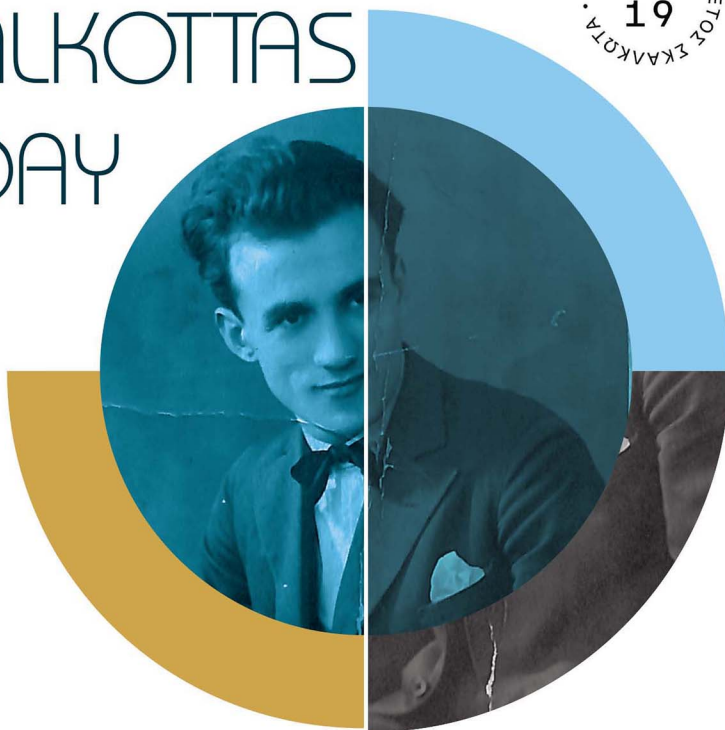


# SKALKOTTAS TODAY

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## International Conference

November 29 to December 1, 2019

**Music Library of Greece of the Friends of Music Society  
at Megaron – the Athens Concert Hall**



# **International Conference Program**

**“SKALKOTTAS TODAY”**

**November 29 to December 1, 2019**

**Music Library of Greece of the Friends of Music Society at  
Megaron – the Athens Concert Hall**

Organised by the Music Library of Greece “Lilian Voudouri” of the Friends of Music Society, Megaron—The Athens Concert Hall, Athens State Orchestra, Greek Composer’s Union, Foundation of Emiliós Chourmouziós—Marika Papaioannou, and European University of Cyprus.

With the support of the Ministry of Culture and Sports,  
General Directorate of Antiquities and Cultural Heritage,  
Directorate of Modern Cultural Heritage

The conference is held under the auspices of the International Musicological Society (IMS) and the  
Hellenic Musicological Society

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## FOREWORD

### Why Skalkottas and why Today

It is with great pleasure and anticipation that this conference is taking place in the context of "2019 - Skalkottas Year". The conference is dedicated to the life and works of Nikos Skalkottas (1904-1949), one of the most important Greek composers of the twentieth century, on the occasion of the 70th anniversary of his death and the deposition of his Archive at the Music Library of Greece "Lilian Voudouri" of The Friends of Music Society.

Nikos Skalkottas is a representative composer of European music creation of the first half of the 20th century. His life and his work show the critical elements of contemporary music. He is a pioneer, innovative, inspired, and participant in the development of European music of his time as well as the development of the history of Greek music composition, while being secluded in his own art. He believed in himself, no matter the response of the audiences, he considered himself a European, but he also wanted to write many large scale works so that his country would have an important composer. One can wonder what kind of music would Skalkottas be writing if he lived today.

The conference is organized Today because, 70 years after his sudden death, we still have not revealed all the magnitude of his genius. Even though he is one of the most researched and played Greek composers of the past century, there is much more to accomplish in order to discover his works and compositional technique. This conference will give a chance to musicologists and musicians to present their research on Skalkottas and his environment. It is also happening Today, one year after the Aimilios Chourmouzos-Marika Papaioannou Foundation deposited the composer's archive at the Music Library of Greece "Lilian Voudouri" of The Friends of Music Society to keep safe, document and make it available for research under ideal circumstances.

We are thankful to the co-organizers of "2019- Skalkottas Year", the Athens Concert Hall, the Athens State Orchestra, the Greek Composers' Union, the Foundation of Aimilios Chourmouzos-Marika Papaioannou, and the European University of Cyprus for their support and for sharing the same vision about the great composer. We also express our gratitude towards the most important musicological organization, the International Musicological Society, which immediately embraced our idea for a Skalkottas conference and offered their auspices. Similar gratitude is extended to its branch here in Greece, the Hellenic Musicological Society and to all the members of the Organizing and Program Committees. Last but certainly not least we would like to thank the Ministry of Culture and Sports, General Directorate of Antiquities and Cultural Heritage, Directorate of Modern Culture Heritage for appreciating our efforts to highlight the work of such a universal composer and for offering their generous support.

**Friday, 29 November**  
**09:00 – 10:00 Registration**

	<i>MULTIPURPOSE ROOM</i>	
<b>10:00-10:30</b>	<b>Opening - Greetings</b>	
<b>10:30-12:30</b>	<b>Themed Session:</b> <b>The Nikos Skalkottas Archive at the Music Library of Greece</b>	
	<b>Chair: Antonio Baldassarre</b>	
<b>10:30-11:00</b>	<b>Valia Vraka</b> Behind the documents: past, present and future of Nikos Skalkottas Archive	
<b>11:00-11:30</b>	<b>Penelope Papagiannopoulou</b> Music section of the Nikos Skalkottas Archive: sorting and filing of archive material	
<b>11:30-12:00</b>	<b>George Boumpous</b> Digitizing the Nikos Skalkottas Archive	
<b>12:00-12:30</b>	<b>Stephanie Merakos</b> If he ever had known: The first attempts towards the publication of Skalkottas' works, as shown in documents of the archive	
<b>12:30-13:00</b>	<b>COFFEE BREAK</b>	
	<i>MULTIPURPOSE ROOM</i>	<i>LECTURE ROOM</i>
<b>13:00-14:30</b>	<b>Paper Session: Issues of Aesthetics and Performance</b>  <b>Chair: Georgia Petroudi</b>	<b>Paper Session: The Works of Skalkottas (I)</b>  <b>Chair: Eva Mantzourani</b>
<b>13:00-13:30</b>	<b>Danae Kara</b> 20th century Modernism and Skalkottas: from a performer's viewpoint	<b>Petros Vouvaris</b> Skalkottas at the movies
<b>13:30-14:00</b>	<b>Antonia Vasileiadou</b> Approaching terms Creation and Re-Creation in Music. from the composer's and conductor's view in regard to N. Skalkottas' works	<b>Murathan Turhan</b> Aesthetical and theoretical profundity in Skalkottas' <i>36 Greek Dances</i> and their eminence through generations

<b>14:00-14:30</b>	<b>Nicos Samaltanos</b> The experience in making the world premier recording of the piano works by Skalkottas, seen from the interpreter's view point	<b>Eirini Diamantouli</b> Through the lens of Socialist Realism: Skalkottas in the 1930s and 1940s.
<b>14:30-16:00</b>	<b>LUNCH BREAK</b>	
	<i>MULTIPURPOSE ROOM</i>	<i>LECTURE ROOM</i>
<b>16:00-18:00</b>	<b>Paper Session: Skalkottas and the Second Viennese School</b>	<b>Paper Session: The Works of Skalkottas (II)</b>
	<b>Chair: Nina-Maria Wanek</b>	<b>Chair: P. Vouvaris</b>
<b>16:00-16:30</b>	<b>Vasilis Mitropoulos</b> Schönberg - Skalkottas: common orchestration elements in violin concerti	<b>Ioannis Tselikas</b> Skalkottas' concerto form in the late 1930s – early 1940s
<b>16:30-17:00</b>	<b>Raphael Staubli</b> Arnold Schönberg versus Heinrich Schenker	<b>Iryna Riabchun</b> <i>15 Little Piano Variations for piano solo</i> by Nikos Skalkottas: Composer's individuality, schools, directions, epoch
<b>17:00-17:30</b>	<b>Michael Taylor</b> <i>"...seeing how it is done; whereas I have always helped people to see: what it is!"</i> [Schönberg letter to Kolisch, 1932]	<b>Despoina Panagiotidou</b> Topics in the music of Nikos Skalkottas
<b>17:30-18:00</b>	<b>Ludwig Holtmeier</b> Skalkottas, Berlin and Schönberg's Second-Generation Students	
<b>18:00-18:30</b>	<b>COFFEE BREAK</b>	

	<i>MULTIPURPOSE ROOM</i>	<i>LECTURE ROOM</i>
<b>18:30-20:00</b>	<b>Paper Session: The Greek Music Scene at the Time of Skalkottas</b>	<b>Paper Session: The Works of Skalkottas (III)</b>
	<b>Chair: Haris Xanthoudakis</b>	<b>Chair: George Zervos</b>
<b>18:30-19:00</b>	<b>Kostas Chardas</b> Learning from the past: Nikos Skalkottas as paradigm in the emergent Greek musical modernism (1950-65)	<b>Vasiliki Zlatkou</b> Nikos Skalkottas, <i>Second Sonata for violin and piano</i> (1940): the dialogue of a modern composer with traditional sonata form through an atonal musical context
<b>19:00-19:30</b>	<b>Magdalini Kalopana</b> Skalkottas and Dragatakis: asynchronous lives?	<b>Nicos Christodoulou</b> Nikos Skalkottas, <i>Suite for Orchestra no 2</i> : formal innovation, multiple-series method, serial "modality" and "functional" harmony, developing variation
<b>19:30-20:00</b>	<b>Christina Michael</b> Greece's Modernisms: Nikos Skalkottas, Manos Hadjidakis, and the Generation of the Thirties	<b>Penelope Papagiannopoulou</b> Diatonic elements in atonal environment. The case of Nikos Skalkottas's <i>Concerto for piano, violin and orchestra</i>
<b>20.30</b>	<b>Athens State Orchestra Concert</b>	

## Saturday, 30 November

	<i>MULTIPURPOSE ROOM</i>	
<b>09.30 -11.30</b>	<b>Themed Session: Nikos Skalkottas and the Athens Conservatoire</b>	
	<b>Chair: Panos Vlagopoulos</b>	
<b>09:30-10:00</b>	<b>Stella Kourmpana</b> Nikos Skalkottas' archival collections and series at the Athens Conservatoire	
<b>10:00-10:30</b>	<b>Panagiotis Daskalopoulos</b> Skalkottas and the Athens Conservatoire Orchestra	
<b>10:30-11:00</b>	<b>Katerina Tsioukra</b> Skalkottas' Friends Society chronicle according to its extant documents	
<b>11:00-11:30</b>	<b>Haris Xanthoudakis</b> Dating Skalkottas' composition studies in Berlin	
<b>11:30-12:00</b>	<b>COFFEE BREAK</b>	
	<i>MULTIPURPOSE ROOM</i>	<i>LECTURE ROOM</i>
<b>12.00 -14.00</b>	<b>Paper Session: The Works of Skalkottas (IV)</b>	<b>Paper Session: The Life of Skalkottas</b>
	<b>Chair: Katy Romanou</b>	<b>Chair: Allaf Shelleg</b>
<b>12:00-12:30</b>	<b>Eva Mantzourani</b> A new critical edition of Skalkottas's <i>Violin Concerto</i>	<b>Nancy Bargerstock</b> Nikos Skalkottas: a genius born - wrong place - wrong time
<b>12:30-13:00</b>	<b>Costas Tsougras</b> An analytical approach to Nikos Skalkottas's <i>Eight Variations on a Greek Folk Theme</i> for piano trio	<b>Nina-Maria Wanek</b> Nikos Skalkottas: the early years (1914–1920)



<b>13:00-13:30</b>	<b>George Zervos</b> Twelve-tone technique, modality and bitonality in the second movement of Skalkottas's <i>Petite Suite No.1</i> for solo violin and piano (1946)	<b>Vana Papaioannou</b> <i>A Different kind of Bridge and the Water Dragon</i> - A music fairy tale for narrator and string orchestra as an alternative way for introducing to the young audience Skalkottas's music works
<b>13:30-14:00</b>	<b>Konstantinos Demertzis</b> The main stages of the evolution of Skalkottian orchestration and a "placement" of the orchestrations of late tonal ballets for small orchestra	
<b>14:00-17:00</b>	<b>LUNCH BREAK</b>	
	<i>MULTIPURPOSE ROOM</i>	
<b>17.00-18.00</b>	<b>Themed Session: References in the Piano Works of Nikos Skalkottas: from the Baroque Era up to the 20th century</b>	
	<b>Chair: Costas Tsougras</b>	
<b>17:00-17:30</b>	<b>Lorenda Ramou</b> References from greek traditional music, 19th century piano music and commercial jazz in Nikos Skalkottas's piano works	
<b>17:30-18:00</b>	<b>Annini Tsiouti</b> A double filter : Nikos Skalkottas's <i>32 Piano Pieces</i> and the Second Viennese School	
<b>18:00-18:30</b>	<b>COFFEE BREAK</b>	
<b>18:30-19:30</b>	<b>Round Table discussion: Performing Skalkottas</b> <b>Danae Kara, Nicos Christodoulou, Angelica Cathariou</b> <b>Coordination: Kostas Chardas</b>	

## Sunday, 1 December

	<i>MULTIPURPOSE ROOM</i>	
10.00-12.30	<b>Themed Session: The Berlin Years: Nikos Skalkottas and his Surroundings from 1921 till 1933</b>	
	<b>Chair: Stephanie Merakos</b>	
10.00-10.30	<b>Katy Romanou</b> Skalkottas' compromise with social hypocrisy	
10.30-11.00	<b>Alexandros Charkiolakis</b> Last efforts to stay in Berlin: the 1932 Felix Mendelssohn-Bartholdy competition	
11.00-11.30	<b>Tatjana Markovic</b> Modern, new, or exotic: Reception of works by Nikos Skalkottas and other Greek composers in Berlin (1929–1939)	
11.30-12.00	<b>Georgia Petroudi</b> Germany in the 1920s onwards – compositional trends and new ideas: the case of Paul Hindemith and his identity search through experimentation in the creation of <i>Das Marienleben</i>	
12.00-12.30	<b>Antonio Baldassarre</b> Deconstructing Musical Berlin of the Roaring Twenties	
12.30-13.00	<b>COFFEE BREAK</b>	
	<i>MULTIPURPOSE ROOM</i>	<i>LECTURE ROOM</i>
13.00-14.30	<b>Paper Session: Skalkottas and his Contemporaries</b>	<b>Paper Session: The Works of Skalkottas (V)</b>
	<b>Chair: Ludwig Holtmeier</b>	<b>Chair: Tatjana Markovic</b>
13.00-13.30	<b>Panos Vlagopoulos</b> <i>"Schoenbergian Letters"</i> : Wit and Sprachkritik in the formative years of Nikos Skalkottas	<b>Allaf Shelleg</b> On the notion of peripherality (or, comments from an adjacent ecosystem)

<b>13:30-14:00</b>	<b>Niall O'Loughlin</b> Roberto Gerhard and Nikos Skalkottas: Divergent lives	<b>Charris Efthimiou</b> On the parameter of the rhythmic layers in <i>Octet</i> (1931) by Nikos Skalkottas
<b>14:00-14:30</b>	<b>Polina Tambakaki</b> George Seferis on Nikos Skalkottas: Modernist myths and realities	<b>George Zacharias</b> Skalkottas' <i>Concerto for violin and viola and wind orchestra</i> ; its 'multi-dimensional' serial language, transcendental orchestration for winds and performance challenges for the soloists
<b>14.30</b>	<b>Closing Remarks</b>	

## ABSTRACTS

### Themed Session

#### **The Nikos Skalkottas Archive at the Music Library of Greece “Lilian Voudouri”**

Manuscripts and other documents that comprise the Archive of Nikos Skalkottas find a place where they can be kept safely, documented properly and made available for research, 70 years after the death of the composer.

The material of the Archive was collected and stored by the Skalkottas Committee (latter The Society of Skalkottas’ Friends) while the dedication of Giannis G. Papaioannou was the main power that saved the manuscripts, enriched the collection with other material concerning Skalkottas, and promoted his music by editions and concerts.

The Archive contains the music manuscripts of Skalkottas, photographs, correspondence, concert programs and other printed material from his lifetime as well as documents that were produced after his death.

In July of 2018 the Foundation of Emiliios Chourmouzos—Marika Papaioannou trusted this material with the Music Library “Lilian Voudouri”. In this session we will present the timeline of the life of the archive, the challenges of documentation, as well as the procedures that the Music Library “Lilian Voudouri” will follow in order to keep the several types of documents safe and promote the research of the music of Nikos Skalkottas in the Library’s premises and online.

### Valia Vraka

#### **Behind the documents: past, present and future of Nikos Skalkottas Archive**

The recognition of Nikos Skalkottas music genius, is due to the reconstruction of his archive, which took place after his death in 1949 by his close friends. Thanks to this movement carried out research works, performances and recordings, enabling us to understand the width and value of his compositions. However, after all these years we realize that, despite the impressive efforts made to manage and display the material, the expectations of the music and the research community in the digital era, need further support.

In this paper we will present the history of the archive’s creation, with particular reference to the persons and institutions involved in this process, the archival documentation and the findings revealed at every stage, and finally, the background which was created for the diffusion and re-use of the material in the future.

### **Penelope Papagiannopoulou**

#### **Music section of the Nikos Skalkottas Archive: sorting and filing of archive material**

As a fellow of the Friends of Music Society, I worked for two months at the Music Library of Greece “Lilian Voudouri” on the music section of the Skalkottas Archive. In this presentation I will highlight key aspects of processing and compiling the material list, such as the main issues and difficulties that arose and the decision-making process for resolving them. I will also present the way that the archive has been organized based on Papaioannou’s catalogue of works, and I will finally give some examples of works that are not included in this catalogue.

### **George Boumpous**

#### **Digitizing the Nikos Skalkottas Archive**

Digitizing an archive to make its content available online sounds easy, but the reality of finding, transporting, scanning, refining, and organizing large collections of rare documents is anything but. The Music Library of Greece “Lilian Voudouri” has digitized more than 330.000 documents from Greek composers’ Archives, Rare Collections of manuscripts, print and audiovisual material and gives online access through its new application “Digital Collections”, which allows for the storage, description, search and retrieval of the digitized material.

After the acquisition of the Nikos Skalkottas Archive from the Emiliou Chourmouziou - Marika Papaioannou Foundation in 2018, the digitization of the material became a first priority in order to preserve the original material and make it available online.

Nikos Skalkottas’ Archive, consists of a variety of material. It includes, among others, autographs, first editions, recordings, digitized copies of works, bibliography, publications and other items. This presentation will show the diversity and peculiarities of the material included in the Archive that raise new issues both in terms of organizing and describing the Archive according to international standards, as well as its availability through the Music Library’s “Digital Collections” application.

### **Stephanie Merakos**

#### **If he ever had known: The first attempts towards the publication of Skalkottas’ works, as shown in documents of the archive**

One of the main concerns of The Friends of Nikos Skalkottas Society was to have his works printed in order to be available for performances worldwide. Without financial support from the state, the Society and especially its president John Papaioannou, managed to have a lot of orchestral, chamber and solo works published by Universal Editions in the 1950’s. The correspondence of J. Papaioannou and the publishers is

part of the Archive that is reserved now at the Music Library of Greece and show the great efforts of the Society as well as the difficulties that came up and had to be faced in order to have the works published.

This paper will show details of this process, the parties involved and the several facts regarding the performances and artists that were interested in the works of Nikos Skalkottas.

### **Paper Session: Issues of Aesthetics and Performance**

**Danae Kara**

#### **20th century Modernism & Skalkottas: from a performer's viewpoint**

Among the multiple issues that a pianist aspires to tackle with Skalkottas performances, the most prominent has been and still is a rudimentary one: locating the scores. My concert performances and recording of the Concertino in C and the Third Piano Concerto were preceded by a ten-year unnecessary adventure. Any premiering performance per se presents the expected challenges that are more than welcome to any performer interested in decoding a composer such as Nikos Skalkottas who along with Dimitri Mitropoulos are the first Hellene Modernists. Twentieth-century Modernism, which in itself remains a kind of a definition against all that stands for crowd-pleasing art, suited perfectly Skalkottas' idiosyncrasy and artistic goal. There is certainly a prerequisite for any performer embarking into the Skalkottian world: in his own words "to develop a new way of playing", "a new line of virtuosity". Endeavour, therefore, becomes a condition. One has to start by unlocking the intentionally austere language, to decipher the impermeable appearance of frighteningly dense textures, and to finally succeed in projecting the crystalline beauty of a masterfully organized material. This matrix which constitutes the very content of this music comes in many guises: in Tonality, in Atonality, in his own Twelve-Tone Serialism, in Abstract Expressionism, nevertheless always within a solid framework of Neoclassicism. Communicating through performance the inner link in Skalkottas' rigorous choices with the Hellenic axioms of Absolute Beauty becomes a fascinating journey into the Aesthetics and their evolution in Western European Art Music.

**Antonia Vasileiadou**

#### **Approaching terms Creation and Re-Creation in Music. From the composer's and conductor's view in regard to N. Skalkotas works**

If we see the process of a composition as a creation, then we can perceive every performance of it as a re-creation. This paper examines the characteristics and the

skills involved in these two music beings, the being of the composer and the being of the performer, especially of the conductor.

The general situation of every time which affects economical, social, political etc. circumstances and the cognitive level, shapes the music creation, too. Therefore each composer has his own character, perception, experiences, philosophical substance and that gives a distinct character in his music. In a different manner, the same applies on the conductor's case. As a re-creator the performer, in this case conductor, has to understand the deepest meaning of the composition. The perception of the basic idea that exists and is evolved in a work and every detail of it should be expressed by the performer-conductor.

How can this work in modern music and especially in the groundbreaking and misunderstood, in its time, music of Nikos Skalkottas? How was the composer thinking about the music of his time, about his music and his contribution to Music Art and especially to Composition. Some thoughts about his music by his contemporaries and thoughts about it nowadays, are some of the issues that this paper focuses on.

### **Nicos Samaltanos**

#### **The experience in making the world premier recording of the piano works by Skalkottas, seen from the interpreter's view point**

I would like to talk about the followings:

- My personal experience in studying the music of Skalkottas over a period of 16 years (1984-2000). I will present scores with personal indications, private video and recorded private material of this period.
- The recording of the 32 piece cycle, 16 songs cycle, 4 Etudes, Suite No. 1 and a short video from my first, incomplete and unknown recording in Moscow the 32 piece cycle in 1995, before the final and complete publication of the BIS, recorded after in Paris.
- The evolution in the interpretation of these compositions over a period of 30 years.

### **Paper Session: The Works of Skalkottas (I)**

#### **Petros Vouvaris**

#### **Skalkottas at the movies**

It is a well-known fact that Skalkottas was actively involved with cinema orchestras as a freelance musician during his student years in Berlin. Although there is enough documentary evidence to confirm Skalkottas's reluctance to participate in these orchestras just to gain his livelihood, it seems improbable to have missed the ongoing debate in Germany at the time over such issues as the sociopolitical aspects of film production and reception, the cinema as entertainment vs. the cinema as artistic

medium, the consequences of the advent of the talkies, the contribution of music to the cinematic narrative, the fluid practice of providing movies with musical accompaniment, and the potential of *Neue Musik* to accommodate the musical requisites of sound films. Skalkottas's preoccupation with these issues became manifest much later, after his return to Athens in 1933, in an unpublished and undated essay entitled *The New Music for the Cinema*. The proposed presentation will intersect Skalkottas's essay with a number of relevant, roughly contemporaneous sources, most notable of which Hans Erdmann's and Giuseppe Becce's 1927 *Allgemeines Handbuch der Film-Musik*, Arnold Schoenberg's 1927 *Der sprechende Film* and 1940 *Art and the Moving Pictures*, and Theodor Adorno's and Hanns Eisler's 1947 *Composing for the Films*. The purpose of this comparative investigation is to facilitate the induction of an informed and contextualized interpretation of Skalkottas's outlook on the aforesaid issues surrounding film music. This interpretation will then provide the necessary framework for the analytical and hermeneutic approach of the piano piece "Katastrophe auf dem Urwald [Filmmusik]" from his 1940 *32 Klavierstücke*.

### **Murathan Turhan**

#### **Aesthetical and theoretical profundity in Skalkottas' 36 Greek Dances & their eminence through generations**

The 36 Greek Dances of Skalkottas is one of the most remarkable works composed in the 20th century. Not only was the work presented by a new aesthetical approach, but it was also equally significant in the life of the composer and in the musical scene of 20th century Greece. With respect to my literature review findings, I highly suspect that a required theoretical examination is missing for this beautiful collection. I aim to find substantial evidences and solutions to the clauses below. In addition to that there are also some ongoing chronological/historical ambiguities regarding the work.

1. Aesthetics: His skillfulness in orchestration and the use of conventional/modal harmony & dissonances.
2. Musical Form: In theoretical terms, Bartok's Romanian Folk Dances and Skalkottas' 36 Greek Dances demonstrate some similarities to the Baroque Era's Suite form. And it is widely known that the transformation of the Baroque suite in the 20th century brought a sophistication to itself. Composers like Bartok and Skalkottas adopted this new state for their compositions. But on the other hand, they sought something fairly less sophisticated than the 20th century suite, just like in the Baroque suite and composed pieces like Romanian Folk Dances and 36 Greek Dances. Why is



- that? Is there any sense of nostalgia that these composers felt? (because sustaining a musical convention does not always mean a nostalgia)
3. Radical change in his Musical Language: In the last compositional period of his lifetime, what was the true importance and meaning of the 36 Greek Dances to Skalkottas?
  4. Academic Responsibilities: Current status of the global availability (or access to) & awareness of Skalkottas' 36 Greek Dances

### **Eirini Diamantouli**

#### **Through the lens of Socialist Realism: Skalkottas in the 1930s and 1940s.**

This paper explores Nikos Skalkottas' engagement with questions of stylistic accessibility in the 1930s and 1940s, considering his efforts to establish a popular musical style in terms of Russian post-Revolutionary cultural discourses and in particular through the lens of the artistic doctrine of Socialist Realism. I bring into critical view Skalkottas' apparent stylistic volte-face after his return from Germany to Greece in 1933, as characterised by a turn away from Schoenbergian modernism to tonal works, many based on Greek folk tunes. Notwithstanding the practical and financial motivations of this move, I suggest that Skalkottas' turn to an accessible musical language was influenced by Russian post-Revolutionary cultural politics, which often advocated for the positioning of music at the service of the proletariat. I focus particularly on the influence of the Russian Association of Proletarian Musicians (RAPM) and the Proletarian Culture (Proletkult) organisation. Referring directly to Skalkottas' compositions as well as to his published and unpublished writings, I set out to examine his engagement with Russian Revolutionary theory and practice. I tease out latent connections and references which challenge established narratives regarding Skalkottas' creative trajectory, as expounded by Manolis Kalomiris and John G. Papaioannou for example. Furthermore, I suggest new ways of interpreting familiar works such as Skalkottas' 36 Greek Dances. In this way, my paper contributes to a more nuanced understanding of the meaningful and transformative impact of the Russian Revolution on the Greek context and spotlights its effective resonance on Greek musical culture in the first half of the twentieth century.

### **Paper Session: Skalkottas and the Second Viennese School**

#### **Vasilis Mitropoulos**

#### **Schönberg - Skalkottas: common orchestration elements in violin concerti**

In 1925 Skalkottas decided to give up his promising career as a violinist and become a composer. From 1925 to 1927 he studied with Jarnach and in 1926 he took

orchestration lessons from Weill. But it was his studies with Schönberg (1927–32) that had been an inexhaustible wellspring of inspiration for all his subsequent work.

The paper explores the potential common orchestration elements that can be traced in both Skalkottas' and Schönberg's violin concerti. The idea of comparing these two works is built around the following reasons. Firstly, the two works were contemporary- Schönberg's violin concerto was composed between 1934 and 1936 (mainly in 1936) and Skalkottas' concerto was composed in 1938. Secondly, the two works were written during a turbulent personal period for both composers' Schönberg was forced to leave Germany in 1933, after the victory of the Nazi Party in the German elections, due to his Jewish religion- he reached America and till 1936 he was seeking a stable job. Like Schönberg, Skalkottas left Germany in May 1933 and came back to Greece, where – unlike Berlin – he had to deal with a very conservative musical status, a fact that forced him to live in isolation. Thirdly, the two concerti are comparable because of their similar construction: they are written in a type of concerto form, cast in the respective three movement moulds, traditional in such works, but without the strict classical layout in the individual movements, and they are organized with the twelve-tone composing style.

The orchestration research will focus on the use of the instrumental groups, the solo instruments, the dynamic indications [both at instrumental groups, as well as at solo instruments] and the way harmony, melody and rhythm are rendered.

### **Raphael Staubli**

#### **Arnold Schönberg versus Heinrich Schenker**

Schönberg published his book "Theory of harmony" in 1911, five years after Schenker released the first volume with the same title of "New Music Theories and Fantasies, by an Artist". Schoenberg, first of all was a composer who reflected upon music while the other felt as an artist by thinking and theorizing about it.

In some point they were very similar in their thinking, on the other hand they differ in fundamental questions and approaches to music (We shouldn't forget that Schenker broke off his efforts to be a composer in order to devote only to his work as a theorist and to an explorer of the very profound laws in music.).

Schoenberg wrote in his book about him: "Dr. Heinrich Schenker, for example, although he breaks through nowhere to complete clarity, is in my opinion worthy of attention and respect just because he is one of the few who are really striving for a system; still more, of course, because he loves and understands the works of the older art with the same fervor as I, so that even though we are miles apart in the present and future of our art we are so much the closer in its past." This statement is related

to the foreword of the second volume of "New Music Theories and Fantasies" about the counterpoint in which Schenker complains about the decline of the high level of composition in that time.

On the basis of the theoretical work of the two, especially of their books about the theory of harmony I will carry out the common grounds and the differences between their approaches to music.

### **Michael Taylor**

*"...seeing how it is done; whereas I have always helped people to see: what it is!"*

#### **[Schönberg letter to Kolisch, 1932]**

Discussion of Skalkottas' music has often been focussed upon its twelve-tone workings, even while acknowledging that such matters were not discussed in classes with Schoenberg in Berlin between 1927 and 1931. This paper argues that a truer appreciation of the impact of the elder composer's teaching may be derived from a close reading of, in this case, the Romance from Skalkottas' First Symphonic Suite (1929) in parallel with the treatment of thematic construction in Schoenberg's Fundamentals of Musical Composition and elsewhere. The appositeness of Fundamentals to the Berlin period has been confirmed by recent research showing that the strategies and substance of Schoenberg's teaching remained consistent across his career. While there is evidence in the Romance of Skalkottas' awareness of Schoenberg's earlier music (for example, Farben from the Fünf Orchesterstücke, Op. 16), the source of his and fellow pupils' knowledge of twelve-tone composition is an interesting question. It has been suggested (by Liavas, in relation to Yannis Constantinidis) that Schoenberg's assistant Josef Rufer played a part, which invites a comparison with Roberto Gerhard who was making his first foray into twelve-tone composition in 1928.

### **Ludwig Holtmeier**

#### **Skalkottas, Berlin and Schoenberg's second-generation Students**

Arnold Schoenberg's "Berlin School" is a construction in function of a historiography of generations in the succession of the so-called Viennese school. As members of a „school“, Schoenberg's Berlin students may have felt themselves, but they were never perceived as such. Whether the members of this school, if its own reception had not fallen victim to the war, would ever have been regarded as members of a quasi-"internationalized" Viennese school, can hardly be seriously discussed in retrospect.

The second generation of Schoenberg's pupils cannot be regarded as a „school“, if only because this younger generation had already been influenced by the musical

revolution which Schoenberg had evoked more than any other composer of the 20th century. For Schoenberg, Berg and Webern the idiom of late-romantic German music was like a native language, the foundations of which they will then tear down together. The Viennese School has already become a part of music history for Schoenberg's Second-Generation Students, just as Schoenberg, in general, in the twenties, already was an established (and old) member of the „heroic“ generation of the musical avant-garde. None of his Berlin students is learning his metier as composer in Schoenberg's Berlin class. Most of them have already completed a degree in composition. All of them also bring an incomparably greater degree of their own compositional (and national) history and experience into the classroom. All apply to Schoenberg's class with a "modern" work. They cultivate a wide variety of musical styles and have different aesthetic and national preferences: Bartók, Stravinsky, Ravel, Catalan and Greek folk music are just as much a part of their tradition as the music of the Viennese school. Although they are more strongly connected with the tradition of this school by a certain compositional thinking than with any other - in the music of Skalkottas, Hanneheim or Gerhard Viennese atonal modernity has absorbed a multi-colored dazzling "neoclassicism". One might also say that "radical" Viennese provincialism and "tolerant" Berlin internationality have entered into a productive connection: The presentation of the multistylistic and multiaesthetic background of this generation will be the topic of my lecture.

### **Paper Session: The Works of Skalkottas (II)**

**Ioannis Tselikas**

#### **Skalkottas' concerto form in the late 1930s – early 1940s**

Skalkottas' output throughout the Second World War includes numerous concertos for uncommon combinations of instruments such as the 3rd concerto for piano and 10 winds, the concerto for violin, viola and wind orchestra, the double-bass concerto and the concertinos for oboe and piano, and trumpet and piano. Besides the 3rd piano concerto, the rest of these works, using a freer atonal music style, share some common formal features. In this essay, the formal organization of the first movements of these concertos will be investigated. Furthermore, a comparison and juxtaposition with the views on the classical concerto form as treated by contemporary theorists (such as Caplin, Hepokoski, and Darcy) will be attempted, as it is generally admitted that Skalkottas relied heavily on classical forms in order to shape his own compositions.

**Iryna Riabchun**

**15 Little Piano Variations for piano solo by Nikos Skalkottas: Composer's individuality, schools, directions, epoch**

The early piano work by Nikos Skalkottas – 15 Little Variations for Piano solo (1927) is an important work for understanding the specifics of his artistic point of view on the eve of his studying at A. Schoenberg's class. In this work we can find several allusions to L. van Beethoven's piano variations: primary message of the connection with the Viennese Classic N. Skalkottas gives the number of variations. It is possible to find the reason for this in the "Greek" content of the above mentioned Beethoven's work with the same number of variations. We can find similarity in the structure of N. Skalkottas' theme and in the texture of the 2nd, 8th, 11th and other Variations – with another Beethoven's piano work, the 32 variations. Two serial rows presented in N. Skalkottas' and Beethovenian pathos, based on the dialectic of the theme, are creating internal collision in which appear melodic motives with Greek flavor. Despite the endings of the sentences of the theme being analogous with the ending of the theme of Beethoven's 32 Variations, these melodic motives are comparable with "seeds": from short fractures they are growing up to become the leading melody of the 5th, and most important of the 15th variations, which is the last and longest in the circle. Thus, as a result of the interaction in the composition of three stylistic paradigms - Viennese, Second-Viennese and Greek - the last one becomes dominant. The nostalgia emblem of the gone classic-romantic epoch we can find in the Viennese Waltz allusions (8th variation). They are replaced by the feeling of a new era, transmitted in sharp collisions in which the image of a new musical hero is formed.

**Despoina Panagiotidou**

**Topics in the music of Nikos Skalkottas**

Nikos Skalkottas composed simultaneously or alternatively in all of the contemporary styles of his era. His musical oeuvre, as Thornley presents it, is defined by heterogeneity in tonal language due to its division into 'tonal,' 'free atonal,' and '12-note' works, and current scholarship has shown that the composer juxtaposed or combined atonal, postromantic, jazz, and folk styles. Yet Skalkottas's practice is compatible with the tradition of musical topics firstly described by Leonard Ratner, Danuta Mirka and others. More recent approaches broaden topic theory's orbit to facilitate early-twentieth-century repertoires. Adopting two conceptually different approaches for twentieth-century topics, Johanna Frymoyer's generalized hierarchical model, and Tom Johnson's network of signifiers for the tonal-topic, the proposed paper explores the 32 Piano Pieces and the Ten Sketches for strings (both from 1940)

to demonstrate how the use of different styles can convey expressivity and meaning. Furthermore, Skalkottas uses familiar styles and idiosyncratic modern stylizations of traditional styles, thus balancing historicity, and innovation in his music. Understanding Skalkottas' compositional language through a topical filter demonstrates connections between his works and their historical and cultural contexts and results in a fresh hearing of his music.

### **Paper Session: The Greek music scene at the Time of Skalkottas**

**Kostas Chardas**

#### **Learning from the past: Nikos Skalkottas as paradigm in the emergent greek musical modernism (1950-65)**

The main concern of all modernist movements of the 20th century was to conquer the future. However, as many scholars on modernism have shown (e.g. McClary 2015), the argument of historical necessity for eternal advancement also presupposes an organic perception of historical time. In the case of the emergence of Greek musical modernism in the 1950s, a central aspect of this past was 'constructed' by the posthumous discovery and dissemination of the music of Skalkottas, especially through the writings of the musicologist, pianist and architect John G. Papaioannou. Through Papaioannou's activity Skalkottas was perceived by the composers of the emergent Greek modernism as their only Greek forerunner of international calibre. Skalkottas idiosyncratic manipulation of serial thinking in his 'absolute' music was understood as the soil on which Greek modernism should flourish, in order to contribute to a future development of the universal musical language. Through a critical discussion on Papaioannou's untiring activity as a writer and creator of institutions regarding the canonization of modernism in Greece, and through analytical observations on texts and musical works by Greek composers of the era, the present paper will argue that Skalkottas (as he was mediated by Papaioannou) played a decisive role as an exemplar of an uncompromising, heroic artistic struggle with the idea of music as an autonomous art and set the rules (exerting a social influence he had never achieved during his life) for the first phase of Greek musical modernism (1950-65) and its concentration on technical compositional parameters.

**Magdalini Kalopana**

#### **Skalkotas and Dragatakis: asynchronous lives?**

Nikos Skalkottas (1904-1949) and Dimitris Dragatakis (1914-2001) were two composers with a different family and education background and a rather reverse musical route. Nevertheless, the years 1944 – 1947 found them co-existing in the back

stands of the National Opera's Orchestra. It was then that Dragatakis met Skalkottas and got to know this gifted, though marginalized, musician. The depth of their relationship is unknown, and very little evidence exists.

Nevertheless, music can speak up for itself and it is very interesting to find out surprisingly, how Skalkottas' and Dragatakis' music interact. We will consider chamber works, not only those written during the period in focus, but also works composed by Dragatakis until his encounter with atonality (1961), together with Skalkottas' few public performances in Athens. Aspects concerning tonality, melodic exploitation, form, rhythmic patterns and timbre are studied and correlated. What seems even more interesting are affinities between works of Skalkottas, based on traditional Greek melodies and Dragatakis first "modal" works, as well as the path bridging Dragatakis' first and Skalkottas' last atonal pieces. Of course, these issues and investigative explorations cannot be easily clarified so as to result to definite conclusions. What is substantial, though, historically, is to bring to light this unknown part of Greek Art Music.

### **Christina Michael**

#### **Greece's Modernisms: Nikos Skalkottas, Manos Hadjidakis, and the generation of the Thirties**

In this paper I intend to discuss the difficulty of discussing Greek music modernism represented by Nikos Skalkottas (and others) in relation to the modernism of composers who have been identified with Greek literary modernism, such as Manos Hadjidakis. According to Griffiths, music modernism was 'in evidence and as a term, in association with Stravinsky's *The Rite of Spring* (1913), with Schoenberg's move into atonality (in about 1908), with the music of the Italian Futurists and Russian followers of Skryabin, and with Busoni's *Sketch for a New Aesthetic of Music* (1907)'. Even though Nikos Skalkottas' modernism had its own distinctive characteristics, his work could be broadly related to the aforementioned description of music modernism within a western context. In Greece though, unlike most European countries, the terms modernism and music modernism do not bear the same meaning, making the academic discussion, at the very least, challenging.

In Greece, the term modernism has been identified with the advent of a belated and distinctively Greek form of literary modernism that animated the public activities of the so-called Generation of the '30s. Greek writers of this generation articulated this peculiarly modernist form of Greekness - that was also very distinct from the Greekness proposed by the National Music School - through creating art that reinterpreted Greek traditions in contemporary contexts. The emergence of another

genre of music in the late '30s, the so-called art-popular song, complicated the matter of distinguishing the ideologies of music modernism to those of literary modernism even further. The initial form of art-popular song, created by Manos Hadjidakis, is ideologically linked to literary modernism and the aesthetic of the Generation of the '30s. Focusing on the aesthetic value of rebetiko and the aestheticisation of tradition, instead of its historicisation, Hadjidakis moved towards similar directions to those of the Greek modernists of the 1930s. Thus Hadjidakis and his music is naturally -but confusingly- related to Greek modernism more than the music modernism proposed by composers such as Nikos Skalkottas or Dimitris Mitropoulos.

### **Paper Session: The Works of Skalkottas (III)**

**Vasiliki Zlatkou**

#### **Nikos Skalkottas, *Second Sonata for violin and piano* (1940): The dialogue of a modern composer with traditional sonata form through an atonal musical context**

Skalkottas's second sonata for violin and piano is an atonal composition and comprises three movements. He composed the specific work after his return to Greece, parallel to his dodecaphonic period. The first movement is in type 3 sonata form, which includes an exposition, development and recapitulation, according to the categorization that Darcy-Hepokoski define in their book *Elements of Sonata theory*. Main characteristics of the composition are: the atonality, which is revealed by the pitch class set analysis, the use of referential sets, such as the octatonic and the whole tone scales, during significant structural points of the work and the emphasis on specific pitch classes, which acquire the role of instantaneous pitch classes in emphasis. All of the above, in conjunction, delineate an evident structure, which, along with the two contrasting themes, constructs an idiosyncratic sonata arched form with cyclical elements.

The main purpose of the present research study is the endorsement of a pre-existing tradition, which is based on the tonal idiom and its survival into a new musical context, the atonal idiom. The morphological and structural analysis of the composition uses a new sonata theory proposal, which is an expansion of Caplin and Hepokoski & Darcy's sonata theories. This theory is applied in order to promote the existence of the internal structural principles of sonata form, from one side and from the other side, to investigate how these principles have been adapted and transformed, while being employed by the new musical technical sources.



**Nicos Christodoulou**

**Nikos Skalkottas, *Suite for Orchestra no 2*: formal innovation, multiple-series method, serial "modality" and "functional" harmony, developing variation**

Skalkottas's *Suite for Orchestra no 2* is considered a culmination of his compositional and serial conception. An uncommonly large, six-movement work, it was completed in short score around 1944 and orchestrated in later years. The composer's premature death in 1949 interrupted the orchestration before the ending of the fifth movement. In the movements of the *Suite*, Skalkottas uses organised groups of tone-rows, which are interconnected in various ways, up to sixteen rows in the fourth movement, *Largo Sinfonico*. The fascinating interrelation of the rows in the *Suite*'s course is examined, especially the derivation from the four basic rows, presented as a vibrant musical curtain at the start of the first movement, *Ouverture Concertante*. The first and third of these rows appear in a pure scalic form (the other two in chords), albeit with a different, distinctive order of tones and semitones, thus providing the work's two primary rows, two twelve-note scales functioning as two "serial modes" pervading the *Suite*. Themes, motifs and harmony are generated from the rows, their connection and simultaneity as a group, as well as from their intervallic and expressive qualities. The work's harmonic structure, as generally in the works of Skalkottas, appears as a kind of atonal "functional" harmony. The inventive formal evolution is linked to the ingenious transformative strategy in a continuous, exploring 'developing variation' of the thematic material. Formal innovations include the first movement's sonata design, the condensed symphonic design of the *Tema con Variazioni* fifth movement and especially the unique fusion of the essentially contrasting, full variation and sonata forms in *Largo Sinfonico*. There will be also a brief mention to the completion of the orchestration of the *Tema con Variazioni* by the presenter (recorded with the BBC Symphony Orchestra), since in the work the evolution of the orchestration is related with the formal evolution.

**Penelope Papagiannopoulou**

**Diatonic elements in atonal environment. The case of Nikos Skalkottas's *Concerto for piano, violin and orchestra***

Nikos Skalkottas' oeuvre includes over thirty orchestral works composed between 1929-1949, among which fourteen are concertos or concerto-like works. His *Concerto for violin, piano and orchestra* (1930), which was recently discovered (2016), was written first in this series (concertos, which may have been composed earlier, are lost). Skalkottas composed this concerto during his studies in Berlin, where it was first presented. In terms of form it has many differences from the following ones. By

contrast, in terms of thematic and motivic development, as well as harmonic language, one can find elements of very fundamental techniques that he uses thereafter. One of them is the use of diatonic elements, which – generally in the work of the composer – either originate from Greek elements that he often includes, or are a part of the inner structural harmonic organization.

The present paper will try to explore the way diatonic elements function in this concerto. Their functional or not-functional role in the musical surface and the harmonic structure will be organized in categories. From those categories there will occur comparisons with other works.

The research has been conducted with the assistance of the Friends of Music Society – Kyveli-Horn Scholarships.

### **Themed Session: Nikos Skalkottas and the Athens Conservatoire**

#### **Stella Kourmpana**

##### **Nikos Skalkottas' archival collections and series at the Athens Conservatoire**

The archival material concerning Nikos Skalkottas stored at the Athens Conservatoire is multifarious and consists of various archival series and collections. Apart from the main series of the Athens Conservatoire Historical Archives connected with the Conservatoire activity – series that provide information about Skalkottas' studies at the institution and consist of registers, examination books, reports, concert programs, as well as notes, correspondence and scores – the Athens Conservatoire Archives (ACA) also dispose a wide range of collections that include archival material about Skalkottas. The Chourmouzos-Papaioannou Archives (now located at the ACA), as well as other archives and collections, such as the Gina Bachauer Archives, or the Stathis Arfanis Collection, enrich the ACA with manuscript and printed scores, photographs and documents, often revealing unknown aspects of Skalkottas' life and activity. The Athens Conservatoire collection of printed scores, periodicals, books and disks complete the material on Nikos Skalkottas located at the ACA.

#### **Panagiotis Daskalopoulos**

##### **Skalkottas and the Athens Conservatoire Orchestra**

Nikos Skalkottas is known, at least outside Greece, mainly as an important Schoenberg pupil and as a composer who wore different hats: he was one of the earliest exponents of the 12th-tone system and later adopted a more accessible style. This paper, based on archival materials and contemporary newspaper reviews, will discuss his other activities, as a performer of other people's music, as well as his own. A violinist, Skalkottas was a member of the Athens Conservatoire (later the Athens

State) Orchestra. Before that, in 1930, he made his one and only appearance as a conductor, introducing his Concerto for Winds in Athens and eliciting mainly negative reviews. Minds changed after the composer's premature death.

### **Katerina Tsioukra**

#### **Skalkottas' Friends Society chronicle according to its extant documents**

The establishment and the activity of the Skalkottas' Friends Society are considered key reasons for introducing Nikos Skalkottas to a wide audience not only in Greece but internationally. Thanks to its founding members the Society's activity has been described in numerous occasions. However, its story has not yet been told in full. This paper will attempt the historical account of the Society based on the unified archival material of the Contemporary Music Research Center (KSYME-CMRC) and the Chourmouzos – Papaioannou Foundation, now accommodated at the Athens Conservatoire Archives.

### **Haris Xanthoudakis**

#### **Dating Skalkottas' composition studies in Berlin**

The exact time span of Skalkottas' studies with Kurt Weill and Philipp Jarnach has remained until recently unspecified. Thanks to a number of archival documents and testimonies we are now in the position to know some details about this matter as well as about the beginning of Skalkottas' interest in musical composition. This paper will contain a commentated presentation of these documents as well as an overall sketching of the young musician's early concern about matters of musical creation.

### **Paper Session: The Works of Skalkottas (IV)**

#### **Eva Mantzourani**

#### **A new Critical edition of Skalkottas's *Violin Concerto***

Nearly all of Skalkottas's works were unpublished and, apart from a handful of compositions, unperformed during his lifetime. The Violin Concerto was one of those works neither performed nor published during Skalkottas's lifetime, and the autograph sources remained unedited and in manuscript form. The first editorial work on the concerto started around 1960, and the piece was first published by Universal Edition in 1964. Similar to the other early published works, it contains several copyists' and engravers' errors, misreadings of the sources, a liberal amount of interpretative performance indications that are not Skalkottas's, and it lacks any Critical Commentary or explanation of the editorial changes, additions and emendations to the music.

A new Critical Edition of both the Concerto for Violin with full orchestra, and its version for Piano with Violin, edited by Eva Mantzourani, aims to rectify this state of affairs. It provides an authoritative performance text, based on meticulous study of all known sources and prepared in accordance with modern editorial and text-critical principles, which open new possibilities for performance, recording and further study of this remarkable piece.

This paper provides a musicological examination of the primary sources and the editorial decisions underpinning the production of this new edition.

**Costas Tsougras**

**An analytical approach to Nikos Skalkottas's *Eight Variations on a Greek Folk Theme* for piano trio**

Nikos Skalkottas used folk or folk-like musical elements in a considerable number of tonal or atonal works, while employing a great variety of compositional techniques for the exploitation of the embedded folk elements. The present paper examines a representative of the category of "Theme & Variations" works that, although based on modal diatonic Greek folk melodies, are overall atonal. The work examined is the *Eight Variations on a Greek Folk Theme* for violin, cello and piano (*Acht Variationen über ein griechisches Volksthema*, A/K 43, composed in 1938). The analysis focuses on the harmonisation of the original folk melody for the creation of the theme, on its transformation during the eight sectional variations –while functioning as melodic and structural core through developing variation techniques–, as well as on the evolution of the musical texture throughout the unfolding of the variation form. The analysis reveals Skalkottas's outstanding capacity to fuse traditional formal elements with modernistic harmonic and transformational techniques and correlates this piece with other members of the same category (such as the *Thema con variazioni* from the Suite no. 3 for piano, the *Kurze Variationen auf ein Bergsthema* from the 32 *Klavierstücke* and the *Variations on a rebetico* song by Vassilis Tsitsanis from his Concerto for 2 Violins). The paper also extends its scope by comparing the present compositional approach with the ones employed in his other atonal variation-type works –not based on Greek folk tunes– moving towards the understanding of the principles of Skalkottas's variation forms.

### **George Zervos**

#### **Twelve-tone technique, modality and bitonality in the second movement of Skalkottas's *Petite Suite No.1 for solo violin and piano* (1946)**

Skalkottas was unique among twentieth-century composers in that throughout his creative life he composed in several idioms and, in that sense, we can hardly find linear development in his style in a way that is analogous to that of other composers of the twentieth century. Nevertheless, from the late 1920s onward there begins to emerge a tendency to blend different idioms, which can be initially traced in certain chamber music works. This tendency begins with the Sonatina No.2 for violin and piano (1929), continues with the Eight Variations on a Greek folk tune for piano trio (1938), and is also evident in late works such as his *Petite Suite No.1 for solo violin and piano* (1946). In contrast to the first movement of the Sonatina No.2, in which Skalkottas rearranges the twelve tones of the row of the first theme so that a second, folk-like theme is produced, in the second movement of the *Petite Suite* no horizontal twelve-tone row can be identified; instead, the total of twelve tones results from the addition of the seven tones of the tonal folk melody and the rest five tones of the piano accompaniment. In this presentation, we will try to show how, through this complementarity, Skalkottas achieves to combine – in a brilliant way – three heterogeneous musical idioms: modality, twelve-tone technique and bitonality, considering that the seven-tone melody of the violin is in D melodic minor, while the piano accompaniment is in E flat minor, that is, in a semitone distance.

### **Konstantinos Demertzis**

#### **The main stages of the evolution of Skalkottian orchestration and a “placement” of the orchestrations of late tonal ballets for small orchestra**

Skalkottas' call for “lucidity” in music is reflected in the orchestration technique of each period of Skalkottian orchestra in different ways, according to the period in which each score has been composed.

Skalkottas alters his orchestration guidelines, in his mature orchestral works, materializing his aim for “transparency” with different ways:

- through free combinations of the orchestral instruments or group of instruments (e.g. 1st Symphonic Suite, Concertino for two pianos, i.e. about 1935),
- through free combinations of the orchestral families of instruments (e.g. The Greek Dances, 1st issue, i.e. till 1936), or
- through the establishment of a “classical” instrumental hierarchy, based on the strings (e.g. the Violin Concerto, 1938),

- and hence, to the evolution of more “academic” orchestration techniques, implying the systematic use of doubling instruments (some parts of the 2nd Orchestral Suite, *With the Spells of May*, about 1944), and

- moving forward to a more liberal orchestration style, involving more freedom in writing parts, hierarchical subversions and a richer use of the percussion (*Concertino for Piano, The Sea*, i.e. about 1949).

In this stage-evolution scheme, Skalkottian orchestrations of tonal ballets for small orchestra (*The Paghana, Three parts of the Sea*), seem to catalyze the evolution to a more diversified orchestration style, becoming implicit in his final scores (e.g. the 5th part of the 2nd Symphonic Suite).

### **Paper Session: The Life of Skalkottas**

**Nancy Bargerstock**

**Nikos Skalkottas: a genius born - wrong place - wrong time**

“In modern Greece, Orpheus tunes his lyre atonally. This scordatura was initiated by Nikos Skalkottas, a Greek disciple of Schoenberg, who died in 1949.”<sup>1</sup>

Nikos Skalkottas, a 20<sup>th</sup> century Greek modernist composer born in 1904, is little known outside of his homeland. With an uncompromising artistic attitude, he wrote as many as 160 works in a career spanning only twenty-five years. The sheer volume of Skalkottas’ output and its consistently high quality set a new standard of cultural excellence for his country, inspiring succeeding generations of Greek composers.

His initial choice to pursue a solo violin career led Skalkottas to studies in Berlin in 1921, where, surrounded by the city’s extraordinary environment of musical creation, his focus shifted from violin to composition. He eventually studied with Arnold Schoenberg, whose serial technique left a permanent mark on him even after he returned to Athens in 1933. However, the Greek audiences of the 1930s and 40s, unaccustomed to anything avant-garde, rejected Skalkottas’ highly complex music, forcing him to compose the rest of his life in musical isolation. He wrote an abundant number of mostly instrumental works (in tonal, atonal and serial style) that remained virtually undiscovered and unperformed during his lifetime. The realization of his cultural worth and his place as an early founder of the Modern Greek School of serious art music occurred only after his death in 1949. He combined modern compositional techniques and Greek folk elements to create a unique body of work. Circumstances

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<sup>1</sup> Slonimsky, “New Music in Greece”, in *Contemporary Music in Europe: A Comprehensive Survey*, edited by Paul Henry Lang and Nathan Broder, (New York: Schirmer, 1965), 225.

surrounding his personal fate left the bulk of his compositions unperformed and unrecorded until recent years.

My own dissertation on Skalkottas (2004) helped celebrate the composer's centenary of his birth. I believe that causes for the composer's obscurity included: insufficient performances, lack of available scores, inaccessibility of the Skalkottas Archive, limited research on the composer, and Greece's basic lack of historical musical identity. Skalkottas stood alone at the helm of avant-garde musical expression in Greece. He labored totally alone. He sought to forge something new and unique in the history of his country, but Greece was resistant to change and did not modernize easily. Ultimately, Skalkottas' works served to end an era of neo-Hellenism, while they provided a catalyst to a more modern musical culture in Greece.

### **Nina-Maria Wanek**

#### **Nikos Skalkottas: The early years (1914–1920)**

Nikos Skalkottas has become quite a well-researched composer throughout the last two decades. Especially his studies in Berlin with Willy Hess (violin) and subsequently with Arnold Schönberg (composition) hold an unwavering fascination for his researchers. His early years in Athens though have not received such a high degree of attention: In Skalkottas' biographies they are rather regarded as an intermediate stage usually dealt with in two or three sentences. This paper would therefore like to shift the focus to Skalkottas' time at the Athens Conservatory, which he attended from age ten to sixteen: Who were the formative teachers of Skalkottas there, who provided him with such a thorough education that Willy Hess called his acceptance at the Berlin Academy of Music as "unquestionable"? Skalkottas' Dutch violin-teacher Tony Schultze is referred to with the highest regard. However, next to nothing is known about Schultze's own life except that he must have been a very good musician. More is known about Philoktitis Oikonomidis, with whom Skalkottas studied theory and harmony, but we do not know if already Oikonomidis could have incited Skalkottas' later interest in composition. Also Avra Theodoropoulou is often mentioned as a leading figure in the cultural life of Athens, but as Skalkottas' teacher in music history she is only mentioned in a byline.

The paper will therefore re-evaluate Skalkottas' early years through the lives of his teachers at the Athens Conservatory in order to gain more knowledge of those years which made his studies in Berlin possible in the first place.

**Vana Papaioannou**

***“A Different kind of Bridge and the Water Dragon” - A music fairy tale for narrator and string orchestra as an alternative way for introducing to the young audience Skalkottas’s music works***

This presentation is about a children's fairy tale book for the composer N. Skalkottas, which has been transformed to an educational event for children and teens with the intention to introduce them into the world of musical genres, music notation, tonal and atonal music centers while processing awareness raising on issues related to social solidarity and cultural history.

Having as basic music part the famous Five (5) Greek Dances for string orchestra, the Trawler (part of the folk ballet "The Sea") as well as other compositions from composers of whom Skalkottas had studied their works as an academic student, this music fairy tale is fleshed by a narration which presents the musical personality of Nikos Skalkottas along with highlights from his biography. The music fairy tale for narrator and orchestra *“A Different kind of Bridge and the Water Dragon”* aims to present a model of a 60’ music concert which can fit in a short time many decades of music history, tonal theories and music forms, cross-curricular (thematic) teaching matters with an artistic connotation mood. Finally the music fairy tale gives credit to the musical experiences of childhood which define our cultural future as adults.

**Themed Session: References in the Piano Works of Nikos Skalkottas: from the Baroque Era up to the 20th century**

**Lorenda Ramou**

**References form Greek traditional music, 19th century piano music and commercial jazz in Nikos Skalkottas's piano works**

Greek traditional music constitutes one of Skalkottas’s most explored sources of inspiration. In the piano works, the composer uses elements related to Greek music in a wider sense and new approaches to the genre. Commercial jazz of the 1920’s infiltrates both movements of larger and independent works, connecting Skalkottas with a then predominant compositional style. References to the core piano repertoire include formal structures related to specific Beethovenian works, as well as textural and stylistic elements coming from 19th century character pieces. Last but not least, pieces inspired by silent film music show the composer’s awareness towards a new genre.



**Annini Tsiouti**

**A double filter: Nikos Skalkottas's *32 Piano Pieces* and the Second Viennese School**

References to baroque forms abound in Skalkottas's piano music, and particularly in the *32 Piano Pieces*. These can be categorized alongside with other external sources of inspiration found in his works (cf. previous paper), or they can be considered as a double filtering of the Second Viennese School's influence. Through the examination of specific examples drawn from the *32 Piano Pieces*, alongside with examples from other interwar composers, this paper aims to illustrate how Skalkottas appropriates not only formal structures, but also aesthetic elements and pianistic configurations. The cycle of *32 Piano Pieces* can be considered as it simultaneously belongs in two complementary and non-exclusive time zones: its time of composition (1940) and the musical era it evokes in the composer's mind.

**Themed Session: The Berlin Years: Nikos Skalkottas and his Surroundings from 1921 till 1933**

**Katy Romanou**

**Skalkottas' compromise with social hypocrisy**

In mid-war Berlin, winds of change were challenging the inherited concepts of the works of art weightiness and the composer's respectful persona. Music played in the cinema, in streets and public parks, in coffee shops and nightclubs; also, the migrants from the East, not to speak of the war's disasters, all resulted in seeing hypocrisy in formal seriousness. Highly educated musicians, liberated, participated in the city's multifaceted culture. Old and new concepts of music culture coexisted (or fused) and were expressed crosswise in works written in new and old musical idioms. The *Zeitopern* by Krenek, Weill, Hindemith, Max Brand and others met with great success in a vast public. These operas, representative of the new atmosphere, had journalistic (non-historic) subjects and diversity; in them the city's popular (not folk, anymore) culture dominates (as Stravinsky had already done, and as the craze with the *rebetiko* would follow in Athens).

Skalkottas was a vivid member of this popular music-making, playing the piano in night clubs and cinemas, while perfecting concurrently his compositional techniques. Involved in this ephemeral music making were also other students in Schoenberg's Masterclass, most notably, Walter Gronostay and Allan Gray (Josef Zmigrod) in the fields of radio and cinema music, respectively.

Thus, Schoenberg, the carrier of German tradition and old values of music culture into the 20th century, was freely admitting representatives of the new culture in his Masterclass.

Reading again Skalkottas' correspondence with Manolis Benakis [Thornley 2002] it becomes clear that it was him who demanded Skalkottas to concentrate in serious music, to move in a respectful neighbourhood, and, in general, to stick to old values. It is therefore quite possible that Skalkottas abandoned his attitude to everyday life and music, in order to receive Benakis' stipend. The potential psychological effects of this fact are investigated in Skalkottas' music and in texts related to him.

### **Alexandros Charkiolakis**

#### **Last efforts to stay in Berlin: the 1932 Felix Mendelssohn-Bartholdy competition**

Life in Berlin although admittedly difficult was much preferred compared to life in Athens for Nikos Skalkottas, especially during the first two years of the 1930s when the Nazi effect was visible, present and upcoming but haven't taken full control as yet. Skalkottas feels more at ease among his circle in Berlin and although he makes an attempt to return to Athens (August 1930 to January 1931) he decides to try once more in Berlin. He will remain there until 1933 when he will return to Athens for good. During his second, and far shorter, period in Berlin, Skalkottas will enter his Octet into the long-standing Felix Mendelssohn-Bartholdy Stiftung competition, hoping that he could secure some funds in order to continue living in Berlin. Unfortunately, and despite the favorable report by Arnold Schoenberg who was a member of the decision committee, Skalkottas does not win one of the composition prizes. In this paper we will try and investigate the impact that this competition decision had on Skalkottas, researching also his relationships with other Schoenberg students who entered the competition, most importantly with Norbert von Hanneheim.

### **Tatjana Markovic**

#### **Modern, new, or exotic: Reception of works by Nikos Skalkottas and other Greek composers in Berlin (1929–1939)**

Nikos Skalkottas (1904–1949) formed his poetic credo during his Berlin years i.e. the studies with Arnold Schoenberg and creative contacts with many other composers and music performers in the German capital, which was one of main European cultural centers. I will present this period of his activities through the archival documents, which also testify his international contacts. I will especially shed light on works by Skalkottas' and other Greek composers performed at four concerts in Berlin. They were held during Skalkottas' studies in the framework of annual public presentations of the composition class of Arnold Schoenberg (1929, 1930, 1931) and afterwards, at the introduction of "new" Greek music through Greek-German cultural exchange (1938/1939). Five compositions by Nikos Skalkottas were performed at these concerts,

starting with two sonatinas for violin and piano and the string quartet (1929), via his Concerto for brass orchestra and Octet for woodwinds and four strings (1931), to the Four Greek dances (1938). Among performers were, for instance, the Berlin Symphony Orchestra and the Berlin Philharmonic. Additionally, Skalkottas performed or conducted his and other composers' works at three concerts.

The mentioned compositions exemplify various characters and compositional techniques, like twelve tone technique in the Octet, or the tonal Greek Dances inspired by traditional music, showing Skalkottas' inclination to Bartók's style. Their reception will be presented through the discourses in German periodicals, ranging from "new" and "modern" to "exotic" Greek music. German mainstream "universalism" obvious in these discourses will be also analyzed in the (opposite) perspective exemplifying Greek pluricultural identity.

### **Georgia Petroudi**

#### **Germany in the 1920s onwards – compositional trends and new ideas: the case of Paul Hindemith and his identity search through experimentation in the creation of *Das Marienleben***

Paul Hindemith made his name with music that was influenced by the style of Brahms, Puccini, Schreker and Strauss. Gradually, he started developing his own natural style and composing came out of his need to create not just for its artistic sake, but for the sake of the practising musician's interest in music. After World War I and with the gradual failure of the Weimar Republic from its early years after the war, Hindemith saw his dreams failing and he turned anti-Romantic. Hindemith's self-confidence in his early years released an unrivalled creative energy, and within a very short space of time he produced a huge quantity of new works: one-act operas, chamber music, piano music, vocal works, parodies, entertainment music and film scores'. He was not conservative in exploring musical styles, but instead he was one of the boldest of his generation in Germany. By the 1920s he became known as the enfant terrible of the modernist school.

The first *Marienleben* derives from Hindemith's youth, from a time when change was in the air, tonality in the process of an expansion which threatened its disintegration, and when the then twenty-seven-year-old Hindemith spearheaded a contrapuntal revival intended to buttress the about-to-be-inundated foundations of tonal harmony. The second *Marienleben* is the summation of Hindemith's lifelong quest for systematic coherence – a product of intense cerebration, thorough calculation, and thoughtful consideration for the vocal and instrumental personnel concerned. *Das Marienleben* was the composition Hindemith was working on during the formulation of his tone

Series. It served as a vehicle for “testing” and trying out the tonal relations which came out of his overtone calculations.

### **Antonio Baldassarre**

#### **Deconstructing Musical Berlin of the roaring twenties**

It is well known that numerous artists and intellectuals moved to Berlin in the 1920s, including the Greek composer Nikos Skalkottas (1904-1949). After completing his studies at the Athens Conservatory of Music, Skalkottas received a scholarship to study abroad, spending most of his time in Berlin from 1921 to 1933. The image of Berlin as the most cosmopolitan and tolerant city of the “Roaring Twenties” reflects an inaccurately narrow perspective that ignores the presence of opposing cultural attitudes. Numerous literary, journalistic and autobiographical documents from this period, the exhibition *Das Gesicht der Weimarer Republik* (The Face of the Weimar Republic) at the Deutsches Historisches Museum in Berlin in 2000, and the recently launched and highly successful German neo-noir crime TV-series *Babylon Berlin* have sharpened awareness that the often proclaimed cosmopolitan culture of Berlin of the 1920s was also strongly connected to petty-bourgeoisie, chauvinism, and right-wing and anti-Semitic radicalism. Skalkottas’ choice to go to Berlin can be explained, however, by his desire to consolidate his education in violin and composition, and the very favorable institutional conditions during this period for pursuing these studies. The paper explores Skalkottas’s network during his Berlin years and its potential impact on his musical creativity, primarily focusing on the contexts and constellations linked to music and theoretically grounded in post-structuralist music-sociological paradigms.

### **Paper Session: Skalkottas and his Contemporaries**

#### **Panos Vlagopoulos**

#### ***Schoenbergian letters: Wit and Sprachkritik in the formative years of Nikos Skalkottas***

Skalkottas’s course to compositional self-awareness got impressively boosted up (if not kickstarted altogether) somewhere in the early twenties, while in Germany, where he originally went on a scholarship from Athens Conservatory to study the violin. Besides the unique musical stimuli he was to receive in turn from Jarnach, Weill, and Schoenberg (and their circle), findings in his correspondence testify to other cultural influences too. Most prominent among them is the literary/linguistic influence, one standing in an interesting dialectic with the young artist’s relevant Greek background (i.e., the Dimotiki/Katharevousa debate). Berlin in particular, and the German-

speaking world in general, was home to a dynamic and multi-faceted tradition of Sprachkritik, manifested in literature (Morgenstern, Hofmannsthal), the cabaret stage (Valentin, Überbrettel), journalism (Kraus), philology (Wustmann), and philosophy (Mauthner). Skalkottas's documented fascination with the nonsense-poetry of Christian Morgenstern opens up a field of investigation revealing Skalkottas's playful, still no less critical –sometimes even anarchist- stance to things linguistic, ideological, and musical. More specifically, his idiosyncratic use of (the Greek) language either in his correspondence and other writings could be compared with –and shed a new light to- his similarly unconventional approaches to musical language.

### **Niall O'Loughlin**

#### **Roberto Gerhard and Nikos Skalkottas: Divergent lives**

Roberto Gerhard (1896-1970) and Nikos Skalkottas (1904-1949), from Spain and Greece respectively, both studied composition with Arnold Schoenberg, Gerhard in 1923-28 and Skalkottas in 1927-31. They were both well thought of by their teacher. Their subsequent development began in similar fashion, but the final outcome was totally different. Analysis of representative but roughly contemporary works illuminate this process, step by step, also examining other factors involved. Both absorbed the essence of Schoenberg's 12-note technique, with new works in the years 1927-33. Significant were the seven-note row working of Gerhard's Wind Quintet and the multiple 12-note set working of Skalkottas's Octet. Gerhard's Schoenberg-inspired works were not well received in Barcelona nor were Skalkottas's in Athens. Reacting to local criticism, Gerhard produced works such as Catalan-related songs and a cantata, while Skalkottas looked to folk or folk-like music in the Greek Folk Dances to fulfil expectations. Gerhard fled to England after the Spanish Civil War, producing Spanish and Catalan influenced music (*Don Quixote*, *Pedrelliana*), incorporating some 'hybrid' Schoenbergian elements. Skalkottas, however, in complete contrast remained in Athens, after years of silence and only then writing mostly 12-note music in secret (*String Quartets 3 and 4*, *Piano Concertos 2 and 3*, *Violin Concerto*). A reaction to the continued non-performance of serial works may have led Skalkottas to compose a group of non-serial atonal works and in the years 1947-48 some tonal works for orchestra. Gerhard with similar problems produced the opera *The Duenna*, with its non-serial but extended tonal idiom and Spanish elements. For both composers 1949 was the critical year. After composing a fascinating group of works for cello, Skalkottas died, leaving his music mostly unperformed, unpublished and unknown. With strong support from a small group of influential musicians, Gerhard quickly developed his serial technique based on elaborate hexachordal workings, with the final flowering

(1955-70) in Symphonies 1-4, the Concerto for orchestra, some well-crafted chamber music, the cantata *The Plague* and electronic music.

### **Polina Tambakaki**

#### **George Seferis on Nikos Skalkottas: Modernist myths and realities**

In his 1939 essay 'Monologue on poetry' Seferis wrote: 'If they want to console themselves, the poets who complain should think of those who wish and deserve to make true music in Greece'. Many years later, in 1962, in the second edition of his collected essays, *Dokimes*, Seferis added the following note to the statement above: 'When I wrote this, I did not even suspect the tragic case of our unique Nikos Skalkottas'. This paper will examine the retrospective recognition of Skalkottas by the poet who played a decisive role in the shaping of what has been called 'the myth of the [literary] Generation of the Thirties'. Might Seferis have been ignorant of Skalkottas in 1939? As I will argue, the answer must be negative. The paper aims to shed new light on the intellectual and artistic context of Greece in the decades around the Second World War, by investigating Seferis' 'discovery' of Skalkottas as a representative example of a series of silences, distortions or 'lies' on the part of the Greek poet on musical matters, especially in relation to Greek music. Key themes will be Seferis' references to atonal music, together with his well-known distinction between the 'European Hellenism' and 'Greek Hellenism', and the much more implicit – but no less powerful and influential – distinctions between French-British vs German traditions, and southEuropean/Mediterranean vs central-European sensitivities. Seferis' belated recognition of Skalkottas in 1962 will be viewed as a way of effacing the tense conflicts which dominated the cultural life of Greece during the previous decades, and at the same time as a way of opposing both Kalomiris' National School of Music and 'art-popular music'.

### **Paper Session: The Works of Skalkottas (V)**

#### **Allaf Shelleg**

#### **On the notion of peripherality (or, comments from an adjacent ecosystem)**

It may not be the kind of paper this conference aims at, but this much has to be said: "Mozart of our time", or "The voice of a Mediterranean Bartok," are not just the "qualities attributed to Nikos Skalkottas," to quote from your CFP; as far as Mozart is concerned, similar qualities have been assigned to Erich Korngold, and Bartok has many Israeli contenders—mainly those composers whose musical imagery complemented the Zionist trope of Hebrew nativism. Notions that use Mozart or Bartok as metaphors understandably seek to underscore what has been omitted from

musicological narratives that prioritized composers' run to the (modernist) patent office. But then these alleged qualities can become harmful: not only do such premises subjugate local composer to mere casting the role of canonic figures (and in so doing they declare that history can only be written through its peaks), they also demonstrate the extent by which musicologists have internalized the notion of peripherality. And internalizing this notion means that modernist hierarchies that created the peripheral space from the outset have been uncritically adopted to the discourse along with their evolutionary understanding of culture. Consequently, the very notion of Mediterraneanism in art music (and Israel has that too) serves a function under the purview that 'peripheral' musical ecosystems can 'develop' in European backyards and towards the European center, but never gain such a status (hence the symptomatic, self-compensating imagery of the self in the form of Mozart or Bartok).

What could this paper offer, then? Rather than comparing the Israeli and Greek habitats, or examining the gap between the semiotic and the semantic in the making of national constructs, my talk would grapple with the historiographical impact of internalizing of the notion of peripherality; at the same time, it will suggest how we can steer the discourse out of peripheralism, toward synchronous narratives and the delocalization of Otherness.

**Charris Efthimiou**

**On the parameter of the rhythmic layers in *Octet* (1931) by Nikos Skalkottas**

The "Octet" is one of the most interesting compositions of Nikos Skalkottas before his return to Athens in 1933. Eva Mantzourani's analysis of the "Octet" demonstrates Skalkottas' individual approach to the 12-tone compositional thinking. Eva Mantzourani explains in detail his 12-note technique and enables us to follow the development of the rows through the entire composition.

The aim of this paper is to stress the parameter of the rhythmical layers consisting the "Octet". Skalkottas is doubling melodic lines, but without doubling the same notes in the octave, or in the third. In this way he creates a full sound without creating an opulent atmosphere. Is there any correlation between the rows and the doublings? If yes, where do those doublings occur?

A further aim of this paper is to compare the "Octet", according to this technique, to other large scale chamber music pieces of the same period (among others: Janacek's Sinfonietta and Mladi, G. Enescu's String Octet and Schönberg's Suite Op.29). The findings are commented in detail by means of clear tables and viewed from an overarching perspective.

**George Zacharias**

**Skalkottas' *Concerto for violin and viola and wind orchestra*; its 'multi-dimensional' serial language, transcendental orchestration for winds and performance challenges for the soloists**

Schoenberg (1948): The harshness of my requirements is why, of the hundreds of my pupils, only a few have become composers: ... Skalkottas. Tragically, because of his repatriation to the war-torn Athens (1938) and his early death (1949) many of his masterpieces are still neglected. Existing studies often overlook the role Skalkottas' dual nature as a violinist composer, while being based on incomplete editions and lacking the support of performance tradition.

The proposed open discussion first focus firstly on the catalytic role of Skalkottas' violin training on his ground-breaking compositional innovations of Fractal Multidimensional Serialism and Orchestral Sound Transparency, through the presentation of the premiere Critical Edition of his Violin and Viola Concerto. The process will shed light on Skalkottas' 'original genius', in terms of his compositional style and - crucially - his extraordinary capacity as a concert violinist. The edition is the first and only-to-date that is taking into account the entire volume of surviving manuscripts on the work.

The second part of the discussion will submit the performance innovations and difficulties that the work is introducing for the wind orchestra, conductor and soloists; particularly regarding the wind-orchestra size, choice of instruments and contemporary transpositions as well as the exceptional technical and expressional demands placed on the solo violin and viola. Suffice to say, there is hardly any equivalent work in the history of western classical music that can be included in its genre of repertoire.

The Critical Edition and Recording of the Violin and Viola Concerto (Divine Art) are generously supported by the A.G. Leventis Foundation and housed at the Royal Academy of Music, London, where Dr George Zacharias is employed as an Undergraduate and Postgraduate Lecturer in Music and Violin since 2009.



## BIOGRAPHIES

**Valia Vraka** has been working in the Music Library of Greece “Lilian Voudouri” of the Friends of Music Society since 2002. In the period 2002-2006 she worked as an assistant musicologist for the Mikis Theodorakis Archive and since 2006 she has been working as a musicologist, head of the Greek Music Archive, having as main object the collection, classification and curation of the Greek archival material. She participated in the group that materialized the program “Creation of a unit of documentation and promotion of Greek music”, which was supported by the operational program «Information Society» (3rd Community Support Frame/CSF, 2000-2006) and, following that, she became the head of the group who worked for the increase of the digital collection which was accomplished due to the donation of the National Bank of Greece (2009-2011). She has also worked for the elaboration of an original study for the online project “MOU.SA.” and for the project “Euterpe: Songs for schools - Digital Music Anthology” which has been carried out in cooperation with Greek Society for Music Education G.S.M.E. Finally she worked in digital projects supported through EU funds such as “Europeana Sounds” and “EuScreenXL”.

**Penelope Papagiannopoulou** studied music at the Aristotle Conservatory of Piraeus (piano, violin and theory) and musicology at the Department of Music Studies of the National and Kapodistrian University of Athens. In 2019, she successfully completed her PhD at the School of Music Studies of the Aristotle University of Thessaloniki, (supervised by C. Tsougras) and her research project was the analysis of the double concertos of Nikos Skalkottas. She has presented analytical research at conferences of the Greek Musicological Society (Corfu 2015, Athens 2016, Thessaloniki 2017) and at the International Conference “Modus, Modi, Modality” (Cyprus 2017). She also conducted research with the assistance of The Friends of Music Society – Kyveli-Horn Scholarships at the Music Library of Greece “Lilian Voudouri” on the Skalkottas Archive.

**George Boumpous:** Having completed his undergraduate studies in Librarianship and Information Systems at the Technical Educational Institution of Athens, he studied for his MSc in Information Science at the Ionian University specializing in Administration and Organization of Libraries using New Information technologies. He has a degree in piano, harmony and counterpoint. In 2007 he went on to work on the Digitization Program of the Historical Archive of the Agricultural Bank of Greece. Since 2008 he works at the Music Library of Greece “Lilian Voudouri” of the Friends of Music Society as a Librarian engaged in the management and development of digitization projects.

**Stephanie Merakos** holds a B.A. and an M.A. in musicology. She worked at the library of the University of Connecticut and she also taught the Suzuki piano method. Since 1995, she has been working at the Music Library of Greece of the Friends of Music

Society where she established the Greek Music Archive and later in 2005 she became its director.

Her interests include the application of new technology towards the distribution of music information. She has introduced applications for music education through her work at the Music Library and has also presented her research on the subjects of music education and Greek music and its preservation at Journals, international congresses and online.

**Danae Kara:** For her enduring commitment and determination in giving premières of important music, such as the monumental *Third Piano Concerto* by Nikos Skalkottas in 2003 in Paris, Danae Kara received the *Hellenic Music Award 2003* of the National Council of Music/Unesco. B.M. & M.M. The Juilliard School of Music. Numerous performances, worldwide touring, soloist with over thirty orchestras, including the BBC Philharmonic, Salzburg- Mozarteum and Vienna Orchestras, London Festival Orchestra, etc. Discography of 16 albums, including 3 concerti Mendelssohn, 1 concerto Sisilianos, 2 concerti Skalkottas. *Gold Medal*, The Athens Conservatory, recipient of the *Recording Award 2000 from The Union of Greek Theater & Music Critics*.

**Antonia Vasileiadou** graduated from the Department of Music Studies of the Aristotle University in Thessaloniki. Degree holder of Harmony (Alexandreio Conservatory of Giannitsa) and Counterpoint (Conservatory Aikaterini Maska). She took choral conducting lessons from Athanasia Kyriakidou, piano lessons from Konstantinos Chardas and vocal lessons from Stavros Giannoulis. She participated in choral conducting Masterclasses, at 3rd Masterclass for Choral Conducting and Choral Singing with Dr. Therees Hibbard (2016) and 3rd Masterclass for Orchestral and Choral Conducting OPANDA with M. Economou and A. Kyriakidou (2014). In 2018 she completed her thesis titled “Aspects of the Cheironomy on Byzantine Chant: Past and Present” under the supervision of Professor Maria Alexandrou. From 2016 she participates as choir member in various musical performances in Greece.

**Nikos Samaltanos** (b Athens, May 29, 1963). Greek pianist. A leading interpreter of the music of Nikos Skalkottas, he has made numerous recordings of Skalkottas’s piano and chamber works (e.g. *Le retour d’ Ulysse* for two pianos, with Christophe Sirodeau), as well as showcasing the music of lesser-known and contemporary composers, most notably the complete piano sonatas of Russian composer Samuil Feinberg, and compositions by the Finnish conductor and composer Leif Segerstam. Samaltanos studied with Ivi Deligianni, and later with Aliko Vatikioti at the Athens Conservatory. Upon graduation, he was awarded a Leventis foundation scholarship for studies abroad. He moved to France in 1983, studying with Germaine Mounier and Elena Varvarova, then settled temporarily in Russia (1993–7), where he studied with Yevgeny Malinin and Olga Lartchenko. Following a series of successful concert

appearances in Moscow with violinist Zoria Shikhmurzaeva and in France with oboist Alexei Ogrintchouk, he released his first major recording of Skalkottas's solo piano music on BIS records (1998–2001), supported by the Foundation for Hellenic Culture and the Skalkottas Feinberg Society. The collaboration marked the onset of a series of critically acclaimed, world-premiere recordings of Skalkottas repertoire. Thanks to his recording experience, Samaltanos has also been called upon as a recording producer and consultant on recordings by leading artists in France. In 2008 he received the Gérald Moore Prize from the Académie du Disque Lyrique for his recording of Skalkottas's 16 Melodies with Angelica Cathariou.

**Petros Vouvaris** is an Assistant Professor in Music Form and Analysis at the Department of Music Science and Art, University of Macedonia, Greece. He holds a doctoral degree from the University of Wisconsin-Madison, USA, a Master's degree from the University of North Carolina-Greensboro, USA, and a Bachelor's degree from the Aristotle University of Thessaloniki, Greece. He has presented papers at international conferences and has published articles in both Greek and international journals. His book *Introduction to the Formal Analysis of Tonal Music* was published in 2015 (Athens: HEAL-Link). He is an active performer and has given piano solo and chamber music recitals both in Greece and the USA. He is a member of the board of directors of the Hellenic Musicological Society and a member of the editorial board of the English-language, peer-reviewed open-access electronic journal *Mousikos Logos*.

**Murathan Turhan** (1991, Ankara): Turhan's musical life began with Turkish folk dances under the guidance of his father, a folk music singer and researcher. Before higher education he studied as a violin and composition major in Ankara, Turkey. In 2016, he graduated from the Royal Conservatory of Brussels in Belgium in Music Writing & Theory department and obtained Bachelor in Arts diploma. In Belgium, France and the Netherlands he had an opportunity to play/sing along in different genres with great musicians all around the world. In 2019, he was elected as one of the intercultural creation session trainees of L' Orchestre des Jeunes de la Méditerranée. Since 2017, Turhan has been continuing his graduate education at Istanbul Technical University's Center for Advanced Studies in Music in the discipline of music theory.

**Eirini Diamantouli** is a doctoral candidate in the Faculty of Music at the University of Cambridge, and a graduate of the University of Oxford and King's College London. Her musicological research reflects her interest in the post-Revolutionary musical landscape in Russia and the resonance of Russian Revolutionary theory and practice abroad. Eirini's present research centers on the influence of the October Revolution on Hellenic musical culture in the early twentieth century.

**Vassilis Mitropoulos** was born in 1965 in Patras. He studied accordion, classical and jazz piano, music theory and composition. He graduated with merit from the Department of Music Studies of Athens University, he holds a Postgraduate Degree in

School Administration and he is a PhD holder in Musicology, in the field of orchestration by the same Department. He has participated as a pianist in jazz and Greek music ensembles, as well as a bass singer with the National Lyric Scenes Choir. He has also worked as a teacher of piano and music theory in various Conservatoires and currently is a permanent music teacher in Public Education at the 2nd Experimental High School of Athens.

**Raphael Staubli** is professor for classical music theory at Musikhochschule Lucerne/Switzerland. He studied violin at Musikhochschule Zurich and composition at Musikhochschule Stuttgart under Helmut Lachenmann. He is particularly interested in analysis and its context to aesthetical reflection, especially to the philosophy of I. Kant and Fr. Schiller. Seen from this angle he published essays on Anton Bruckner and Richard Wagner. At present he is working on translations of some analytical texts by Heinrich Schenker about several compositions of Bach, Mozart, Mendelssohn and others from German to Greek language.

**Michael Taylor** was Lecturer in Music at Trinity College Dublin, retiring in 2016. He prepared the Inventory of the Harrison Birtwistle Collection in the Paul Sacher Stiftung (Schott, 2000) and was a member of the Arts Council of Ireland.

**Ludwig Holtmeier** studied piano at the Academy of Music Detmold, the Conservatoire Supérieur de Musique in Geneva and the Conservatoires Supérieure de Musique de Neuchâtel and finished his piano studies with the examen de virtuosité. Since the end of the 1980s he has engaged intensively with the Fortepiano and has appeared in public mainly as performer on this instrument, especially as Lied-accompanist. He studied Music Theory, Musicology, German studies and history in Freiburg and Berlin. Ludwig Holtmeier received his PhD from the TU Berlin. After positions in Berlin (Hanns Eisler), Dresden (Carl Maria von Weber) and Basel (Schola Cantorum), he actually is Professor of Music Theory and President of the 'Hochschule für Musik' in Freiburg. He is founder and former editors of the journal Musik & Ästhetik, former president of the 'Gesellschaft für Musik und Ästhetik' and co-founder of the 'Gesellschaft für Musiktheorie' and founder of the FZM (Freiburg Music Research Center). His publications include Arnold Schönbergs „Berliner Schule“ (2002), Richard Wagner und seine Zeit (Laaber, 2003), Reconstructing Mozart (2003), Musiktheorie zwischen Historie und Systematik (Augsburg, 2004). From 'Musiktheorie' to 'Tonsatz': National Socialism and German Music Theory after 1945 (2004), Praxis und Theorie des Partimentospiels (mit Johannes Menke und Felix Diergarten, 2008) Heinichen, Rameau and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the Rule of the Octave (2009), Rameaus langer Schatten. Studien zur deutschen Musiktheorie des 18. Jahrhunderts (2010), Georg Friedrich Händel - bassi e fuge (2014)

**Ioannis Tselikas** studied harmony, counterpoint and fugue at the Athenæum Conservatory, piano at the National Conservatory, and oboe at the Athens

Conservatory. He also studied musicology at the University of Athens, and continued his post-graduate studies in the Music Theory and Music History department of Boston University. As a founding member of the Hellenic Music Centre, he also works as an editor of Greek classical music scores, including works by Samaras, Kalomiris, and Skalkottas. Currently he is the principal oboe of the Athens Municipality Symphony Orchestra, and he serves as the Coordinator of the Music Program (BM) at Hellenic American University teaching music theory and history.

**Iryna Riabchun** graduated from the Tchaikovsky National Music Academy of Ukraine and Royal Belgian Jef Denyn Carillon School. She holds a PhD in Art Criticism (“Cretan music tradition in the development of the New Greek School of music composition on the example of Dimitris Kapsomenos’ creativity”). She is member of the Faculty at the Methodist Academy of Arts in Kiev, co-author of the book “Sketches of the Greek music history” (2017, Kiev). During 1991-1997 she lived in Athens where she performed about 60 different piano recitals and recorded for the Greek National Radio (Τρίτο πρόγραμμα) the main piano works by Dimitris Kapsomenos. From 2017 she is a doctoral student of the Tchaikovsky National Music Academy of Ukraine investigating “Ethnic tradition and contemporary tendencies in the Greek piano music of 20th century”.

**Despoina Panagiotidou** holds an MM in Music Theory from the Jacobs School of Music at Indiana University, Bloomington, and a BA from the Department of Music Science and Art at the University of Macedonia, Thessaloniki. For her graduate studies in the U.S. she has been awarded a scholarship by the Fulbright Foundation in Greece. Despoina has contributed to the Music Theory & Analysis study group of the Hellenic Musicological Society through a presentation at the 8th Interdepartmental Musicological Conference in Athens. The next academic year, she will continue her studies in Indiana in the doctoral program receiving the Jacobs School Doctoral Fellowship and working as an Associate Instructor in music theory.

**Kostas Chardas** PhD (Surrey), MMus (Lon), BMus (AuTh), PG Cert (Trinity). Kostas is an Assistant Professor of Systematic Musicology at the Department of Music Studies of the Aristotle University of Thessaloniki. Research and educational areas: music theory and analysis, 20th- and 21st-century music, Greek music, theoretical approaches to musical performance. He is the author of articles for Grove Music Online and has published in Greek and English (for Benaki Museum, Cambridge Scholar Press, Bloomsbury Publishing, etc.). Kostas is also an active pianist. He has given concerts in Greece, U.S.A., England and elsewhere. Recordings for Naxos, Irida Classical and Centaur Records.

**Magdalini Kalopana** (musicologist) has a BMus (1998) and a PhD (2008, funded by the State Scholarship Foundation), both from the University of Athens for research on Dimitris Dragatakis: Works’ Catalogue. As a musicologist she has participated to the

Organising Committee of the Athens XI Biennale of Young Artists from Europe and the Mediterranean (2003) and she has collaborated with the Music Library of Greece "Lilian Voudouri" of the Friends of Music Society, the Radio Three of the Hellenic Radio and D. Dragatakis's Friends Society for editions, productions and concerts. Her research have been presented at International Musicological Conferences in Greece and abroad, and published in proceedings and musicological journals. She is a member of the Editorial and Scientific Board of the Greek Musicological Journal *Polyphonia*.

**Christina Michael** completed her PhD in 2017, at City, University of London. She holds a BMus from City University of London, and an MMus in Historical Musicology from King's College, University of London. Her PhD thesis focused on the theatrical compositions of Manos Hadjidakis, but her research interests are rather diverse, including music modernisms, music and culture, music and poetry, music and identity, intersections of art and popular music. She has presented in several international conferences and has published her work in journals in both English and Greek. She is currently working as a program notes annotator for the Cyprus Symphony Orchestra and as a scientific collaborator of music history at European University Cyprus.

**Vasiliki Zlatkou** received her music instruction in Greece (State Conservatory of Thessaloniki and Philippos Nakas Conservatory). She completed her academic studies in the School of Music Studies AUTH, Greece (BA) and the University of Edinburgh (MA). She has participated in concerts for solo piano and chamber music. She has also presented musicological research in Greek and international conferences. Currently, she is a PhD candidate in the School of Music Studies of AuTh under the supervision of the associate professor Costas Tsougras. Her research project is based on the dialogue of modern composer with sonata form, through musical analysis of compositions by Greek composers during the first half of 20th century.

**Nikos Christodoulou** has conducted the BBC Symphony Orchestra, Academy of St Martin in the Fields, Konzerthausorchester Berlin, Malmö Symphony and other orchestras. His CD series of Skalkottas orchestral works, for BIS, has received international acclaim. He has been Music Director of the Greek Radio Symphony Orchestra and City of Athens Symphony Orchestra. He has composed orchestral, chamber, vocal, incidental works and received commissions from several institutions. His orchestration of the Debussy Preludes – Book 2 (Boosey & Hawkes) opened the MiTo festival, 2016, with the London Symphony Orchestra and G. Nosedá, in La Scala, Milan. He studied composition, with Yannis Papaioannou in Athens and at the Hochschule für Musik München, piano at Hellenic Conservatory and conducting at Royal College of Music, London. He has artistically directed festivals on Mitropoulos, Skalkottas (Konzerthaus Berlin, 2000, Athens Megaron, 2017), Chopin, Debussy. He has published articles on Skalkottas, Chopin, Mitropoulos and the poet Seferis.

**Penelope Papagiannopoulou** studied music at the Aristotle Conservatory of Piraeus (piano, violin and theory) and musicology at the Department of Music Studies of the National and Kapodistrian University of Athens (2012). In 2019, she successfully completed her PhD at the School of Music Studies of the Aristotle University of Thessaloniki, (supervised by C. Tsougras) and her research project was the analysis of the double concertos by Nikos Skalkottas. She has presented analytical research at conferences of the Greek Musicological Society (Corfu 2015, Athens 2016, Thessaloniki 2017) and at the International Conference Modus, Modi, Modality (Cyprus 2017). She also conducted research with the assistance of The Friends of Music Society – Kyveli-Horn Scholarships at the Music Library of Greece “Lilian Voudouri” on the Skalkottas Archives.

**Stella Kourmpana** was born in Athens on November 1976. Very young she started to take ballet classes and later piano lessons. In 1999 she graduated from the Department of Theatre Studies at the National and Kapodistrian University of Athens, where she studied History and Theory of Theatre. During her studies she worked at the Archives of the Greek National Opera (1998-9) and collaborated with the dance periodical *En choro*. She holds an M.A. in Theatre and Music Studies (Athens University-Ionian University) and a PhD in Music Studies (Ionian University). She has published several articles on music, opera, theatre and literature in modern Greece and she is chief editor of *Neos Mousikos Hellenomnemon*, the quadrimestrial music journal of the Athens Conservatoire. She has worked as book editor and translator from French and Italian. Since September 2013 she is in charge of the Athens Conservatoire Archives.

**Panayotis Daskalopoulos** studied French at the University of Athens and is now researching a Ph.D in Music at the Ionian University in Corfu. A contributor to the Athens Review of Books, his research interests also include bibliography and cultural history.

**Katerina Tsioukra** graduated from the Department of Music Studies of the Ionian University. She obtained her Master’s degree in Neohellenic music in 2018 and currently is a doctoral candidate at the same university. Her research interests lie primarily in the area of the post-war music history in Greece, aspects of which she has highlighted in conferences and publications. She collaborates with the Contemporary Music Research Center (KSYME-CMRC) and the Center of Research and Documentation of the Athens Conservatoire in their educational and research activities.

**Haris Xanthoudakis** (b. Piraeus, 1950): Greek composer and musicologist, Emeritus professor of History of Music Theory at the Ionian University (Department of Music) and Director of the Research Center of the Athens Conservatoire. He studied Letters at the Athens University, Composition with Yiannis A. Papaioannou and Electronic Music

with Michalis Adamis. He followed composition courses with Iannis Xenakis and seminars on Computer Music at G.R.M. He obtained his post-graduate and doctoral degrees in Musicology at the Paris University (Panthéon-Sorbonne). He has been a member of the Greek Association of Contemporary Music and the Association of Greek Composers, President of the Greek Association of Electronic Music composers, vice-President of CIME/UNESCO and a member of the Executive Council of the A.E.C. He has served as head of the Music Department, Vice-Rector and Dean of the School of Music and Audiovisual Arts of the Ionian University.

**Eva Mantzourani** is a musicologist, music analyst educational coach and Neuro-Linguistic Programming Master Practitioner and trainer. Her academic qualifications include a PhD from King's College, London; a MMus in Music Theory and Analysis and a MMus in Historical Musicology from Goldsmiths, University of London; a BMus from the Aristotle University of Thessaloniki. Her teaching includes lecturing positions at Kingston University, City University London, Royal Welsh College of Music and Drama, Canterbury Christ Church University, The Open University, and The Aegean University. She has published work on musicological topics and the music of Nikos Skalkottas, and she has authored *The Life and Twelve-Note Music of Nikos Skalkottas* (Ashgate, 2011), and edited *Polish Music Since 1945* (*Musica Iagellonica*, 2013). She is the co-editor (with Costas Tsougras and Petros Vouvaris) of the volume, *Perspectives on Greek Musical Modernism* (Routledge, 2019), and she is the editor of the Critical Edition of Nikos Skalkottas's Violin Concerto, published by Universal Edition (Vienna).

**Costas Tsougras** (composer – musicologist) was born in Volos in 1966. He studied composition (with Chr. Samaras) and musicology at the Aristotle University of Thessaloniki (bachelor and PhD in music analysis). He is associate professor of systematic musicology at the School of Music of the A.U.Th. and professor of music theory and composition at the State Conservatory of Thessaloniki. He has published theoretical and analytical work in international and Greek journals and collective volumes (Routledge, GMO, JNMR, JIMS, *Musicae Scientiae*, *Polyphonia*, et al). His music has been performed and recorded by acclaimed ensembles and soloists, and in 2012 and 2019 he represented the Greek Composers' Union at the World Music Days in Belgium and Estonia.

**George Zervos** was born in Cairo (Egypt) and moved to Athens in 1961, where he studied piano and theory at the Hellenic and Orpheion Conservatories and composition under Yannis Ioannides. In 1981 he went to Paris (France), to conclude his post-graduate studies that included formalized music under Iannis Xenakis as well as musicology and aesthetics of music under Michel Guiomar and Daniel Charles. In 1982, he received the post-graduate diploma D.E.A. from the University of Paris I - Panthéon-Sorbonne, after submitting a thesis on the «Mathematical procedures in Bartok's and Xenakis work». His thesis on "The crisis of theme in the work of the



Second Viennese School composers: Schönberg, Berg, Webern” earned him a Ph.D. degree in Musicology from the University of Thessaloniki in 1995. He has composed chamber and vocal music as well as works for orchestra. He has received commissions to deliver original compositions for organizations such as the Hellenic National Radio (Radio Three), the Goethe Institute of Athens, the Athens Concert Hall. His works have been performed in Greece as well as in Italy, Bulgaria, Cyprus, France, Austria, Germany, the Netherlands, and USA (Florence 1981, Sofia 1985, Naples 1987, Cannes 1987, Orleans 1987, Vienna 2008, Berlin 2005, Almere 2014, University of Boston 1991, Louisiana 2004, Chicago 2006, Michigan 2009, New York 2013, etc.). The Hellenic National Radio has recorded certain works of his. In 1982, he was awarded the First Composition Prize in the Competition for Chamber Music organized by the Hellenic Ministry of Culture. Two of his pieces of music (the ballet “Eros and Psyche” and the “string quartet no2”) have been recorded by Warner Music and Agora. G. Zervos has also published several articles on music in the 20th century (in international journals such as “Musik & Ästhetik”, “Musicologia”, “arts 8”), has given lectures and has participated many music conventions such as the «Composers Symposium» (Patras 1986), the National Congress of Music (Delphi 1987), the Symposium of Composers and Musicologists on «Contemporary Music at the end of the 20th century» (Goethe Institute 1991), “Nikos Skalkottas-Tage”(Konzerthaus, Berlin 2000), “Arnold Schönberg und Griechische Komponisten – in memoriam Iannis Xenakis” Symposium (Arnold Schönberg Center, Wien 2002), “Internationales Symposium zum 100. Geburtstag von Nikos Skalkottas” (Wien, 2004). He has taught music theory in several Conservatories as well as History of Music at the National School of Dance in Athens. He is Assistant Professor (teaching Music analysis and 20th century music) in the Department of Music Studies of the Athens University. He published three books: 1) Schönberg, Berg, Webern. The crisis of music through the crisis of the theme and the forms. (2002), 2) Nikos Skalkottas and the European tradition in the beginning of the 20th century, (2002), 3) From initial inspiration to the final form (2017).

**Konstantinos (Kostis) Demertzis** was born in Chalcis in 1954. He studied piano with Nina Karakosta, Georgios Platon and Costis Gaetanos and composition with Yiannis A. Papaioannou. He has obtained his PhD in Musicology from the Musical Studies Department of the University of Athens (10/7/1997), for his dissertation on “the Skalkottian Orchestration” (Papazisis ed., Athens, 1999). His orchestration of the 2-violin Concerto by Nikos Skalkottas is currently available in a cd from BIS. He is currently working as a lawyer in Athens Bar.

American violinist, **Nancy Bargerstock**, has appeared across the US, in Europe, and in the Far East as a recitalist, orchestral soloist, and chamber musician. She received BM and MM degrees in violin performance from the Juilliard School of Music in New York City, a soloist diploma in viola from the Orfeo Conservatory in Athens, Greece, and a

doctorate in violin performance from the University of North Carolina at Greensboro, US. A resident of Athens in the 1980s and 90s, she held positions in the Athens State Orchestra and was Artist-Teacher at Deree College of the American College of Greece. In 1999 she joined the faculty at Appalachian State University in North Carolina, US where she presently is Professor of Violin.

**Nina-Maria Wanek** ([www.byzantinemusicology.com](http://www.byzantinemusicology.com)) has been doing research on Modern Greek and Byzantine music for almost twenty years. She wrote her PhD on Manolis Kalomiris and Nikos Skalkottas in 2000. In 2006 she was awarded her habilitation for "Historical Musicology" at the University of Vienna. The resulting publication received the "Förderungspreis des Kardinal Innitzer Studienfonds" in 2008, which is given to outstanding young Austrian scientists. Nina-Maria Wanek teaches at Vienna University as well as abroad and has so far conducted research-projects on Egon Wellez and various topics of Byzantine Chant. Since 2015 she is the leader of a major research-project on the "Cultural Transfer of Music between Byzantium and the West" funded by the Austrian Science Fund (FWF). She has published many articles on primarily Byzantine Chant but also on Modern Greek music and on Austrian twentieth century-composers and regularly attends national and international conferences. She is currently affiliated with the Institute of Byzantine and Modern Greek Studies at Vienna University.

**Vana Papaioannou** is a graduate pianist of the Hellenic Conservatory of Music and she holds a Master of Arts Degree in Music of the University of Indianapolis. She is a freelance pianist and music educator and performs several recitals in piano trio forms. She is also a major contributor to audiovisual training classical music education programs, creator of "The Rare Piano Rio" and author of the recently acclaimed two books for kids on the Life of the composer Nikos Skalkottas. For more information please visit my websites: [www.vanapapaioannou.gr](http://www.vanapapaioannou.gr) and [www.vanasbooks.gr](http://www.vanasbooks.gr)

Pianist, musicologist and concert curator **Lorenda Ramou** has appeared in recital and chamber music concerts in many European festivals, Morocco and Chile. An important part of her concert, recording and research activities is dedicated to Greek piano music and especially to Nikos Skalkottas: she holds a PhD summa cum laude from Sorbonne Université and the Paris Conservatoire on his piano works and has recorded three solo and chamber music CDs with his music, including several World Première Recordings (BIS, Spektral). She collaborates as project manager in contemporary music projects with Onassis Cultural Centre and teaches a yearly workshop on contemporary piano repertoire at the Athens Conservatory.

**Annini Tsiouti** studied piano and chamber music in Paris (École Normale de Musique, Conservatoire Claude Debussy). She also holds a Master in Musicology from Sorbonne Université, where she specialized in 20th century music. Annini is currently completing her doctoral thesis on the 32 Piano Pieces by Nikos Skalkottas. A fervent supporter of

the music of our time, Annini has collaborated with numerous composers of different and often contrasting styles and schools, and has given many first performances of their works around Europe. Future engagements include first performances of works by composers Tsvetan Dobrev and Graham Hair.

Musicologist **Katy Romanou** is a researcher of Greek music in the CE. She has published widely in Greek and English languages, and has conducted several projects in collaboration with Greek and foreign -especially Balkan- musicologists. Katy Romanou (who studied musicology in Bloomington IND (1969-1974)) was a music critic of the daily *He Kathimerine* (1974-1986), taught in several music conservatories in Athens, at the municipal conservatories of Kalamata, Argos, and Volos, as well as in the University of Athens and the European University of Cyprus. She is coordinator of the Greek team of RIPM (Retrospective Index of Music Periodicals), and a member of the Board of Directors of the Hellenic Musicological Society.

**Alexandros Charkiolakis** studied music at the Hellenic Conservatoire and at the University of Sheffield. He has worked as a musicologist and coordinator for educational projects in the Music Library of Greece “Lilian Voudouri” of the Friends of Music Society; in 2013 became Head of the “Erol Üçer” Music Library and adjunct Lecturer in Historical Musicology at MIAM (Center for Advanced Studies in Music) of the Istanbul Technical University. In May 2017 he returned to Athens in order to take up the position of Director of the Friends of Music Society. He edited the following books: ‘Manolis Kalomiris – 50 Years After’ (Athens, 2013, with Nikos Maliaras), ‘Autobiography and Archive of Alekos Xenos’ (Athens, 2013), ‘Music Information Resources and informational Education’ (Athens, 2015, with Charis Lavranos). He co-authored the book ‘Interspersed with musical entertainment: Music in Greek salons of the 19th century’ with Avra Xepapadaku (Athens, 2017). He is currently preparing a book on Spiros Samaras’ operetta ‘The Princess of Sazan’ (Η Πριγκίπισσα της Σάσσωνας).

Assoc. Prof. Dr. **Tatjana Marković**, musicologist, has been teaching at the University of Arts Belgrade (1993–2015) and since 2013 has taught at the universities of Ljubljana, Graz, as well as at the University of Music and Performing Arts in Vienna. She is a project chair and research associate of the Don Juan Archiv Wien; chair of the IMS Study Group Music and Cultural Studies, a member of advisory board of the leading music encyclopaedia MGG for the countries of former Yugoslavia, and of editorial board of the Academic Studies Press, *Studies in History and Sociology of Music* (Slavic Studies) in Brighton, MA. She is the editor of the journal *TheMA* (Vienna) and of eleven books; author of three monographs. Chair or participant of numerous international projects conducted in Vienna, Graz, Ljubljana, Paris, Bonn, New York etc. Research areas: Southeast European opera and musicology, Russian and German 18th-century music theater.

**Georgia Petroudi** holds a doctorate degree in Historical Musicology from the University of Sheffield as well as degrees in piano and oboe performance from the same university and Wittenberg University in the United States. At 2007 she was appointed Lecturer at the Department of Arts, European University Cyprus. Her research interests include Western composers of the first half of the twentieth century, Greek and Greek-Cypriot composers. More specifically, she focuses on revised compositions, and issues that relate to the revising process such as creativity and politics. Georgia has presented her work in international conferences and published relevant papers in journals. She is also a founding member of the IMS Study Group "Mediterranean Music Studies".

**Antonio Baldassarre** is Vice Dean, Professor and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music. He holds a PhD from the University of Zurich, and has held positions as Research Fellow, Lecturer, and Visiting Professor, at the Research Center for Music Iconography at the Graduate Center of The City University of New York, the universities of Basel and Zurich, Universität für Musik und darstellende Kunst Wien, the Facultad de Música of the Universidad Nacional Autónoma de México, and at the University of Tasmania in Hobart. He is a Board Member of numerous national and international scientific and learned societies, including his role as President of Association Répertoire International d'Iconographie Musicale (RiIM), and Member of the Directorium of the International Musicological Society. He has extensively researched and published on topics of music history, music historiography, the social and cultural history of music, as well as music iconography, visual culture, and performing studies.

**Panos Vlagopoulos** was born in 1961 in Corinth, Greece. He studied Law and Musicology and completed his PhD in the historiography of Ars nova under the supervision of Irmgard Lerch in 2004 at the Department of Music Studies of the Ionian University at Corfu, Greece. He has worked as a Music Librarian at the Music Library of Greece "Lilian Voudouri" of the Friends of Music Society (1995-2003). He is the co-editor of the Greek musicological journal online Moussikos Logos. He has presented papers in Athens, Oxford, Wien, Dresden, Kirchberg am Wechsel et al. He has been a Visiting Research Fellow at the Stanley J. Seeger Center for Hellenic Studies at Princeton University (Spring 2018). He is an Associate Professor of Musicology at the Ionian University.

**Niall O'Loughlin** (N.Oloughlin@lboro.ac.uk) studied in the Universities of Edinburgh (MA) and Leicester (PhD), and was Director of the Arts Centre and Senior Lecturer in Music in Loughborough University. He has specialised in the 20th-century music of Slovenia, the United Kingdom and Poland. His book *Novejša glasba v Sloveniji: osebnosti in razvoj* was published in Ljubljana in 2000 and he has written over 30 papers for Slovenian Music Days symposia, given numerous other conference papers,

written 20 articles for *Muzikološki zbornik*, various other periodical articles, chapters for books, and many articles for the various New Grove Dictionaries. His paper on Roberto Gerhard, 'Escape from Catalonia', was published in 2017. In 2007 he was elected a Corresponding Member of the Slovenian Academy of Sciences and Arts.

**Polina Tambakaki** is a research fellow at the Centre for Hellenic Studies (CHS), King's College London. She is the author of "The musical poetics' of George Seferis" (Demos 2011, in Greek). Among her latest publications is "'Art-Popular" Song and Modern Greek Poets – Interactions and Ideologies: The Case of Mikis Theodorakis' (Made in Greece, ed. D. Tragaki, Routledge 2018). She is lead editor of *Music, Language and Identity in Greece: Defining a National Art Music in the Nineteenth and Twentieth Centuries* (together with P. Vlagopoulos, K. Levidou and R. Beaton; Routledge/CHS, 2019 in press).

**Assaf Shelleg** is assistant professor of musicology at the Hebrew University of Jerusalem. His book *Jewish Contiguities and the Soundtrack of Israeli History* (OUP, 2014) won the 2015 Joel Engel Prize and the 2016 Jordan Schnitzer Book Award (the book appeared in a German translation in late 2017 with Mohr Siebeck; *Musikalische Grenzgänge; Europäisch-jüdische Kunstmusik und der Soundtrack der israelischen Geschichte*). Shelleg's forthcoming book with OUP is titled *Theological Stains: Art Music of an Attenuating Zionist Project*.

**Charris Efthimiou**: Born 1978 in Greece. Holds a Master in Composition from the University of Music and Performing Arts Graz (Austria). Ph. D in Mozart's Symphonies. Since 2012 senior lecturer (University of Music and Performing Arts Graz) on music history and music theory. Since 2014 Post Doc in J.I. Pleyel's Symphonies. Monographs on Metallica's Riffs and Mozart's Symphonies. Publications on R. Wagner, the symphonic work of W. A. Mozart, J.Sibelius, L. Janacek, A. Honegger, L. Janacek, J. S. Mayr and on Heavy Metal.

**George Zacharias**: Since his debut at the age of thirteen, George maintains a busy international performance career and has appeared as a soloist extensively throughout Greece and the UK (including a special guest performance in the House of Lords, Westminster), the US, Australia, Belgium, Germany, Italy, Japan, Poland, Romania, Spain and Switzerland, receiving the highest accolades from critics and audience. His discography for radio includes Paganini's 1st and Britten's Violin Concerti, as well as Ysaÿe's Violin Sonatas. His recording project of repertoire exclusively for unaccompanied violin ('Unaccompanied'; Divine Art) received a Gold Star recommendation by The Strad and was named as 'Recording of the Month' by Musicweb. George has also been the dedicatee, premiere performer and recording artist of numerous contemporary compositions. Born in Athens, Greece, George studied violin at the Athens Conservatory of Music as a full scholar, up to his graduation (First Prize and Special Prize for Exceptional Virtuosity). He was

subsequently accepted at an advanced year of study at the Royal College of Music, London where he was admitted to a Bachelor's Degree in Music and two Postgraduate Degrees in Advanced Solo and Ensemble Performance. His studies abroad were supported by a full Greek State Scholarship for Music (IKY). He was awarded a Master's of Music Degree in Performance with Distinction at the Sydney Conservatorium of Music, Australia, where he studied as an Australian Government Scholar under Wanda Wilkomirska. In 2009, George was admitted to a PhD in Music Performance at the Royal Academy of Music, University of London. His thesis under the title Nikos Skalkottas, Violinist-Composer: His compositional ideology, techniques and innovations revealed through the concertos for violin (1938-45) includes the first – and only to date – critical editions of Skalkottas' Concerto for Violin and Viola and the Concerto for Two Violins, as well as George's full wind-orchestra orchestration of the latter work that survives only in its double-piano accompaniment version. Future projects include critical editions of the Skalkottas violin concertos and the premiere recording/edition of his Concerto for Violin and Viola under the auspices of the A.G. Leventis Foundation. Since 2009, George was appointed as a Lecturer in Music at the Royal Academy of Music, London. George performs on the 'Georgina Joshi' Sanctus Seraphin violin (Venice 1719). He is the founder and leader of the Zacharias Quartet. YouTube Channel: George Zacharias 'Unaccompanied'