to dominate the movement. The short development section (m. 30) is a
sort of fugato. The writing in this witty piece effectively exploits the
capacities of its three wind instruments (and of the piano) for sharp
rhythmic characterization and mordant, pungent articulation.

Costas TSOGURAS, born in Volos in 1966, studied piano, accordion and music theory at
the Hellenic Conservatory (Volos department) obtaining his accordion diploma in 1982.
From 1983 to 1987 he studied chemistry at the Aristotle University of Thessaloniki,
graduating with a Bachelor of Science degree in 1987. During the same year he began his
studies at the Musical Department of the Aristotle University of Thessaloniki, and has
continued his studies in music theory at the New Conservatory of Thessaloniki with degrees
in Harmony (1990), Counterpoint (1992) and Fugue (1994). In 1993 he completed his diploma
thesis entitled Multi-Channel MIDI Recording with the Use of a Computer, graduating from
the Musical Department with a Bachelor of Arts degree in Musicology. In 1994 he began
working on his PhD in Music Analysis, involving analysis of 20th century Greek composers
using the generative theories of F. Lerdahl and R. Jackendoff. He also studies composition
with Christos Samaras. He lives in Thessaloniki, where he teaches functional harmony and
the history of harmony in the Music Department at Aristotle University of Thessaloniki, as
well as music theory lessons at the Philippou Nakas Conservatory.

Metastrofi, for brass quintet
The work has three parts, joined together in a single movement: Bizarre,
Lament, and Humoreske. Each has a different mood, but all three exploit
the single-theme sonatina form in terms of free atonality. Formally, each
part contains an exposition, development and recapitulation of the thematic
material. The change of moods between parts is accomplished through
the use of different pitch class sets as harmonic material, different rhythmic
material (motives and tempo) and different orchestral treatment of the ensemble.

acknowledgements
David Nelson, director, School of Music, for his ongoing support of the Center.
Katerina Stamateles, who was crucial in making initial and ongoing contact
with the composers featured on this program.
Theodore Antoniou, who joins us as the featured guest composer.
Dimitri Papageorgiou and Evangelia Kikou who arrived from Greece for this occasion.
Judy and Ching-yuan Hu, for their help with the calligraphy and pronunciation
of the Chinese poem in Waywind.
Lawrence Pirte, for lending to the CNM electronic equipment.
Matt Hallaron, for his reliable help with the electronics this year.
Center for New Music
Festival of Contemporary Greek Music
Sunday, April 5, 1998

3:00 p.m. program

The (Do) Quintet
Iowa Brass Quintet*
David Greenhoe, Barbara Deur, Kristin Thelander, David Gier, Robert Yeats

Theodore ANTONIOU

Quartets No. 1 & 2
Betsy Zenk, oboe
Jamie Koester, trumpet
Krista Van de Velde, bassoon
Andy Liao, piano

Nikos SCALKOTTAS

Impressions
Evangelia KIKOU

Brook Cuden, piano

Apologie IV (1996)
Andy Carlson, violin
Nathalie Cruden, viola
Rene Lecuona, piano*

Christos SAMARAS

Undr
Dimitri PAPAGEORGIOU

Sonja Feig, flute
Joe Rebik, percussion
Kyle Gassioti, Double Bass

Anaparastasis I
John Muriello, baritone*
Katerina Stamatelos, piano
Jennifer Wochner, viola
Wes Phillips, double bass
Jon Donald, percussion
David Gompper, conductor*

Jani CHRISTOU

Sonja Feig, flute
Megan McKillip, clarinet
Andy Carlson, Miki Yusa, violins
Cora Kayserhoven, cello

John Allemier, Thad Call, Michael Cash, Edgar Crockett, Mark Chubb, Eric Durian,
Matt Hallaron, Andrew Hauschild, Alexandre Lunsqui, John Kramer,
Jonathan Southwood, Vatchara Vichaikul, voices

—Intermission—

Metastrofi
Jamie Kent, trumpet I
Jamie Koester, trumpet II
Pat Mickey, horn
Brad Palmer, trombone
Ken Ausman, tuba

Costas TSOUGRAS

Sonatine for flute
Alice Park, flute

Costas D. NIKITAS

Costas SCALOSSAS

Five Sketches for Three Flutes
Leontios J. HADJIEONTIADIS
Joao Batista Sartor, Tineka Chiaravino, Sonja Feig, flutes
East-West (1993)
Zon (1996)
Westwinds (1991)

Theodore ANTONIOU

Sonja Feig, flute
Annette Machetta, clarinet
Miki Yuasa, violin I
Quentin Arnold, violin II
Luiz Lange, viola
James Ellis, violoncello
Pamela West-Carrasco, harp
John Kramer, piano
Jon Donald, percussion
Emily Truckebrood, soprano
David K. Compper, conductor*

*School of Music Faculty

Program Notes and Biographies

Theodore ANTONIOU, born in Athens, studied violin, voice and composition at the National Conservatory and Hellenic Conservatory, Athens with Manolis Kalomiris and Yannis A. Papaianou. Conducting and composition studies at the Hochschule für Musik with Adolph Mannherich and Gunter Bialas; at the Siemens Studio for Electronic Music with Josef Riedl; and the International Music Courses, Darmstadt, with Boulez, Berio, Stockhausen and Ligeti. He has been awarded nine scholarships from different sources for studies abroad.

Antonio is co-founder and vice president of the International Society of Contemporary Music, Greece; co-founder and vice-president of the International Heinrich Schutz Society, Greek section; founder and director of the Hellenic Group of Contemporary Music, Athens; Director of the Philadelphia Musical Academy New Music Ensemble; the Philadelphia New Music Group; Alea II (Stanford), Alea III (Boston), The Summer Music Center in Greece and the Politis Composition Prize.

He has received many prizes and awards for his music, most notably the Richard Strauss Prize from the city of Munich, commissions from the Fromm and Koussevitsky Foundations, and the city of Munich for the Olympic Games (1972). He has been awarded fellowships and grants throughout his career, including National Foundation for the Arts and Guggenheim composers fellowships. He has taught at the National Conservatory in Athens, Stanford University, the University of Utah, the University of Penn., and the Philadelphia College of the Performing Arts. Since 1979 he has been Professor of Composition at Boston University. His work includes over 90 works of symphonic, chamber, solo, choral, and electronic music, written for the concert hall, theatre, dance and television. His music is published by Barenreiter, Verlag (Germany) and GunMar (USA). To date, he has some 70 works in print. Mr. Antonio is active not only as a composer, but also as a conductor, teacher, lecturer, and artistic director of various musical events and organizations. He has emerged as a considerable force in the avant garde, and a proponent of music all over the world.

All three chamber works, written for the first three International Conferences on Chinese Music (Westwinds in 1991, East-West in 1993 and Zon in 1996), are based on a similar concept: East-West cross cultural influences on music composition.

Having been born, raised and educated in Greece, I have always had to deal with these cultural and aesthetic influences. There is in my music a continual presence of this East-West question, in both abstract and concrete terms. I have never tried to be Oriental or Occidental, but I constantly face the problem of cross cultural influences. I believe that a true composer is consciously or subconsciously “rooted” to his cultural and physical surroundings. The main problem and concern has been to find those secret codes that can unify my background with what I have learned in music schools and the West in general.

I am fascinated by the Eastern sound, the Byzantine music, folk instruments, ancient Greek tragedy, Chinese theater music, and the languages of the world. These are some of the elements I like to recreate through Western instruments and techniques.

East-West derives its musical material from Lu-ning, a very old Chinese song from Ya-Yuen of the period of the Sung dynasty, and from rhythms and scales of the Aegean and Mediterranean area. East-West is a phantasy, like a piece mostly expressing my feelings and the abstract interpretation of the East-West musical characteristics. The tape part includes a soprano simultaneously singing a Taiwanese folksong “Man Chwen Hon” (Looking Forward to the Spring Breeze), and a very old Greek (second century BC) Skolion song by Seikilos. This combination is rather symbolic since Greece has been part of both East and West, and in a way, has forwarded the East’s culture to the West.

Zon, based on a free variation of an old Chinese song with references to Bach and Vivaldi, uses the 12-tone technique freely throughout.
Westwinds starts with one or two notes, and with continuous permutations that expand to more complex sound groups. Four poems are sung: the beautiful Chinese poem Early Autumn by Hsu Hung (mid-nineth century); two poems by unknown Greek poets, and one by Plato from the fourth century B.C.

Early Autumn
Far in night floats a clear lute’s sound
The west wind rises in azure vines.
Last fireflies settle in jade-white dew,
Early geese brush the metal river of stars.

Tall trees at daybreak still densely thick
And far mountains, in clear skies, grow ever more.
In Huai-nun one leaf falls -
You’re aware of aging in misty waves.

Come and sit beneath my pine that whispers
Sweetly as it bends to the gentle west wind.

Here lie down on the green meadow, O traveler,
and rest your relaxed limbs from painful tiresness,
and the pine tree trembling in the sounds of
the west wind will charm you.

Sit down near this loud-voiced, high, thick-foliaged,
pine tree, wrestling her branches in the west wind,
and near the babbling waters,
my pipe will bring sleep upon my enchanted eyelids.

Hsu Hung

poet unknown

poet unknown

Plato

Jani CHRISTOU was born on January 8, 1926 in Heliopolis, Egypt. The son of a Greek chocolate manufacturer who settled in Egypt, he grew up in the patrician Greek community of cosmopolitan Alexandria. His education was predominantly in English institutions, giving him a mastery of the language in which he was to write many unpublished philosophical and musical texts. After studying at the wartime branch of Victoria College in Alexandria (1936-45), he went to King’s College, Cambridge, to study with Russell and Wittgenstein, receiving the BA in 1948. Having taken music lessons with a Russian emigre in Egypt, he studied counterpoint and composition privately with Redlich at Letchworth during his Cambridge years. In the course of the next two years he studied analysis and he also attended the 1949 and 1950 summer courses at the Accademia Musicale Chigiana in Siena. At some unknown time his interest in depth psychology took him to the Jung Institute in Zurich, where his brother Evangelos, also studied. In 1956 Evangelos died in a car crash, an event which, along with the ancient Egyptian obsession with survival after death, precipitated a decisive change in Christou’s work. In 1960 he settled in Greece and remained somewhat apart from Greek musical life. His reputation began to spread abroad and in 1969 Christou considered organizing an international festival of modern music in Chios. He died, like his brother Evangelos, in a car crash.

Toward the end of his life, Christou became increasingly concerned with death and the after-life. Perhaps this was one of the results of his brother’s death but he may also have had presentations of his own end. Among other works Christou sketched some 120 Anaparastasis (Re-enactments) of which two were performed during his lifetime and 33 left in a state he regarded as completed. They are essentially short scenarios designed to stimulate deep psychic reactions between the performers, so their performance is extremely problematic. Christou began to use a notation of his own (shorthand, or even pictographical devices), but always determined durations for passages of more or less free improvisation.

Anaparastasis I
The piece belongs to a group of interconnected works conceived as attempts at proto-performance. Proto-performance is a term which can be applied to those performances in remote pre-history involving ritualistic re-enactments of the drama of renewal, when the terror of a non-renewal of vital processes in the environment was felt as real.

Anaparastasis means re-enactment. Here, only the “climate” of a proto-performance is re-enacted, not anything specific. And there is a connection with the logic of dream material, which, in a sense, also involves a climate of re-enactment. The soloist’s Greek text comes from the opening of Aeschylus’ Oresteia trilogy, spoken by an exhausted and apprehensive watchman, who has been waiting for a year on a roof-top for a specific sign (a signal signifying the fall of Troy). The key phrase is “I keep following the motions of the stars at night.” And the key word is release.

The single words spoken by the conductor are traffic signs (in this case they refer to traffic lights). The text spoken by the ensemble are safety directions explaining the sounding of alarm-apparatus on a ship at sea.

Anaparastasis I (the baritone) was first performed in Munich, 12 November 1968, by the ensemble of Studio für Neue Musik with the baritone Sp. Sakas as soloist under the direction of Theodore Antoniou.
**Impressions, for piano solo**

Two basic concepts could clearly describe the musical thought of this particular composition: proportion and transposition. The concept of proportion is relative to the dimension of "time" and "rhythmic procession" and define the moments—points through time—that musical events appear or leave away. Proportions co-exist among different parts as well as among the partial units of its part. On the other hand, transposition refers to circumvolution of musical notes around of comprehensible axis, which lead to different musical spaces. Combination of these two concepts finally create continuous alternations of musical images, unpredictable and unexpected. These alternations are the impressions of different, imaginary worlds transformed into sounds through this piano-work.

**Costas D. NIKITAS** was born in Thessaloniki in 1940. He studied music at the State Conservatory of Thessaloniki, piano with Ionna Nedelkou (diploma, 1961), counterpoint, fugue and composition with Solon Michailidis (diploma, 1967). He continued his studies in composition and percussion for five years at the Hochschule für Musik und Darstellende Kunst of Vienna (composition diploma, 1972). He was a member of the State Orchestra of Thessaloniki for fifteen years and professor of harmony, counterpoint and fugue from 1973 at the State Conservatory of Thessaloniki. He taught in the Department of Musical Studies at the Aristotle University of Thessaloniki. He died suddenly on August 29, 1989.

**Dimitri PAPAGEORGIOU**, born in 1965 in Thessaloniki, Greece, he studied composition with Hermann Markus Pressl and Andrej Dobrovolski in the Hochschule für Musik und Darstellende Kunst in Graz, Austria. He graduated in 1990 with special distinction. In 1990 he returned to Greece where he is working as a teacher of counterpoint, fugue and composition. His compositions have been performed both in Greece and in Austria and they have been recorded for the Greek and Austrian national radio. He is co-founder of the Austrian artistic group DIE ANDERE SAITE (the other chord) and a member of the UNION OF THE GREEK COMPOSERS. He has recently been awarded a University of Iowa Fellowship and he intends to begin his PhD studies in the fall of 1998.

**Undr for alto flute, double bass and percussion**

This work is a study on the manifestation and non-manifestation of sound based upon prime numbers. The tam-tam, which functions like a general bass, initializes the sound and fades out in silence. The alto flute as well as the double bass lighten selectively various aspects of the tam-tam sound. The silence organizes the form.
Christos SAMARAS was born in Doxato, near Drama, in 1956. He began his studies at the State Conservatory of Thessaloniki (1969-1976): harmony with I. Damianos, counterpoint and fugue with C. Nikitas and flute with E. Ekaterini. Since fall 1976 he continued his studies at the Hochschule für Musik und Darstellende Kunst in Vienna, where he studied composition with Fr. Cerha and E. Urbanner and flute with L. Riviere and R. Wolf.

In 1981 he received his composition diploma and in 1982 his pedagogic diploma in flute. From 1982 until 1984 he continued his post-graduate studies in composition at the School of Fine Arts in Berlin with Isang Yun. Since 1984 he has lived and worked in Thessaloniki.

In 1984 he won the 2nd prize in Hameln (Germany) for his work Asketic for small orchestra and in 1985 the 2nd prize in the "Carl Maria von Weber" competition in Dresden with the String Quartet IV. In 1987 he won the 1st prize in the competition "Aeia III" of Bilkent University with his Apology II for small orchestra. In 1990 he won the first prize in a National competition with his work Monogram for solo violin and in 1993 in the same competition the 3rd prize with his Sonatina for flute and piano. He also won 2nd prize in the composition competition in memoriam of Y.A. Papaioannou with his Concerto for violin and chamber orchestra (1995) and 1st prize in the "Macedonian Art Company" composition competition with his Macedonian rhapsody for orchestra (1996).

He teaches at the Music Department of the School of Fine Arts at the Aristotle University of Thessaloniki and Composition at the New Conservatory of Thessaloniki.

Apology IV, for violin, viola and piano

"... the road to entity, to wholeness is the target and this gains a deeper meaning when the musical thought is accompanied by humanistic thoughts and values."

I believe that musical expression and mood in this work obviously seeks emotional, sentimental explosion and melancholy. It even leaves the listener in the middle of a journey to the "epikeia", to the world of superlative dimensions where the sense of the sound becomes one with its ingredients and the journey leads to the unknown. The compatible conceptions are impossible to be classified musically in front of the wealth of experience of the emotional knowledge. It is like knowing everything ... and knowing nothing! This music contains various characteristic musical intervals that leave a romantic taste at first, but the balance of musical elements exploited throughout the three movements of the work gives many different changes to the musical motion. Simplicity was a conscious choice in the formal organization of the piece.

It is an apology for lost purity.

Nikos SKALKOTTAS was born in 1904 in Halkis (island of Eubea, Greece). A child prodigy, himself a violinist, Nikos pursued his studies first in his home town with his uncle Costas, later at the Athens Conservatory, graduating with the First Prize of Gold Medal in 1920. In 1921, on a series of scholarships, he left for Berlin where he stayed until 1933, first taking violin master courses with Willy Hess, then in the winter of 1923-24 turning definitely to composition, for which his main teachers were Philipp Jarnach (1925-27) and Arnold Schoenberg (1927-31). Both teachers thought highly of him.

He composed prodigiously, in a personal atonal idiom, using the 12-tone system rather seldom and somewhat reluctantly at that time. When the mounting wave of Nazism made life for exponents of new music difficult, Skalkottas returned to Athens in May 1933, the same month that Schoenberg left Germany. In Greece, unfortunately, Skalkottas met with a lot of incomprehension and enmity, and was obliged to accept a position as one of the last violinists in the State Orchestra of Athens. He isolated himself, refusing to talk about music to all but a few people who, he thought, appreciated contemporary music, all the while composing feverishly until his death on September 19, 1949 in Athens, as a result of a neglected constricted hernia. Practically his entire output remained unknown, unpublished, unperformed during his lifetime, and was actually discovered only after his death.

In 1935 he turned to a new, quite complex but highly concise version of the twelve-tone system of his own invention, which he used extensively until his death, parallel with beginning around 1938, a non-serial method that sounds only slightly different from the other technique. His main innovations consist of creating entirely new sound worlds by developing formal structures operating at multiple concurrent levels, and by the intensity and directness with which he used harmony, counterpoint, rhythm, articulations, etc. to serve maximum expressive purposes.

In his 25-year long creative career, Skalkottas composed more than 170 works, often short, but sometimes of gigantic dimensions and of remarkable sophistication and complexity. Manuscripts for over 110 works are gathered at the Skalkottas Archives in Athens, representing more than 80% of his work (since the missing ones are generally quite short).

Quartets No. 1 & 2 for piano and three winds (catalogue #40 of the Skalkottas Archives) in two movements was composed in late 1943 or early 1944. The first movement Moderato assai is in sonata form and presents its mocking first subject lightly, whereas the second movement begins with a more emphatic fanfare. As if to confirm this contrast, the whole first movement is playful and sparkling, while the second movement, Vivace (Rondo—actually a rondo-sonata form), though in a somewhat analogous mood is clearly more lively in its burlesque first subject. By contrast, the second subject (mm.18-25) is exquisitely tender and lyrical. But being quite short, the more aggressive first subject tends