The Politics of Culture:
Historical Moments in Greek Musical Modernism

Vol. II
Appendices

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Royal Holloway University of London
Thesis submitted for the degree of Doctor of Philosophy

2013
APPENDICES

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‘A Few Words’

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.

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1 Manolis Kalomiris, ‘Λίγα Λόγια’, Ο Νουμάς (08.07.1908), p. 4.
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 [Pscharis’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.
Appendix 6a (1908). The two versions of the poster of Kalomiris’s 1908 début in French and in Demotic. Source: Kalomiris Archive.
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 début. 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.
Appendix 2 (1916) The first page of the 1917 edition of the *Master Builder* which Kalomiris used as a proof copy for the second revision of the work and which shows his attempts to rephrase the original dedication to Venizelos. Source: Kalomiris Archive.
1920
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.

Appendix 2c (1920). The front page of the newspaper *New Hellas* a day prior to the première of the *Levendia Symphony* showing the telegram with which Venizelos announced the outcome of the *Treaty of Sèvres* to King Alexander. Note the way the double-descendedness of modern Greeks is depicted in the sketch.
ΕΠΙΝΙΚΙΑ
14 - 16 Σεπτεμβρίου 1920.

ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ
15 Σεπτεμβρίου, άφα 4 μ. μ.:

ΠΑΝΗΓΥΡΙΚΗ ΠΑΡΑΣΤΑΣΙΣ
ΠΡΟΣ ΤΙΜΗΝ ΤΩΝ ΔΗΜΑΡΧΩΝ ΤΟΥ ΚΡΑΤΟΥΣ

ΕΤΑΙΡΙΑ ΕΛΛΗΝΙΚΟΥ ΘΕΑΤΡΟΥ
(ΔΙΕΥΘΥΝΣΙΣ Μ. ΑΙΔΩΡΙΚΗ)

ΑΙΣΧΥΛΟΥ
ΠΕΡΣΑΙ
ΤΡΑΓΩΔΙΑ

'Εμμετρος μετάφρασις Ι. Ζερβού.

1926
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: II/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).


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

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).
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.

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.
**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
ATHENS TECHNOLOGICAL INSTITUTE

1962 MUSICAL COMPETITION CONCERT

AND AWARDING OF THE MANOS HADJIDAKIS PRIZES

CONDUCTOR: LUKAS FOSS

"KENTRIKON," THEATRE - ATHENS
SUNDAY, DECEMBER 16TH, 1962 - 11:00 A.M.

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 23 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. Hadjinikos, 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.e. the recognition of the values in the realm of contemporary music composition available in Greece.
1. DUO for violin and piano (1962).
   I. Moderato.—II. Allegro.—III. Lento.
   Mr. Sp. Tombras and Mrs. Ch. Tombras.

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

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

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.
   Tombras, C. Vlachopoulos.
   Conductor: L. Foss.

5. MORSIMA—AMORSIMA for piano, violin,
   cello and double bass (1962)
   ST/1—1,030762
   Messrs. G. Hadjinikos, Sp. Tombras, C. Vla-
   chapoulos, Al. Dzoumanis.
   Conductor: L. Foss.

6. CONCERTINO for piano, strings and percus-
   sion (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. Dzouma-
   nis, N. Koratzinos, G. Poumbouridis, C.
   Settas, C. Thomaidis, Sp. Tombras, C. Vla-
   chapoulos.
   Conductor: L. Foss.

INTERMISSION: 10 MIN

ALL WORKS IN THIS PROGRAMME CON

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.

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 com-
   poser.

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. Vla-
   chapoulos.
   Conductor: L. Foss.

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 compo-
    sers.

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
Yani 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.
Gunther 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 KORAITZINOS, 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. TZOUUMANIS, double bass
* Costas VLACHOPOULOS, cello

Conductor: Lukas FOSS

* Members of the "ATHENS OCTET"
Yannis IOANNIDIS

Born 1930 in Athens. Studied at the Athens Odeons with E. and Sp. Fanariatos (piano); since 1955 at the State Musical Academy of Vienna; organ (graduated 1959 with K. Walter), composition with O. Siegi and embasso 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 atonal-ity. 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 characterized 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 fantasia on a recitative of the violin.

George LEOTSAKOS


In the six HAIKUS (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 writings. This composition constitutes the second of three similar (HAi—Kai) cycles, which consist of five-line verses of 17 syllables. The first one is written on verses by the lovable buddhist monk and wanderer Matsuou Bashô (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 adoration. 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 irresistibly imposed by a very long familiarization with this poetical genre the Haï—Kai, and its linguistic economy. These three cycles were written in 1961, from March to May.

Yannis IOANNIDIS

Mijika yō ya
Asase ni nokoru
Tsuki ip-pen

Harusame ni
nuretsutsu yane no
temari kana!

Harusame ya
dōsha no kimi no
sasamegoto

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

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

Ah, the rains of spring!
dear lady driving with me here
your whispering
vast with electric, because...nationalities.

9, capital). The form truly filled the space...to tell the truth...the form...is...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 composition of the Monologues 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 Monologues 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

Born in Rethymno (Crete). Studied at the "Heilsenikon Odeions (Athens); since 1967 at the "Staatliche Hochschule für Musik in Munich, with C. Orff and H. Henze (composition). Has composed orchestral music, chamber music, music for the theatre and for films, as well as electronic music.


Harusame ya
kawazu no hara no
mada nurezu

Nashi no hana
tsuki ni fumi yomu
onna ari

Sakura chiru
nawashiro-mizou ya
hoshi-zukiyo

Toba dono e
go - roikki isogu
nowaki kana

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

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

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

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
Ianis 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 13 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, Pithoprakia, Achorripsis, Analogique A, Sermone, Dual; Herma, Vides sindie 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 as fresh, 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-compositions.

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 constitutes an example for such a solution (they were first performed in Argentina, with Prof. H. Scherchen conducting, in 1958).

The generality of this problem necessitated an analysis and computation 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 Achorripsis—Morimasa and has been conceived for four performers. The sub-title ST'4—1, 001762 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 Achorripsis—Morimasa 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.


Iannis 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. Papaoanou, graduated 1961 obtaining first prize) in Athens. Since 1961 in the «Meisterklaesel of the «Staatliche Hochschule fur Musik» in Munich, with G. Binas (composition). Compositions: For Orchestra: Suite Overture, 2 Concertos; for choir and orchestra: Delphic Hymn; for voice and orchestra: 3 Melts (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 GAZOULAS


The «Six Lyric Pieces for flute and piano are, as is evident from their titles, 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 (2 CO 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 TSOGYROPOLLOS

Born 1930 in Athens. First musical studies there (1943-48), then 1948-54 at the Athens Odeions 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 = 60 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 totally 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 13)

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).
5. Real tempo: fluctuates between lentos and sott'osmoso.

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 sott'osmoso and alentos.
In the first measure of this movement the erollings of all elements of
the row start at the same time. Because of the different texture of each
element they do not all eroll with the same speed; in this way, during
the evolution of the linear time sequence, such ecollays in certain factors
result, in multiple interspersionhizations of these factors.

It is the essence of this serial arrangement of the elements
(factors) that their erollings continues ad infinitum; there is, therefore,
no concrete end of the form; actually, it is even as if there were no begin-
ning, 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' (=980"
(1' + 3' 39'')). Nevertheless, this precise calculation was not followed in
actual practice, but when the erollings of one combination (concrete
sounds, low pitch, time value: 7 eighth notes, densely 1, dynamic level
P to FP) was completed, the sequence was interrupted, after 5' 8'' approx.

The ends 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 ends.
(From an essay by George TSOUYOPoulos on his
Music for Percussion Instrument).

(The composition of this movement was undertaken in conjunction with
a proposed film on the subject of ecolour as a result of the properties of
lights, 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 trans-
formations, reversals, shortening etc. The present Music for Percussion
Instruments represents this first, fully autonomous version of the pro-
posed 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, 1946-51 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 Theodore Karsner Forderungspreis. Several among his
compositions (initially serial, lately egraphs) 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 re-
ained far from absolute identity: it often constituted a kind of short-
hand writing, which reminded the experienced performer of the frame-
work 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, es-
specially 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, ritardato, etc.), as well as for dynamic or expressive concepts it has to fall back on 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 expeditiously the requirements of the composer's auditory imagination (especially as regards new timbres); it should also liberate music from the architecturals 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 «Climax» 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 certainty, 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
ANEUTH LOGOTHEIT: ΠΑΛΜΟΙ (1961) (ΠΑΡΤΙΤΟΥΡΑ ΚΑΙ ΠΑΡΤΑ)

ANEISTIS LOGOTHEITIS: VIBRATIONS (1961) (SCORE AND PART)
<table>
<thead>
<tr>
<th>4</th>
<th>短夜や</th>
<th>浅瀬に残る</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>春雨や</td>
<td>ぬれて屋根の</td>
</tr>
<tr>
<td>2</td>
<td>同者の君に</td>
<td>ささめごと</td>
</tr>
<tr>
<td>1</td>
<td>春雨や</td>
<td>さまだねねず</td>
</tr>
<tr>
<td>7</td>
<td>鳥羽殿へ</td>
<td>五六騎急ぐ</td>
</tr>
<tr>
<td>6</td>
<td>星月夜</td>
<td>名は白水や</td>
</tr>
<tr>
<td>5</td>
<td>梨の花</td>
<td>せあり</td>
</tr>
</tbody>
</table>

THE TEXT OF THE "7 HAIKU" BY YOSA BUSON (1716–1784)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title of work</th>
<th>Idiom</th>
<th>Award</th>
<th>Place of residence – study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theodore Antoniou</td>
<td>Concertino for piano, strings &amp; percussion (1962)</td>
<td>Serial, but with modal-neoclassic writing.</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Accolade</td>
<td>Germany</td>
</tr>
<tr>
<td>Stephanos Gazouleas</td>
<td>Six Lyric Pieces for flute &amp; piano (1958-62)</td>
<td>Serial</td>
<td>-</td>
<td>Austria</td>
</tr>
<tr>
<td>Yannis Ioannidis</td>
<td>Duo for violin &amp; piano (1962)</td>
<td>Free atonal</td>
<td>-</td>
<td>Austria</td>
</tr>
<tr>
<td>George Leotsakos</td>
<td>7 Haiku’s for voice &amp; piano (1961)</td>
<td>Short atonal pieces setting Japanese lyrics.</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Accolade</td>
<td>Greece</td>
</tr>
<tr>
<td>Anestis Logothetis              (1921-1994)</td>
<td>Culmination (1960)*</td>
<td>Both works are in graphic notation instead of traditional score and parts, in order to allow for considerable margins in improvisation.</td>
<td>‘Hadjidakis Award’* (30,000 drachmas shared with Xenakis)</td>
<td>Austria</td>
</tr>
<tr>
<td></td>
<td>Vibrations (1961)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nikos Mamangakis                (1929-2013)</td>
<td>Monologue for unaccompanied cello (1962)</td>
<td>Personal technique based on selected arithmetic properties and experimentation with various timbres of the cello</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; prize 10,000 drachmas</td>
<td>Germany</td>
</tr>
<tr>
<td>Iannis Xenakis:                 (1922-2001)</td>
<td>Morsima- Amorsima: (ST/4-1.030762) for piano, violin, cello &amp; double bass (1962) *</td>
<td>Structure of both works worked out on IBM 7690 electronic computer; results translated in conventional notation</td>
<td>‘Hadjidakis Award’* (30,000 drachmas shared with Logothetis)</td>
<td>France</td>
</tr>
<tr>
<td></td>
<td>Amorsima- Morsima: (ST/4-2.080262) for 10 performers (1962)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Tsouyopoulouos</td>
<td>Music for Percussion (1959)</td>
<td>Total serialism features</td>
<td>-</td>
<td>Germany</td>
</tr>
</tbody>
</table>

Appendix 2 (1962). The compositions that were performed at the final round of the 1962 Competition.
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.
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
HELENIC 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 41st Hellenic Week of Contemporary Music is as follows:

Thursday, 14th April, a.m. Reception and inauguration of the "Hellenic Weeks" 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 (Veaki Theatre) p.m. G. Savagnone: Lecture evg. Accademia Musicale Napoletana Chamber Orchestra
Monday, 18th April, p.m. Accademia Musicale Napoletana Chamber Orchestra evg. Athens Instrumental Ensemble and Athens Wind Quintet
Tuesday, 19th April, p.m. Quartetto di Nuova Musica String Quartet evg. Vocal and Chamber music concert with University of Salonica Choir and Athens Wind Quintet
Wednesday, 20th April, p.m. 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, Omiou 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. Trikoupí and Venizelou (Panepistimiou) St., (in the passage), Athens. – Teleph. 612-720.

Hotel National, 37, Venizelou (Panepistimiou) St., Athens. – Teleph. 311-274.

Deutsche Buchhandlung, L. Athanassopoulou, 4 Omiou St. (in the passage, left), Athens. – Teleph. 225-294.

Siemens, 14, Venizelou (Panepistimiou) 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 materialise.

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» for choir, mezzo-soprano and orchestra by G. Siciliano, with which this Festival
was opened; for the 40th Stockholm International I.S.C.M. Festival (September 1966), the work *Antistixhis A* for three string quartets by G. Apergis (whose Greek première is given during the «Hellenic Weeks» 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 Weeks», 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 Weeks»; 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. Koundourois).

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 Weeks», 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 Weeks» as to its timing (21st April), location (Zappeion Building), and programme, which, besides two baroque compositions (Rameau, Bach), includes three contemporary Greek works (Apergis, Gazules, Xenakis) and one foreign (S. Hénon, 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 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 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 Premiere 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: *trittys* 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 Premières, shown by the symbol (W) in the individual programmes, are as follows:

N. Skalkottas: *sonatina* for piano (1927)
Y.A. Papaioannou: *wind trios* (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 quintets* (1964)
J. Ioannidis: *three pieces* for piano (1965)
M. Adamis: *proschemata* for narrator and tape, on a poem by E. Machaira (1964)
G. Leotsakos: *khemer* for solo flute (1963—65)

COMPOSERS FROM OTHER COUNTRIES:

S. Hénon (Holland): *lignes ondulatoires* for vibraphone and strings* (1965)
J. Kapr (Czechoslovakia): *contraria roman* for baritone and piano (1965)
G. Savagnone (Italy): *preludio, recitativo e fugas* for piano and strings (1966)
G. Scelsi (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 concerto 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 Skalkottas’ Ten Sketches (also recorded for the Italian Radio).

COMPOSITION OF THE ORCHESTRA:

Violins: Antonio Perez          Massimo Coen
         Cinzia Treggor Maioni     Franco Sciannameo
         Marta Marasciulli        Bruno Musitano

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 Literatures, 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, 1NR, DR, etc. She is also a member of the «Magendanz - Guarino Duo», the «Guarino Trio», the «Quartetto di Nuova Musica» and the «Accademia Musicale Napoletana» 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 unplayables by distinguished oboists; she has played this work extensively since in several countries.

ANTONIO PEREZ, violinst, 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 Napoletana» 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 under the collaboration with the I.S.C.M., the U.S.I.S., and the R.A.I., which recently broadcast several 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 Napoletana» 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 Barrese» 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 Messaggero» 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:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Performer</th>
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</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Kraft Thorwald DILLOO</td>
</tr>
<tr>
<td>Oboe</td>
<td>Horst SCHNEIDER</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Hans LEMSER</td>
</tr>
<tr>
<td>Horn</td>
<td>Karl ARNOLD</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Helmut MUELLER</td>
</tr>
</tbody>
</table>

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 repertoire 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 comprises 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, Dresden and Karlsruhe, firstly with Prof. Emer; 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 Weeks», 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 clarinettist, Ch. Farandatos, Professor at the Athens Odeon.

COMPOSITION OF THE WIND QUINTET:
- Flute : Urs RUETTIMANN
- Oboe : Claude CHIEULET
- Clarinet : Charalampos 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 Weeks» in collaboration with Arg. KOUNADIS, the distinguished composer, conductor, pianist and assistant professor at the «Musikhochschule» 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. POMBOURIDIS
- Cello : Const. VLACHOPOULOS
- Percussion : N. LAVRANOS, G. LAVRANOS, N. KORATZINOS
- Guitar : Ger. MILIARESIS
- Piano and Celesta : Hel. APOSTOLAKI - TAZARTES, J.G. PAPAIOANNOU

THE UNIVERSITY OF SALONICA CHAMBER CHOIR AND INSTRUMENTAL ENSEMBLE

The «Music Department» of the «University Clubs» 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 Weeks.

SOLOISTS OF THE CHAMBER CHOIR:

F. BAROURI, soprano
I. KOUMLIDOU, 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 Institutes, 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 Institutes, where she sang, among others, works by W. Killmeyer, G. Bidas, K. Hashagen, D. Mitropoulos and N. Mamangakis.

NILYAN PÉREZ – IOANNIDÍ

Nilyan Pérez-IOANNIDÍ, 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. Jaunet, 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. Kallopoulou, 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 Flute 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 (sopranino)
NIL. PÉREZ – IOANNIDIS (piano)
GER. CHORAFAS (double bass)
AN. DIAKOGIORGIS (santouri and percussion)
GER. MILIARESSIS (guitar)
AN. RODOUSSAKIS (double bass)
SP. SAKKAS (baritone)

A. WEBERN : STRING TRIO op. 20 (1927) (G)
   I. Sehr langs autonomy
   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

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
   Duettino
   Quasi Valse
   Arietta
   Marcia

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

INcERVAL

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

(G) = First performances in Greece
(W) = World première
(C) = World première of work specially composed for the «Hel- lenic Weeks»

70

(G) = First performances in Greece.
SUNDAY, 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 : ANTI THESE (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

M. KAGEL : ANTI THESE, play for one actor with electronic and ordinary sounds (film made in 1965/66)
E. REITZ — J. A. RIEDL : GESCHWINDIGKEIT — VITESSE (1963)
J. A. RIEDL : COMMUNICATION (1961)

SUNDAY, 17th APRIL, 1966 — 6.30 P.M.

G. SAVAGNONE
A LECTURE ON
MUSICAL PRISMASTM

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. BAEROETS : 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. SKALKOTTAS : 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) = Frist 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. Suite
              V. Concertino
              VI. Serenata
              VII. Ragtime
              VIII. Notturno
              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 Musics», in view of the regular Monday concert of
THE ATHENS STATE ORCHESTRA

REX THEATRE, 48, Venizelou (Panepistimiou) St., 8.30 p.m.
TUESDAY, 19th APRIL, 1966 — 6.30 P.M.

ATHENS INSTRUMENTAL ENSEMBLE
COND. BY ARG. KOUNADIS

U. RUETTIMANN (flute)  G. LAVRANOS (percussion)
S. RENGIOS (flute)     N. KORATZINOS (percussion)
C. CHIEULET (oboe)     GER. MILIARESSIS (guitar)
S. TOMBRAS (violin)    HEL. APOSTOLAKI – TAZARTE
G. PTOUBOURIDIS (viola) (piano and celesta)
C. VLACHOPoulos (cello) N. LAVRANOS (percussion)
J.G. PAPAIOANNOU (piano)

WIND TRIO: [FROM THE ATHENS WIND QUINTET]
C. CHIEULET (oboe)
CH. VARANATOS (clarinet)
CH. KAKAROUNAGAS (basoon)

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 violin, on old Italian texts (1957)
R. Christopoulou (soprano), S. Rengios (flute), G. Miliaressis (guitar), G. Poubouridis (viola)

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

Y.A. PAPAIOANNOU: THREE SONGS on poems by C. Kavafis (1966) (G)
for mezzo soprano and instrumental ensemble
I. Ekomissa is tin technin
II. Teliomena
III. Apolipin o Theos Antonion

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

A. KOUNADIS: THREE NOCTURNES ON POEMS BY SAPPHO (1960) for soprano and instrumental ensemble
R. Christopoulos (soprano), S. Rengios (flute), H. Apostolaki-Tazartes (celesta), N. Lavranos (violin), G. Poubouridis (viola), C. Vlachopoulos (cello)

A. LOGOTOPIAS: ODYSSEA 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. Papaiioannou (piano), G. Miliaressis (guitar), N. Lavranos, G. Lavranos and N. Koratzinos (percussion)

(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 Ninna
III. Valse ridicule
IV. Notturno
V. Fox - trot

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

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)
J.G. PAPAIOANNOU, accompanist
R. CHRISTOPHOULOU, soprano

2nd PART: UNIVERSITY OF SALONICA CHAMBER CHOIR
AND INSTRUMENTAL ENSEMBLE
DIR.: J. MANOKAS

SOLOISTS: F. BABOURI, soprano
I. KOUMLIDOU, mezzo soprano
D. HASSAPIDIS, baritone

G. PONIRIDY: WIND QUARTET (1962)
I. Poco Lento
II. Allegretto con spirito
III. Vivó
U. Rüttimman (flute), C. Chieuilet (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 nathhou, 4. To diploino 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),
R. Christopoulou – J.G. Papaioannou

D. DRAGATKIS: WIND QUINTET (1964) (W)
1. Largo
3. Adagio
2. Presto
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: ENYCHTOS, 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 EKEDOS, Concento di Voci I (1930), a cappella choir
Y.A. PAPAIOANNou: EROS ANIKATE Machan (Sophokles: Antigone) (1965), a cappella choir

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. CHRISTOPHOULOU

A. LOGOTHETIS: FANTASMATA (GHOSTS), electronic music for a film
EXAMPLES FROM GRAPHIC SCORES INVOLVING ELECTRONIC TRANSFORMATIONS
EXAMPLES FROM IMPROVISATIONS ELECTRONICALLY TRANSFORMED

M. ADAMIS: PROSHEMATA 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:
DIAMORPHES (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 COMMUNITY OF ATHENS

DIRECTOR: MANOS HADJIDAKIS

PROGRAMME

J. P. H. RAMMAU 'SEXTUOR' NO. 4 (OUT OF THE SIX CONCERTS TRANSCRIBED EN SEXTUORES FOR VIOLINS, VIOLA, CELLO AND DOUBLE BASS)

S. HÉMON : LIONES ORCHESTRALES FOR VIBRAPHONE AND STRINGS

D. MILHAUD : SYMPHONY NO. 4 FOR STRINGS (1921) (G)

H. DELAGE : CONCERTO FOR PIANO AND NINE INSTRUMENTS (1963) (G)

ST. GAZOULES : CONCERTINO FOR PIANO AND NINE INSTRUMENTS

IN TWO MOVEMENTS

G. APERGIS : ANTISTIS XA FOR THREE STRINGS QUARTETS

I. S. BAHR : SUITE NO. 2 (OVERTURE NO. 2, BWV 1067) IN B

(G) = First Performances in Greece

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 1921), 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 extremally 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. WEBERN (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 creator of the large scenic frescos (I Troiae, die Kluge, Antigone, Oedipus, etc.) with the elemental estamini, 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 Concentro di Voci: Sirmio for choir (1930), of which the effective first number is included in the Hel- lenic Weeks.

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 chorals for his successful, effective and fluent writing for their medium; a characteristic example of this is afforded by the short a cappella piece *DER RUCH* (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 Weeks*: 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 Traumgesänge* for Choir and Orchestra on greek poems by O. Elytis - *Metathesis* for solo guitar - *Stabil-Instabil* for large orchestra - *Phases* for piano - *Correspondence* 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 unison, 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.


*Jaja*, an example of a *Hörtext*, illustrates the problems of an audibly 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 *Hörtext* 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 «Hrertext 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, permutated (vowels, consonants, syllables, words) and otherwise modulated with partly polyphonic, 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 «Variations», S. Eisenstein's «Thunder over Mexico»; music for television, for radio (Höpfl «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 successions 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, Turechi and Bucchi are found, whilst Ricc. Malipiero follows the strict twelve-tone system and L. Chailly explores several trends with remarkable ease. The outstanding personalitics 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 prismatism», 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 Pieces» 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 Cori della 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 Barone, 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 emerges the series of Trithematic Sonatas and Improvisations for various instruments or groups of instruments, symphonic works like Sequence of the Arctic and Fantasy, and 3 Masses. In the theatre, his collaboration with the Milanese writer D. Buzzati resulted in works like Elevated Railways, The Overcoats, Penal Procedures, It was prohibited, whose success overshadowed the polemic previously raised; also the Triptychs after Chehov, The Syrt Beach, the ballet Ghosts at the Grand-Hotel.

His Sonata Tritematica 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 university 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 candida and Battono a la porta, the violin, piano, and cello concertos with orchestra, the 3 String Quartets, 6 Poems by Dylan Thomas and 7 variations on the Roses by Rilke for voice and instruments, In time of Daffodils (Cummings), 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 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-Casellian 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 a Sberlechis" (great parisan success in 1927), for the "École des Femmes" (Molière), "Il Contratto", the symphonic "Arioso e Toccatas", the String 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 stylistic 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 expectations"; 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 "Rifranze"; chamber music: 3 stories of Trilussa, Arianne Nocturne, 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 Prismatism" (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 "prismatism", as it 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.


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 superimposition or 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 Premiere 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 Busini 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 vienness 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 Notturno» for orchestra, «Invettiva» for choir, «Five comments to the Bacchants 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 Premiere 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 Ópera de Cámaras» 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 Kammerochesters» later of the Cologne Ensemble for New Music. He made numerous lecture 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 Selle Professor for Composition at the New York State University. He is also the director of his own theatre pieces.

His film «Antithese» was made at the end of 1965 on a sec-
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 modifications.

The scenario of the film follows truthfully the indications of the theatrical version of *Antitheses*. This was of special importance, because the essence of the libretto (a dramatic process without orientation, but with obligato 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 sinfonietta, 2 piano concertos, a violin concerto, a concertino for viola and chamber ensemble, concert variations for flute and string orchestra, 7 string quartets, 2 nocturnes, 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 composed 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 estraviskian works, with markedly humorous outer movements and a deeply poetic middle pastorale.

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 differ-
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 Premiere 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 1945, 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: Dodecamerons and a musical tragedy Lazarus; incidental music to several plays.

His Wind Trio (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. Leotisakos, 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, priz ed 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 sonata 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 Week.

His Three Songs on poems by C. Kavafis (1966) for voice and instruments have been especially composed for the Hellenic Week, 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 machani, on a passage from Sophokes' 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 (unison) 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 Quintet (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. «Polynomes» 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», «Catarracta», «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 «Odyssey» (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 Henry. 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 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 strategies», mathematically based on game theory (e.g. «Duel», 1959, «Stratégies», 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 «Heraus» 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 «electromagnetics». 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 “Stasimon 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 (1954-53). 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 “Tanagra” (1958) and “Bacchantes” (1959-60), “Cello Concerto” (1963), “Variations on four rhythmical 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.

Arty G 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. Papaoannou), later at the “Musikhochschule” of Freiburg i.Br. (with W. Fortner, composition, and C. Veter, 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), “Triptychos” for flute and chamber ensemble (1963-64) (Freiburg, Athens Festival), “Choreia II” (1965) for soprano, two actors and orchestra (Athens Radio Orchestra), “Epitaph in memoriam Charles Edward Ives” (1965), (Strasburg, 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, “Phoenix Musica” 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 Christodou 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, Christodou 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 Premiere 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. Papaioanou) 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 two-tone work; «Phone» for a cappella choir (1960), Sinfonia da Camera (1960–61), Violin and Piano Duo (1961) «Three Pieces» for double bass and piano, «Perspectives» for flute, piccolo and percussion (1965), «Epitymvi» 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 «Anakylesis» for 5 instruments was written in 1964; «Anakylesis», 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 «Proschemata» (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

He also wrote an important «Cycle of Numbers»; No. 1 is his «Monologues» 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 «Tritysis» (see below), and No. 4 is his «Tetradtys» for string quartet, whose structure is based on the number 4 (1963-66).

His «Tarrtys» (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. Miliareis), 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.


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. Varvoglis (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 Musik-hochschule. 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 intervocalic 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 Musikschule (further studies with G. Bialas). Apart form 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), Melos 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 (1965), 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. Jamies), 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 Kmers (1953-65) 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 fokloristic 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 from 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 Premiere in the Hellenic Weeks 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 now 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, «Images» for strings, Sinfonietta for chamber orchestra, «Narration» for large orchestra, «Triptych» for string quartet, Duo for violin and piano, «Pandora» 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. Papakoannou (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, harpsichord 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

Piero GUARINO

ORCHESTRA DOMATI

ACCADEMIA MUSICALE NAPOLETANA
CHAMBER ORCHESTRA

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N. ΣΚΑΛΚΟΤΑΣ: CONCERTINO FOR OBOE
N. ΣΚΑΛΚΟΤΑΣ: 16 SONGS
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: Η Ημέρα (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 14th 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 Asmann String Quartet, the Baden-Baden 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. IS 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"
which will also include lectures and discussions, music from tapes, 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

AMERICAN EMBASSY ATHENS

AIRGRAM

A - 775 UNCLASSIFIED

DEPARTMENT OF STATE

AMBASSADOR ATHENS

April 25, 1966


The Greek Chapter of the International Society for Contemporary Music inaugurated in Athens on April 11, 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 Messaïen, 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 Quintets by Arnold Schoenberg including the history-making (1923) Quintet for Winds, Op. 26.

Held in the Zappion 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

UNCLASSIFIED

D Dayton 4/21/66

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by Antoniou; "Praxis" for piano, percussion, and strings by Christou; "Trittya" for guitar, santouri, percussion, and two double-basses by Mavangalis 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 Papadacou, distinguished Greek musician, architect, and city-planner. The post supports Mr. Papadacou (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 season closes April 21.

For the Ambassador:

Donald K. Taylor
Public Affairs Officer

Enclosure

cc: USIA, IAW/GTI
USIS Thessaloniki

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 frei

AUSFÜHRENDE

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

DER KAMMERCHOR DES GOETHE-INSTITUTES
UNTER LEITUNG VON GÜNThER BECKER

Gesamtleitung:
GÜNThER BECKER
PROGRAMM

CARI ORFF (geb. 1893):
   Drei Chöre a cappella aus "Catulli carmina"
   Odi et amo
   Vivamus, mea Lesbia
   Miser Catull

BORIS BLACHER (geb. 1903):
   Vier Lieder nach Texten von Friedrich Wolf
   für hohe Stimme und Klavier, op. 25
   Kirskenne
   Das Zirkuspferdchen
   Herzensverstand
   Die Hexe

HARALD GENZMER (geb. 1909):
   Sonate für Flöte und Klavier
   Lebhaft
   Ruhe, fliessend
   Lebhaft

WOLFGANG FORTNER (geb. 1907):
   Trio für Violine, Viola und Violoncello
   Andante con moto
   Allegro molto
   Andante tranquillo (Kanon)
   Adagio – Prestissimo
   Adagio

GÜNTER BECKER (geb. 1924):
   Vier Bagatellen für Klavier
   Allegro moderato
   Im Zeitmass einer Sarabande
   Tranquillo e grazioso
   Allegro moderato ma risoluto

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.
4
Montag, 16. November 1964, 20 Uhr
Wolfgang Josef * 25.10.1894
Städtische Galerie
Lenbachh. Lusenstr. 33
Assmann-Quartett,
Gustav Grosch Klavier
Münchner Kammerensemble

7
Dienstag, 19. Januar 1965, 20 Uhr
Junge Münchner Komponisten
Städtische Galerie
Lenbachh. Lusenstr. 33
Albr. Gürsching
3. Streichquartett
Hans Ludw. Hirsch
Botschafter des Regens
Michael Rüggeb
Streichquartett
Hanns Staudinair
Sinfonie für Klavier
Helm, Lachenmann
Introversion 1

5
Dienstag, 17. November 1964, 20 Uhr
Wolfgang Fortner
Fritz Büchter
Karl A. Hartmann
Igor Strawinsky
Städtische Galerie
Lenbachh. Lusenstr. 33
Tübinger Solisten Ltg. Reiner Köbke

8
Dienstag, 26. Januar 1965, 20 Uhr
Paul Hindemith
Pierre Boulez
Städtische Galerie
Lenbachh. Lusenstr. 33
Hamburg
Stravinsky
Alban Berg
Sinfonie op. 22
Quatuor
drei Stücke für Streichquartett op. 5
Sinfonie op. 20
Sinfoniequelle op. 3
(1995/10)

6
Dienstag, 8. Dezember 1964, 20 Uhr
Konzert mit Kammerorchester
Hochschule für Musik
Großer Konzertsaal
Arcisstr. 12
Kammersinfonie
H. K. Koelreutter
Kammerorchester
Anton Webern
Lieder mit Instrumenten
op. 14
Anton Webern
Konzert op. 24
Franz Schubert
Lamento
Günter Bischoff
Johann Joachim Quantz
Mitwirkende: Ursula Premont, Sopran
H. Herbert Fiedler, Sprecher
Leitung:
Frederick Prausnitz Boston USA

9
Dienstag, 9. Februar 1965, 20 Uhr
New Musik in der Tschekkoslowakei
Karel Reiner
Städtische Galerie
Lenbachh. Lusenstr. 33
Ilia Zeljzenka
Straviskii Nr. 2 op. 8
Marek Kopelent
Streifquartett 1963
Jan Krasicki
Straviskii Nr. 3 1963
Jan Kopr
Straviskii Nr. 2 1962
Novak-Quartett Prag
mit Balinskoska auf
Gedichte von
Karel Prandula
Dalibor Jedlicka Nationaltheater Prag
Dienstag, 23. Februar 1965, 20 Uhr

Seoirse Bodley
Altrische Sprüche von Leben und Tod
Le petit verre Parlor ban
Roland et Olivier
Reincarnations
Drei Clôre Erstauf!
Drei Rikke-Chôre Unauff.
Cori di Michelangelo
Buonarroti
Dario Miloud
Vier Chôre

Radio Eireann Singers
Der irische Radiocher Dublin
Leitung: Dr. H. Waldemar Rosen

Dienstag, 6. April 1965, 20 Uhr

Kammermusik von Greta Zieritz, Kurt Dreesch, Hugo Hermann, Erich Limmert, Oscar Dischner, Erich Sehbach

Dienstag, 9. März 1965, 20 Uhr

Neue Musik in Portugal

Städtische Galerie
Lenbachhaus, Lünenstr. 33

Konzert mit Kammerorchestern
Werke von Fernando Lopes Greco, Joly Brage Santos, Luís Filipe Pires, Alvaro Cassuto und Jorge Peixinho

Leitung: Alvaro Cassuto
Lissabon

Dienstag, 11. Mai 1965, 20 Uhr

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

Geofr. Petresi
Ludiano Berio
Luigi Dallapiccola
Arcisstr. 12

Serenata
Chamber Music for Soprano on 3 Instruments
Sinfonia Alesi für Soprano und 11 Instrumenta
In Time of Affidatits für Soprano, Bariton und 7 Instrumente
Bruno Moderna
Gruppo Strumentale di Milano
Leitung: Bruno Martenetti
Mitwirkende: Imma Rossl Lucas, Sopran
Teodoro Rovero, Bariton

Dienstag, 23. März 1965, 20 Uhr

Josef Anton Riedl
Studien (1959/61 erweitert 1964 (elektronische Musik)
Lautgästliche 1961
Studie 1960 Projektion und Kommentar
Optische Musik
piano piece for David Tudor (1959 Projektion) und gleichzeitige Aufnahme
(geometrische Musik)
Aus der Musik zu „Leonie und Lena“ 1963 erweitert 1964
Luciano Berio
Thema (Omaggio a Joyce) 1958 (Konkrete Musik)
„Circles“ 1960
Verfilmung 1963

Dienstag, 15. Mai 1965, 20 Uhr

Ebeth, Korkoschka
Bewegungsstrukturen für 2 Klaviere
Karl Mich., Kamma
Duo für 2 Klaviere 1943
G. Franz, Dallapiccola Dialogo II
Bruno Moderna
Bela Bartok
Miksa für 2 Klaviere und Schlauchpfeife

Klavierduo
Kurt Bauer - Heidi Bung
Dienstag, 25. Mai 1965, 20 Uhr
Alban Berg  Lyrische Seite 1926
Hans Stadtmüller  Kinderréime für gem.
  Chor a cappella
Theodor Antonow  Concertino für Klavier,
  Streichorchester
  und Schlagzeug
Hans Gemenz  Präludien für Klavier
Fritz Bächtger  Das Göttliche für Chor
  und Streicher

Des Münchner Kammerorchester
Leitung: Hans Stadtmüller
Der Tölzer Knabenchor
Leitung: Gerhard Schmid
Klaus Schilde  Klavier

Dienstag, 15. Juni 1965, 20 Uhr
Karl Höfer  Streichquartett Nr. 2
Siegfried Beris  Rhapsodie
Jürg Baar  Ballade Romana,
               Incontri, Mutazioni
Isang Yun  „Loyang“ für
Norbert Linke  Kammerensemble 1942
            Polyrythmien Nr. 2

Endres Quartett
Klaus Börner  Klavier

Änderungen vorbehalten!
Konzertflügel in den Sälen der Hochschule für Musik aus
dem Panaus Lang, München, Kauflingerstraße 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

"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   | (C1b) | Strobe lights                        |
| CORNO        | (Cor)| Synthesizer (if available)           |
| TROMBA       | (Tp)  | Recording tape                       |
| TROMBONE I   | (Tb I)| Dia projector (dia—during beat 119—should be projected in very fast, irregular tempo on any kind of uneven surface. |
| TROMBONE II  | (Tb II)| Dia projector (dia—during beat 119—should be projected in very fast, irregular tempo on any kind of uneven surface. |
| TUBA         | (Tba)|                                      |
| VIOLIN I     | (Vin I)|                                      |
| VIOLIN II    | (Vin II)|                                      |
| VIOLA        | (Va)  |                                      |
| CONTRABASSO  | (Cb)  |                                      |

- development of sound level
- speaker or instruments in back of audience.
- very long
- no pause between sounds
- emphasize
- not emphasized
- pizz., string lifted (fret-board)
- intone ¼ note higher or lower—irregular, very slow beats.
- s.p. = sul ponticello
- ord. = ordinario
- flz. = reed
- vibr = vibrato
- l.v. = let vibrate

- clusters
- play strings
- repeat (framed) previous part.
- clap hands

(A) Vibrato—irregular, control by hand.
(B) Clusters played on a part of natural tone, on both parts of the tone, 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)
(F) Very fast movements. Approximate spacing.
(G) Repeat.
(H) Clusters on Organ—between e and al.
(I) Play tone forte and crescendo molto.
PERCUSSION:
- Vibraphone (Vbr)
- Flexaton (Fxt)
- Frusta (Wp)
- Tumbo (Tm)
- Marinba (Marb)
- Gran Cassa (G.C.)

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)

(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 "A") may be substituted.

(P) Vibraphone—play with Flexatone ball. Glissando on Flexatone.

(Q) Model molto legato e ppp. Rhythm via proportional notation.


(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.


(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 \( \frac{4}{4} = 60 \). 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.
Appendix 2 (1971). The programme notes of the Fourth Week in Athens
HELENIC 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. ANTZOURATOS (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. ANTZOURATOS, S. TOLIA (press and public relations), I. ZOGANELLIS
(performers’ manager).

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

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### THE PROGRAMME

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

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>19th</td>
<td>9.30 p.m.</td>
<td>Hellenic Group of Contemporary Music</td>
</tr>
<tr>
<td>Monday</td>
<td>20th</td>
<td>9.30 p.m.</td>
<td>Hellenic Group of Contemporary Music</td>
</tr>
<tr>
<td>Tuesday</td>
<td>21st</td>
<td>6.30 p.m.</td>
<td>Public Discussion: New Tendencies in Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9.30 p.m.</td>
<td>Recital: S. Sakkas (baritone), N. Semitecolo (piano)</td>
</tr>
<tr>
<td>Wednesday</td>
<td>22nd</td>
<td>9.30 p.m.</td>
<td>From Byzantine Liturgical Drama to contemporary Musical Theatre: the J. Nico-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>loudi Dance Group</td>
</tr>
<tr>
<td>Thursday</td>
<td>23rd</td>
<td>6.30 p.m.</td>
<td>N. Skalkottas: 20 piano pieces (J.G. Papaioannou)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9.30 p.m.</td>
<td>Hellenic Group of Contemporary Music</td>
</tr>
<tr>
<td>Friday</td>
<td>24th</td>
<td>6.30 p.m.</td>
<td>I. Xenakis — A. Logothetis 50 years old (by J.G. Papaioannou)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9.30 p.m.</td>
<td>Hellenic Group of Contemporary Music</td>
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<td>Saturday</td>
<td>25th</td>
<td>6.30 p.m.</td>
<td>Improvisation session, using also synthesizers</td>
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<td>9.30 p.m.</td>
<td>The Contemporary Music Quartet</td>
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<td>Sunday</td>
<td>26th</td>
<td>11.00 a.m.</td>
<td>Film session</td>
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<td>6.30 p.m.</td>
<td>Coamas Xenakis and his collaborators (multi-media events)</td>
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<td>9.30 p.m.</td>
<td>Hellenic Group of Contemporary Music and Univ. of Salonica Choir</td>
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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 Kotoupoli (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 culturant 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 Premiers of works by Greek composers (of which 3 especially composed for the «1st Week») and 4 by foreign composers. Practially the totality of these events were 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 increased from 3 to 8 whilst the total number of World Premiers 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 Premières 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, Guenter Becker and ten Greek composers have written new compositions under this arrangement for the programme. The music was played in various ways, both instrumentally (applied music) and electronically (synthesizers and electronic music). The Greek composers included some of the best composers and musicians in the country, and their works were highly acclaimed by the audience. The programme included works by well-known Greek composers such as Anargyros, Stathis, and Lakis. The music was accompanied by dance and light effects, creating a unique and immersive experience for the audience.

The 4th Hellenic Week, the HACM is now organizing...
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. Stetsas, 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 by 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 Premiere (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. Jurres, 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 was opened; in 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 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) «Ikoş» 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 «Atreos» 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 PREMIÈRES:

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 Premiéred:

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) «ZALOH» for clarinet, trombone, tuba, piano, percussion and four actors (Sept. 20th)

Y. IOANNIDIS
(1930) STRING QUARTET (Sept. 25th)

A. LOGOTETIS
(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 (1910) • 4 ORPHEUS HYMNS for narrator and instrumental ensemble (Sept. 19th)

Y. SICILIANOS (1922) • EPISODES II for double mixed choir, tape and three performers, op. 30 (Sept. 24th)

D. TERZAKIS (1938) • X for choir, instrumental ensemble, and tape (Sept. 24th)

ST. VASSILIADIS (1933) • THE SECRET SONGS OF SILENCE for voices, movement and tape (Sept. 22nd)

OTHER WORLD PREMIERES — shown (W) —:

G. APERGHIS (1945) • PUZZLES for 5 woodwinds, 5 brass and percussion (1971) (Sept. 26th)

J. CHRISTOU (1926-1970) • LATIN MASS for choirs, brass and percussion (1953) (Sept. 26th)

• EPICYCLE (1968), new version (Sept. 22nd)

J. HALIASSAS (1921) • DUO FOR CLARINET AND TROMBONE (1970) (Sept. 23rd)

N. MAMANGAKIS (1929) • ASKISIS for cello solo (1969/70) (Sept. 24th)

Y.A. PAPAIOANNOU (1910) • APHIGISSI for violin solo (1970) (Sept. 24th)

G. PONIRIDY (1982) • TRIO for xylophone, clarinet and bassoon (1962) (Sept. 23rd)


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

I. VLACHOPOULOS (1939) • 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. ZOGOLOPOULOS 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 (1912) • MESOSTICS re. MERCE CUNNINGHAM • for voice solo (1971) (W)

J. CASTALDO (1925) • ASKESIS • for instrumental ensemble (1971) (W) dedicated to Th. Antoniou

W. HEIDER (1930) • EDITION • version for wind quintet ( ) (W)

R. REYNOLDS (1934) • MOSAIC • for flute and piano (1962) (E)
Also the experimental abstract film «CHRYSLAIS» (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 Week». One concert, preceded 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. Christophoulou, flute
S. Gadedi, flute
S. Protopapas, flute
E. Christopolous, oboe
X. Boukis, clarinet
I. Koutalis, clarinet
Th. Paraskevopoulos, bass clarinet
A. Christidis, bassoon
G. Kantzis, horn
I. Karyotis, trumpet
K. Raymondis, trumpet
I. Bouranis, trombone
A. Klavani, trombone
I. Merkouris, trombone
I. Zouganellis, tuba
A. Diakogeorgis, percussion
G. Lavranos, percussion
A. Simeonidis, percussion
I. Avgheri, piano
J.G. Papaloannou, piano
E. Psomiadis, piano
N. Semitecolo, piano
Ch. Tombras, piano
Ch. Sofras, harp
G. Millaresis, guitar
V. Tenidis, guitar
N. Avgheris, violin
K. Kavakos, violin
S. Tombras, violin
D. Vraskos, violin
G. Pountouridis, viola
V. Yapalakis, viola
G. Koftino, cello
K. Vlachopoulos, cello
A. Rodossakis, double bass
R. Christophoulou, soprano
P. Evangelidis, tenor
S. Sakka, baritone

THE J. NICOLOU DI 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. Filippopoulos, M. Gazi, M. Kiosse, K. Krantonelli, K. Marcantonatiou, M. Mavriki, Th. Panagiotou, Y. Papoulidou, M. Triantafylou; K. Dijoumas, Y. Faktis, L. Grigoriou, Y. Malliakos, Y. Papaioannou, Y. Prokosals, 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.

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. Dadedi, 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. Taxiarhikis, narrator

1ST CONCERT
HELLENIC GROUP OF CONTEMPORARY MUSIC
COND.: TH. ANTONIOU

INTERMISSION

K. SFETSAS
«DOCIMOLOGY» for 13 musicians (1969) (G)

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

I. XENAKIS
«ANAKTORIA» for 8 instruments (1969) (G)

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.

2nd CONCERT
HELLENIC GROUP OF CONTEMPORARY MUSIC
COND.: TH. ANTONIOU

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

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. Papiaoannou, 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

INTERMISSION

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,
oboé, — 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. MATESIS, playwright
J. NICOLODI, 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

A. SCHÖNBERG
From the 5 PIANO PIECES op. 23 (1923):
1. Sehr langsam
2. Sehr rasch
N. Semitecolo, piano

I. STRAVINSKY
ELEGY FOR JFK for voice, two clarinets and bass clarinet (1964) (G)
S. Sakkas, baritone

K. STOCKHAUSEN
KLAVIERSTÜCK IX (1962)
N. Semitecolo, piano

G. KOUROPOS
GREEK SONG (1970) (G)
S. Sakkas, baritone — N. Semitecolo, piano

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

I. VLACHOPOULOS
CONCERTO for piano and tape (1971) (W)
N. Semitecolo, piano

TH. ANTONIOU
PARODIES for voice and piano (1970) (G)
S. Sakkas, baritone — N. Semitecolo, piano
WEDNESDAY, 22nd SEPTEMBER, 1971 — 9.30 P.M.

MUSICAL THEATRE
THE J. NICOLOU DI DANCE - THEATRE GROUP

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

M. ADAMIS

"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. Tourkaki
Musical supervision: St. Vassiliadis
Pre-recorded choirs: Univ. of Salonica Chamber
Choir (Cond.: Y. Mandakas), and Athens
Chamber Choir (Cond.: M. Adamis)

INTERMISSION

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

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
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 Frühjahr der Kleinen Magd (XVII) (W)
   Nachtstück (XVI)
   Griechischer Volkstanz (V)

III. Romance — Lied (XXI)
   Waltzer (XXXII)
   Tango (XIV) (W*)
   Rondo Brilliante (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. KOULAFIS, clarinet
          TH. PARASKEVOPOULOS, clarinet
          A. CHRISTIDIS, bassoon
          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. Gadeli, 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. Kouvalis, clarinet — K. Vlahopoulos,
            cello — I. Avgheri, piano

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THURSDAY, 23rd 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
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.

1st JOINT CONCERT
HELLENIC GROUP OF CONTEMPORARY MUSIC
COND.: TH. ANTONIOU

UNIVERSITY OF SALONICA CHOIR
COND.: J. MANDAKAS

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. Tachtis, cello

Y. SICILIANOS  "EPISODES II" for double mixed choir, tape
and three performers (1971), op. 30 (C)
N. Semitecolo, piano — A. Rodoussakas, double-
bass — A. Simeonidis, percussion

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. PAPAIOANNU  "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. TACHTIAS, cello
A. RODOUSSAKIS, double bass
N. SEMITECOLO, piano
A. SIMEONIDIS, percussion

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

IMPROVISATION SESSION

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

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

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

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.

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

THE CONTEMPORARY MUSIC QUARTET

S. TOMBRAS, 1. violin
D. VRASKOS, 2. violin
G. POUMBOURIDIS, viola
S. TACHIATIS, cello

N. SKALKOTTAS
1st STRING QUARTET (1928)(W*)
* First posthumous performance
I. Allegro giusto
II. Andante con 3 variazioni
III. Allegro (ben ritmato) vivace

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

EXPERIMENTAL FILMS AND MUSIC

R. BROUSSARD - A. RUDIN

«CHRYSALIS», experimental abstract film (1971) (W)
Electronic music by A. Rudin

D. KOUYOUMTZIS

IN MEMORIAM (1971) (W)
(J. Christou and the Greek Art Theatre)

G. ZONGOLOPOULOS-V. MAROS KINETIC SCULPATURE (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. Papaiouannou
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
sionists, on 4 poems by Garcia Lorca

A. LOGOGETHIS

«PYRIFLEGHEITHON — ACHERON — KOKKYOTOS»
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)
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. LOGOGETHIS 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, Sicilianos, Adamis, Mamangakis, Ioannidis, Gazouelas, Antoniou, Terzakis, Vlahopoulos, 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 constraining 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), "Amilos" 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. avantgardists. 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.


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 preserved 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 Velimirovic, 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 chorial 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, parodying 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 Askiotopoulou-Evelipdi 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 CHRISTOUD'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-versions», 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 Premiere (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 choir, brass and percussion. Only a piano score of this work has been preserved; since, however, the brass is almost exclusively treated as a choral 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, «Anacrossis» 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 Guérimus Quandt, «Orpheus Hymns», 1967.

His APHIGISSLIS (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 DRAGATASIS’ (1914) «ZALOUB» was written in 1971 as a special commission for the «4th Week». Two syllables, i.e. Za-and-loub 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 Zalou, 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. Tolias; 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) «PYRIGLEETHON — 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 «Octoec 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) «EPISODES 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 Rhythmical 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 form 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 by the Assman Quartet in Athens 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 psalitis (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 "cakophonica." 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," "bi-bri," "o-ro-ro," "gh-e-gh-e," "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).


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 soloist plays 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 premiere 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 Mamangakis, 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. Papaoianou 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 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), Trachiniae (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! — Man'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 advertising, of propaganda, of cold war — these songs survive in 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 singaps. 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 it's secret songs!»

Theodore ANTONIU'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 overlaying «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.


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-
picks 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 three sections, 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 evolution 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 reverse movement. — This is a «youthful» work, which could have been written many years ago by its composer, as it includes remote pictures, full of wholeness.

George KOUROUPOS was born in Athens, 1942. He studied piano at the Athens Conservatory (1959-1965) 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, Nocturnes, Chanson Grecque, Genesis, etc.). In 1971 his Elégie for solo oboe is performed at the Royan Festival. Since May 1971 he is assistant at the Paris Conservatory.

Works: «Antiphony» for women's choir, baritone and harpsichord. «Homérie I» for soprano, piano and percussion. «Homérie II» for baritone, flute, piano, and percussion. «Etude sur les progressions géométriques» for string orchestra and percussion. «Nocturnes» for violin and guitar. «Ecclesiassouda» (overture) for orchestra. «Genesis» for tape and ballet. «Lai» song cycle for soprano and lute. «Greek Song» for baritone and piano. «Contrepois» 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 APERSIS' (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 Amphithelion (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 L. Xenakis,

His composition "DOCIMOLGY" (1969) for a chamber orchestra of 13 soloist-performers, was commissioned by Marius Constant, conductor 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.
Appendix 3 (1971). Greek Song by the composer George Kouroupos (at the piano), performed by Spyros Sakkas. Source: CMRC.
Appendix 4 (1971). Newspaper article entitled: ‘The Other Face of American Janus’ featuring a manuscript and a photograph of Skalkottas. It is subtitled: ‘A grant from Ford Foundation will allow the entire work of Nikos Skalkottas (1949-1949) – the greatest of the Greek composers – to be put together and published. On the left is the composer and on the right is the beginning of the first part of the Sonata for violin and piano (1940), already published’. Source: Τα Νέα (23.11.1970).
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. 716583
Odysseas Elytis, Tel. 626458, 35 Skoufa St., Athens.

DANCING: Mrs. Koula Pratsika, Tel. 612263, 55 Omiou St., Athens
Mrs. Mallou Manou, Tel. 910688, Vassilissis Olgas Ave. 6, Athens.

PAINTING: Yiannis Tsaouhis (presently abroad, I believe). Tel. 018712
Yiannis Moralis, Tel. 715770, 37 Xenokratous St., Athens.
N. Nicolaou, Tel. 722171, 14 Glykonos St., Athens.
Nikos Exonopoulos (who is also a leading poet). Tel. 614162,
69, Anagnostopoulos St. Athens.

SCULPTURE: Christos Capralos, Tel. 912406, 7 Tripou St., Koukaki.
Zongolepoulos, Tel. 672210, 14 Naxili St., Athens.

MUSIC: John A. Papaicannou, Director of the Research Division of the
Athens Center of Ekistics and leading musicologist,
Tel. 516812, 4 Tsakalof St., Athens.

THEATER: Carolos Coun, Director, Art Theater of Greece, Tel. 226706,
52 stadium 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
ATHENES — 14 - 21 SEPTEMBRE 1975

PROGRAMME

Appendix 2 (1975). The programme notes of Xenakis Week in Athens

PRICE OF THIS PROGRAMME: 20 DRS.
PRIX DU PROGRAMME: 20 DRS.
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

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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 solar 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 Stockhansen; 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 premièred ("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
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 Tourrette 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 runs 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.

Main Works

Metastaseis 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)
Concreet PH, electro-acoustical music (1958)
Duel, game for two orchestras (1959)
Syrmos 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)
Akrata for 16 winds (1964/65)
Orestesia, scenic music (1965/66)
Territéktör for orchestra (1966)
Nemos Alpha for cello solo (1966)
Medea, scenic music (1967)
Nuits for 12 mixed voices (1967/68)
Nemos 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)
Charisma for clarinet and cello (1971)
Arousa for 12 strings (1971)
Persepolis, luminous and acoustical show (1971)
Antichthon for orchestra (1971)
Linaia-Agon for horn, tenor trombone and tube (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)
Cendrées for mixed choir and orchestra (1973/74)
Erichthon for piano and orchestra (1974)
Noomena for orchestra (1974)
Empreintes for orchestra (1975)
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):

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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Notice: The copying out, on a tape recorder or otherwise, of I. Xenakis' music (within the Exhibition Hall or elsewhere) is prohibited.
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)

* SYR MOMS (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

* ANTIHCHTHON (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.

THE STRASBOURG SYMPHONY ORCHESTRA

2nd CONCERT WITH WORKS BY I. XENAKIS

cond. Michel TABACHNIK

WITH THE PARTICIPATION OF:

Geoffrey MADGE (piano)

ANAKTORIA (1969) octet

Geoffrey MADGE

EVERALI (1973) for piano solo

*SYNAPHALI (1969) for piano and large orchestra

Preparation of strings: Jacques MERCIER

The Strasbourg Orchestra and 24 Strings (Athens)

*PITHOPRACKA (1955-56) for orchestra

(46 strings, 2 trombs, xyl., woodblock)

The Strasbourg Orchestra and 24 Strings (Athens)

*ATREES (1956-62) for ten performers

*First performances in Greece

INTERMISSION
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.)

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

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)

*First performances in Greece
*Second world performance
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—in 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 premièred 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 premiere 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 A̅; 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 Eumenides 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 premiered 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 Guèzec, 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. Gouroupos, 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 the black hole". M.F.

ANTICHTHON
After having set to choreography "Metastaseis" and "Pithopraktik" 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 "Terretektorh" (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 antinomical 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 insinuative 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 amalgan" of this octet. M.F.

EVRYALI
This work (1973), which was commissioned by the French pianist Marie-Françoise Buquet 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 Erikhthon (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 systematizes what he calls "arborecent 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 "arborecent ramifications" are based on the concomitant total 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 ascetism 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 Jocoy de Oliveira, and was world première at the 1971 Royan Festival by pianist Georges Fludermacher 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 words. 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 "Eryxial" (1973) and that of topological transformations used in "Erikthon" (1974). The title refers to problems of neighbourliness, connectivity, juncture, 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 Longchamp wrote: "A torrential score, jotting 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.

PITHTHAPRAGTA
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. Gravessan Bâitier Nos. 1 & 6 Gravesano, Ticino, Switzerland, also Musiques Formelles, ed. Richard-Masse, 7 Place St. Sulpice, Paris Vie.

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 premiered 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 ideas of "pithora", 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 dissipated), and also to a constellation in the southern hemisphere (river Eridan).

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: Moros: 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, fatetfulness, or the inescapable force of destiny, on the one hand, and randomness, fatefulness, indeterminacy, or arbitrariness, on the other, that is illustrated here in this earnest interplay of opposite values.

POLLATADHINA
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 premièred 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. "Polita ta Dhina..." ("Many are the wonders...") are the opening words of this magnificent text.

METASTASEIS

Explanation of the title: Meta = after + stasis = a state of standstill = 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 divisible: 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. Intervalic 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 sonorities 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.
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 knotted web of glissandi, with an extraordinary rustling shimmer: they represent gigantic and molten spider's webs whose previous calculations transform themselves into a delight of sound exhibiting the most intense poetry". (J.P.)

ORIENT-OCIDENT
This work, written in 1959/60, represents a reduction to ca. 12 minutes of Xenakis music for a short UNESCO film, "Orient-Ocident" 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 "Concert 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 Polytape), "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 premiered 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 Chiraz-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 fiery-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. Papaioannou, Vice-President: M. Adamis), 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. Dascalias, its General Secretary Mr. Tz. Tzannetakos, and its Director of Tourist Events Mr. J. Hadjidakis, 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. Koumarianou, 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 ("Pinothek"), and especially its Director General Mr. D. Papastamkos 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. Lariviére, 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 "Poltia ta Dhina".

The Group of 24 Strings from Athens (6, 6, 4, 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. Constantinatos, 24, Chrysalidou St., Kypseli, tel. 8617796.

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. Konstantinos, 13 Georgiou Argyri St., Lycovrisi, Athens, tel. 8014-120, who has also supplied adequate equipment; such equipment, on a larger scale (loudspeakers, mixer console, etc.) was also made gracially 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 by the "Athens Publishing Center" (dir. Mr. N. Avronidakis), 39, Dimocritou St., tel. 606-611. 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, Phidii 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. 524-302 have contributed both in 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. Syndemou 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. Papaioannou 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. Papaioannou, musicologist and Mr. Stephanos Vassilaidis, composer.

The responsibility for drafting the present programme (writing up of the texts, translations, layout, proof-reading) lies with Mr. John G. Papaioannou, 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.

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 Music\(^1\) 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

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\(^1\) 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.
Appendix 5 (1975). Xenakis with enthusiastic members of his young Greek audience during the Xenakis Week in Athens. Source: CMRC.
1978
Appendix 1 (1978). The programme notes of the *Mycenae Polytope*.
PARTICIPANTS
TO THE MYCENAE POLYTOPE

- The Mixed Choirs of the University of Provence
  Organization: Christine Prost, Roland Hayrbedian
  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-Cazaglì
  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 Chrysoiouris

- 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


• Both the general artistic conception, and the detailed formulation of all the elements of the "Polytope" mentioned above, are due to Iannis Xenakis.
INTRODUCTORY 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 undisrupted 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

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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), “Terrêtèktorh” (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 avant-gardists 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 "metamusical", 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 II" 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 Indo-European 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 achaeans (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 Mycenaeans; 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 achaeans (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 luminous 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.

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MYCENAE POLYTOPE - GENERAL PROGRAMME

1st Sound interpolation
Narration in mycenaean language

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
Persephassa for six percussionists, French Percussion Ensemble
Conductor: Sylvio Gualda

Narration, Iliad, canto XVI, (excerpts)
Apollo strikes Patroclus, his weapons and breastplates fall down, Patroclus is like paralysed, Hector destroys him.

5th Sound Interpolation
Helene (Euripides), verse 1137-1164
Do gods exist? They are so unsteady! Still, one has to give them preference over mortals. Those who resolve their problems by the use of weapons, rather than by discussion, are mindless. Hence Troy’s loss in the flames.
Interpreters as above.

Narration, Iliad, canto, XX and XXII (excerpts)
Achilles’ wrath, duel between Achilles and Hector, Hector’s destruction, Hector’s corpse is outraged by Achilles. Hector’s loss sounds the implacable capture of Troy by the Achaeans.

6th Sound Interpolation
Helene (Euripides), verse 1495-1511
Invocation in order to have Helene’s bad glory wiped out, since only her effigy went to Troy.
Interpreters as above.

7th Sound Interpolation
Narration, in mycenaean language: enumeration of furniture items, objects, and chariots, that formed part of the booty of Troy’s conquerors.
Procession of sheep and goats, herds bearing lights and bells, symbols of the people and of their bitter-sweet destinies.

Orestia (Aeschylus), suite for men’s, women’s, and children’s choirs, and 14 instrumentalists
Agamemnon: his return to Mycenae where he is massacred by Clytemnestra
Choephoroi: Orestes and Electra invoke Agamemnon’s soul so that it would assist them in their vengeance. They massacre Aegisthus and Clytemnestra.
Eumenides: The Erinnyes pursue Orestes to Delphi, he takes refuge in Athens, he is acquitted there, the Erinnyes soften, the people bursts into joy.

Mixed choir of the Provence University, instrumental ensemble of the Orchestre Philharmonique de Lorraine
Choir leaders: Christine Prost and Roland Hayrabedian
Argolis Children’s Choir
Choir leader: Stephanos Vassiliadis
Conductor: Michel Tabachnik

Narration, in mycenaean language
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 Tynris 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 Mycenaeans, 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. Evanghelos 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.
Appendix 2a (1978). Audience attending the Mycenae Polytope. Source: CMRC.

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.
ΥΠΟ ΤΗΝ ΑΙΓΙΔΑ ΤΗΣ Α.Ε.
ΤΟΥ ΠΡΟΕΔΡΟΥ ΤΗΣ ΔΗΜΟΚΡΑΤΙΑΣ ΚΑΘΗΓ. Κ. ΤΣΑΤΣΟΥ
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(ΔΕΣΜ)
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ΚΑΙ ΤΗΣ ΕΘΝΙΚΗΣ ΠΙΝΑΚΟΘΗΚΗΣ
ΠΑΓΚΟΣΜΙΕΣ ΜΟΥΣΙΚΕΣ ΜΕΡΕΣ 1979

ОРГАНИЗАЦИЯ ЕПИТРОПΗ
Тο Διοικητικό Συμβούλιο του ΕΣΣΥΜ Και του Ελληνικού Τμήματος ΔΕΣΜ: Μηχ. Άδαμος, Πρόεδρος, Στέφανος, Βασιλείδης, Αντιπρόεδρος, Γιάννης Γ. Παπακωνστάνου, Γιάννης Γραμματέας, Μαρ. Χαμουρζίου, Τάμιας, Δήμος Τερζάκης, Ανδρέας Γραμματέας, Γιάννης Μάν- τακας, Καταρική, Παν. Στάμου, Μέλη.

Γιάννης Ιωαννίδης, Πρόεδρος Διευθυντής Κριτικής Ηπειρώτης
'Αχ. Άγγελος, Ηλεκτρονικά, ηχητικά, κατασκευές.
'Ανδρέας Ραδουσάκης, συντονισμός σκηνής και έκτελεστών.
Γραμματεία: Τμ. Καλοκαιρινή, Ευ. Ρέντζη, Μ. Καραμάτη, Κ. Γεωργιάδης, Θ. Κατεπάνος
ΑΘΗΝΑ (και γύρω περιοχή) 11 - 20 Σεπτεμβρίου 1979

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” (ISM)
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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St. Vassiliadis, Vice - President, John G. Papaioannou, General Secretary, M. Hou-
mouzouliou, Treasurer, D. Terzakis, Special Secretary, Y. Mandakas, and P. Stamos,
Members.
Y. Ioannidis, Chairman of the International Jury
A. Anghelidis, sound, electronic, constructions
A. Rodoussakis, stage and performance coordination

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 ARCHAEOLOGIQUE 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, electronique, sonorisation, constructions
A. Rodoussakis, coordination de scène et d’ exécution

ATHENES (et région), 11 - 20 Septembre 1979
ISCM MEMBER COUNTRIES (AND NATIONAL SECTIONS)
PAYS MEMBERS DE LA SIMC (ET SECTIONS NATIONALES)
ΧΩΡΕΣ - ΜΕΛΗ ΤΗΣ ΔΕΣΜ (ΚΑΙ ΕΘΝΙΚΑ ΤΜΗΜΑΤΑ)

1. Australia / Australie / Αυστραλία
2. Austria / Autriche / Αυστρία
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18. Korea (S.) / Corée (Sud) / N. Κορέα
19. Netherlands / Pays Bas / Κάτω Χώρες
20. Norway / Norvège / Νορβηγία
21. Poland / Pologne / Πολωνία
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Application for admission pending:
Demande d’acceptation en suspens:
Εκκρεμεί αίτηση εισδοχής:

30. Argentina / Argentine / Αργεντινή
31. Mexico / Mexique / Μεξικό
32. New Zealand / Nouvelle-Zélande / Νέα Ζηλανδία

WORLD MUSIC DAYS
JOURNEES MONDIALES DE LA MUSIQUE
ΠΑΓΚΟΣΜΙΕΣ ΜΟΥΣΙΚΕΣ ΜΕΡΕΣ

1923 Salzburg
1924 Salzburg, Prague
1925 Venice, Prague
1926 Zurich
1927 Frankfurt/Main
1928 Siena
1929 Geneva
1930 Liege, Brussels
1931 Oxford, London
1932 Vienna
1933 Amsterdam
1934 Florence
1935 Prague
1936 Barcelona
1937 Paris
1938 London
1939 Warsaw
1940- World War II
1945 small meetings in a number of cities in the U.S.
1946 London
1947 Copenhagen, Lund
1948 Amsterdam
1949 Palermo, Taormina
1950 Brussels
1951 Frankfurt/Main
1952 Salzburg
1953 Oslo
1954 Haifa
1955 Baden Baden
1956 Stockholm
1957 Zurich
1958 Strassburg
1959 Rome
1960 Cologne
1961 Vienna
1962 London
1963 Amsterdam
1964 Copenhagen
1965 Madrid
1966 Stockholm
1967 Prague
1968 Warsaw
1969 Hamburg
1970 Basel
1971 London
1972 Graz
1973 Reykjavik
1974 Rotterdam
1975 Paris
1976 Boston
1977 Bonn
1978 Stockholm, Helsinki
1979 Athens
1980 Tel-Aviv

June 29-July 5

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ΧΑΙΡΕΤΙΣΜΟΣ ΤΟΥ ΓΕΝ. ΓΡΑΜΜΑΤΕΩΣ ΕΟΤ κ. Π. ΛΑΜΠΡΙΑ ΓΙΑ ΤΙΣ «ΠΑΓΚΟΣΜΙΕΣ ΜΟΥΣΙΚΕΣ ΜΕΡΕΣ»

Τό Ελληνικό κολοκαίρι, μεστό από ποικίλες καλλιτεχνικές έκδηλώσεις, κλείνει φέτος μέ κορύφωση: τις «Παγκόσμιες Μουσικές Μέρες» —τό Διεθνές Φεστιβάλ Σύγχρονης Μουσικής, που για πρώτη φορά έντασσεται στα πλαίσια του Φεστιβάλ Αθηνών.

Τό έδαφος, ή πολυμορφία και ή σημασία τής πολιτιστικής αυτής προσφοράς είναι κάτι που μπορεί να έκτυπηθεί από δόλους καί όχι μόνο από τους ένθεταμένους φιλόμουσικους. Έκείνο που ώστε επεξεργάζεται να έχει, είναι η οργανωτική προσέβαση που κατασκευάζει για ν’ ακούσουμε από αυτό τα θαυμασμοποιητικά έργα υπερεξηφάνεια συγχρόνων ζωές και Ελλήνων συνθέτων. Τόν Ελληνικό Σύνδεσμοποιείς ως μέλος τής Διεθνούς Έταιρες Σύγχρονης Μουσικής άνθισαν οι άνθρωποι και οι ευχαριστίες για τήν πρωτοβουλία που ήταν και για τό ζηλο σε εσφέρε για τήν πραγματοποίησή της.

Οι κρατικοί φορείς, μεταξύ τόν οποίων και ο Ελληνικός Οργανισμός Τουρισμού, μέ ένθεταμε δράση υιοθέτησαν τήν ιδέα. Και νιώθονταν υπομονή για τήν εφαρμογή της στην καλλιτεχνική πράξη για τήν όποια μόνο άρμοδιο να κρίνει είναι τό μεγαλό άρεστήριο, μέσα κι έξω από τόν Ελληνικό χώρο.

ADDRESS BY MR. P. LAMBRIAS, GENERAL SECRETARY OF THE NATIONAL TOURIST ORGANIZATION OF GREECE TO THE WORLD MUSIC DAYS-
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.

TEXTE INTRODUCTION 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 œuvres les plus représentatives de plus de cent compositeurs étrangers et grecs puissent être entendues ici. L’ élégie et les remerciements vont à l’ Association Héllenique 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 Hélénique 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 its 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 cut-back 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 Killissia — 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 8 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 8 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 Kenderig (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 phonology 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. Ethnonomology

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 indisputably 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 been submitted early enough: one in Delphi (J. Yuasa) 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.X.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 “Jeunesse Musicales Chamber Ensemble” to the WMD’s. Although the “Jeunesse 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 “Jeunesse 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.
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

THE "SKALKOTTAS YEAR 1979"

When, at the Paris 1975 ISCM General Assembly, it was decided to hold the 1979 WMD 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).

This rare "double anniversary" — 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 irreversible 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 Schoenberg: e.g. the normal 12-tone row is replaced by a "superseries", 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 transformation 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 their composer's intentions extremely well. Serial material is used to build "higher order units", perceptible as such (as new independent entities): e.g. sound colors, 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

* Celebrations usually occur in a series of round 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, 10, 12, 16, 18, 20, 24, 25, 30, 40, 50, 60, 70, 80, 90, 120, 180, 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.JII.1904 in the town of Halkis (Eubea). His great-grandfather, a folk musician of considerable fame, came from the northern tip of the Cyclades (Cyclades), which has given birth to all sorts of modern Greece's important sculptors and many painters. His father (Alexandros) 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 Eubea. 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 Conservatoire. From there, such great musicians as Dimitris Mitropoulos, Assimakis Triantafyllakis and Manolis Callas graduated. Skalkottas studied violin with Tony Schultz, 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 Nazis. 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 days 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. It asked to, he could re-write all his works, even those he had actually recorded music from 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 about 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: Alexis, a talented painter, and Nikos, champion of chess for Greece, among many others who was born on the day his father was dying of a neglected constrictive hernia (19.XI.1949).

After the composer's death, a "Skalkottas Committee" (with Dr Minos Doumas, 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. Superlatives were made by the most responsible foreign experts: "A composer of the front rank"; "at last a composer"; "an out, gentlemn"; "a volcanic talent"; "an apotropaion 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... fertility of the soil and the... complexity of the form which 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 premieres, were performed at the English Bach Festival. It is expected that the "Skalkottas Year 1979" with its double anniversery, will provide still broader opportunities for the celebration of what this great composer achieved. Already many concert, 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 IX 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. Papaloannou
Το Ελληνικός Μουσικός Κύκλος

Βουκουρεστίου 25, 6ο πάτ. - 106 71 Αθήνα
Πληροφορίες: Τηλ. 7214910, 7225580

δεχει την τιμή να οδι προσοκαλέσει
στή φετενή «Μουσική Εβδομάδα»
18-24 Ιουνίου 1990, ώρα 9.00 μ.μ.
πού άποτελεί τη συμμετοχή του
για 7η συνεχή χρονιά
στα «Κρυστάλλεια Σκοτεινής» (Παλ. Πεντέλη,
Μέγαρο Δουκίσας Γλακαντίας), με θέμα:

«ΠΡΟΣ ΤΗΝ ΕΝΩΣΗ ΤΩΝ ΕΥΡΩΠΗΣ»

ένα «μουσικό ψηφιδωτό» από διάφορες ευρωπαϊκές χώρες
[εκδηλώσεις Ε.Μ.Κ. δρ. 137 έως 143 από την άρχη (1983)]

Δευτέρα 18.6 'Ισπανία (18ος και 20ος αι)
(εκδήλωσις δρ. 137) (και ρωμαντική Γερμανία)
'Ελλαδή Κουναλάκη, πάνο.

Τρίτη 19.6 Ρουμανία (νεότερη και σύγχρονη)
(εκδήλωση δρ. 138) Marcel Spinei, βιολονταλέλο - Sanda Spinei, πάνο.

Τετάρτη 20.6 Γερμανία - Αυστρία (18ος, 19ος, 20ος αι.)
(εκδήλωση δρ. 139) Μαρία Ευστρατάδη, πάνο.

Πέμπτη 21.6 'Αγγλία (τού θεάτρου του Σάιξμπη)
(εκδήλωση δρ. 140) (και μεσαιωνική 'Ισπανία).
Σα ββίνα Γιαννάτου (πραγματικό και κίνητρο), Δ. Νικας
(αναγεννησιακό λαούτο), Νατ. Ζούκα (κίνητρο), Β. Κα-
νελλόπουλος (φροντισμό) ("Μουσική Θεατρική Στημή").

Παρασκευή 22.6 Ούγγρεια (19ος και 20ος αι)
(εκδήλωση δρ. 141) Βασίλης Τσαμπρόπουλος, πάνο.

Σάββατο 23.6 'Ελλάδα (σύγχρονη πρωτοποριακή μουσική από
μεσαιωνές ώς νεότατες γενέσεις).
Σύνολο "Εύμολη" (10 εκτελεστών), δ/ση 'Αλκη
Μπαλία.

Κυριακή 24.6 Γαλλία (18ος και 20ος αι)
(εκδήλωση δρ. 143) Βίκι Βασιλειάδη, ‘Ιφιγένεια Σπηλιωτούλου, φιλά-
ουτα, Μαρία Παπαπετροπούλου, πάνο.

Σήμα: Θά υπάρχουν λεωφορεία πούλμαν (Σταδίου, δύση Κολοκοτρώνη), μ' "αναχώρηση 8.00 μ.μ. πρωινό, για
μεταφόρα στην Πεντέλη κι 'έπιστροφη 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.
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 unrelenting efforts made this festival possible.


**EUROPEAN MUSIC YEAR 1985**  
**GREEK NATIONAL COMMITTEE**  
C/O Y. IOANNIDIS – 116, ARISTOTELES ST.  
GR. 104 24. ATHENS, GREECE  
TELEPH. 120-12 – 8612 185, 72 25 580

January 10th, 1984

Some Suggestion to the PMP  
On possible "themes" of European, Interstate projects  
by John G. Papaioannou

1. Unlike the Mahler 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 and 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 organise a colloquium on it in one of its festivals for E.M.Y 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.