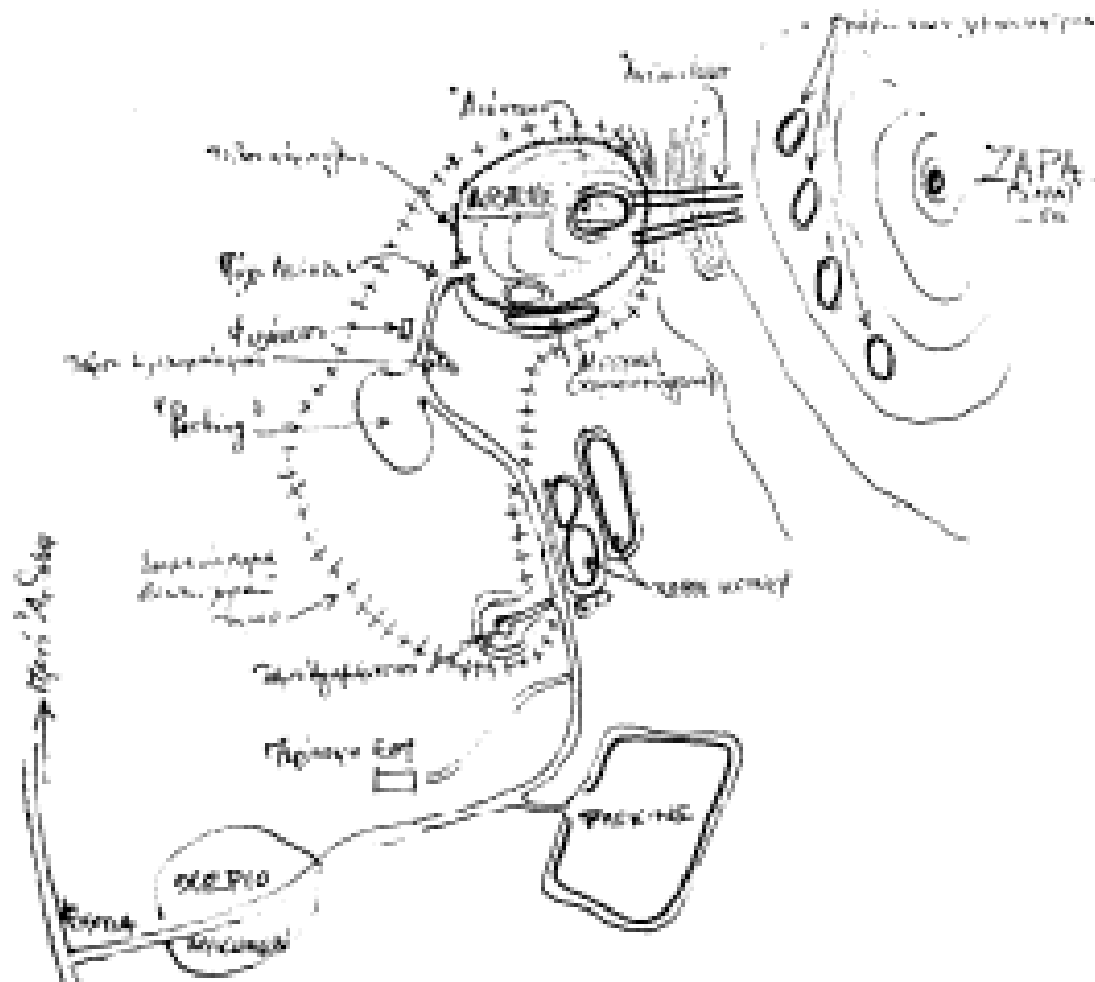
I.X.



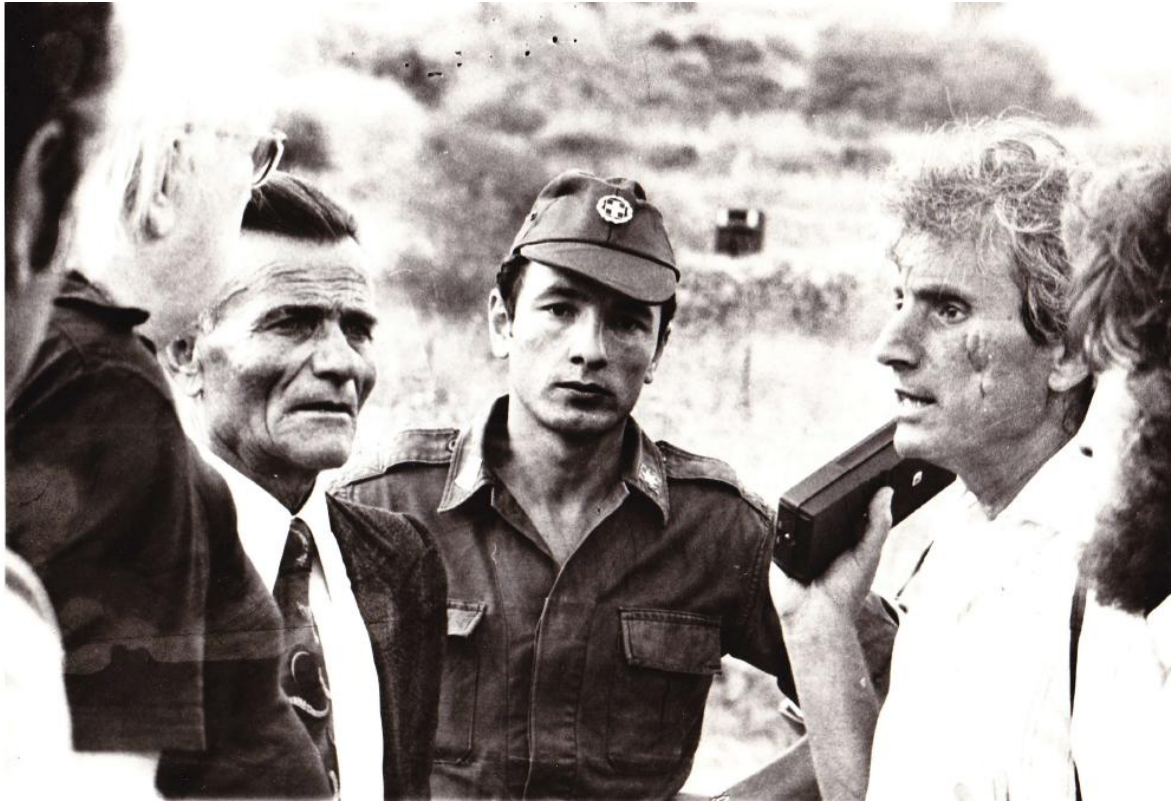
Appendix 2a (1978). Audience attending the *Mycenae Polytope*. Source: CMRC.



Appendix 2b (1978). Panoramic view of the *Mycenae Polytope*. Source: *Markos Hionos, Ταχυδρόμος* (05.10.1978), p. 36.



Appendix 3 (1978). One of the rough sketches by Xenakis. Cited in Sharon Kanach (ed.), *Iannis Xenakis, Music and Architecture* (New York: Pendragon, 2008), p. 235.



Appendix 4 (1978). Xenakis with the Greek troops and the local authorities at Mycenae.
Source: CMRC.



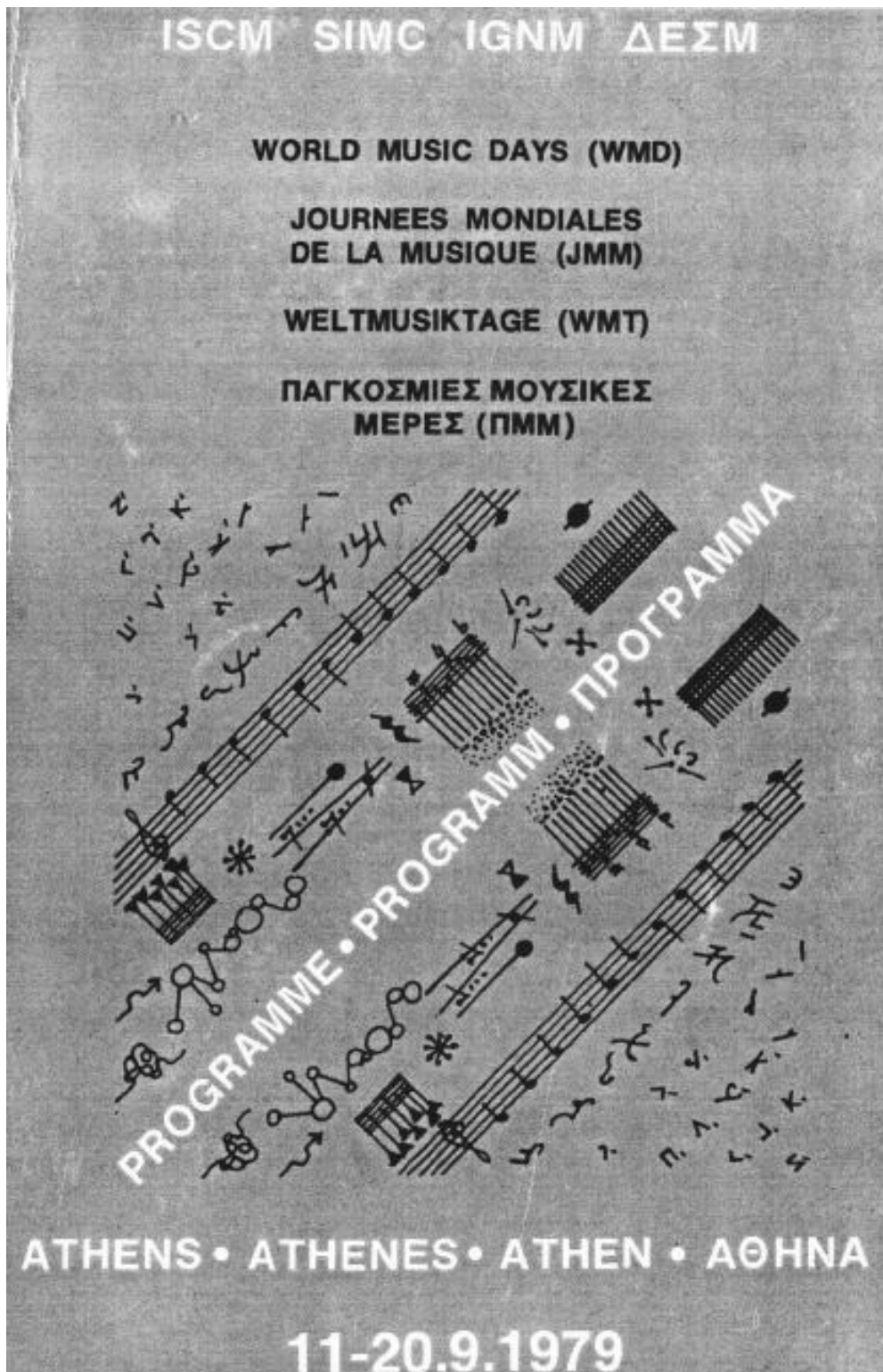
Appendix 5 (1978). The Prime Minister Constantinos Karamanlis arrives at Mycenae to attend the *Polytope*. Source: CMRC.

1979



Appendix 1 (1979). The inauguration ceremony of the Word Music Days in Athens officiated by the President of the Hellenic Republic, Constantinos Tsatsos. Source: CMRC.

Appendix 2 (1979). The programme notes of the World Music Days in Athens.



UNDER THE AEGIS OF H.E.
THE PRESIDENT OF THE REPUBLIC PROF. C. TSATSOS

HELLENIC ASSOCIATION FOR CONTEMPORARY MUSIC (HACM)
AND GREEK SECTION OF THE "INTERNATIONAL SOCIETY FOR
CONTEMPORARY MUSIC" (ISCM)

WITH ASSISTANCE FROM THE NATIONAL TOURIST ORGANIZATION OF GREECE
AND WITH THE COLLABORATION OF THE ARCHAEOLOGICAL SERVICE OF GREECE
AND OF THE NATIONAL GALLERY

1979 WORLD MUSIC DAYS

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Members.

Y. Ioannidis, Chairman of the International Jury

A. Anghelidis, sound, electronics, constructions

A. Rodoussakis, stage and performance coordination

Secretariat: T. Kalokyri, E. Rentzi, M. Skara, C. Georgonikos, Th. Kotepanos

ATHENS (and region), 11 to 20 September 1979

SOUS L' EGIDE DE S.E.

LE PRESIDENT DE LA REPUBLIQUE PROF. C. TSATSOS

ASSOCIATION HELLENIQUE DE MUSIQUE CONTEMPORAINE (AHMC)
ET SECTION GRECQUE DE LA "SOCIETE INTERNATIONALE
DE MUSIQUE CONTEMPORAINE" (SIMC)

AVEC L' ASSISTANCE DE L' OFFICE NATIONAL HELLENIQUE DU TOURISME
ET LA COLLABORATION DU SERVICE ARCHEOLOGIQUE DE GRECE
ET DE LA PINACOTHEQUE NATIONALE

JOURNEES MONDIALES DE LA MUSIQUE 1979

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Stamos, Membres.

Y. Ioannidis, Président du Jury International

A. Anghelidis, électronique, sonorisation, constructions

A. Rodoussakis, coordination de scène et d' exécution

Secrétariat: T. Kalokyri, E. Rentzi, M. Skara, C. Georgonikos, Th. Kotepanos

ATHENES (et région), 11 - 20 Septembre 1979

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ΤΟΥ ΠΡΟΕΔΡΟΥ ΤΗΣ ΔΗΜΟΚΡΑΤΙΑΣ ΚΑΘΗΓ. Κ. ΤΣΑΤΣΟΥ

ΕΛΛΗΝΙΚΟΣ ΣΥΝΔΕΣΜΟΣ ΣΥΓΧΡΟΝΗΣ ΜΟΥΣΙΚΗΣ (ΕΣΣΥΜ)
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(ΔΕΣΜ)

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ΚΑΙ ΤΗΣ ΕΘΝΙΚΗΣ ΠΙΝΑΚΟΘΗΚΗΣ

ΠΑΓΚΟΣΜΙΕΣ ΜΟΥΣΙΚΕΣ ΜΕΡΕΣ 1979

ΟΡΓΑΝΩΤΙΚΗ ΕΠΙΤΡΟΠΗ

Τό Διοικητικό Συμβούλιο του ΕΣΣΥΜ και του Έλληνικού Τμήματος ΔΕΣΜ: Μιχ. Αδά-
μης, Πρόεδρος, Στέφ. Βασιλειάδης, Αντιπρόεδρος, Γιάν. Γ. Παπαϊωάννου, Γεν. Γραμ-
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τακας, και Παρ. Στάμος, Μέλη.

Γιάν. Ιωαννίδης, Πρόεδρος Διεθνούς Κριτικής Έπιτροπής

Άχ. Άγγελίδης, ηλεκτρονικά, ήχητικά, κατασκευές.

Άνδρ. Ροδουσσάκης, συντονισμός σκηνής και έκτελεστών.

Γραμματεία: Τρισ. Καλοκύρη, Εύ. Ρεντζή, Μ. Σκαρα, Κ. Γεωργονίκος, Θ. Κοτεπάνος

ΑΘΗΝΑ (καί γύρω περιοχή) 11 - 20 Σεπτεμβρίου 1979

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3. Belgium / Βέλγιο / Βέλγιο
4. Brazil / Βραζιλία / Βραζιλία
5. Canada / Καναδάς / Καναδάς
6. USSR / Τσεχοσλοβακία / Τσεχοσλοβακία
7. Denmark / Δανία / Δανία
8. Finland / Φινλανδία / Φινλανδία
9. France / Γαλλία / Γαλλία
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11. Great Britain / Grande Bretagne / Μεγάλη Βρετανία / Μεγάλη Βρετανία
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13. Hungary / Hongrie / Ούγγαρια / Ούγγαρια
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15. Israel / Israël / Ισραήλ / Ισραήλ
16. Italy / Italie / Ιταλία / Ιταλία
17. Japan / Japon / Ιαπωνία / Ιαπωνία
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27. U.S.A. / E.U.A. / Η.Π.Α. / Η.Π.Α.
28. Venezuela / Vénézuéla / Βενεζουέλα / Βενεζουέλα
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Application for admission pending:
 Demande d'acceptation en suspens:
 Έκκρεμεί αίτηση εισδοχής:

30. Argentina / Argentine / Αργεντινή / Αργεντινή
31. Mexico / México / Μεξικό / Μεξικό
32. New Zealand / Nouvelle Zélande / Νέα Ζηλανδία / Νέα Ζηλανδία

**WORLD MUSIC DAYS
 JOURNEES MONDIALES DE LA MUSIQUE
 ΠΑΓΚΟΣΜΙΕΣ ΜΟΥΣΙΚΕΣ ΜΕΡΕΣ**

1923	Salzburg	Haifa
1924	Salzburg, Prague	Baden Baden
1925	Venice, Prague	Stockholm
1926	Zurich	Zurich
1927	Frankfurt/Main	Strassburg
1928	Siena	Rome
1929	Geneva	Cologne
1930	Liège, Brussels	Vienna
1931	Oxford, London	London
1932	Vienna	Amsterdam
1933	Amsterdam	Copenhagen
1934	Florence	Madrid
1935	Prague	Stockholm
1936	Barcelona	Prague
1937	Paris	Warsaw
1938	London	Hamburg
1939	Warsaw	Basel
1940-1945	World War II	London
	small meetings in a number of cities in the U.S.	Graz
1946	London	Reykjavik
1947	Copenhagen, Lund	Rotterdam
1948	Amsterdam	Paris
1949	Palermo, Taormina	Boston
1950	Brussels	Bonn
1951	Frankfurt/Main	Stockholm, Helsinki
1952	Salzburg	Athens
1953	Oslo	Sept. 11-20 Tel-Aviv
		June 29-July 5

ADDRESS BY MR. P. LAMBRIAS, GENERAL SECRETARY OF THE NATIONAL TOURIST ORGANIZATION OF GREECE TO THE WORLD MUSIC DAYS-
"World Music Days" —the International Festival of Contemporary Music, that is included for the first time within the framework of the "Athens Festival".

The Greek summer, full of a variety of artistic events, closes down with a climax: the "World Music Days" —the International Festival of Contemporary Music, that is included for the first time within the framework of the "Athens Festival". The breadth, the variety of aspects, and the importance of this cultural event can be appreciated by everybody; not only by the competent music lovers. But what should be emphasized, is the organizational effort that was needed so that the most representative works of over one hundred foreign and Greek composers could be heard here. The Hellenic Association for Contemporary Music as a member of the International Society for Contemporary Music should be praised and thanked for the initiative it took and for the zeal it contributed towards its implementation.

State organizations, among which the National Tourist Organization of Greece is included, enthusiastically adopted the idea. And they helped materially towards an artistic accomplishment for which the final judgement belongs to the broader audience, both outside and inside Greece.

**ΧΑΙΡΕΤΙΣΜΟΣ ΤΟΥ ΓΕΝ. ΓΡΑΜΜΑΤΕΩΣ ΕΟΤ κ. Π. ΛΑΜΠΡΙΑ
ΓΙΑ ΤΙΣ «ΠΑΓΚΟΣΜΙΕΣ ΜΟΥΣΙΚΕΣ ΜΕΡΕΣ»**

Τό ελληνικό καλοκαίρι, μεστό από ποικίλες καλλιτεχνικές εκδηλώσεις, κλείνει φέτος μέ κορύφωση: τίς «Παγκόσμιες Μουσικές Μέρες» —τό Διεθνές Φεστιβάλ Σύγχρονης Μουσικής, που γιά πρώτη φορά έντάσσεται στό πλαίσια του Φεστιβάλ Αθηνών.

Τό εύρος, ή πολυμορφία και ή σημασία τής πολιτιστικής αΐτης προσφοράς είναι κάτι που μπορεί νά εκτιμηθεί από όλους· και όχι μόνο από τούς ενημερωμένους φιλόμουςους. Έκείνο που ώστόσο χρειάζεται νά ξεκαρθεί, είναι ή οργανωτική προσπάθεια που κατεβλήθη γιά ν' άκουσθούν από έδώ τά αντιπροσωπευτικότερα έργα ύπερεκατό συγχρόνων ξένων και Έλλήνων συνθετών. Στόν Έλληνικό Σύνδεσμο ώς μέλος τής Διεθνούς Έταιρίας Σύγχρονης Μουσικής άνήκουν οι έπαινοι και οι ευχαριστίες γιά τήν πρωτοβουλία που πήρε και γιά τό ζήλο που εισέφερε γιά τήν πραγματοποίηση τής.

Οι κρατικοί φορείς, μεταξύ τών οποίων κι ό Έλληνικός Οργανισμός Τουρισμού, μέ ένθουσιασμό υιοθέτησαν τήν ιδέα. Και βοηθήσαν υλικά γιά τήν εφαρμογή τής στήν καλλιτεχνική πράξη γιά τήν οποία μόνο άρμόδιο νά κρίνει είναι τό μεγάλο άκρατήριο, μέσα κι έξω από τόν Έλληνικό χώρο.

**TEXTE INTRODUCTIF DE MR. P. LAMBRIAS,
SECRETARE GENERAL DE L' OFFICE NATIONAL HELLENIQUE
DU TOURISME, POUR LES JOURNEES MONDIALES DE LA MUSIQUE**

L' été grec, plein l' événements artistiques variés, arrive à sa clôture avec un point culminant: les "Journées Mondiales de la Musique" —le Festival international de Musique Contemporaine, qui s' intègre pour la première fois au "Festival d' Athènes". L' ampleur, la variété des aspects et l' importance de cet événement culturel pourront être appréciées par tous; non seulement par les amateurs compétents. Mais ce qui doit être relevé, c' est l' effort d' organisation qui a été nécessaire pour que les oeuvres les plus représentatives de plus de cent compositeurs étrangers et grecs puissent être entendues ici. L' éloge et les remerciements vont à l' Association Hellénique de Musique Contemporaine comme membre de la Société Internationale de Musique Contemporaine, pour l' initiative qu' elle a prise et pour le zèle qu' elle a apporté à sa réalisation.

Les organismes d' Etat, parmi eux l' Office National Hellénique du Tourisme, ont adopté cette idée avec enthousiasme. Et ils y ont porté leur aide matérielle en vue de son application à des fins artistiques; le jugement pour le résultat appartient évidemment au public le plus large, tant à l' étranger qu' en Grèce.

THE 1979 ISCM "WORLD MUSIC DAYS" (WMD's)

Following a brilliant start in Salzburg in 1923, the ISCM has pursued for over half a century what has proved to be its main activity, its annual International Festival of Contemporary Music (now called "World Music Days", WMD's), with remarkable consistency and success. Indeed today the ISCM is the only international organization in the field of contemporary music, and is highly respected throughout the world. Its annual festivals have been rather strictly organized with an International Jury choosing the works to be performed, mainly from national submissions. However, it has become increasingly obvious that this system, in its past form, while guaranteeing the international character of the festival, was leading to somewhat uniform results and obstructed, to a certain degree, new ideas from being incorporated in it. The growing reaction to the system was expressed in the 1974 Rotterdam ISCM General Assembly (GA). (This, by the way, was also the GA during which Greece, just liberated from seven years of oppression by a military junta, first put forward its proposal to have the WMD's take place in this country). At this GA the ISCM statutes were drastically revised, giving the organizing country the right to shape its WMD-festival more or less as it liked. But this did not calm down the many differing views: in subsequent General Assemblies proposals were put forward ranging from one extreme such as not only a return to the old, rigorous Jury system, but a further strengthening of it by imposing still more stringent rules, quotas, and other pre-determined "guarantees", to the other extreme which was to abolish the International Jury altogether, and let each country do whatever it wished. In between, a whole spectrum of other proposals were submitted and discussed, but no final agreement has yet been reached, so that the WMD's continue to be organized within the Rotterdam framework of "mitigated freedom".

The Greek delegation submitted a series of proposals to the 1975 Paris GA aiming at renewing and rejuvenating the WMD's, while also preserving and, indeed, strengthening the Jury system. It was thought that the incorporation of new ideas beside the old Jury system would guarantee a smooth transition to a possible new system by safeguarding continuity through the Jury while progressively amplifying the new elements leading towards a new form of WMD's. Greece repeated and elaborated these proposals in subsequent GA's, and has taken the opportunity of using the present 1979 WMD's as an experiment aimed at testing the new structure of the WMD's it had proposed.

The structure of the 1979 WMD's was already formulated, though only in a preliminary way, in the proposal Greece submitted to the 1975 Paris GA which was the first to approve it. In the reports submitted to the following GA's, this structure was refined and presented more explicitly, and in last year's GA in Helsinki, the amplified Greek proposal for the 1979 WMD's was finally and unanimously approved.

The ISCM Greek Section, which is organizing the 1979 WMD's, has tried to incorporate these ideas in the Festival as fully and as consistently as possible. However, its desires had to suffer a certain abatement, due to an important cut-back in credits for the WMD's which went as far as threaten their very existence. This resulted from recent measures taken by the Greek government to face the continuing inflation and other economic problems. Eventually it proved possible to restore this cutback partly, thanks to the understanding by responsible representatives of the Greek government of the importance of the 1979 WMD's. In consequence the 1979 WMD's, in their present form, have managed to preserve most of the innovations initially proposed. These are as follows:

1. International Jury

To make room for the new, "experimental", items, the total amount of works chosen by the Jury has been somewhat compressed: 42 works in 11 concerts will be heard, as compared with an average of ca. 60 works in previous WMD's. These are broken down as follows: 7 works in 2 orchestral concerts; 26 works in 6 chamber music, chamber orchestra, solo, or chamber choir concerts; 4 works in 1 multimedia concert; and 5 works in 2 electronic music concerts. (The Jury selected 45 works, but in spite of all efforts no adequate performers could be secured for 3 of them).

Against this small quantitative reduction of works chosen by the Jury, the ISCM Greek Section has tried hard to strengthen them qualitatively, both by facilitating the Jury's conditions of work, and by giving their chosen works a prominent place in the programme.

Facilitating the Jury's conditions of work entailed the following points, in addition to providing pleasant physical amenities in Kifissia — an attractive, isolated suburb of Athens:

(a) Increasing the total amount of time at the disposal of the Jury. In principle, 8 days of work in common were provided (13 to 20 Jan. 1979), but half the Jury members were able to stay for 10 or 11 days, for which they were invited. This not only gave more physical time for each Jury member to examine the scores and tapes more carefully, but also enhanced the coming together, mutual understanding, and effective collaboration of the Jury members. This can be compared with as few as only 3 days made available at some previous WMD's.

(b) Reducing the number of scores to be examined without detriment to the submissions by National Sections, which were clearly given priority, and entitled to submit up to 6 works, as in the past. This reduction was achieved by limiting (i) individual submissions outside National Sections to just one score per composer, and (ii) submissions by publishers and other organizations to not more than 6 works each (i.e. as many as for National Sections). In this way, without reducing the horizon of the number of countries participating, the Jury had to review just over 400 scores, compared with well over 600 in some previous WMD's.

(b) Facilitating the methodology of the work of the Jury by providing it, well ahead of time, with clear guidelines ("Some Suggestions..."). Although these suggestions were clearly optional, they were nevertheless wholeheartedly adopted, without change, by the entire Jury, and this made its job smoother.

As a result, each Jury member had an average of 14-15 minutes per work at his disposal. Actually this amounted to up to 30 minutes for the 100 compositions on which more serious work was done after the "weaker" 300 works had been quickly eliminated — by giving them 8 minutes average. This can be compared with only 2-3 minutes per piece in some of the most "difficult" cases of Jury work for previous WMD's.

As a consequence, the Jury felt that they had good opportunities for work and that their judgment, apart from human error, was as fair as they could make it. Subsequent judgments by other bodies or individuals have generally praised the Jury's selections.

The Jury consisted of the following members:

Yannis Ioannidis, Chairman (Greece)
Günther Becker (West Germany)
Maryvonne Kendergl (Canada)
Rudolf Kelterborn (Switzerland)
Zygmunt Krauze (Poland)
Lennart Reimers (Sweden)
Brigitte Schiffer (England)

2. Main Innovations

a. The "National Days"

In the past there have been quite frequent, and sometimes very vociferous, complaints by ISCM National Sections that they were given insufficient or unfair representation in the WMD's by the International Jury. The ISCM Greek Section, therefore, proposed (initially at the 1975 Paris GA) to institute "National Days", or a full concert per country, to be planned, organized, implemented and financed by the corresponding National Section. The National Sections would presumably be very willing to undertake this, since it would give them a far better chance, from their point of view, to be fully represented than remaining "at the mercy" of the Jury. These National Days were seen as complementary to the Jury selection and occurring on a rotating basis, so that, each year, 2 or 3 countries would be given the opportunity to present a more complete recent profile of their contemporary music to the WMD's. This would provide WMD's audiences with a richer "geographic" presentation contrasting with the Jury's more strict guarantee of an international character.

The success of this idea is striking in the present WMD's, where National Days are presented for the first time. Instead of the 2 (or 3) National Days initially announced, six are now included in the programme: Austria, Britain, Hungary, Poland, Switzerland, U.S.A. What is more, each has a specific physiognomy of its own (see programme), beyond the purely geographic differentiation. It is hoped that this success may persuade the ISCM GA to adopt this idea as a permanent feature for future WMD's.

b. Ethnomusicology

A frequent accusation is that the WMD's tend to be somewhat uniformly "Central European" (this has nothing to do with the high quality of the best Central European works), and that more should be heard from other areas of this planet. Although a large number of third world countries (even the whole continent of Africa) still remain formally outside the ISCM, previous WMD's have made an effort to present music from countries not within the orbit of western European music. The ISCM Greek Section believes that this should be intensified, and in the present WMD's it has included important contemporary works from Japan and Greece as well as ancient, Byzantine and folk music, which represent another possible starting point for contemporary music, with additional examples from Hungary, Spain, and South America. The idea is to strengthen the presence in the WMD's of music from areas outside the western culture, both in the form of the traditional music of these areas and their contemporary music. In so far as this takes its inspiration from sources outside western Europe, it may suggest other attitudes as new possibilities for contemporary music writing.

c. Geographic Extension

Among the instructions to the International Jury was a suggestion to try and represent as many different countries (both ISCM and non-ISCM ones) as possible, without unduly lowering the qualitative level of the works selected. The Jury made a special effort to comply with this desire, but there were some countries from which they had not enough works, or no works at all. In order to try and remedy this geographic imbalance, the ISCM Greek Section asked Jury members individually, as well as experts from other groups, to suggest works of considerable interest, and not too demanding in performance possibilities, that might be included in the programme. In this way a few additional countries could be included — Denmark, Finland, Iceland, Norway, Portugal — with new works, sometimes replacing others that had had to be omitted because of performance difficulties.

d. Archaeological Sites

Since many important archaeological sites exist in Greece, which could lend themselves to the composition of original multi-media works, the ISCM Greek Section made known the possibility of one, or possibly two, such works composed by foreign composers being world premièred at the WMD's. A dozen available archaeological sites (not too far from Athens, for organizational reasons) were suggested, and — from quite a number of proposals — the organizers retained two as being the most feasible and having being submitted early enough: one in Delphi (J. Yusa) and the other (Philopappos hill) near the Acropolis (P. Fleury). The latter will be shown on three nights in succession.

Although all ISCM countries may not possess archaeological sites of equal importance, it is firmly believed that the environmental aspect of this innovation can be exploited everywhere. Every country has sites or environments of outstanding interest from the point of view of prehistory, archaeology, history, art, landscape, and many other aspects, that would lend themselves to the composition and presentation of multi-media (or environmental art) works with music. This could represent a possibility for a future broadening of WMD programmes.

e. Skalkottas Year

It so happens that 1979 constitutes a double anniversary for the great Greek composer Nikos Skalkottas (8.III.1904 to 19.IX.1949): 75 years from his birth, and 30 years from his death. The year 1979, therefore, is being celebrated as a special "Skalkottas Year" which, indeed, was the main reason why the ISCM Executive Committee (and GA) in Paris (1975) approved the proposal of the ISCM Greek Section for the 1979 WMD's to take place in Greece, in combination with the Skalkottas Year.

In consequence, the 1979 WMD's include an orchestral concert with major symphonic works by Skalkottas (which is expected to result in a gramophone record), a piano recital with world premières of two major piano cycles by Skalkottas, and a "Skalkottas Exhibition" of documents concerning his life and work. Furthermore, the YENED TV will show a special, new one-hour documentary film on Skalkottas' life and work, by M. Efratiadis, on Sept. 12 at 10.00 pm; the same film will be shown at the National Gallery on Sept. 19 at 11.00 am.

This is considered as another possible extension of future WMD's which could include events related to special anniversaries (not only double ones!) related to great composers, interpreters, other musicians, or memorable events that should be commemorated. National Sections are likely to be particularly interested in promoting such national anniversaries in relation to the WMD's.

f. Greek Composers

There has been a growing interest expressed in ISCM GA's for WMD audiences to have an opportunity of becoming acquainted with the specific physiognomy of contemporary music in the host country. This, by the way, could be interpreted as an extension of the "National Day" idea to the host country and is seen as satisfying a healthy curiosity of listeners. In the past, ISCM attitudes were different, such an idea being considered as an impairment of the concept of international balance, but little by little the opposite view has started to prevail. It was strongly expressed in the 1978 Helsinki GA, and this decided that the ISCM Greek Section should present the 1979 WMD audiences with a profile of recent achievements by Greek contemporary composers. One concert of orchestral and choral works by Greek composers has been organized and several other Greek works are interspersed in other concerts, totalling 13 works (including 5 world premières) plus 3 selected by the Jury, as well as Skalkottas.

g. Exhibitions

Four exhibitions have been organized within the orbit of the WMD's, plus one more organized by the Athens Goethe Institute on the occasion of the WMD's (see this programme for details).

h. Cassettes and tapes

As in the 1977 Bonn WMD's, facilities are being provided for participants in the WMD's to listen to cassettes and tapes supplied by ISCM National Sections.

i. Records

It is expected that a record of the Skalkottas orchestral concert will be produced, and also, hopefully, an album of 3 or 4 gramophone records with other selected works from the WMD's.

j. Radio

The WMD's will be recorded by the "Greek Radio and Television" and will be made available to other interested broadcasting corporations.

k. Children's Year

A somewhat indirect reference to the celebration of 1979 as "The Year of the Child" (UN) has been made by inviting the Hungarian "Jeunes Musicales Chamber Ensemble" to the WMD's. Although the "Jeunes Musicales" are at or beyond the upper limit of what UNICEF considers a child (up to 18), they do stress the importance of youth in the contemporary music movement and they emphasize the degree of excellence that can be attained by such youthful groups. Their inclusion points to further future possibilities of involving "Jeunes Musicales" in WMD's.

l. Multi-media Events

The possibilities of the collaboration of music with other arts (visual, theatrical, literary, etc.) in integrated entities of a novel type has received special emphasis. The inaugural WMD event is entirely devoted to this art form, as well as at least two of the "National Days" (Poland, Austria). More such works are also interspersed in other concerts (e.g. electronic ones), and two major examples of multi-media works are offered by the two special Archaeological Site Events.

THE "SKALKOTTAS YEAR 1979"

When, at the Paris 1975 ISCM General Assembly, it was decided to hold the 1979 WMD's in Greece, this decision was based on two arguments, considered to be of particular importance: the first was to have it coincide with the celebration of the "Skalkottas Year 1979", as proposed by the Greek delegation; the second was that, since Greece had just become liberated from a 7-year military junta dictatorship, it was considered appropriate to underline its freedom by holding an important international event — such as the WMD's — as soon as possible.

The celebration of a "Skalkottas Year" in 1979 had been decided upon in order to stress the rare "double anniversary": 1979 represents 75 years from the birth and 30 years from the death of this great composer (his only other "double anniversary" was in 1954, i.e. 50 years from his birth and 5 years from his death). The rather exceptional "double anniversaries" — when they occur at all (they concern about 1/3 of all personalities, the remaining 2/3 being deprived of double anniversaries, as simple arithmetics shows) — offer excellent occasions to remember the achievements of the personalities concerned.

In the case of Skalkottas, who was essentially only discovered posthumously, this double anniversary becomes even more dramatic: we know of very few cases, if any, in the history of music, when a composer who (with insignificant exceptions) remained virtually unknown, unperformed, unpublished during his lifetime, continued to persist in composing one masterpiece after another, out of an irrefragable inner creative drive. It has been estimated that during his short career — 25 years — as a composer, Skalkottas wrote over 170 compositions (of which 110 — the larger and most important ones — are gathered in the "Skalkottas Archives" in Athens). Most of these are of exceptional sophistication and complexity in their writing, although audibly always quite approachable. In them, he explores a world of his own, of unique richness and originality — it scarcely resembles any other trend or school of contemporary music — and he projects it with binding force and persuasiveness upon the listener.

Although theoretically derived from Schönberg's twelve-tone school, Skalkottas' style, and the highly demanding, personal system of composition which he evolved in his isolation (see below), stand in a place of their own, quite apart from anything else known. His "twelve-tone" technique, although at least equally sophisticated, differs radically from that of the Viennese School: e.g. the normal 12-tone row is replaced by a "super-series", a complex of several (at least 2, at the most 18) independent rows that serves its purpose better as a "basic building block" for the composition. The kinds of transformations to which it is subjected are also quite different from those used by the Viennese School. The rules according to which they are combined in the total composition are also different; and so on. Yet the rules of this novel system are highly coherent, efficient, and serve the composer's intentions extremely well. Serial material is used to build "higher order units", perceptible as such (as new independent entities); e.g. sound columns, sound surfaces, sound blocks, etc., which are often transparent, so that several such superimposed units shine through each other. Skalkottas' unique and highly original power of orchestration led to entirely new sound worlds, that often presaged the coming of "tone-colour music" (e.g. Darmstadt School, Electronic Music) that came, say, 20 years later. His organization of musical form, carefully worked

This summarizes the intentions of the ISCM Greek Section to introduce innovations in the structure of the 1979 WMD programme as an ad hoc experiment, which offers clear possibilities of being adopted, in part or in whole, in the same form or considerably adapted, in future WMD's. The success of each particular innovation, both as a concept and as a concrete realization (with all its advantages and disadvantages) will be judged by the public and experts attending the WMD's. They will be able to form an opinion as to how far these innovations lend themselves to being incorporated more permanently in future WMD's.

Turning to the more down to earth problems of making such ideas and concepts a reality, we may emphasize that the ISCM Greek Section started preparations for the 1979 WMD's at a very early date, in fact in 1975, when the 1979 WMD's were tentatively approved by the ISCM. The main elements of the programme started to be worked out; the first attempts to secure financial credits and administrative facilities were made; performing groups were contacted and preliminary negotiations were started. Finalizing agreements with major performing groups proved very frustrating, and some agreements that were concluded as final had to be abandoned at much later dates for unpredictable reasons of "force majeure". Securing credits was another extremely difficult task. Concrete promises by responsible authorities had to be cut back to desperately low levels because of unexpected financial measures taken by the Greek government, and the WMD's could only be saved at the last minute as a result of generous governmental assistance, although the actual total credits could not even come close to the initially budgeted levels. Consequently several important elements of the programme had to be shrunk or even abandoned.

Other implementation difficulties concerned individual works that had been initially accepted for performance by specific performing groups, but were later returned as requiring much more rehearsal time than was actually available, or because of other difficulties. These included several jury selections which had to be sacrificed when such a refusal came too late to find acceptable performance alternatives. However, remedies could be worked out in a number of cases.

In spite of these and many other organizational difficulties which it would be too cumbersome to enumerate, it is hoped that the 1979 WMD's in the form actually implemented — despite the many "losses" the organizers have had most reluctantly to accept midway — do preserve a sufficient amount of the innovative features initially contemplated to permit this "experiment" in rejuvenating the WMD concept to be fairly well appreciated, both per se and for its implications for future WMD's.

July 1979

John G. Papaioannou

General Secretary, ISCM Greek Section

* Celebrations usually occur in a series of found numbers of years (after birth or death): 1, 2, 3, 5, 10, 15, 20, 25, 30, 40, 50, 75, 100, 125, 150, 200, 250, 300, 400, 500, 750, 1000, 1500, 2000, 3000, 5000; more rarely the series 4, 6, 7, 8, 9, 60, 70, 80, 90, 600, 700, 800, 900, 1250, are added.

out to the minutest details, has been said to come close even to that of the great classics. And the resulting appeal to the ordinary listener — when his works are properly performed — is that of irresistible fascination, whose powerful effect is increased by repeated listening.

Nikos Skalkottas was born on 8.III.1904 in the town of Halkis (Euboea). His great-grandfather, a folk musician of considerable fame, came from the northern tip of the island of Tinos (Cyclades), which has given birth to almost all of modern Greece's important sculptors and many painters. His father (Alexander) was a flutist, his uncle (Costas) an all-round musician who gave little Nikos his first violin lessons. His mother, Ioanna, née Papaioannou, came from Hostia under Mount Helicon in Beotia. The composer's only sister is a pianist and singer. The family moved to Athens to give the little boy a better musical education at the Athens Conservatory from where such great musicians as Dimitri Mitropoulos, Alexandra Triantzi and Maria Callas graduated. Skalkottas studied violin with Tony Schulze, graduating brilliantly (1st prize, Gold medal) at the age of only 16. He played the violin around Greece, wrote poetry which was published in the most serious literary periodicals of that time. Obtaining a scholarship he moved to Berlin in 1921 to pursue master courses on the violin with Willy Hess, who thought most highly of his pupil. In the winter 1923/24 he wrote the first compositions he considered worthy: a String Trio and a String Quartet (both lost). Soon after, he abandoned his violin studies (he was already a fantastic violinist) to concentrate on composition. His main teachers were Philipp Jarnach (1925-27), who had an excellent opinion about him, and A. Schönberg (1927-31) who, in his "Style and Idea" (1950, 1975) recorded Skalkottas as one of the 10 pupils (among them A. Berg, A. Webern, etc.) who, as he said, "were the only ones out of the hundreds of his pupils to become composers" although he totally ignored all of Skalkottas' subsequent main output.

With his first wife, the violinist Mathilde Temko (now active in Sweden), Skalkottas had two children, one of whom died. The other, Artemis Lindal, has four children who are all exceptionally talented musically. Skalkottas left Berlin in May 1933 (the same month as Schönberg), under the pressure of the uprising Nazim. Returning to Athens, he was met, not only with a lack of recognition, but often even with enmity. His defense was to isolate himself completely, refusing to talk seriously about music to anybody. His character changed drastically. From the lively, joyful person he had been in Berlin — organizing real "happenings" with his friends, and closely following the latest developments in contemporary music — he became a recluse, removing himself from this world. He played violin in the last desks of the Athens Orchestra (later adding two more orchestras) earning a decent living, although without much elbow room. He continued to compose frantically, often very late at night; writing his scores at fantastic speed, since he only needed to copy from the fully worked out prototype in his head. He had an exceptional power of imagination and control over what he was composing; having not only perfect pitch, but also prodigiously acute hearing. Furthermore, he possessed an inhuman memory. If asked to, he could re-write all his works, even those composed years back. In 1935 he actually reconstituted in Athens his 1st symphonic suite, a major work which had been written in Berlin in 1929. He was able to orchestrate perfectly within hours what other consummate composers needed weeks to complete. These aptitudes enabled him to complete an unusually large number of compositions (exceeding in volume the combined output of the three Viennese twelve-tone composers, and also, by far, that of any other Greek composer, in spite of the shortness of his career), as well as to instill in them a degree of sophistication rarely found in our century.

From his output, one may mention numerous symphonic works, large concertos, chamber music, piano music, songs, etc. His Berlin works and the first pieces he wrote after his return to Athens are generally short, but his compositions became progressively larger until, in his "middle" Athenian Period (1939-1945), they often reached gigantic proportions (e.g. his 3rd piano concerto with 10 winds, lasting almost one hour and his 2nd symphonic Suite in six movements, lasting 75 minutes). In his final period he wrote few major works: mostly easy tonal music, à la Poulenc, as an "interlude". But, just a few months before his untimely death, he embarked on a new creative upsurge.

In 1946 Skalkottas married the pianist Maria Pangali, from Chios (from a family with a great many musical members). They had two sons: Alecos, a talented painter, and Nikos, champion of chess for Greece, among many other talents, who was born on the day his father was dying of a neglected constricted hernia (19.IX.1949).

After the composer's death, a "Skalkottas Committee" (with Dr Minos Dounias, musicologist, Mrs Nelly Evelpidi, violinist, and the writer of these lines) gathered the extant otherwise unknown manuscript scores and other documents and started to study them, to publish them, and to propagate Skalkottas' work. Their first impression was the incredible revelation of this posthumous discovery, and this was the impression made on specialists in many countries when they approached his output. Superlative statements were made by the most responsible foreign experts: "A composer of the front rank"; "at last a composer"; "hats off, gentlemen!"; "a volcanic talent"; "an apotheosis of twelve-tone music"; "few cases in music history can be more exceptional"; "a miracle that happened in Greece"; "like Mozart... Skalkottas seems to incorporate the... fertile union of the singing South with the complex form that is so characteristic of the North"; "A Mozart of our times"; "he was able to use the orchestra with the dexterity of Berlioz"; "A genius, in my opinion"; "his work may survive longer than that of Schönberg"; "A lively flow of events... such that no other serial composer has to show"; "he will take a position with the great composers of our time, Schönberg and the others"; "problems that had bothered even such a great predecessor of his as A. Berg, seem not to exist for him, or rather to have been solved in the spontaneous flow of his inventiveness"; "this music is heard as much more absolute and powerful in expression... (than A. Berg's)"; "I give you all of B. Bartók's concertos for this one (the 2nd piano concerto)"; "His 'Ten Sketches' are not less worth of esteem than, say, Stravinsky's 'Shakespeare Songs'"; "surely a figure not smaller than, say, Hindemith"; "I have seen many scores by Skalkottas; none falls below the high level of the others"; and hundreds of similar statements.

The Committee founded the "Skalkottas Archives" in Athens, which contain everything pertinent to the man and his work, and to the efforts to make his works widely known. In 1961 the Committee was enlarged into a "Society of Skalkottas' Friends". The present president is Mrs N. Evelpidi, the composer Yannis Constantinidis, is Vice-President, and the writer of these lines is General Secretary. Having obtained more funds, the Society has been able to broaden the effort of researching, publishing, and propagating Skalkottas' output.

The celebrations of the 10th and 20th anniversaries of his death were quite extensive. On the latter occasion, for instance, 19 major works, mostly world premières, were performed at the English Bach Festival. It is expected that the "Skalkottas Year 1979" with its double anniversary, will provide still broader opportunities for the celebration of what this great composer achieved. Already many concerts, radio and TV broadcasts, lectures, etc., have taken place, both in Greece and abroad. Many articles have been written, and considerably more is expected to happen in the second half of the year. The timing of the "World Music Days"

was arranged so as to include the actual date of the 30th anniversary of Skalkottas' death (19.X.1979). On this "Skalkottas Day" a full orchestral concert will be presented by the Danish Radio Symphony Orchestra with three major symphonic works. There will also be a piano recital given by G. Madge with world premières of his two major piano cycles. In addition, a "Skalkottas Exhibition" will be shown at the National Gallery, Athens.

The more one delves into Skalkottas' music, the more one discovers important aspects of it that one had not noticed before, and the deeper is the satisfaction and the greater the elation it conveys to the listener. Deeper study and greater knowledge of his music (as will undoubtedly occur in the years to come) will almost certainly prove highly rewarding, as is the case with the music of all great composers.

John G. Papaioannou



Appendix 3 (1979). The setting of the work *Espace IX: Philopapps* by the French composer Maurice Fleury. Source: *To Βήμα* (19.09.1979).

Ε.Μ.Κ.

Ο ΕΛΛΗΝΙΚΟΣ ΜΟΥΣΙΚΟΣ ΚΥΚΛΟΣ

Βουκουρεστίου 25, 6ο πάτ. - 106 71 Αθήνα

Πληροφορίες: Τηλ. 7214910, 7225580

Έχει τήν τιμή νά σᾶς προσκαλέσει
στή φετεινή «Μουσική Έβδομάδα»

18-24 Ἰουνίου 1990, ὥρα 9.00 μ.μ.

πού ἀποτελεῖ τή συμμετοχή του

γιά 7η συνεχῆ χρονιά

στά «Κρυστάλλεια '90» (Παλ. Πεντέλη,
Μέγαρο Δουκίσσης Πλακεντίας), μέ θέμα:

«ΠΡΟΣ ΤΗΝ ΕΝΩΣΗ ΤΗΣ ΕΥΡΩΠΗΣ»

Ένα «μουσικό ψηφιδωτό» ἀπό διάφορες εὐρωπαϊκές χώρες
[ἐκδηλώσεις Ε.Μ.Κ. ἀρ. 137 ἕως 143 ἀπό τήν ἀρχή (1983)]

Δευτέρα 18.6 Ἰσπανία (18ος καί 20ός αἰ.)

(ἐκδήλωση ἀρ. 137) (καί ρομαντική Γερμανία)

Ἐλισάβετ Κουναλάκη, *πίانو*.

Τρίτη 19.6 Ρουμανία (νεώτερη καί σύγχρονη)

(ἐκδήλωση ἀρ. 138) Marcel Spinei, *βιολοντσέλλο* - Sanda Spinei, *πίانو*.

Τετάρτη 20.6 Γερμανία - Αὐστρία (18ος, 19ος, 20ός αἰ.)

(ἐκδήλωση ἀρ. 139) Μαρία Εὐστρατιάδη, *πίانو*.

Πέμπτη 21.6 Ἀγγλία (τοῦ θεάτρου τοῦ Σαίξπηρ)

(ἐκδήλωση ἀρ. 140) (καί μεσαιωνική Ἰσπανία).

Σαββίνα Γιαννάτου (*τραγούδι καί κίνηση*), Δ. Νίκας
(*ἀναγεννησιακό λαούτο*), Νατ. Ζούκα (*κίνηση*), Β. Κα-
νελλόπουλος (*φωτισμοί*) («Μουσική Θεατρική Στιγμή»).

Παρασκευή 22.6 Οὐγγαρία (19ος καί 20ός αἰ.)

(ἐκδήλωση ἀρ. 141) Βασίλης Τσαμπρόπουλος, *πίانو*.

Σάββατο 23.6 Ἑλλάδα (σύγχρονη πρωτοποριακή μουσική ἀπό

μεσαιέες ὡς νεώτατες γενιές).

Σύνολο «Εὐμολπα» (10 ἐκτελεστής), δ/ση Ἄλκη
Μπαλά.

Κυριακή 24.6 Γαλλία (18ος καί 20ός αἰ.)

(ἐκδήλωση ἀρ. 143) Βίκη Βασιλειάδη, Ἴφιγένεια Σπηλιωτοπούλου, *φλά-
ουτα*, Μαρία Παπαετροπούλου, *πίانو*.

Σημ.: Θά ὑπάρχουν λεωφορεῖα *πούλμαν* (Σταδίου, ἄγαλμα
Κολοκοτρώνη), μ' ἀναχώρηση 8.00 μ.μ. ἀκριβῶς, γιά
μεταφορά στήν Πεντέλη κι' ἐπιστροφή δωρεάν.

ΕΙΣΟΔΟΣ ΕΛΕΥΘΕΡΗ

Appendix 4 (1979). Programme of one of the festivals organised by the Greek Musical Cycle: entitled: 'Musical Week: Towards a United Europe', featuring – as stated – a 'musical mosaic from various European countries'. Source: CMRC.

Treasures of Greek Music

A Global **Greek Music Festival** from Prehistory to the Present
Een **Festival** vol **Griekse Muziek** van prehistorie tot heden




Netherlands
Centre Vredenburg
41-420000

Appendix 5a (1979). Cover page of the programme notes of the 'Treasures of Greek Music' Festival in Utrecht in 1985. It features the 'Harpist of Keros', a white Cycladic marble statuette (ca. 2800 BC), which, as the programme notes states, 'was chosen to emphasise the exceptional duration and continuity of Greek musical tradition through the millennia'. (p.4)

I am particularly pleased to greet a major event that takes place within the framework of the most valuable "European Music Year 1985": the festival "Treasures of Greek Music - From Prehistory to the Present". The music history of my country, extending over many millennia, is not only by far the longest and most continuous within Europe, but it qualifies for such criteria among the first ones world-wide. Still, its major achievements are little known over Western Europe, whose music we admire so much: Greece has to offer some exceptional aspects of music, historic or contemporary, and the "European Music Year 1985" offers a unique opportunity for us to present a global view of this unusually rich music heritage and present activity at a place centrally located with respect to the musically more advanced countries of Western Europe. We thus chose Utrecht in the Netherlands, a city with an important musical tradition, to present there - taking advantage of its exemplary hospitality and facilities - this important Greek festival.

I also note with satisfaction that part of this festival will also be heard, shortly before the Utrecht events, in three major cities of my country: Thessaloniki, Corfu and Athens - thus involving our other major festival "Athens Cultural Capital of Europe", as well as the festival "Thessaloniki, 2300 years".

I also wish to express my congratulations and my thanks to all those persons and organizations, both in the Netherlands and in Greece, who by their unremitting efforts made this festival possible.



Appendix 5b (1979). Forward to the programme notes of the 'Treasures of Greek Music: A Global Greek Music Festival from Prehistory to the Present' by the Minister of Culture Melina Mercouri. Source: Ionian University Music Library: 780.79495.



EUROPEAN MUSIC YEAR 1985
GREEK NATIONAL COMMITTEE
C/O Y. IOANNIDIS - 116, ARISTOTELOUS ST.
GR 104 34 ATHENS, GREECE
TELEPH. (30-1) - 88 12 185, 72 25 580

January 10th, 1984

Some Suggestions
to the PWP

On possible "themes" of European, Interstate projects

by John G. Papaioanou *J. Papa*

1. Unlike the Wahler project, against which I have nothing except that it should be given a somewhat lower priority, I believe that a "multinational celebration of Alban Berg" would be of the highest priority, first because of his "official anniversary", second as a symbol of the EMY 85 stressing the importance of contemporary music, for which Berg offers one of its most beautiful and fruitful beginnings (also in the spirit of Mr R. Grégoire's "three priorities"), and third because of his many "sequels" in various countries and various new schools (in Greece, for example, the genius of Jani Christou, 1926-70, pupil of A. Berg's pupil H.F. Redlich, and very "Bergian" in his music conception, could marvellously illustrate one such sequel, and Greece would be willing to contribute in this sense).
2. A novelty for the EMY 85 could be a project of presenting (performing) throughout Europe not the "well-known masterpieces" of great European composers, but the innumerable, fantastically interesting, lesser known or practically unknown, real masterpieces of great European composers that musicologists know exist. It may sound as a surprise that, of all European countries, in Greece 5 world premières of totally unknown (unperformed so far) Mozart works, and 21 similar world premières of Beethoven works were publicly presented recently, besides unknown works by other classics and contemporaries. The "theme" would be: "The great European composers are great not only in their "well-known masterpieces", but in many more, almost (or even completely) unknown masterpieces of theirs, which deserve to be unearthed, and made known to a broader public. Our real, important heritage of European music is many times larger than the average music lover, concert organizer, radio and TV broadcaster, record producer, and music critic believes. Why restrict ourselves to only, say, Beethoven's 5th (a true masterpiece, undeniably, but why only that)? Our profound enjoyment can be immensely amplified, from unknown "classical" masterpieces (incl. Middle Ages, Renaissance, Baroque, Romantics).
3. The importance of visual media in presenting music of all kinds is usually underestimated. Adequate visual presentations (e.g. exhibitions, video shows, cinema, TV, publications of all sorts, etc.) can enormously enhance the broader public's understanding of the bearing, scope, depth, power, refinement, variety, and originality of music in general, or in a particular aspect of it, and illustrate very efficiently interrelations, influences, belongingness, extensions and other broad features of musical phenomena, leading to a much more comprehensive picture of them that the broader public can mentally construct. In this connection, without being pedantic, I wish to stress the importance, in musical education of both younger people and the broader public, of intelligently compiled and presented diagrams, statistics, photos, and other documentary material.

4. Anniversaries. To the "official" anniversaries of Schütz, Bach, Händel, Scarlatti, A. Berg, several more, important ones may be added. French sources rightly stress, in my view, Clément Janequin (500 years) although his year of birth, 1485, is only probable, not quite definite. Also Jean Ciconia, a composer who influenced a whole era, b. circa 1335 (650 years) is a similar case. A search through dictionaries and encyclopedias will surely reveal quite a number of other important European composers whose anniversaries should be remembered.
5. In conjunction with No. 2 above, I should like to propose less a project of "THE well-known masterpieces of European Music in definitive (does such a thing exist?) performances", and much more the exciting possibility of an album (or a series of albums) of gramophone records to be entitled "The unknown masterpieces of European music - a first selection". These last words are meant to show that the full series is much, much longer, and that this is "only" a first selection. Performances, of course, should be exemplary, and the technique digital. Publicity for this series should be extremely careful and widespread.
6. Propagation of Contemporary Music to a broader public. Techniques for achieving this are greatly differentiated, often very powerful, and, in spite of the widespread negative beliefs that there are inherent difficulties in persuading a broader public to accept and enjoy contemporary music, this is quite definitely possible, indeed advantageous. I am sure many countries possess positive experience on this and could pool their knowledge and resources into a major illustrated publication (not a dry report) accessible to the broad public and to administrators and planners. Around this publication, a conference, illustrated by an ad hoc festival, could illuminate how, why, how much, when, etc. something like this could be obtained.
- It so happens that Greece possesses a lot of very positive experience, quite unexpectedly on this. Greece would be willing to incorporate this in the broader scheme just suggested. If this does not take place, Greece would be willing to provide the illustrated publication just suggested, concerning its own experience, and organize a colloquium on it in one of its festivals for EMY 85, e.g. the "Festival: The Treasures of Greek Music" (in Utrecht or Düsseldorf). It is expected that many highly startling points, of interest to maybe all European countries, can be made.
7. Greece intends to try and organize something similar to "La Fête de la Musique" or "Faites de la Musique" of France, as Greece has already declared. But this can be made much more efficient and complete, if, as Mr R. Grégoire suggested, central funds are provided in order to help organize this on a broader scale, to all interested countries. Greece believes that a sum of, say, FF 40,000 to 80,000 per participating country could greatly enhance this interesting project.

