

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 rhythmical characterization and mordant, pungent articulation.

Costas TSOUGRAS, 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 orchestrational treatment of the ensemble.

acknowledgements

David Nelson, *director*, School of Music, for his ongoing support of the Center.

Katerina Stamatelos, who was crucial in making initial and ongoing contact with the composers featured on this program.

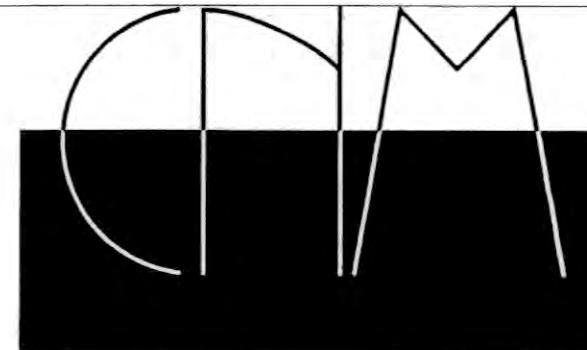
Theodore Antoniou, who joins us as the featured guest composer.

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 *Westwinds*.

Lawrence Fritts, for lending to the CNM electronic equipment.

Matt Hallaron, for his reliable help with the electronics this year.



center for new music

David K. Gompper, *director*

**Thirty-Second Season
Concerts VI & VII**

A Festival of Contemporary Greek Music

Theodore Antoniou, guest composer

April 5, 1998

3:00 p.m. & 8:00 p.m.

Clapp Recital Hall

The University of Iowa, School of Music

Center for New Music
Festival of Contemporary Greek Music
Sunday, April 5, 1998

3:00 p.m. program

Five Sketches for Three Flutes

Leontios J. HADJIEONTIADIS

João Batista Sartor, Tineka Chiaravino, Sonja Feig, flutes

Impressions

Brook Cuden, piano

Evangelia KIKOU

*Sonja Feig, flute
Joe Rebik, percussion
Kyle Gassiot, Double Bass*

Sonatine for flute

Alice Park, flute

Dimitri PAPAGEORGIOU

Costas D. NIKITAS

Metastrofi

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

Costas TSOUGRAS

8:00 p.m. program

The (Do) Quintet

Theodore ANTONIOU

*Iawa Brass Quintet**

David Greenhoe, Barbara Deur, Kristin Thelander, David Gier, Robert Yeats

Quartets No. 1 & 2

Nikos SCALKOTTAS

Betsy Zenk, oboe

Jamie Koester, trumpet

Krista Van de Velde, bassoon

Andy Liao, piano

Apologie IV (1996)

Christos SAMARAS

Andy Carlson, violin

Nathalie Cruden, viola

*Réne Lecuona, piano**

Anaparastasis I

Jani CHRISTOU

*John Muriello, baritone**

Katerina Stamatelos, piano

Jennifer Wochner, viola

Wes Phillips, double bass

Jon Donald, percussion

*David Gompper, conductor**

Sonja Feig, flute

Megan McKillip, clarinet

Andy Carlson, Miki Yuasa, violins

Cora Kuyvenhoven, cello

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

—Intermission—

East-West (1993)

Zon (1996)

Westwinds (1991)

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

*=School of Music Faculty

Theodore ANTONIOU

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. Antoniou 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-ming, 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 phantasia, 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-ninth century); two poems by unknown Greek poets, and one by Plato from the fourth century B.C.

Early Autumn

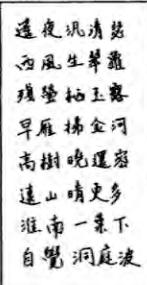
Far in night floats a clear lute's sound
The west wind rises in azure vines.
Last fireflies settle in jadewhite dew,
Early geese brush the metal river of stars.

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 limps from painful tiringness,
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 émigré 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 presentiments 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' Oresteian 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. Sakkas as soloist under the direction of Theodore Antoniou.

Baritone

My cry to the gods is for release from this year-long watch. Here, on the Atreidae's roof-top, I keep following the motions of the stars at night, crouched on my elbows like a dog. Those luminaries, bringing about our winters and our summers—those stars, with their waxing and their waning...

Ensemble

Signal to abandon ship: more than six short blasts followed by one long blast on the siren, supplemented by the sounding of other alarm-apparatus. Signal for serious fire: two long blasts on the siren, continuous rapid ringing of the ship's bells and sounding of other alarm-apparatus for a period of not less than ten seconds. When one of the above signals is sounded the passenger shall put on the life-jacket, which is in the cabin and go to "muster station" on boat deck. Calmness, order and discipline, are necessary in case of emergency.

Leontios HADJILEONTIADIS was born in Kastoria, Greece, in 1966. At the age of nine he began his studies of classical guitar which, from 1983, he continued at the Macedonian Conservatory. He received the Guitar Diploma with honours and the first prize of performance in 1993. This June he will graduate from the composition class of Th. Antoniou, with the diploma of composition.

Five Sketches

This work was written using the flexibility of the 3 flutes to produce coarse music drawings or *Sketches*. Each flute introduces a sound level that plays a supplementary role in the final result, moving onto crossbred lines.

Evangelia KIKOU was born in Thessaloniki in 1965. From 1983 until 1987 she completed her studies at the Department of Chemistry of the University of Ioannina and at the same time attended courses in classical guitar. Her studies in music continued with courses in piano, harmony, counterpoint, fugue and composition in the Music Theory class of Christos Samaras at the New Conservatory and in the Department of Musicology of the School of Fine Arts at the Aristotle University of Thessaloniki. She has participated in several composition seminars in Greece and in Germany.

She has composed chamber music for small and large instrumental ensembles as well as music for children theater. Some of her works have been presented in concerts. The work *Antikatoptrismos* was a finalist in the ALEA III competition for young composers in 1995 and it was presented in Boston, conducted by Theodore Antoniou. Currently she lives in Thessaloniki and teaches Music Theory and Analysis at the New Conservatory of Thessaloniki and at the Aristotle University of Thessaloniki.

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 Michailides (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 Andreij Dobrowolski 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 "Alea III" of Boston 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 "epekeina", 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 Prized 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 violins 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