

Hellenic Music Centre

BASEES – Study Group for Russian and Eastern European Music

***Polyphonia* Journal**

**Revisiting the Past, Recasting the Present:
The Reception of Greek Antiquity in Music,
19th Century to the Present**

Athens, 1–3 July 2011

Michael Cacoyannis Foundation

'Revisiting the Past, Recasting the Present:
The Reception of Greek Antiquity in Music,
19th Century to the Present'

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Conference Committee

Dr Rosamund Bartlett
Dr Philip Bullock
Dr Katerina Levidou
Prof. Katy Romanou
Yannis Samprovalakis
Prof. Jim Samson
Dr George Vlastos

Dear participants of the Congress, Dear Colleagues from all over the world,

The Committee of the International Conference 'Revisiting the Past, Recasting the Present: The Reception of Greek Antiquity in Music, 19th Century to the Present' welcomes you to Athens and wishes you a very pleasant and interesting stay.

The organisers, affiliated to the Study Group for Russian and Eastern European Music [REEM] of the British Association for Slavonic and East European Studies [BASEES], the journal Polyphonia and the Hellenic Music Centre, invite you to participate and attend to a wide range of approaches, thanks to your willing response to our calling, that surpassed our boldest expectations.

As most of you certainly know, every event of that complexity relies on much work done behind the scenes.

Our committee wishes hereby to thank a host of organisations and persons whose generosity and hard work ensure the success of our meetings:

The Michael Cacoyannis Foundation, the modern and functional Cultural Centre which is hosting our sessions and the accompanying film screening.

The J.F. Costopoulos Foundation for its generous bursary.

We are also indebted to our conference's Communication Sponsors:

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We are enormously thankful also to:

Dr Tassos Kolydas for providing support to our web services and his brilliant work on the conference website.

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Dr Yannis Belonis and Dr Yannis Fulias for their invaluable and multifaceted contribution.

The students and graduates of University Music Departments and Conservatories who volunteered to welcome you at the conference's registration desk.

All the musicians performing at the concerts of the conference.

Last, but not least, we thank you for sharing your thoughts and knowledge on The Reception of Greek Antiquity in Music, from the 19th Century to the Present.

The Conference Committee

PROGRAMME

Sessions 'a' will take place in Room 1 and sessions 'b' in Room 2

**Welcome speech, Keynote speeches and Closing remarks
will take place in Room 1**

Friday 1 July

9.00–10.00: Registration

10.00–10.30: Welcome Speech

10.30–12.00: Parallel Sessions

Session 1a: SOUTH EAST EUROPE I

Chair: Katy Romanou (University of Athens, European University of Cyprus)

10.30: Kostas Chardas (Aristotle University of Thessaloniki): 'On Common Ground (?): The Perception of Greek Antiquity by Different Strands of 20th-century Greek Music'

11.00: Melita Milin (Institute of Musicology, Belgrade): 'Ideological Contexts of the Approaches to Ancient Greek Mythology in Contemporary Serbian Music'

Session 1b: GREEK ANTIQUITY CHOREOGRAPHED

Chair: George Vlastos (*Polyphonia* Journal)

10.30: Georgia Petroudi (European University of Cyprus): 'Maurice Ravel's *Daphnis et Chloé*: Surpassing Obstacles'

11.00: Dominique Escande (University Paul Verlaine, Metz): 'The Classical Ideal Revisited: Albert Roussel: *Bacchus et Ariane*, op. 43'

12.00–12.30: Coffee Break

12.30–13.30: Parallel Sessions

Session 2a: DRAMATIC APPROPRIATIONS IN 19TH-CENTURY GERMANY

Chair: Stefan Schmidl (Austrian Academy of Sciences)

12.30: Lorraine Byrne Bodley (National University of Ireland Maynooth): 'From Mythology to Social Politics: Goethe's *Proserpina* with Music by Carl Eberwein'

13.00: Peter Tregear (Monash University): 'Constructions of Antiquity and the Greek Struggle for Independence in Beethoven's *The Ruins of Athens* (1811–1826)'

Session 2b: MYTH, POETRY & MUSIC IN EARLY 20TH-CENTURY RUSSIA

Chair: Marina Frolova-Walker (University of Cambridge)

12.30: Christoph Flamm (Universität des Saarlandes): 'Masks and Realities: Greek Mythology in Russian Symbolism'

13.00: Philip Bullock (University of Oxford): 'Hellenic Lyricism and the Early-Twentieth-Century Russian Art-Song'

13.30–15.00: Lunch Break

15.00–16.00: Keynote Speech

Chair: Philip Bullock (University of Oxford)

Marina Frolova-Walker (University of Cambridge): 'Inventing Ancestry, Imagining Antiquity: Classical Greece in Russian Music'

16.00–17.00: Parallel Sessions

Session 3a: IBERIAN HELLENISM

Chair: Jim Samson (Royal Holloway, University of London)

16.00: Michael Christoforidis (University of Melbourne): 'Echoes of Greece in *fin-de-siècle* Barcelona'

16.30: Teresa Cascudo (Universidad de La Rioja): 'Manuel de Falla's *Psyché* (1924), or Music as the "Magic Art of Evocation"'

Session 3b: HUNGARIAN HELLENISM

Chair: Katerina Levidou (University of Oxford)

16.00: Ákos Windhager (University of Fine Arts, Budapest): 'The Pan's March in Style Hongrois – Edmund Mihalovich: *Pan's death*'

16.30: Anna Dalos (Musicological Institute of the Hungarian Academy of Sciences): 'Nausicaa, Sappho and Other Women in Love: Zoltán Kodály's Reception of Greek Antiquity (1906–1932)'

17.00–17.30: Coffee Break

17.30–18.30: Parallel Sessions

Session 4a: PEGGY GLANVILLE-HICKS AND GREEK ANTIQUITY

Chair: Michael Christoforidis (University of Melbourne)

17.30: Mario Dobernic (University of Melbourne): 'Peggy Glanville-Hicks's *Nausicaa* (1961): Greek Issues in the Opera'

18.00: Suzanne Robinson (University of Melbourne): 'Revoicing Sappho: A Collaboration between Peggy Glanville-Hicks and Lawrence Durrell'

Session 4b: ETHNOMUSICOLOGICAL PERSPECTIVES

Discussant: Pavlos Cavouras (University of Athens)

17.30: Maria Hnaraki (Drexel University): 'Zeus Performed: Greek Mytho-Musicologies'

18.00: Harikleia Tsokani (Panteion University of Social and Political Sciences) – Haris Sarris (Technological Educational Institute of Epirus and University of Athens): 'Cyclicity in Ecstatic Experience: Neo-platonic Philosophy and Modern Practice'

18.30–19.00: Break

19.00–20.50: Film screening: *Electra*, Scenario & Direction: Michael Cacoyannis (based on Euripides' play) at the Michael Cacoyannis Foundation (Room 1). Free entry

10.00–11.30: Parallel Sessions

Session 1a: 19TH-CENTURY ITALY & FRANCE:

RECONSTRUCTION AND DECONSTRUCTION OF THE PAST

Chair: James Sobaskie (Mississippi State University)

10.00: Maria Birbili (Maison des Sciences de l'Homme): 'The Perils of Reconstructing Ancient Greek Tragedy in Early 19th-century Neapolitan Opera: Mayr's *Medea in Corinto*, Manfroce's *Ecuba*, Rossini's *Ermione*'

10.30: Katy Romanou (University of Athens, European University of Cyprus): 'Disregarding the Ancient Greek Heritage'

11.00: Ana Stefanovic (Faculty of Music, Belgrade): 'Berlioz's *Les Troyens*: Nostalgia for the Antique Past'

Session 1b: 20TH CENTURY GERMAN AND ITALIAN OPERA

Chair: Tamara Levitz (UCLA)

10.00: Jacomien Prins (University of Oxford): 'The Search for a Lost Ancient Harmonic Paradise in Paul Hindemith's *Die Harmonie der Welt*'

10.30: Isavella Stavridou (Freie Universität Berlin): 'The Transformation of Classical Mythical Female Figures in Early Twentieth-century Opera'

11.00: Nicola Davico (Conservatorio Statale di Musica "G. Verdi", Torino): 'Dallapiccola and the Greek Legacy: A Dialogue between Ancient and Modern Times'

11.30–12.00: Coffee Break

12.00–13.30: Parallel Sessions

Session 2a: CENTRAL AND SOUTH EAST EUROPE

Chair: Melita Milin (Institute of Musicology, Belgrade)

12.00: Magdalini Kalopana (*Polyphonia* Journal): 'The Reception of Greek Antiquity in D. Dragatakis' Music'

12.30: Eva Mantzourani (Canterbury Christ Church University): 'The Odysseus Myth Revisited: Exile and Homecoming in the Life and Music of Nikos Skalkottas'

13.00: Jim Samson (Royal Holloway, University of London): 'What makes a hero? Enescu, Szymanowski and the Classical Plot'

Session 2b: THEORETICAL AND PHILOSOPHICAL PERSPECTIVES I

Chair: Ioannis Fulas (University of Athens, *Polyphonia* Journal)

12.00: Demetrios Lekkas (The Greek Open University): 'Against Aristoxenos...'

12.30: Agamemnon Tentis (Independent scholar): 'Modes of Receiving Antiquity by the "Great Theoreticon of Music" (ed.1832)'

13.30–15.00: Lunch Break

15.00–16.30: Parallel Sessions

Session 3a: FRANCE AT THE TURN OF THE 20TH-CENTURY

Chair: Paulo F. de Castro (CESEM/Universidade Nova de Lisboa)

15.00: Christopher Moore (University of Ottawa): 'Ancient Greek Culture and French Regional Identity: Opera at Béziers at the *fin de siècle*'

15.30: James Sobaskie (Mississippi State University): 'The Audacity of *Pénélope*: A Modern Reimagination of Homer's Heroine'

16.00: George Vlastos (*Polyphonia* Journal): '*Socrate* in Context: Satie's View of Greek Antiquity'

Session 3b: THEORETICAL AND PHILOSOPHICAL PERSPECTIVES II

Chair: Markos Tsetsos (University of Athens)

15.00: Ana Petrov (University of Belgrade): 'A Dionysian Aspect of Rationalization in Music. A Trace of Nietzsche in Max Weber's *Musikstudie*'

15.30: Wai-Ling Cheong (The Chinese University of Hong Kong): 'The Reception of Greek Rhythms in Oliver Messiaen's *Traité de rythme, de couleur, et d'ornithologie*'

16.30–21.00: Break

21.00–23.00: Athens Municipality Symphony Orchestra concert at the Byzantine & Christian Museum. Free entry

10.00–11.30: Parallel Sessions

Session 1a: READING BETWEEN THE LINES: MUSIC AND POLITICS

Chair: Christopher Moore (University of Ottawa)

10.00: Alexandre Lhâa (Université de Provence): 'Greek Antiquity and Napoleonic Propaganda: The Case of *Alessandro in Armozia* (1808)'

10.30: Alexandros Charkiolakis (Music Library of Greece "Lilian Voudouri"): 'The Promethean Myth as a Political Statement'

11.00: Johanna Frances Yunker (Stanford University): 'Staging Operatic Myth as Political Protest: *Les Troyens* in Frankfurt, 1983'

Session 1b: SOUTH EAST EUROPE II

Chair: Eva Mantzourani (Canterbury Christ Church University)

10.00: Srđan Atanasovski (University of Arts, Belgrade): 'Imagining the Sound of Serbian Sparta'

10.30: Demosthenes Fistouris (University of Athens): 'The Opera *Amphitryon* by George Sklavos: A First Musical Analysis'

11.00: Valia Christopoulou (Independent scholar): 'Modernism and Greek Antiquity in the Work of Yorgos Sicilianos'

11.30–12.00: Coffee Break

12.00–13.30: Parallel Sessions

Session 2a: MUSIC FOR GREEK DRAMA I

Chair: Gesine Schröder (University of Music & Theatre 'Felix Mendelssohn Bartholdy', Leipzig)

12.00: Anastasia Siopsi (Ionian University): 'Ancient Greek Images in Modern Greek Frames: Readings of Antiquity in Music for Productions of Ancient Dramas and Comedies in 20th-century Greece'

12.30: Benjamin Capellari (École Normale Supérieure, Paris): 'Music and the Delphic Idea (1927–1952)'

13.00: Andriana Soulele (University of Poitiers, GERHICO): 'Writing Music for Ancient Greek Tragedy's Representations in France and in Greece in the 20th Century: The Use of the Voice in Pierre Boulez's *Orestie* (1955) and Jani Christou's *The Persians* (1965)'

Session 2b: RUSSIANS ABROAD

Chair: Jonathan Cross (University of Oxford)

12.00: Tamara Levitz (UCLA): 'Émigré Classicism'

12.30: Paulo F. de Castro (CESEM/Universidade Nova de Lisboa): 'Nikolay Tcherepnin's *Narcisse* and the Aesthetic Promise of Self-presence'

13.00: Katerina Levidou (University of Oxford): 'A Dionysian Angel: Nietzschean Elements in Prokofiev's *Ognennii angel'*

13.30–15.00: Lunch Break

15.00–16.00: Keynote Speech

Chair: Jim Samson (Royal Holloway, University of London)

Jonathan Cross (University of Oxford): 'Dancing with Stravinsky: Greek Myth and the Representation of Loss'

16.00–16.30: Coffee Break

16.30–18.00: Parallel Sessions

Session 3a: MUSIC FOR GREEK DRAMA II

Chair: Anastasia Siopsi (Ionian University)

16.30: Manolis Seiragakis (University of Crete): 'Rebetiko and Aristophanes: The Music Composed for *Ecclesiastousae* (1904 Nea Skini, Athens, Greece) by Theofrastos Sakellarides'

17.00: Gesine Schröder (University of Music & Theatre 'Felix Mendelssohn Bartholdy', Leipzig): 'German Gymnasium, and Germinal Greek: Heinrich Bellermann's Stage Music for Three Tragedies by Sophocles'

17.30: Ioannis Tselikas (Hellenic American University): 'The Incidental Music of John Knowles Paine for *Oedipus Tyrannus* and *The Birds*'

Session 3b: MUSIC ON THE SCREEN

Chair: Maria Komninou (University of Athens) (tbc)

16.30: Nick Poulakis (University of Athens): 'Spotting Amazons, Scoring Demigods: Television, Music and the Reception of Greek Antiquity'

17.00: Stefan Schmidl (Austrian Academy of Sciences): 'Inventing Hellas. The Construction of Ancient Greece in Film Music'

17.30: Stella Voskaridou-Economou (Independent scholar): 'A Musical Way to Myth: The Role of Music in the Cinematic Receptions of Greek Tragedy'

18.00–18.30: Closing Remarks

18.30–21.00: Break

21.00–23.00: Chamber music concert at the National Bank of Greece Cultural Foundation. Free entry

ABSTRACTS

in alphabetical order

Srđan Atanasovski: *Imagining the Sound of Serbian Sparta*

Although the Principality of Serbia existed since the early nineteenth century as an autonomous polity, Serbian intelligentsia based in the urban centres of the Habsburg monarchy kept the leading position in shaping the Serbian nationalistic discourse. In order to frame the Serbian nationalistic cause in terms which would have proved cogent for their compatriots they created utopian images of the distant lands and territories they considered Serbian. The very special role was given to Montenegro – labelled “Serbian Sparta”, Montenegro was celebrated as a land of warriors adamant in refusing the Ottoman rule and victorious in their resistance towards the advances of the conquerors. This was an especially potent symbol in the time when Serbian intelligentsia in Habsburg monarchy was advocating the belligerent liberation of the purportedly Serbian national territories from the Ottoman rule. The notion of “Serbian Sparta” was not only endorsed by important political figures such as Svetozar Miletić, but was also widespread in popular culture, including music journals and compositions. Music had a salient role in imparting the nationalistic ideology to the members of Serbian population in Habsburg monarchy, especially as overt political activism was perpetually curbed by the authorities and the choral societies were the most widespread mode of creating Serbian social networks. In my paper I will strive to discover how the imaginary sound of “Serbian Sparta” was rendered through music. Namely, I will discuss how composers, including most prominent figures such as Stevan Stojanović Mokranjac and Petar Konjović, employed compositional devices – such as austere tunes and hollow harmonies – to create this imaginary soundscape. I will also try to discover how this musical image complemented with visual and literal representations of Montenegro as “Serbian Sparta”, and, finally, how this image was appropriated and further exploited in the politics of the later formed Kingdom of Yugoslavia.

Maria Birbili: *The Perils of Reconstructing Ancient Greek Tragedy in Early 19th century Neapolitan opera: Mayr’s Medea in Corinto, Manfroce’s Ecuba, Rossini’s Ermione*

Greek antiquity has been a source of inspiration throughout the history of opera, providing librettists and composers with a plethora of themes from its mythology and literary tradition. It’s even known that opera initially was invented as a revival of ancient Greek tragedy. The reception of the ancient Greek world has not been

homogeneous throughout the centuries. Thus, an interpretation of the elements of its reception in a specific historical and cultural context allow us a better understanding of the context in question. My paper will concentrate on the attempt at reconstructing ancient Greek tragedy in early 19th century Neapolitan opera under strong French influence, after the performance of operas by Gluck (*Iphigénie en Tauride*), Sacchini (*Oedipe à Colonne*), Spontini (*La vestale*), and Cherubini (*Medée*) during Napoleonic regency in Naples. The librettos produced as next in Naples had their provenance in French plays (from Racine to Fontenelle) dealing with Greek antiquity, and their musical realisation provides us with a fascinating outlook into the critical phase between 18th century *opera seria* and the sophistication of 19th century opera. Besides introducing the tragic ending and *recitativo accompagnato* from France into Italian opera, to come to terms with the emotional complexity of ancient Greek drama, further sophistication occurred in the instrumentation, with the regular use of three trombones, more percussion, and a *banda sul palco* in the orchestra. If Mayr's *Medea in Corinto* remains still too close to the dramaturgy and structure of 18th century *opera seria*, closely imitating Metastasio and Mozart, and clearly remaining a step back from the French model of Cherubini's *Medée*, Manfroce's *Ecuba* attempts experiments in instrumentation, the frequent use of choruses, and a visually challenging Finale depicting the destruction of Troja. Rossini's unappreciated masterpiece *Ermione* (his "little *Guillaume Tell*") surpasses *Medée* by focusing its attention in the complex psychology of the four protagonists, while constantly pushing against the conventions of contemporary Italian opera, with inventiveness, maturity, and striking dramatic effects which will be discussed in detail.

Philip Ross Bullock: *Hellenic Lyricism and the Early-Twentieth-Century Russian Art-Song*

In this paper, I shall examine settings of Greek Classical poetry (such as those of Sappho by Vyacheslav Ivanov) and stylizations of Hellenic verse (such as the Alexandrian Songs of Mikhail Kuzmin) by early twentieth-century Russian composers (including Mikhail Kuzmin's settings of his own verses, Anatoly Aleksandrov's settings of Kuzmin, and Arthur Lourie's settings of Sappho/Ivanov). Although some work has been done on some of these songs (primarily on the representation of same-sex desire in Kuzmin), in general they have fallen out of critical discussion. Yet they form an important stage in the development of Russian song in the wake of the Tchaikovsky-Rakhmaninov tradition that was so dominant around the turn of the century. In this paper, I shall consider the literary contexts of the poems set (in both symbolism and acmeism), the relationship between Russian modernism and European modernism (both in poetry and music), and the way in

which classical verse offered composers the possibility of finding a new musical language.

Lorraine Byrne Bodley: *From Mythology to Social Politics: Goethe's Proserpina, with Music by Carl Eberwein*

In his early twenties Goethe wrote *Proserpina* for the Weimar court singer Corona Schröter to perform. His interest in presenting Weimar's first professional singer-in-residence in a favourable light was not the only reason why this monologue with music is important. Goethe's memories of his sister Cornelia, who had recently died in childbirth, were in fact the real catalyst: through this work Goethe could level accusations against his parents about Cornelia's marriage, of which he had not approved. Goethe used the melodramatic form to transform private and cultural issues for women of the time into public discourses and so to manipulate public opinion. His work reveals an astute understanding of musical melodrama and the important impact it had on the cultural dynamics of the late eighteenth and early nineteenth centuries.

When Goethe returned to this melodrama forty years later he collaborated closely with Carl Eberwein, who composed a new setting which accords with Goethe's clear understanding of musical declamation in 19th century melodrama. In the intensive collaboration which took place in 1815 Goethe was already anticipating the idea of a *Gesamtkunstwerk* and paid close attention to every aspect of the production, especially to its music and its staging. When discussing contemporary settings of the poet's works, scholars often lapse into regret that Goethe did not have someone of comparable rank at his side for musical collaborations. Yet Eberwein's willingness to go along with Goethe's wishes was an advantage here: the selfless striving of the young composer to satisfy the poet's intentions is everywhere apparent in the score and it is the nearest thing we have to a 'composition by Goethe'.

Despite critics' positive reception of the first performance, this score was never published until Bodley's edition, premiered in Dublin (2007) and in Germany (2010). Musically and dramatically this unknown melodrama is a superb work for solo voice, choir, and orchestra, and deserves to be brought before the public today.

Benjamin Capellari: *Music and the Delphic Idea (1927–1952)*

Between the two World Wars a very ambitious project arose in Greece, that was carried by the dreams of American Eva Palmer and her husband, Greek poet Anghelos Sikelianos: on the archeological area of ancient Delphi, which was brought back to light a few years before by the French School of Archeology, new Delphic Festivals were held in 1927 and 1930. Music played an essential role in this

major cultural event that also involved dance, theatre, poetry... Palmer's aim was to save Greek musical tradition from disappearing, trying to restore the role and spirit of ancient Greek music through theatre. New music was written for the choruses of *Prometheus Bound* and *The Suppliants*, by professor K. A. Psachos, inspired by both byzantine and popular musical heritage that, according to him, were the ways through which ancient Greek music came to us. Those plays were performed in the ancient theatre of Delphi, thus renewing the staging of ancient theatre in Greece, which has inspired people such as choreographer Koula Pratsika, or painter Yannis Tsarouchis.

Moreover, the musical part of the Delphic idea did not end with the Delphic Festivals, but was carried on with by Eva Palmer as she came back to the United States in the 1930s, intending to build a musical academy, with the help of a unique instrument, the *Panharmonium*, in order to allow "a new development of music on Greek basis, not to replace, but to supplement the education of today." Though the academy never existed, she gave plays such as *The Bacchae*, for which she wrote new music, *on a Greek basis*, but with an English translation of Euripides' text, and also developed a substantial theory on Greek music. We therefore would like to analyze how this attempt created a new understanding, and also new myths, about ancient Greek music.

Teresa Cascudo: *Manuel de Falla's Psyché (1924), or Music as the "Magic Art of Evocation"*

In 1916, Manuel de Falla wrote in the Spanish newspaper *La Tribuna* that the aspiration of modern composers was to "produce the most intense emotion" through new combinations of sound, as well as to preserve the "primitive spirit" of music: music was, in his words, the "magic art of evocation". This statement will be the point of departure for my paper, which will be focused on one of Falla's compositions, inspired by the mythical character of Psyché. Concluded in 1924, this short piece set a text by Georges Jean-Aubry (Paris-based literary and musical critic and a friend of Falla) and was composed for voice, flute, harp and string trio. Falla dedicated it to Madame Alvar (Eugenia Huici Arguedas de Errázuriz), saying that it "dreamed" the music heard at the court of Elisabetta Farnese, the second wife of Felipe V, King of Spain. More exactly, it evoked their stay in the Alhambra Palace in 1730. Psyché and her lover, Cupid, occupy the center of a rich and complex web of mythical, rhetorical and aesthetic references made concrete in Jean-Aubry's poetry and Falla's music. Moreover, as I intend to show, Psyché could be understood as a musical allegory of cyclical historical processes. In this sense, *Psyché* is connected to other important works composed or started by Falla in the 1920s, including the Concerto (1923–6) and the scenic cantata *Atlántida* (1927–1946).

Paulo F. de Castro: *Nikolay Tcherepnin's Narcisse and the Aesthetic Promise of Self-presence*

The Nietzschean idea of a modern 'Dionysian' art form, rooted in the instinctual depths of a primal origin outlived the Wagnerian mould, retaining its programmatic appeal beyond the turn of the 20th century. In Russia, the idea is part of the ideological baggage of the journal *Mir iskusstva* and Diaghilev's early *Saisons Russes*. Concurrently, the focus on Dionysian and primitivist clichés helped consolidate the view of the Russians as the Eastern 'healthy Barbarians' whose reinvigorating creative energies were destined to bring about a regeneration of the 'decadent' West. Such a view, more than an explicitly modernist programme, lies behind the epochal socio-cultural impact of the Russian ballet on the international stage.

The impulse towards a mythological ballet inspired by Ancient Greece is illustrated in exemplary fashion by *Narcisse, poème mythologique* in one act after Ovid, with libretto, sets and costumes by Léon Bakst, music by Nikolay Tcherepnin and choreography by Michel Fokine, premiered in Monte Carlo in April 1911 – the first in a series of Greek-inspired works in the *Ballets Russes* repertoire. Although the ballet itself was not successful, Tcherepnin's music offers more than mere historical interest, and it claims attention as an emblematic product of the much-maligned (and under-researched) Silver Age of Russian music.

In my paper, I offer a discussion of the ballet from an aesthetic/stylistic point of view, taking into account the work's original context and its reception, with a special emphasis on (1) Tcherepnin's efforts towards an 'antique' musical colouring; (2) the influence of Wagner and contemporary French idioms; (3) the work's place within Diaghilev's entrepreneurial strategies; (4) the critical response in the musical press; (5) the relevance of the Narcissus myth for early 20th-century culture, as a parable on the illusory nature of the autonomy of the modern subject.

Kostas Chardas: *On Common ground (?): The Perception of Greek Antiquity by Different strands of 20th-century Greek music*

Music inevitably had a strong presence in the various revivals of ancient Greek culture in 20th-century Greece, such as Eva Sikelianou's *Delphic Feasts* (1927), Koula Pratsika's dance performances and Rallou Manou's dance and drama performances in the 1930s–1960s, and the staging of ancient drama. The diversity of music written for these performances reflects the fact that Greek antiquity was also a common topos of expression in Greek music of different aesthetic/ideological impulses, beyond distinctions such as nationalism/modernism and art/pop – the latter mainly through its strong presence in the 'entechno-laiko tragoudi' (art popular song) of Mikis Theodorakis and Manos Hadjidakis.

The present paper explores some of the musical responses to ancient Greek themes drawing on Dimitris Tziouvas' categorization of the ways in which Greek literature perceived Greek antiquity, in his article 'Reconfiguring the Past: Antiquity and Greekness' (2008). Two of Tziouvas' categories provide strong interpretative tools for music. The first focuses on the 'conception of the past as an organic entity', emphasizing the idea of the nation's continuity across the centuries, while in the second Greek antiquity 'functions as an archetype,...as a deep structure which is reactivated and recharged by being exploited in artistic terms' (Tziouvas 2008: 289–290).

Demonstrating that the perception of ancient Greece offers a fruitful ground for an appraisal of 20th-century Greek music beyond stylistic boundaries, this paper discusses the perception of continuity in the music for the ballets *Archaic Dances* (1949) by the "nationalist" Menelaos Pallandios, *Tanagraia* (1957) by the "modernist" Yorgos Sicilianos and *Antigone* (1959) by Theodorakis and in the "entechno" song cycle *Dionysus* (1984) by the latter –they all include references to different sides of the Greek musical tradition (ancient Greek modes, folksong, the byzantine chant and urban song). The archetypal approach is explored in the music and ideas of post-1950 modernists (e.g., in *Eppiklessis* of 1968 Sicilianos abstracts rhythmic series from the used fragment by Aeschylus), but also with regard to Theodorakis' theoretical construction of the tetrachords and its application.

Alexandros Charkiolakis: *The Promethean Myth as a Political Statement*

It is a fact that the main corpus of Alekos Xenos's works has been examined through the prism of his political identity. This was something that the composer would not reject, on the contrary he would have admitted as being true. Most of his work has been heavily influenced by his socialist – pacifist ideals with a certainly traceable belief to the power of the individual to change the world. Xenos composed his symphonic poem *Prometheus* in 1959 and the work received attention after the award of the National Broadcasting Corporation prize in 1962.

One of the main interests of Xenos was to represent the ideal of resistance of the common man within the framework of the society and against all those that suppress his free will and thought. In this paper we intent to show how Xenos uses Prometheus as a symbolic figure of freedom and resistance within the framework of his Left ideology and we will attempt to connect him to the historical reality at the time of composition. Furthermore, we will try and show how the above mentioned arguments are being enhanced and supported through the compositional devices of Alekos Xenos.

Wai-Ling Cheong: *The Reception of Greek Rhythms in Oliver Messiaen's Traité de rythme, de couleur, et d'ornithologie*

It is little known that Greek rhythms are zealously discussed in Olivier Messiaen's *Traité de rythme, de couleur, et d'ornithologie*, a voluminous treatise published posthumously around the *fin-de-siècle*. Messiaen's study of Greek rhythms takes up an entire chapter in the first volume of the treatise, being preceded by much broader delineation of time and rhythm. Messiaen praises Greek rhythms for their inherent worth and for the fact that they have long been integrated to music of the highest order, including such works as the second movement of Beethoven's Seventh Symphony, Ravel's *Gaspard de la nuit* and Stravinsky's early ballets. The first volume of the treatise contains Messiaen's most organized thoughts on Greek rhythms. Surprisingly, there is no mention in this volume of the debt to which his composed birdsong owes the Greek rhythms. These important research data are scattered in the six other volumes of *Traité*. More specifically, volume five, in which Messiaen launches an extensive and detailed study of birdsong, contains a diffuse but nonetheless copious discussion of how he perceives and conceives Greek rhythms in and through birdsong. In this paper I shall scrutinize the revelation of Greek rhythms to Messiaen through an in-depth study of *Traité*. It is hard to overstate the importance Messiaen attaches to Greek rhythms in *Traité*. That Messiaen is widely hailed as one of the most influential pedagogues and rhythmicians of the twentieth century renders his readings of Greek rhythms particularly cogent. While some of Messiaen's views may strike us as controversial in perspectives, his understanding of Greek rhythms and the question as to how they are integrated into birdsong and music by composers considered canonical at all times prove indispensable to any serious attempt to evaluate the roles played by Greek rhythms in the development of Western art music.

Michael Christoforidis: *Echoes of Greece in fin-de-siècle Barcelona*

Greek antiquity formed one of the subtexts of Catalan cultural revival in the late 19th and early 20th centuries, influenced in part by Herakles' mythic foundation of Barcelona and the Catalan Medieval possession of Athens. These Greek traces can be found in the artistic legacy of various movements, from the *Renaixença* and *Modernisme*, to *Noucentisme* and *Classical modernism*, in works including Jacint Verdaguer's epic poem *L'Atlàntida* to Antoni Gaudí's *Parc Guell* and Eugenio D'Ors' cultural manifestos. In music, such allusions were often mediated by contemporary Parisian constructions of Greek antiquity. This paper will explore some of the evocations of antiquity in music, in scores that relate to the cultural milieu of Barcelona.

The artists associated with the Barcelona circle of 'Els quatre gats' were among the first champions of Satie's music, with Santiagu Rusiñol first writing of him as "Greek composer". This construction of antiquity and simplicity will be examined, as will its impact on the music of Federic Mompou.

In the first two decades of the 20th century, a number of leading Barcelona composers wrote operas on themes relating to antiquity. These works by Enric Morera, Joan Manen and Jaume Pahissa will be related to contemporary moderniste and noucentiste ideals.

During the 1920s Barcelona provided the most receptive environment in Spain for Stravinsky and Picasso's Classical modernism, some of which engaged with constructions of antiquity. It was in this context that Manuel de Falla conceived his monumental scenic cantata *Atlántida* [Atlantis] based on the Catalan poem by Verdaguer, which sought to reinterpret Ancient Greek foundation myths of the Iberian peninsula and juxtapose these with the evangelisation of the New World. Falla's sustained exploration of the music and dramatic practices of antiquity, and his work with Catalan artist J.M. Sert, had a profound impact on his conception of the score.

Valia Christopoulou: *Modernism and Greek Antiquity in the Work of Yorgos Sicilianos*

Yorgos Sicilianos (1920–2005) is one of the most important figures of musical modernism in Greece. Along with his adherence to modernistic idioms in the mid 50s, Sicilianos started focusing on the classical antiquity in his search for 'Greekness', distancing himself from the Byzantine and folk tradition associated with the Greek National School that was then dominating Greek musical life. The works that are related to Greek antiquity play an essential role in his whole output, while three of his most important theoretical texts deal with the issue of setting an ancient tragedy text. The musical works can be broadly divided into three categories: incidental music (two ballets) with themes from ancient Greece, incidental music for the staging of tragedies, and works that use fragments of ancient Greek texts (mainly tragedies).

The proposed paper focuses on the attempt of Yorgos Sicilianos to create a field in which he could simultaneously draw on antiquity and modernism, and aims at investigating this approach by using representative examples of musical works, while at the same time illustrating the ideological context that arises from the theoretical texts of the composer. In terms of technique these works either follow the general evolution of Sicilianos's musical language or constitute starting points for the use of a new technique (e.g. the use for the first time of electronic media in the incidental music for the staging of *Antigone* by Sophocles in 1965). Notions like

universality and timeless value provide the main ideological common thread between, on the one hand, ancient drama as perceived at that time in Greece, and, on the other hand, one of the essential tenets of modernism.

Jonathan Cross (Keynote speaker): *Dancing with Stravinsky: Greek Myth and the Representation of Loss*

Reflecting on exile in 1994, Edward Said wrote of the ‘crippling sorrow of estrangement’. Exile, he observed, is characterised by an ‘essential sadness [that] can never be surmounted. The achievements of exile are permanently undermined by the loss of something left behind for ever’. While such alienation has come to be associated more generally with modernity, a melancholic sense of loss is a particular feature of much of the music of Stravinsky. He lived most of his long life as an émigré, but even before he had permanently left the Russia of his birth, he was already exploring what it meant to be an exile. *Petrushka* in the eponymous ballet is deracinated, estranged; his near-expressionistic shriek is that of the modern individual, whose very subjectivity has come under serious threat. In Stravinsky’s retelling of Russian folk tales, memory and myth became inextricably entangled, so that the past is not simply recollected but re-invented for the alienated, modern world.

Why, then, in exile in France and Switzerland, later in the United States, did Stravinsky appear to turn away from his Russian roots and towards the myths of Greek antiquity? In part he appropriated these exemplars of high Western European culture in order to distance himself from his own native ‘backwaters’; but there is a double displacement here, a double exile, in that the myths (and music) he came to inhabit were not his own. Home, for Stravinsky, was no longer defined geographically (if it ever had been); it had become a state of mind.

This talk will look at specific examples from Stravinsky’s triptych of Greek ballets – *Apollo*, *Orpheus* and *Agon* – in order to think about how he might be understood to be representing loss *musically*. These works remain ‘eccentric, aloof, nostalgic, deliberately untimely’, those very features that George Steiner has claimed distinguish the exile. As such, they are crucial documents of mid twentieth-century modernism. Like Orpheus, Stravinsky is continually turning back, but in so doing he is only ever confronted with his present losses.

Anna Dalos: *Nausicaa, Sappho and Other Women in Love: Zoltán Kodály’s Reception of Greek Antiquity (1906–1932)*

Zoltán Kodály showed a great interest in Greek antiquity in his whole life. He not only studied the language thoroughly and read up on the different editions of Homer’s *Iliad* and *Odyssey*, but he had planned an opera about the latter figure

since 1906. Only one song survived from this opera plan, *Nausikaa*, written in 1907 to a poem by Kodály's former secret lover, Aranka Bálint. It was published only in 1925, at a time, when Kodály, stimulated by the Hungarian writer, Zsigmond Móricz, and his new drama, *The Wanderings of Odysseus* (1924), turned himself towards the Odysseus theme again. Though he abandoned the new plan of the opera soon, his desire to write music for the stage proved to be lasting. He finished his Singspiel *János Háry* in 1929, and his lyrical play, *The Spinning Room* in 1932. Even contemporary critics recognized the similarity between the figures of the adventurer Háry and Odysseus, and they referred to Kodály's possible identification with the two heroes. A recent study investigated the role of the Young Man in *The Spinning Room* from the same point of view.

My paper however, examining Kodály's songs from his first mature period (1906–1923), first of all *Nausikaa* and *Sappho's Love Song* (1915), as well as the series of *Hungarian Folk Music* (1924–1932), and the two plays for stage from the second period (1923–1945), scrutinizes the role of the women in love in Kodály's oeuvre. Kodály's songs introduce women who are lovelorn and for this reason feel defencelessness. These woman portraits are connected to one characteristic musical feature, the use of pentatony. Pentatony symbolizes here for Kodály not 'Hungarianess', as usual, but the archaism of the ancient music and culture on the one hand, and women's longing on the other.

Nicola Davico: *Dallapiccola and the Greek legacy: a dialogue between Ancient and Modern Times*

Among many composers of the first part of the 20th Century, Dallapiccola is known as the one who managed to instill warmth in the "frigid" process of serialism. But he is also one of the few artists whose musical production is deeply marked by Greek culture. Some of his works clearly reveal his interest in dealing with Greek mythology and poetry. While the *Liriche greche* (1942–45) – a series of three song cycles for a *cappella* choir which set poems by Saffo and Anacreonte to music –, show his fascination for Anton von Webern, *Marsia* (1942), music for a dramatic ballet written in collaboration with Aurel Milloss, is a score full of interesting connections between serialism and ancient Greek music, and *Ulisse* (1968), undoubtedly his most ambitious composition, gives him the possibility to rethink the myth of Odysseus referring to the modern era.

This paper intends to underline how profoundly the charm of Greek mythology has spurred Dallapiccola in his search for the meaning of human existence, and how he succeeded in his works in intermingling the two – seemingly absolutely closed to each other – worlds of serialism and ancient music.

Mario Dobernig: *Peggy Glanville-Hicks's Nausicaa (1961): Greek Issues in the Opera*

Glanville-Hicks's opera *Nausicaa* was her largest work to date and represents her most significant major work. Based on the novel Homer's daughter by Robert Graves, wherein the author explores the possibility that the Odyssey was written by a princess of mixed Greek and other ancestry in a Greek-Trojan settlement in ancient Sicily after the Trojan War. The opera was premiered and recorded in Athens in 1961, and attracted widespread international interest.

The paper will discuss *Nausicaa* from the perspectives of poetic conception and creative process, and will also include an analysis of musical excerpts based on contextual study of the work within Glanville-Hicks's compositional oeuvre. The composer's confection of the operatic score in a post-neoclassical idiom will be considered, exposing how its divergence from a romantic approach wherein harmony is prioritised leads instead to a reliance on rhythm and melody as its primary components. The paper will focus on examining how Glanville-Hicks and her librettist Alastair Reid explore the Greek theme of Graves's novel and will show how the composer implements Greek music (e.g. Greek modes) in the opera.

Australian composer Peggy Glanville-Hicks (1912–1990) pursued studies in Melbourne (Australia), London, Vienna and in Paris. After the outbreak of World War II, she and her husband moved to the United States, where she primarily worked as a music critic (1947–1955) for the *New York Herald Tribune*, wrote articles for *Grove's Dictionary of Music and Musicians*, acted as director of the Composers Forum and continued composing. After a visit in 1958, Glanville-Hicks mostly lived in Greece from 1959 to 1975 but occasionally returned to New York, where she completed the score of *Nausicaa* on 30 April 1960. She died in Sydney in 1990.

Dominique Escande: *The Classical Ideal Revisited: Albert Roussel: Bacchus et Ariane, op. 43*

If the ballet *Bacchus et Ariane* by Albert Roussel, created at the Paris Opera the 9th July 1935, thematically belongs to the context of the return to Antiquity in neo-classical ballets and operas represented in Paris between the two world wars, it nevertheless reflects the limits of neo-classicism with its extreme modernization. The decor style and the metaphysical atmosphere made by Giorgio de Chirico, fascinated by the figure of Ariane from his series of paintings of 1912 contribute to "dusting off" the myth. But the choreography by Serge Lifar, creating a neo-classical dance sometimes in contrast with music, also created a mini-revolution. The complex classical ideal at work in the ballet is based on different types of Classicism: references to ancient Greece, but also to the French classicism (17th

Century). After analyzing the references (citations) to ancient musical sources (tone, rhythm, instrumentation,...), pictorial sources and choreography sources (postures borrowed poses seen on the Greek antiquity gallery in the Louvre Museum) in connection with the drama of the myth, it will be interesting to show how the use of classical reference represented much more than a façade, by being used as constructive material of the musical, choreographic and pictorial languages of an extreme, almost violent modernity. This study is based mainly on the archives of the ballet retained in the library of the Paris National Opera, as well as contemporary journals kept in the Bibliothèque Nationale de France, the testimony of artists (Memoirs of Serge Lifar and Giorgio de Chirico, letters of Roussel), and the confrontation with the Books on Greek sources available to artists in France around 1935 (Theodore Reinach, *The Greek Music*, 1926, etc.).

Demosthenes Fistouris: *The Opera Amphitryon by George Sklavos: A First Musical Analysis*

Amphitryon killed king Electryon of Mycenae by accident at the war against the Taphiae (or Teleboans), and his uncle Sthenelos used this as an excuse to chase him away. He fled to Thebes together with Electryons daughter Alcmene, who promised to marry whoever revenged her brothers who had been killed in the same war their father had been killed in. On his return to Thebes, he found that Alcmene was not surprised to see him. When he asked why, she said he had already visited her the night before and that he had told her of his adventures already. It turned out that Zeus had taken Amphitryons shape, and visited Alcmene. As a result of this, Alcmene gave birth to two sons: Heracles by Zeus and Iphicles by Amphitryon.

Amphitryon was the title of a lost tragedy of Sophocles, but most others who have used this story have rendered comic treatments instead. Plautus, the Roman comedian, used this tale as burlesque play. The episode of Zeus and Alcmene similarly forms the subject of comedies by Camões and Molière. Notable innovations include music by Henry Purcell and the character of Phaedra, who flirts with Sosia but is eventually won over by Mercury's promises of wealth. In Germany, Heinrich von Kleist's *Amphitryon* (1807) remains the most frequently performed version of the myth, with Kleist using Alkmene's inability to distinguish between Jupiter and her husband to explore metaphysical issues; Giseler Klebe wrote in 1961 his opera *Alkmene* based on this play.

This paper wishes to present the musical analysis of a rare vocal score that found in the archives of the library of the National Opera of Athens. It is the lyrical comedy *Amphitryon* composed by George Sklavos (1888–1976) in 1954 on verses by Stelios Sperantsas.

Christoph Flamm: *Masks and Realities: Greek Mythology in Russian Symbolism*

In histories of literature, the impact of ancient Greek mythology on Russian symbolism is well known, if not studied in-depth. The younger generation of Russian symbolist writers, like Bely, Blok or Ivanov, did not only make creative use of mythology in many of their works, but they tried to enhance their lives continually with figures and symbols of Greek mythology, e.g. when Andrey Bely founded the literary circle of “Argonauts” in 1903, the millionaire Ryabushinsky launched the sumptuous symbolist journal “The Golden Fleece” in 1906, Emil Medtner established the publishing house “Musaget” in 1909, where both the journal “Apollon” in 1910 and the “Works and Days” in 1912 were printed. Here, mythology proved to be as much a stimulus for artistic production as it was a medium of elevating every-day life into the higher spheres of being; it reflected the idea of transforming reality via art, a concept that by some was called “theurgy” for its religious associations. There were many ties to music, too — Skryabin’s “Prométhée” is probably the best known example of such symbolistic borrowings from Greek mythology. In my paper, I will try to outline the huge amount of Greek mythology used for artistic and every-day purposes in Russian symbolist circles (e.g. Bely’s self-stylization, ironic or not), its opposition to or combination with other mythologies (Germanic, Slavic, etc.), its deeper ideological layers – and its aesthetic impact on Russian music in the Silver Age.

Marina Frolova-Walker (Keynote speaker): *Inventing Ancestry, Imagining Antiquity: Classical Greece in Russian Music*

When Russia’s ambassadors arrived in Rome in 1584, they were suitably impressed, but one thing horrified them: the Vatican’s nude statues from Greek antiquity had to be covered up. This was not simply a matter of Russian prudishness, but the symptom of much broader differences in the European and Russian reception of classical antiquity. As Russia came increasingly under the influence of the West, these differences gradually created a split within Russia’s own relationship to Greek antiquity. On the one hand, Russia could claim a historic descent from Greece through Byzantium. On the other, Russian knowledge of the classical world became mediated through modern Western culture. This was reflected in a Russian ambivalence towards Greece: was it an austere and dignified blood-and-soil culture of organic religion and folklore, or was it an elitist, cosmopolitan and even frivolous culture of nude statuary, lesbian poetry and athletes who couldn’t catch up with tortoises?

This paper presents an overview of Russia’s precarious fascination with Ancient Greek culture, which peaked in the 18th century and then once more during the

“Silver Age”. This sets the context in which the musical manifestations of Russia’s classical interests can best be understood, and I shall be discussing several important musical works of this type.

Maria Hnaraki: *Zeus Performed: Greek Mytho-Musicologies*

Cretan-born Zeus has been the inspiration of both traditional and artful compositions. According to Greek mythology, in order to conceal the cries of the new-born Zeus, so as his father Kronos not to find and thus devour him, the ancient inhabitants of Crete performed a vivacious dance, still performed in the village of Anoya, on the Mount Ida area. *Mandinades* (rhyming couplets) performances devoted to Zeus accompany such music and dance rites, raising monuments in history and memory and building what Cretan identity is. Stemming from the same village, famous *lyra* player Psaradonis records in 1999 his album “Ideon Andron”, dedicated to the cave where Zeus grew up.

Minas Alexiadis’s opera-cabaret “The Abduction of United Europe” (–which was first performed in Athens in 2010) drags upon the ancient Greek myth related to Zeus coupling with young Princess Europa under the evergreen plane tree in south Crete. Along with traditional music elements it musically combines songs in tango, Latin and other “ethnic” rhythms, all in rhyming verses, satirizing the current European socio-economical issues. Rock musician Miltos Pashalidis entitled his last album “Xenios” (2010) and devoted the homonymous track to afore-mentioned Psaradonis, whereas in her disc “Anamkhara” (2010), Kelly Thoma, a Ross Daly student, sympathetically performs on her *lyra* a composition called “Youchtas”, alluding, of course, to the mountain where the tomb of Zeus is.

All of the afore-mentioned underline the significance of history for the Greeks as well as their strong connection to a place, the island of Crete. Mythologies surrounding Zeus are being reborn to show the concrete links between past and present through a chronological continuation, preserving one’s tradition. All in all, such performances function ecopsychologically, creating a strong sense of place and belonging.

Magdalini Kalopana: *The Reception of Greek Antiquity in D. Dragatakis’ Music*

Dimitris Dragatakis’ (1914–2001) music includes a considerable amount of works related with Greek antiquity that can be gathered in two groups. The first one includes his incidental music for ancient Greek tragedies (*Media*, *Antigone*, *Heracleidae*, *Iphigenia in Tauris*, *Electra*) and other plays related to ancient Greek history. The second group consists of various works (ballets, instrumental ensembles with voice, symphonic music, electronic music, choir pieces) connected with Greek mythology by means of title, text or script.

Dragatakis himself considered traditional music of Epirus – his birthplace – to be connected directly with the Greek ancient music. He believed that pentatonic scales, repeated motives, pedals and simplicity in general, common to him via traditional songs and sounds of Epirus, are elements that successfully frame the dramatic texture of ancient drama.

In my paper I will present the results of my research in which I explored on the one hand the connections of Dragatakis with Greek antiquity and on the other hand the importance of the traditional music of Epirus in his mentioned group of works. Furthermore I will examine the influences of the contemporary composers of his age regarding incidental music for ancient Greek tragedy.

Demetrios E. Lekkas: *Against Aristoxenos...*

This paper's wider goal is to evaluate the general approach to ancient literary sources as practiced by various scientific fields and formulate mathematically sound ways in which usual misleading pitfalls can be identified and avoided, against a different rigorous methodology which is suggested and developed. The key differences are to be stressed and the methodology is to be delineated and documented in mathematical epistemology. To this end, screening the sources and assessing their value is a first paramount step. However the paper argues that, in music theory, that is a side issue; one generally ought to approach the matter already carrying an anterior knowledge of the subject, based on systemic construction, which is to be used towards building the theory and towards evaluating and employing the sources. Alternative approaches used by other fields such as history are laid out, assessed and rejected.

The approach to ancient Greek music theory by way of Aristoxenos and the Aristoxenic tradition is used as a paradigm in the main body of the presentation, through a twofold mixture of its scholarly treatments and how it stands on its own merit. Here, Western scientific approaches to the entire school of thought will be surveyed and the reasons for considering Aristoxenos a *par excellence* source for Greek music will be critically reviewed. Then, upon questioning the position of the surviving Aristoxenos fragments in ancient music theory, the entire Aristoxenic point of view and tone of writing will be put in a perspective, its most grave flaws pointed out and its credibility as a source strongly disputed.

Last the paper will focus on a famous Aristoxenic passage pertaining to the pipers' scale and will exhibit how the mathematical methodology proposed can serve in conclusively interpreting what it says and in drawing wider conclusions of major value to the knowledge and associations of ancient Greek music, free of historical rigidities, technical obsessions and classicist exoticisms.

Katerina Levidou: *A Dionysian Angel: Nietzschean Elements in Prokofiev's Ognennii angel*

Prokofiev's opera *The Fiery Angel* (*Ognennii angel*) has become a favourite topic of scorn in musicological circles. It is notorious as Prokofiev's worst failure, a project that covered the time span of several years without yielding the expected results, namely to establish him as a leading modernist composer in the West. The opera has been discussed in terms of its relationship with Russian Symbolism (with Simon Morrison identifying it as a parody) and its connection with the Musorgskian declamatory operatic style (with Richard Taruskin dismissing its technique as barren).

Rather than focusing on factors that may justify the opera's negative reception, I shall highlight elements that account for Prokofiev's faith in it. Thus, although *The Fiery Angel* has been derided as superficial, I shall argue for its importance for the composer through an aesthetic analysis that brings to the fore references to Nietzsche's *The Birth of Tragedy* and Schopenhauer's views on music. Firstly, I shall analyse the novel on which the opera was based: a homonymous *roman à clef* by the leading Symbolist poet and writer Valerii Briusov. Subsequently, I shall examine Prokofiev's adaptation of Briusov's novel, concentrating on the interaction between the vital, for both works, Nietzschean figures of Socrates, Apollo and Dionysus.

Tamara Levitz: *Émigré Classicism*

In the late 1920s and early 1930s, numerous Russian émigré composers and intellectuals in France and Germany sought refuge from the political and social turmoil of their time in the drama and mythology of Greek antiquity. In this period, Stravinsky composed *Apollon musagète*, *Oedipus Rex*, and *Perséphone*, for example. Russian, French, and German intellectuals, among them Ernst Curtius, Boris de Schloezer, and André Gide, engaged in a lively exchange about classical values, and about the meaning and interpretation of Greek myth.

In this paper, I explore how Russian émigrés in France reflected the fact of their cultural dislocation through appeal to ancient Greek drama. I am particularly interested in the Russian émigré reception of Sophocles' *Antigone* and *Oedipus Rex*—plays that were very popular in France in these years, and that émigrés also used to define their politics and ground their aesthetics in a transnational context. I am also interested in the Nietzschean lens through which émigré intellectuals and composers judged Greek drama.

I will approach this topic by first describing briefly the salient features of the debate on classicism among Russian émigrés, French, and German intellectuals. I will then focus on Stravinsky's interpretation of Sophocles' *Oedipus Rex* and

Antigone, which I will compare with interpretations by André Gide, Jean Cocteau, and other French writers. Through these comparative readings, I hope to offer a subtle reading of Stravinsky's musical interpretation of Sophocles, and to demonstrate how Greek drama allowed him to establish a postnational sense of political place.

Alexandre Lhâa: *Greek Antiquity and Napoleonic Propaganda: The Case of Alessandro in Armozia (1808)*

From the inauguration of the Teatro alla Scala to the first decades of the 19th century, an important part of the *libretti* of operas and ballets was inspired by Antiquity. Mythology, history and tragedies provided authors and composers with a wide range of subjects. At the beginning of March 1808, an “*azione scenica*” drawn from Greek Antiquity was staged at La Scala, in the presence of the Viceroy of the Kingdom of Italy Eugène de Beauharnais. “A theatrical revolution has occurred on our stages” wrote, enthusiastically, the “*Corriere milanese*”. The libretto, written by Luigi Lamberti (1759–1813), Inspector General of Public Instruction and Director of the Brera Library, has been set to music by Pietro Ray (1773–1857). Inspired by *The Campaigns of Alexander*, by the historian Arrian (ca. 95–175), *Alessandro in Armozia* was created in order to celebrate the return of the Italian Army from the German War as indicated by the frontispiece of the libretto. The press immediately underlined “the connections between the subject chosen in history and the one that had to be celebrated”.

The aim of this paper is to analyze the reinterpretation of Greek Antiquity made by the librettist of *Alessandro in Armozia* in order to convey Napoleonic propaganda. For that purpose, Lamberti elaborates parallels between Ancient history and contemporary events: in this respect, three examples are particularly clear. First, the representation of Alexander, echoing the pictorial and literary representations of the French Emperor, constitutes a panegyric of the French Emperor. Second, through the episode of Apollonophane's death Lamberti pays homage to Italian General Pietro Teuliè (1763–1807), killed a few months earlier during the siege of Colberg. Third, Alexander's final announcement of a campaign against the Arabs allows preparing the audience to a new episode of Napoleonic wars, namely the military operations in the Iberian Peninsula.

Eva Mantzourani: *The Odysseus Myth Revisited: Exile and Homecoming in the Life and Music of Nikos Skalkottas*

Homer's *Odyssey* has inspired many artists, writers and composers, including Nikos Kazantzakis, Milan Kundera and the Geek composer Nikos Skalkottas. Skalkottas was often influenced by ancient Greek themes and composed works with

descriptive titles such as *Ancient Greek March* and *Procession towards Acherondas*; but he particularly attributed the inspiration and composition of his Overture for large orchestra (*The Return of Ulysses*) to Homer's *Odyssey*.

In Homer's *Odyssey* Odysseus, yearning to return to Ithaca, refuses immortality and sets out on a perilous journey, arriving home after ten adventurous years. The suffering hero's nostalgia, escape, return to Ithaca and rehabilitation had a poignant meaning for Skalkottas. After living in Berlin for twelve years and being accepted into Schoenberg's circle, he returned to Greece in 1933, whereupon he faced enmity and oppression from the conservative musical establishment. Skalkottas's Ithaca was not what he had hoped for. As he could not escape his reality, Skalkottas gave up his hopes for recognition and acceptance; he turned in on himself and lived his remaining life in inner exile. His sole outlet was his inner creativity and his obsessive composition of an extensive series of atonal and dodecaphonic works, an act of daily resistance to the corruption and constraints of the environment surrounding him. Skalkottas identified himself with the mythical figure of Odysseus, and this identification, it might be argued, was subsequently represented in certain aspects of his music.

This paper examines the influence of Homer's *Odyssey* on Skalkottas and it provides a reading of his life and idiosyncratic compositional processes, with particular reference to his orchestral overture, *The Return of Ulysses*, by using the metaphor of Odysseus and Ithaca together with the themes of exile, nostalgia and return, as exegetical devices. Such an interpretation is invited not only by references to Odysseus in some of Skalkottas's own writings, but also by the analogies between Skalkottas's life and Homer's *Odyssey*. Furthermore, certain compositional aspects of Skalkottas's music, such as tonal/serial and formal relations can be seen as reflecting his inner turmoil, nostalgia for an idealised but unattainable past, desire for escape, and quest for return home.

Melita Milin: *Ideological Contexts of the Approaches to Ancient Greek Mythology in Contemporary Serbian Music*

In contemporary Serbian music the opuses of two composers, Vlastimir Trajkovic (1947) and Aleksandra-Anja Djordjevic (1971), stand out as marked by their interest in themes from ancient Greek mythology. It is quite possible that Trajkovic, as Djordjevic's professor of composition at the Belgrade Faculty of Music, instilled his great admiration for ancient Greek culture into the mind of his talented student. The paper will be focused on the different approaches to those themes in the works of those two composers which could be seen as resulting not only from their different artistic personalities, but also from their different age and the changes music has underwent in the recent times.

Among the most important achievements of V. Trajkovic could be counted two works without vocal parts: *Arion – le nuove musiche per chitarra ed archi* (1979) and *The return of Zefir (Zefiro torna)*, or: *Three live images of mythological scenes*, after Petrarca, for flute, viola and piano (I: Cephalus and Eoya, II: Aries and Aphrodite, III: Danae and Zeus) (2003). They clearly demonstrate the composer's strong inclination to the cultural heritage of ancient Greece as a whole, which he regards as an everlasting inspiration for renewal in the arts and music. It is important to add that Trajkovic feels that in modern music that valuable heritage was interpreted in most imaginative ways in the works of Claude Debussy and Maurice Ravel, to whom the II and III movement of *The return of Zefir* are dedicated. As expected, his own music has marked neo-impressionistic traits.

On the other hand, Anja Djordjevic regards ancient Greek mythology as a rich well for universalizing her critical views on the relations among individuals in the (post)modern society. In her chamber opera *Narcissus and Echo* (2002) and stage cantata *Atlas* (2008), both composed on original libretti, she deals with the issues of narcissism, fate, rebellion and freedom. Especially in the opera she displays a postmodernist sensibility, a high sense of irony and parody, and leans heavily on pop-music.

Christopher Moore: *Ancient Greek Culture and French Regional Identity: Opera at Béziers at the fin de siècle*

During the late nineteenth century France witnessed an explosion of art inspired by Ancient Greece. These works were distinctive for the ways in which they built upon recent archeological discoveries as a way of asserting "authentic" aesthetic links with Ancient Greek culture. This impulse can be clearly traced in French musical and theatrical life at this time, especially in the creative imagination of Camille Saint-Saëns, who, as a composer and "archéologue musical," attempted to reconstruct Ancient Greek music in works like *Antigone* and the *Hymne à Pallas Athénée*, both of which were performed at the Roman amphitheatre in the southern French city of Orange during the 1890s.

Whereas Orange aimed for authenticity in its programming, in 1898 the Mediterranean town of Béziers inaugurated a summer opera festival that offered modern and maximalist re-imaginings of Greek and Roman myths in the town's newly constructed open-air bull-fighting arena. Saint-Saëns was also a key organizational and artistic figure in this context, and his *mélodrame, Déjanire*, was the first work to be performed there, followed by Gabriel Fauré's *Prométhée* in 1900.

Conceived as a regionalist alternative to French artistic and political centralization, the Béziers festival nonetheless emerged as a site of tension

between competing conceptions regarding regional and national identities and their relationships to the Classical culture of Ancient Greece. Parisian elites, who descended upon Béziers in the summer months as cultural tourists, praised the festival for its aesthetic novelty and crafty appropriation of pagan myths in the service of well-established, national artistic conventions. Townsfolk, on the other hand, catering to the influx of rich Parisians, focused their efforts on heightening awareness for indigenous traditions rarely evoked in the operas themselves, while underlining the strong rootedness of these traditions in Mediterranean cultural life. The dissonances between these two conceptions, expressed both on and off the opera stage, highlight the fraught role of Ancient Greek culture in the articulation of competing nationalist and regionalist agendas in France at the beginning of the twentieth century.

Georgia Petroudi: *Maurice Ravel's Daphnis et Chloé: Surpassing Obstacles*

For Ravel, the path towards the composition of his first ballet, *Daphnis et Chloé*, proved to be a painstaking task, not only because of the composer's strive for perfection, but also because of the theme of the story. It is a rare and valuable example of music by Ravel with two extant versions, even though the earlier one was not orchestrated. Ravel was a perfectionist and would not tinker with his music – "tinkering was unprofessional - like polishing your shoes at a soirée." Perfection was his aim, and this was obvious and present in the highest possible level both in his personal appearance and his music. On the other hand, this particular ballet, due to the erotic nature of its story, is quite different from the composer's other compositions. Ravel's music – similar to his personality, cannot be characterised as overtly sensual and erotic. By finally accepting to put music to the story of Daphnis and Chloe, the composer showed that he could transcend his boundaries, overcome his prohibitions and deliver a work of the highest aesthetic. Nonetheless, in preparation for the ballet, and given the erotic nature of the myth, Ravel had to extend his expressive range and surpass his usual reserved self, since he could not neglect the erotic themes which govern the story. The finalised version of the work is the result of a lot of effort by a composer who was aware that the original ending was not satisfying.

Ana Petrov: *A Dionysian Aspect of Rationalization in Music. A Trace of Nietzsche in Max Weber's Musikstudie*

Max Weber's writing on music, the *Musikstudie* as it is usually called, originated in the 1910 to 1913 period. Being an investigation of the paths of rationalization inherent in the tonal material of Western music, Weber's study on music is actually quite different from what is today understood as sociology of music. The study is

greatly involved in the aesthetics of music and the problems of the fin-de-siècle discussions, including those considering the reception of ancient Greek music. For Weber, “rationalized” music meant the most “developed”, the most “complex”, and the “best” music that the whole civilization ever had. Weber found the peak of the rationalization process in the “great” works of German composers, starting with Johann Sebastian Bach and finishing with Richard Wagner. However, Weber found the beginnings of “the paths of rationalization” in ancient world, in which, according to him, the firm connection between music and religion was established. Analyzing Weber’s approach to music, I will deal with the question of the importance of Friedrich Nietzsche’s discourse on music and religion in ancient world for the formation of Weber’s theory on the same matter. I will argue that it is essential to construe Weber’s theory on music as having been influenced by Friedrich Nietzsche’s Dionysian/Apollonian dichotomy. I will also compare Nietzsche’s analysis of ascetic and orgiastic quality of the music and religion on one hand, and Weber’s theory on ascetic and ecstatic religions, on the other. Finally, I will draw some conclusions on the similarity of Nietzsche and Weber’s understanding the music in contemporary Germany as being the most adequate for the “rebirth” of ancient ideals.

Nick Poulakis: *Spotting Amazons, Scoring Demigods: Television, Music and the Reception of Greek Antiquity*

Images of Greek Antiquity have become a common trend in modern popular culture. Mass media – television in particular – frequently employ mythological and historical themes of Ancient Greece. As music continues to play a fundamental narrative role in constructing audiovisual representation on the small screen, I will analyze the way television music involves in shaping the reception of Greek Antiquity. Based on various examples from recent series productions such as *Hercules: The Legendary Journeys* (1995–1999) and *Xena: Warrior Princess* (1995–2001), I will try to highlight particular issues concerning music and the visual interpretation of Ancient Greek World. Myths and symbols, authoritative gods and supernatural heroes, wise kings and attractive princesses, epic wars and love tragedies, great commanders and brave soldiers, sacred rituals and moral values, in addition to several other aspects of archaic life and culture, all these may constitute the storyline for creating diverse visual narratives on Greek Antiquity. This high-level production context, usually full of sweeping musical scoring, detailed special effects, impressive period costumes, extravagant settings and intentional overacting, aims at developing a mass appeal audiovisual spectacle under the viewpoint of contemporary Western pseudo-realistic perception.

Jacomien Prins: *The Search for a Lost Ancient Harmonic Paradise in Paul Hindemith's Die Harmonie der Welt*

The music of the spheres is a Pythagorean doctrine postulating harmonious relationships among the planets. This belief in a universe ordered by the same numerical proportions that produce harmonies in earthly music has been a determinant strand of thought in Geek Antiquity. Perhaps the last creative statement of this doctrine was made by Johannes Kepler (*Harmonices Mundi*, 1619), but cosmic imagery of Pythagorean cast has persisted in the work of 20th century composers such as Paul Hindemith (1895–1963), for whom the ancient idea of the music of the spheres has remained a vital if metaphorical concept.

Hindemith's conception of music emerges from his correspondence with Hans Kayser, one of the 20th century's leading scientists, who made a profound study of the Greek science of harmonics. They both believed that music was a well-proportioned ordering of tonal material, suggesting the overall order of the natural world and corresponding to the ancient world's idea of cosmic harmony. This conception of music is reflected in Hindemith's opera on Kepler: *Die Harmonie der Welt*, 1957).

In this paper I shall argue that Hindemith used the discord of Kepler's life and times, which is seen on stage, as a projection screen for his opinion on the 20th Century, which he sharply contrasted with his utopian view of Greek Antiquity. He used music not as a stimulus to the emotions or as a means of expression, but rather as a transmitter of a sense of a more perfect world, which is associated with the harmony of the spheres. Furthermore, I shall explore why Hindemith and Kayser, who were fully aware that the ancient Greek ideal of world harmony was gone forever, maintained the belief that music contains in its essence a mystery, which is associated with matters cosmological.

Suzanne Robinson: *Revoicing Sappho: A Collaboration Between Peggy Glanville-Hicks and Lawrence Durrell*

Peggy Glanville-Hicks's opera *Sappho* (1963), conceived as a vehicle for Maria Callas, was composed in Athens to a libretto extracted from the play by Lawrence Durrell. The subject of Sappho was a natural choice for Glanville-Hicks—herself a poet, librettist and composer who was a lover of Greek antiquity. But she made significant revisions to Durrell's play because, as she told Robert Graves, “the woman who wrote those poems couldn't possibly have become the kind of person he makes her.” Rather than comply with the modern reading of Sappho as the victim of the will of the men around her, and as a woman suffering Betty Friedan's “problem that has no name,” Glanville-Hicks followed the example of modernist women writers who had projected themselves “forward into the past” to reimagine

Sappho as the immortal source of an ecstatic lyricism. Instead of setting Durrell's final scene, in which Sappho extracts a brutal revenge, Glanville-Hicks chose to portray Sappho in some of her most exquisite music as a figure who achieves transcendence in the midst of personal tragedy. Ironically, however, Glanville-Hicks (apparently unwittingly) cooperated in the long tradition of Sapphic imitation and falsification by incorporating extrapolations of Sappho fragments by the Canadian Romantic poet Bliss Carman. As much as Glanville-Hicks may have revered her female precursor, Sappho, in the end, loses her voice. This paper, through an examination of documentary sources, including correspondence between Glanville-Hicks and Durrell, considers the complexities of reclaiming an ancient poet for modern opera.

Katy Romanou: *Disregarding the Ancient Greek Heritage*

This paper examines how the projection of ancient Greek heritage by modern Greeks has been fluctuating in recent history, and tries to interpret the causes and the effects of the fluctuations. To do that, the speaker focuses on “balli” performed before the 1850s on Italian operatic stages – that show the impressive replacement of subjects related to Greek antiquity (such as *Prometeo* or *I Titani*) by subjects inspired from heroic events of the Greek Revolution (such as *L'ultimo giorno di Missolongi* or *La caduta di Suli*) – and comments on the aesthetic and political correlative factors of this change.

In both Italy and Greece, forgetfulness of the past has been much propagandised by adherents of nationalistic movements in the two past centuries; it seems that the more glorified the past, the more emphatically its amnesia is demanded for the construction of a “national” character. Keeping the inherited civilisation vital erects obstacles to a people's progress and, in fact, the less the prospects for progress, the more a country clings firm to its past. Because such efforts to construct a national character have been abused by local dictators, their socio-political content is not easy to evaluate. It is for this reason very interesting and telling the fact that the earliest case of indifference to Greek antiquity in relevance with modern Greece, was the reaction by French and Italian philhellenes to the Greek Revolution against the Ottomans, of which the Italian balli are an example.

The spontaneous replacement of ancient heroes with contemporary Greek heroes reflects the expectations those heroes inspired in the West for the state they would live in.

The question hanging low above us is how to interpret the fact that this was an exceptional case in recent Greek history.

Jim Samson (Invited speaker): *What makes a hero? Enescu, Szymanowski and the Classical Plot*

Georges Enescu and Karol Szymanowski never met, but for a period before, during and immediately after World War I their music moved in parallel. Partly this convergence may be understood in relation to an archetype of emerging modernisms in East Central and South East Europe. *Inter alia*, both composers turned to Classical Greek drama (Sophocles and Euripides, respectively) for the major operas that lie right at the centre of their outputs (*Œdipe* and *Król Roger*). By considering these works together, I will show first that the models of humanism embraced by both composers motivated a shift from plot to ethos, and I will argue that the resulting parallels – redefining what makes a hero – are largely a matter of what Stephen Lovell has called ‘cohort thinking’. I will show, secondly, that the two operas breach the Classical plot in the manner of a strictly connected antithesis. Using terms of reference established by Nick Lowe, I will suggest that Szymanowski maintains the ‘game structure’ while changing the ‘move structure’ of Euripides, while Enescu maintains the ‘move structure’ while changing the ‘game structure’ of Sophocles. In each case the humanist message depends on the breach, and therefore on the power of the norm.

Stefan Schmidl: *Inventing Hellas. The Construction of Ancient Greece in Film Music*

Music played an important, even essential, part in the fabrication of the filmic representation of Greek antiquity. But despite the fact that numerous pieces of ancient Greek music had survived film composers seldom went back to it. It seems that in the process of constructing an audiovisual Greece “authenticity” was no primary aim (in contrast to the film musical evocation of Rome which composer Miklós Rózsa literally had to “re-invent” via various ancient sources for his score to *Quo Vadis*). Nevertheless, when combined with a visual element, the diverse patterns of these film musical approaches bespeak the western hemisphere’s ever changing attitude towards the Greek heritage and its momentous exegesis.

In my paper I will analyze and categorize these specific practises of film politics and aesthetics. Examples will include musical strategies of communicating the archaic (Herbert Windt’s score to Leni Riefenstahl’s double feature *Olympia* [1938], Mario Nascimbene’s music to *Alexander the Great* [1956]), the romantic (Max Steiner’s *Helen of Troy* [1956], James Horner’s *Troy* [2004]), the heroic (Laurence Rosenthal’s *Clash of the Titans* [1981], Vangelis’ *Alexander* [2004]), the exotic (Bryan Tyler’s *300* [2006], Dario Marianelli’s *Agora* [2009], Ramin Djawadi’s *Clash of the Titans* [2010]), the extraordinary (Alessandro Cicognini’s *Ulysses* [1954],

Bernard Herrmann's *Jason and the Argonauts* [1963]) and even the tongue-in-cheek (like Alan Menken's overly anachronistic *Hercules* [1997]).

Gesine Schröder: *German Gymnasium, and Germinal Greek. Heinrich Bellermann's Stage Music for three Tragedies by Sophocles*

Shortly after the middle of the 19th century Heinrich Bellermann, the author of the most famous treatise on counterpoint for many decades up to the beginning 20th century, wrote stage music for three tragedies by Sophocles: *Aias*, *King Oedipus* and *Oedipus in Kolonos*. It was a bilingual and at the same time a pedagogical project. The dramas should be performed by the students of a Berlin Gymnasium, where the Greek language was an obligatory subject.

Bellermann's music was an attempt of radical restoration: firstly of the music of the antique Greece, believed as nearly completely and irretrievably forgotten, insofar as Bellermann tried to take care of the ancient meters, and secondly a restoration of the other musical parameters, insofar as Bellermann sought to combine several predominant stations of historical composing: from Renaissance over Händel to Mendelssohn's similar attempts to reconcile the Greek tragedy with the music of his own time. The most intriguing aspect in Bellermann's musical investigations was that he went beyond any state of modern composing of that time: a sharp form of historicism.

For Bellermann's music there was no chance to become popular during the late 19th century. And at the same time there was no chance to arouse the interest of anti-Wagnerians like the late Nietzsche, for it was too sophisticated: This music did not let the blood either flow nor freeze. But the results of Bellermann's anti-modern composing shaped a strange link to the anti-metaphysical attitude, that arose after the Wagnerian era in the golden twenties, when aesthetical restriction became an aiming point again, especially with Greek subjects.

Manolis Seiragakis: *Rebetiko and Aristophanes. The Music Composed for Ecclesiazousae (1904 Nea Skini, Athens, Greece) by Theofrastos Sakellarides*

The performance of Aristophanes' *Ecclesiazousae* in 1904 by the "Nea Skini" theatre group is one of the more important of the play for the Modern Greek Theatre as all the scholars agree.

It proved however to be a big scandal, as the young composer Theofrastos Sakellarides tried to update the ancient verses using for the Kordax dance a 9/8 rhythm, which was reputedly of Turkish origin and simultaneously was used by the Greek underworld in its new urban folk songs named "rebetika" and a certain dance named "zeybekikos". Thus the Press rated that Sakellarides spoiled the spirit of the ancient comedian.

The whole subject however hasn't yet been discussed by the community of the musicologists. For years we depend for the description of the moment on a journalist of no scientific repute, Sotos Petras, who, at least 30 years later, included this fact in his humorous reminiscences. A research in the reviews published in the newspapers of the era reveals that the composer hasn't the slightest latitude. The decision for the kind of music which had to be composed and was finally played during the performance was on the director Konstantinos Christomanos. In his manifesto in the Odeion of Herodes Atticus some months before, he had expressed his admiration for Zeybekikos dance, although he didn't use its significant name. Moreover he argued the point that the Zeybekikos dance was bodying forth the Richard Wagner's idea for the total work of art (Gesamtkunstwerk) as it conjoined music, poetry and dance.

It is obvious finally that the point of music in Aristophanes modern performances in Greece would be a point of national cultural configuration, a process in which East and West would dispute for years.

Anastasia Siopsi: Ancient Greek Images in Modern Greek Frames: Readings of Antiquity in Music for Productions of Ancient Dramas and Comedies in 20th-century Greece

It is the purpose of this paper to offer readings of the ways that Greek composers articulate images of 'antiquity' in their works for stage productions of ancient dramas and comedies in twentieth-century Greece, by taking into account the broader attitudes of Greek archeology and of how Greeks view their past which are largely responsible for their reception by the Greek society.

Two are the main points that will be elaborated in this respect:

1. The use of non-Western elements, seen as part of the identity of modernism, and not only, in Greece. In Greece, opposition to the West had a long history. First of all, in Greece of the 1890s–1920s, the historical, social and political circumstances were entirely different from those in Western Europe (two Balkan wars, defeat in Asia Minor). Even later, in the 1930s, Greece's Western orientation was ideologically countered with an Eastward orientation. Such two-sided orientation is also evident at the next decades in modern Greece. I will examine such tendencies in music under consideration.

2. Music written for productions of ancient drama in modern Greece as distancing itself from the mainstream of European operatic tradition. I will argue that productions of ancient drama and comedy in 20th-century Greece deliberately and systematically avoided the adaptation of operatic forms. Music derived mainly from contemporary musical idioms blended with folk elements of music tradition. Symphonic music in productions of ancient dramas is introduced as early as the

interwar period; however, characteristics like folk tradition and byzantine music, non-western elements, a more lyrical approach due to respect of the words, the use of magnetic tapes and electronic sounds and other experimental approaches form alternative approaches to ancient drama as musical theatre, especially from 1960s onwards, by important composers like Jani Christou, Jannis Xenakis, Theodoros Antoniou, Argyris Kounadis, Giorgos Kouroupos and so forth.

James William Sobaskie: *The Audacity of Pénélope: a Modern Reimagination of Homer's Heroine*

The *œuvre* of Gabriel Fauré (1845–1924) often was described as ‘Hellenic’, perhaps in reference to its adherence to classical ideals of form and expression, as well as its independence and transcendence. Surely the composer’s preference for ‘Parnassian’ poets, his setting of the reconstructed 2nd century B.C. melody *Hymne à Apollon* (1894), and his *tragedie lyrique*, *Prométhée* (1900), offered encouragement. But Fauré’s opera *Pénélope* (1913), based on a libretto by René Fauchois (1882–1961), presents a reimagination of the immortal heroine that reflects early 20th century France while projecting further forward, foretelling societal changes from hints within the heritage of Greek antiquity.

What makes this opera by Fauchois and Fauré innovative is the portrayal of the Queen of Ithaca as a strong, self-possessed, and uncannily perceptive woman, one who exudes nobility and grace while exhibiting profound love for her absent husband and genuine compassion for the unfortunate. Never weeping or shrinking, as portrayed in the *Odyssey*, this reconceived Pénélope confronts her suitors with quiet confidence, defying them with her intelligence and virtue. Fauré’s score complements Fauchois’ libretto by endowing Pénélope with a great range of emotional expression, as well as engaging lyricism. Indeed, Fauré renders her most persuasive by investing the accompanying orchestral fabric with musical allusions that suggest her thoughts, many independent of the dramatic flow and verbal exchanges taking place on stage, thus convincingly communicating subtle states of mind.

This reinterpretation of the classical character challenged contemporary gender stereotypes and cultural norms of pre-war France by presenting a view of ‘modern woman’ that would not fully emerge in Western society for decades. Yet inspiration for the conceptual evolution in *Pénélope* already existed in ancient Greek notions regarding heroism and human rights, whose importation across the gender divide represents Fauchois and Fauré’s most important achievement, as this presentation will demonstrate.

Andriana Soulele: *Writing Music for Ancient Greek Tragedy's Representations in France and in Greece in the 20th century: the Use of the Voice in Pierre Boulez's Orestie (1955) and Jani Christou's The Persians (1965)*

Among the ancient Greek themes that have been inspiring the artistic creation for centuries, the Greek tragedy draws an exceptional attention by offering the opportunity of an extraordinary diversity of approaches and (re)interpretations. In the 19th century, the philhellenic movement and the literary, philological and poetic interest that emerged from the archeological excavations, the revival of open theatres and the creation of various festivals, had encouraged the glorious return of the myths of the Labdakids and the Atreids in Europe, especially in two countries of important cultural exchange, France and Greece. In particular, this great renewal took place during the unstable economic and socio-political conditions of the 20th century, instigating a serious reflection in the progress of humanity, mostly, through numerous theatrical productions.

Considering the Greek tragedy as their ancient inheritance, Greek and French composers adopted different and often very original ways to create the music accompanying these performances. Much of this incidental music showed a considerable preoccupation for experimentation, thus innovation, which can be related to different composition aspects, such as the instrumentation, the musical language (association of various sources: traditional, avant-garde, extra-European), the chorus treatment, the relationship between text, staging and music or the function of the voice.

Pierre Boulez and Jani Christou wrote incidental music for the representations of the *Orestie* (1955, Compagnie Renaud-Barrault) and of *The Persians* (1965, Theatre of Art), that paid a great attention to the vocal interpretation. Boulez used the chorus' voice as a primordial instrument of a very demanding role that joined the orchestra's ensemble. On the other hand, Christou reduced the importance of the instrumental parts by "orchestrating" the voices, id est by using the vocal timbre of the Persians' chorus (who dominates the whole work) in a really inventive way. Focusing on the tragedy's stage action and working closely to the text, both composers employed the various possibilities and nuances of the voice, but adopted opposite and singular approaches that contributed significantly to the development of the incidental music for the ancient Greek tragedy.

Isavella Stavridou: *The Transformation of Classical Mythical Female Figures in Early Twentieth Century Opera*

The appearance of a number of classical female heroines as the title figures in early 20th century operas forms only part of a general tendency towards the widespread renaissance of classical themes at the beginning of the 20th century.

This trend should be examined primarily in relation to a group of seminal writings (Nietzsche's *Die Geburt der Tragödie*, Bachofen's *Das Mutterrecht*, and Freud's *Die Traumdeutung*) which at the turn of the century transformed the traditional view of Greek antiquity as established a century earlier by Winckelmann and Goethe. In this paper I examine the influence of these theories, as well as the general intellectual atmosphere and the socio-cultural movements that gave rise to the reappearance and completely novel treatment of classical female roles. I do so by focussing on two operas: *Elektra* by Richard Strauss and *Alkestis* by Egon Wellesz, both based on libretti by Hugo von Hofmannsthal. Emphasis will be placed on a critical comparative analysis of the Hofmannsthal's dramatic adaptations of the homonymous tragedies by Sophocles and Euripides, their conversion in order to serve the purpose of a libretto, as well as on the similarities and differences between the treatments of the classical subject matter by the two composers.

Ana Stefanovic: *Berlioz's Les Troyens: Nostalgia for the Antique Past*

The paper deals with the opera *Les Troyens* (1856–1858) by Hector Berlioz, the work partly isolated in operatic and general milieu of romantic music. Inspired by Vergil's *Eneid* (29–19 B.C.), Berlioz's opera, taken as a text and a work of art, is constructed on the basis of multiple mediations: literary, musical, and literary-musical, of Greek mythological paragon. The examination is focused upon this complex interweaving of textual and linguistic mediations. Namely, as much as, in literary domain, Vergil's epopee is an emulation of Homer's mythical stories, so is *Les Troyens*, in musical domain, an emulation of French baroque genre, *la tragédie en musique*, again constructed upon an imitation of Greek dramatic and poetic model. In that sense Berlioz's opera appears, on one hand, as a musical hypertext of literary, mythical narration, while, on the other hand, it establishes generic, architectural ties with its musical, baroque predecessor in genre field of music drama.

These complex ties – which include also a problem of relation between music and poetic text – are examined primarily in view of the narrative structure and rhetoric impulse of *Les Troyens*; through closely woven network of *topoi*, characteristic both of great antique poetic texts and their transposition into the music drama, equally baroque and romantic. In this way are revealed consistency of musical field of meaning and correspondences of dramatic, narrative and rhetoric procedures in music, inspired by the antique Greek heritage. These numerous coincidences are explained by a common procedure of *metaphorization* (Frye, Ricœur) as an ultimate procedure in configuring of modern musical discourse constructed upon a universal, antique foundation of the poetic as musical and the musical as poetic thought. We can agree with Julian Rushton statement that “Berlioz's last works elevate nostalgia to the high artistic level, and break-out of

nineteenth-century moulds by recovering the past". The irreducible modernity, even the isolation of Berlioz's late opera in the romantic milieu is, to a significant degree, indebted to its antique, and its baroque as the antique, memory.

Agamemnon Tentens: *Modes of Receiving Antiquity by the 'Great Theoreticon of Music' (ed.1832)*

The hereby proposed presentation originates in a study of the modes of utilizing an influential theory of music that has pre-eminently received Greek Antiquity in its content, i.e. the 'Great Theoreticon of Music' by Chrysanthos from Madytos (d.1846). Its basic thesis is that a fruitful way of studying such sources of reception of *others* is that of combining certain historical and theoretical approaches. A both theoretical and historical work in multiple perspectives, the 'Great Theoreticon' is being revisited through a combination of Foucault's theory of archaeology as introduced to musicology by the historical work of Tomlinson, with White's historical theory.

Halfway back to the time of Chrysanthos, Gedeon's work around 1900 suggests that a significant return to the ancients had happened in the Rum-millet of the Ottoman Empire and Greek communities abroad, one century earlier: activities such as translations of ancient works into colloquial Greek and the inclusion of classical Greek in school curricula, reveal a wider reception of Antiquity in the relevant intellectual field of the early 19th c. The impact of Antiquity (esp. its late centuries) on that part of this field called 'Great Theoreticon of Music' has been huge: its main definition of music – its fundamental statement – is that of Aristides Quintilianus; already its titles-page presents quotations from Pausanias/Athenaeus and Plato/Timaeus (Locrus); its second, out of three, era of musicians comprises ancient Greeks; two out of five definers of music, other than Chrysanthos, of the chapter of music-definition are ancient philosophers; two out of seven divisions of music in that chapter are Porphyrius's and Aristides's. It will be proposed, however, that the revisiting of the contexts of the reception of these ancient sources can be justified by way of studying what sources have been offering to the music *conceptions* of the hosting theory, ever since their *reception*.

Peter Tregear: *Constructions of Antiquity and the Greek Struggle for Independence in Beethoven's The Ruins of Athens (1811–1826)*

In 1811 Beethoven was commissioned to provide music to several minor theatrical pieces by one of the leading contemporary playwrights, August von Kotzebue, for the inauguration of a grand German theatre in the Hungarian town of Pest. One result was his music for the *The Ruins of Athens*, Op. 113, which is generally regarded as one of his lesser works today. The serious attitude Beethoven

took to its composition, and his determined pursuit of opportunities for revival, however, suggest that *The Ruins* has hitherto unrecognised significance for his aesthetic and political trajectory. Beethoven in fact used the composition of the work to explore several ongoing compositional and cultural interests, and he thought extensively about how the different elements of the text could be reflected musically. This resulted in innovative imaginings of Turkish music, and a serious engagement with antiquity through research into ancient modes and rhythmic metres. Indeed, the composition of the *Ruins* coincided with the genesis of the 7th Symphony, which is itself noted for its rhythmic allusions to classical poetic metres.

The Ruins of Athens also reveals a nexus between Beethoven's evolving philhellenism and the oppressed Greeks of his day. His attempts to revive the work in the 1820s fell foul of Metternich's censors, who were concerned by the possible destabilising effect of the Greek War of Independence on the Austro-Hungarian Empire. Kotzebue's original text became untenable and thus the dramatic framing of antiquity and the Greeks in the original scenario had to be reworked. This paper explores Beethoven's attempts to recast *The ruins of Athens* to libretti by Karl Meisl, Johann Sporschil and Hermann von Hermannsthal and concludes by suggesting what these versions might tell us about Beethoven's conception of key passages of the 9th Symphony.

Ioannis Tselikas: *The Incidental Music of John Knowles Paine for Oedipus Tyrannus and The Birds*

One of the most important cultural events that took place in Harvard in 1881 was the premiere of Sophocles' *Oedipus Tyrannus* in Greek. The music for that production was composed by John Knowles Paine (1839 – 1906), the first important American composer and professor, founder of the Harvard Music Department – the first music department in an American University. Twenty years later Paine wrote the incidental music for Aristophanes' *Birds* for another Harvard Theater production. Although Paine was fully praised by the audience and the press, the music was never performed again (nevertheless, the orchestral prelude to *Oedipus Tyrannus* became Paine's most famous composition and it is performed often in American concert halls). In this paper I will refer to the genesis, the reception and the stylistic trends of these two works, and discuss the possibility of a revival of the two classical plays with Paine's original music.

Harikleia Tsokani – Haris Sarris: *Cyclicity in Ecstatic Experience: Neo-platonic Philosophy and Modern Practice*

This paper will focus on the phenomenon of music trance under the prism of the concept of cyclicity. The goal is to reveal the role of circular motion in both music

and dance within the concept of various ecstatic rituals. We will investigate the phenomenon of cyclicity from two different perspectives: On the one hand, we will investigate the role of cyclical movement in the creation of trance experience, within its cultural and philosophical defines under the prism of neo-platonic perspective. The concept of cyclicity in Ancient Greek ecstatic dance, with reference to Maenads, Satyrs, actors, as well as ordinary people that follow the principle of circular movement. On the other hand, using as departing point today's practice in folk rituals, as well as systematic musicological analysis, we investigate the technical parameters of music such as melody, rhythm, lyrics, etc. These parameters, which are in use in various forms in the neo-Hellenic folk music potentially can lead to cyclicity. Special focus will be given to the correlation between the aforementioned parameters and the technical possibilities of the musical instruments used, with emphasis on the various types of pipes, which dominate in ecstatic rituals from Antiquity to present.

Through this dual approach to cyclicity we will try to address questions such as: why cyclical motion leads to ecstasis? Why the notions of normalcy, symmetry, communication are necessary for the achievement of music and dance trance? Furthermore, to what extent the findings from the analysis of modern rituals can offer answers regarding the rituals of Antiquity?

George Vlastos: *Socrate in Context: Satie's View of Greek Antiquity*

Socrate, a work commissioned by Winnaretta Singer (Princesse de Polignac), was composed by Satie in 1918 and is considered as his masterpiece. The text refers to the life and death of the Greek philosopher Socrates and is based on extracts from the *Dialogues de Platon* translated by Victor Cousin. Although this work has been widely examined mainly for its technical and aesthetical features, some of its aspects remain enigmatic. Some scholars have pointed out that in *Socrate* Satie's employment of the *style dépouillé* (stripped-down) has reached its culmination, playing an important role in the formation of the French interwar neoclassicism. Similarly, the return to the general aesthetical principles of clarity, sobriety, and restraint has also been extensively discussed in terms of reinterpretation of the aesthetical values of classical Greece.

However, the fact that *Socrate* is a very singular case of reception of Greek antiquity in early twentieth-century French music has escaped previous scholarship. In this paper, I will highlight these singularities of Satie's work by putting it in the broader historical context, namely French composers' various adaptations of themes from Greek antiquity. Thus, by examining mainly how *Socrate* relates to the earlier French reception of Greek antiquity, and not only to what came after, I will highlight some key features that further elucidate its complex nature. Not only

issues of technique and aesthetics, but also the sociological and philosophical backgrounds of Satie's choices will be discussed in order to better clarify many aspects of *Socrate* that have still remained unexamined or misinterpreted.

Stella Voskaridou-Economou: *A Musical Way to Myth: The Role of Music in the Cinematic Receptions of Greek Tragedy*

The paper focuses on musical contexts in films based on Greek tragedies, in an attempt to demonstrate and explain the ways in which music participates in the articulation of the narratives and determines the formulation of (classical) receptions. The theoretical ideas of Roland Barthes regarding the concept of myth as a form of communication and as a (second order) semiological system are here largely employed: By tracing the similarities between music and myth in this perspective, I attempt to illuminate the ways in which film music functions towards “mythologisation” and thus serves the cinematic articulation of the tragic. The two aspects of myth, form and meaning, as discussed by Barthes, constitute an excellent starting point for approaching the perspectives of (film) music on this level. “It is this constant game of hide-and-seek between the meaning and the form which defines myth”, says Barthes, and his ideas offer an excellent background to discuss the ways in which music becomes an essential element of the mythic qualities in the films. Matters of historicity and a-historicity in myth are discussed in relation to the corresponding qualities in music, but also in relation to the representational and non-representational aspects of (film) music, and the iconic and non-iconic aspects of cinematic image. Through these procedures the paper gives the opportunity to understand the strong political and ideological perspectives of the films, and explain the reasons for which music can have a particularly dynamic role in meaning production while at the same time remaining so “innocent”.

Examples from a number of movies of various aesthetic and cinematographic approaches are provided in the paper, including among others Michael Cacoyannis' trilogy, Pier Paolo Pasolini's *Oedipus Rex* and *Medea* and Tony Harrison's *Prometheus*.

Ákos Windhager: *The Pan's March in Style Hongrois. Edmund Mihalovich: Pan's Death*

The aim: In this lecture I address stylistic influences on the symphonic poem, *Pan's Death*, written by Hungary's Romantic composer Edmund Mihalovich (1842–1929). In deconstructing Mihalovich's piece, we can see how some interpretational boundaries of the original Greek myth were extended to enrich the symphonic poem.

The authors: The original poem was written by Julius Reviczky (1855–1889), the first modern poet of Hungarian literature. His poem follows the text of Plutarch, but he confronts both Dionysian and Christian moralities.

The symphonic poem was written by Edmund Mihalovich, the first modern composer of Hungary, who wanted to create a Hungarian symphonic style based on musical influences of Franz Liszt and Richard Wagner. After several successful symphonies, songs, and operas, Mihalovich produced his “self portrait” of *Pan’s Death*, inspired by on his friend, Mahler’s 3rd *symphony*.

March in style hongrois: The death of Pan (or the twilight of gods) is not a tragic finale in Mihalovich’s piece, but an organic step of the *circulus vitiosus* (described by F. Nietzsche). This *circulus* can be seen in the same (but modified) motif of the erotic dance and the Christian hymn; in the allusions shown in styles of several composers, such as Beethoven, Wagner and Brahms, in the style hongrois of the Pan’s funeral march, and the new god’s victorious march. Thus the antique story was reborn in the synthesis of antiquity, modernity and style hongrois.

The reception: Just after the Hungarian première (1898), Ferruccio Busoni conducted it in Berlin (1902) on the so-called “Modern evenings”. This success started a lengthy discourse about the reinterpretation of classical philology, which ended with the deconstruction of the myth of Pan’s death...

Summary: Mihalovich’s *Death of Pan* indicates that Hungarian culture interpreted the antique Pan-myth, influenced by the music of Wagner, Liszt, and Mahler; via the literature of Plutarch and Reviczky, and by the philosophy of Nietzsche.

Johanna Frances Yunker: *Staging Operatic Myth as Political Protest: Les Troyens in Frankfurt, 1983*

The 1983 production of Berlioz’s *Les Troyens* was director Ruth Berghaus’s grandest production, performed on a rotating set with a circumference of 120 meters, allowing for 8 different opening, designed by architect Hans-Dieter Schaal. Scale was, however, her only gesture towards the Grand Opera tradition. His ballets were mutated into bizarre pantomimes, danced by gold painted body builders on board a space-age cruise ship. Her thoroughly modern production spoke to East and West Germans alike through references to, among other things, concentration camps and anti-utopian film of the 1920s, as the reviews described. Through images of power and destruction, Berghaus’s production re-focused the Roman foundational myth away from Berlioz’s hero Aeneas and onto the tragedy of Cassandra and Dido, creating a politically relevant statement about the devastation of war and the sacrifice of women. A close examination of Berghaus’s staging of

Les Troyens together with an analysis of the reception will explain its deeper contemporary political moral.

Berghaus's production team was influenced by the 1982 poetics lectures by Christa Wolf, delivered at the University of Frankfurt, in which she retold the story of Cassandra, her unheard forecasts representing the unheard voice of women in the GDR and her turn towards peace outside the walls of Troy emphasizing the violence of the patriarchy. *Les Troyens's* program reprinted large selections of *Kassandra*, preparing their audiences for a similar message. Indeed, many reviewers saw it as another statement of feminism, as a continuation of Wolf's work, including one article titled "Men, Murder of Women."¹ Moreover, due to the recent nuclear scare in the USA and the anti-atomic rallies earlier that year in Bonn, the audience was receptive, as recorded in the reviews, to the myth's retelling that rejected the glory of the inevitability of history and accented the individual causalities.

¹ Horst Kogler, "Wiederaufnahme: Männer, Mörder der Frauen," *Musiktheater Hinweise*, (Sept./Oct. 1984): 17.

SPEAKERS' BIOGRAPHICAL NOTES

in alphabetical order

Srdan Atanasovski (born in 1983, Kumanovo, Macedonia) is a Ph.D. student of musicology at the University of Arts in Belgrade. He also works as a music critic and an associate at the Channel 3 of Radio Belgrade, he has been engaged on projects at Cultural Centre of Belgrade, and participates in the projects of the Don Juan Archiv in Vienna. Atanasovski has published his scholarly papers in journal *Mokranjac* and in student proceedings of the Musicology department in Belgrade. Atanasovski participated in an array of international conferences in Austria, Bosnia and Herzegovina, Germany, Greece, Slovenia, Serbia, Turkey and United Kingdom. As the topic of his Ph.D., Atanasovski is working on the role of music practices in the production of national territory. In 2009 he has been awarded with scholarship by People's Office of the President of the Republic for his academic achievements and social engagement. In the academic year of 2010/11 he has been awarded with scholarships of Austrian Agency for International Cooperation in Education and Research and of the University in Graz in order to conduct his research in Vienna and Graz.

Maria Birbili studied piano and voice at the National Conservatory of Athens, Greece, French literature at the Université La Sorbonne Paris IV, and musicology and theatre studies at the Freie Universität Berlin. Her doctoral research in Paris and Italy was supported by the "Alexandra Trianti" Fellowship, for a dissertation about the reception of the French Revolution in *grand opéra* and in Italian opera of the 19th century ("*Opera senza amore*" und *die Attraktion des Politischen*, Peter Lang, Frankfurt 2011, in preparation). Currently she is a *chercheur associé* at the Maison des Sciences de l'Homme and Fellow of the DAAD in Paris. She is working on a second book about the operas of Rossini, as a collaborator in Philip Gossett's critical edition of Rossini's works at the University of Chicago, where she was a Visiting Scholar in the winter quarters of 2009 and 2010. Publications predominantly about French and Italian opera of the 19th and 18th century.

Philip Ross Bullock is University Lecturer and Fellow in Russian at Wadham College, University of Oxford. He is the author of *The Feminine in the Prose of Andrey Platonov* (2005), *Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England* (2009), and numerous articles on various aspects of nineteenth and twentieth-century Russian literature and music.

Lorraine Byrne Bodley is a Lecturer in Musicology at the National University of Ireland Maynooth. She holds a PhD in Music and in German from University College Dublin, and has completed postdoctoral studies in German at Trinity College Dublin (2001–03) and further postdoctoral studies in Music at the National University of Ireland, Maynooth (2003–04). Awards include a DAAD Senior Academics Study Grant Award (2010) held in conjunction with a Visiting Professorship at the University of Leipzig (2010); a Government of Ireland IRCHSS Post-Doctoral Scholarship (2001–03); a DAAD scholarship (2002) and the Goethe Prize of the English Goethe Society (2001). Dr Byrne Bodley is known internationally for her work on Schubert, on Goethe and Music and on German Song, on all of which she has lectured internationally (in German and in English) in Germany, Belgium, Russia, Canada, North America, UK and Ireland. She has published 10 books and has contributed to leading journals including *Music and Letters* and *Nineteenth Century Music Review*. Recent books include: *Goethe and Zelter: Musical Dialogues* (Ashgate, October 2009); *The Unknown Schubert* (Ashgate, 2008); *A Hazardous Melody of Being: Seoirse Bodley's Song Cycles on the Poems of Micheal O'Siadhail* (Carysfort Press, 2008) and *Proserpina: Goethe's Melodrama with Music by Carl Eberwein* (Carysfort Press, 2007).

Benjamin Capellari was born in France in 1986. He currently studies at the Ecole Normale Supérieure, in Paris. He holds a B.A. in Philosophy from Sorbonne University and a Maîtrise in Classics, and is currently achieving a Master's degree in Musicology at the EHESS (Paris). He worked with Pr. Annie Bélis and Pr. Paul Demont on Nicomachus' *Manual of Harmonics*, which he translated into French. He is now writing a Master's thesis on music in the Delphic Project, and works therefore in collaboration with the French School at Athens for the research program "*Paris-Athens: the double journey (1919–1939)*."

Besides, he is training as a composer, and has been studying for several years with Eric Tanguy in Paris and Kenneth Hesketh in London. He has written around thirty works, from solo pieces to orchestral works. He also taught French at the University of Bristol.

Teresa Cascudo is Profesora Contratada Doctora of Music at the Universidad de La Rioja. She is also researcher at the Centro de Estudos Interdisciplinares do Século XX at the Universidade de Coimbra. She took her PhD in 2002 at the Universidade Nova de Lisboa. Much of her research has been focused on the relationship between nationalism and history of music in Portugal. She is currently researching the reception of musical modernism in Spain; she is particularly interested in musical criticism. Further information:

http://www.campusvirtual.unirioja.es/titulaciones/musica/cv_cascudo.html

Paulo F. de Castro studied musicology at Strasbourg and London, taking a PhD at Royal Holloway College, with a thesis on the musical relevance of Wittgenstein's philosophy. He was awarded scholarships and grants by the Gulbenkian Foundation, the Foundation for Science and Technology (Portugal), and the German Department, Royal Holloway. He has written music criticism and musicological essays on the history and aesthetics of 19th and 20th-century music, and is co-author of a book on the history of music in Portugal, which received a prize from the Portuguese Music Council and has been translated into English and French. From 1992 to 2000 he was Director of the Lisbon Opera, where he produced over 60 operas, as well as many concerts and recitals. He is a member of the Editorial Board of the Series 'Portugalsom', aimed at the publishing of music by Portuguese composers, sponsored by the Ministry of Culture of Portugal. Paulo F. de Castro is currently a lecturer at Universidade Nova de Lisboa and a researcher with a special interest in the discourse of musical modernism, a subject on which he frequently gives papers at international conferences and lectures at home and abroad. He has recently been elected chairman of the Portuguese Musicological Association.

A previous paper on Tcherepnin's music is to appear in the proceedings of the Conference 'Rimsky-Korsakov and his heritage in historical perspective' (St Petersburg, Russia, 2010).

Kostas Chardas had his Bachelor on Musicology and his Diploma on piano by the Aristotle University of Thessaloniki and the Athinaiko Conservatoire respectively. He then pursued further studies in England, supported by a scholarship from the Greek Academy. He received a MMus degree by the University of London and a PhD by the University of Surrey (supervised by Chris Mark). He has presented papers in conferences and has published on the following research areas: theory and analysis, 20th-century music and Greek art music of the 20th century. He is a lecturer of the Department of Music Studies of the Aristotle University of Thessaloniki. In 2010 he co-organised the international conference "Beyond the Centers: Musical Avant Gardes since 1950". He has been working on the critical editions of the music of Yannis Papaioannou and on a book of the same composer for Nakas Editions. His book *The Music for Solo Piano of Yannis A. Papaioannou up to 1960* was published by Lambert Academic Publishing. He is also an active pianist having given concerts in UK, Greece and Czech Republic.

Alexandros Charkiolakis was born in Athens in 1977. He studied music in the Hellenic Conservatoire and he graduated with diplomas in Harmony and Counterpoint. After the completion of his studies in Greece he went to England to study music in the University of Sheffield where he graduated in 2002 with a

Bachelor in Music (Hons). Consecutively, he studied for a Master's in Music by research in the same university in the fields of musicology and conducting. He received conducting lessons in the Royal Northern College of Music (RNCM) in Manchester by Mr Edward Warren, as part of his degree. He graduated in January 2004 gaining the MMus (Research) and his thesis was titled *The social and political ideas of Dmitri Kabalevsky and their impact on his work*.

During his time in Sheffield he was chief conductor of the University of Sheffield Students Symphony Orchestra, chief conductor of the String Orchestra of the Music Players Society and he has conducted all the major ensembles of the University of Sheffield. Also, he served as an assistant conductor in Sheffield Youth Orchestra. During his time in Greece he has conducted the Patras Conservatoire Chamber Orchestra and the Hellenic Group of Contemporary Music.

He has published papers and articles in major Greek and foreign musical and musicological periodicals. He has participated in several international conferences presenting his research work.

He works as a musicologist in the Music Library of Greece "Lilian Voudouri" and he is completing his doctoral thesis in the Music Department of Ionian University in Corfu under the supervision of Mrs. Anastasia Siopsi.

Wai Ling Cheong is Professor at the Music Department, The Chinese University of Hong Kong. She received the PhD from Cambridge University, where she studied with Derrick Puffett. Her scholarly works on music composed in the twentieth century and, more specifically, those on the music and theoretical writings of Olivier Messiaen have been published by *Acta Musicologica*, *Journal of the Royal Musical Association*, *Music Analysis*, *Perspectives of New Music*, *Revue de Musicologie*, and *Tempo*. A book chapter entitled "Buddhist Temple, Shinto Shrine and the Invisible God of *Sept Haikai*" has lately appeared in *Messiaen the Theologian* (<http://www.ashgate.com/isbn/9780754666400>).

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Michael Christoforidis is a Senior lecturer in musicology and cultural history at the University of Melbourne, where he teaches subjects on 20th-century music, popular culture, and music and film. He completed his PhD on aspects of the creative process in Manuel de Falla's Neoclassical music (The University of Melbourne, 1997) and has been a research associate at the Instituto Complutense de Ciencias Musicales (Madrid) and at the Archivo Manuel de Falla (Granada), where he was responsible for classifying the composer's annotations to his library. He has published extensively on aspects of 20th-century Hispanic music and is currently completing a monograph with Dr Elizabeth Kertesz *Georges Bizet's Carmen, Spain and the emergence of popular culture* (which will be published by Oxford University Press). He has also published on Picasso's musical legacy, and issues of collaboration in relation to the Ballets Russes, and is currently working with Peter Tregear on musical constructions of Philhellenism.

Valia Christopoulou. Ph.D. in Musicology (University of Athens). She graduated from the Department of French Language and Literature and the Department of Music Studies of the University of Athens and also received a piano diploma and a harmony degree from the National Conservatory of Athens, and a counterpoint degree from the Athenaeum Conservatory. She has been the curator of the exposition "Yorgos Sicilianos. The composer in the avant garde of contemporary music" (Benaki Museum, 2007). She is the author of articles and program notes. She teaches piano at the Music High School of Pallini.

Jonathan Cross is Professor of Musicology at the University of Oxford, and Student of Christ Church, Oxford. He has written, lectured and broadcast widely on issues in twentieth and twenty-first century music, and on musical theory and analysis. His acclaimed volume *The Stravinsky Legacy* was published in 1998 by Cambridge University Press, and he is editor of and contributor to the *Cambridge Companion to Stravinsky* (2003). He has also made a particular study of the work of the English composer Harrison Birtwistle, including *Harrison Birtwistle: Man, Mind, Music* (Faber & Faber, 2000), and a monograph on Birtwistle's landmark opera *The Mask of Orpheus* (Ashgate, 2009). He has served as Editor of the journal *Music Analysis*, and is Associate Editor of *Grove Music Online*. He is currently working on a critical biography of Stravinsky for Reaktion Press.

Anna Dalos (Budapest, 1973) studied musicology at the Franz Liszt Academy of Music, Budapest, from 1993 to 1998; between 1998 and 2002 she attended the

Doctoral Program in Musicology of the same institution. She spent a year on a German exchange (DAAD) scholarship at the Humboldt University, Berlin (1999–2000). She is currently working at the Musicological Institute of the Hungarian Academy of Sciences. Since 2007 she is lecturer at the DLA Program of the Franz Liszt Academy of Music, and since 2010 at the Zoltán Kodály Pedagogical Institute of Music, Kecskemét. Her research is focused on 20th century Hungarian music; she had journal articles published on this subject, as well as short monographs on several Hungarian composers (Pál, Kadosa, György Kósa, Rudolf Maros). Her book on Zoltán Kodály's poetics was published in 2007 in Budapest.

Nicola Davico graduated in Piano (1996) and in Composition (2004) at the Conservatorio "G. Verdi" in Turin (Italy). He graduated with honors in German Literature at the Università degli Studi di Torino (2004), he followed courses on conducting in Italy and in composition in Berlin at the *Universität der Künste* (2005–2006). Winner of national and international piano and composition contests, he published several articles and gives conferences and seminars on classical music, especially on the contemporary production. He is the author of the essay *Oltre – Robert Schneider e l'esplorazione dell'incomprensibile* (2005) and translated from German the books *Arvo Pärt allo specchio* (2004) and *Musiche dalla Corea* (2007). He was the assistant of Prof. Enzo Restagno, artistic director of the international festival MITO Settembre Musica, with which he cooperates as a Germanist and as a musicologist.

Austrian **Mario Dobernig** has spent extensive periods of time working as a professional percussionist with such eminent ensembles as the Graz Opera, Finnish Radio Symphony Orchestra and the Tapiola Sinfonietta, as well as being heavily involved in chamber ensembles. Mario holds a Bachelor degree in Music Performance from the Sibelius Academy Helsinki and a Bachelor of Arts in Music Education from the Art University in Graz, Austria. He also holds three Master degrees: A Master in Musicology from the University of Helsinki (highest possible mark in each course subject and thesis) a Master of Music in Percussion Performance from the Sibelius Academy Helsinki (final recital with highest possible mark) and a Master of Music in conducting from the University of Melbourne (Australia) where he studied with British Maestro John Hopkins OBE (Igor Stravinsky, David Oistrakh, Kiri Te Kanawa, Vladimir Ashkenazy). Mario is teaching in the undergraduate conducting program at the University of Melbourne and has conducted various orchestras and chamber ensembles at the University of Melbourne as well as the Victorian College of the Arts Symphony Orchestra, the Melbourne Youth Philharmonic (Mahler 1), the Ballarat Symphony, the Preston Symphony and the Victorian Youth Symphony Orchestra. Currently, Mario is a PhD

student at the University of Melbourne where he conducts research on Peggy Glanville-Hicks's opera *Nausicaa*.

Dominique Escande (French) has completed her Ph.D. in music and musicology at the University of Paris IV-Sorbonne in 2005 (*“Convergences and Divergences between fine arts and music around the classical ideal in France from 1909 to 1937”*) under the direction of Professor Michèle Barbe. In charge of organizing the conferences at the *Cité de la Musique* in Paris from 2000 to 2003, she taught in the Department of Musicology at the University Pierre Mendès-France, Grenoble, 2003–2005. Next to her research and scientific publications, she is Program Editor at the Philharmonie Luxembourg and teaches at the University Paul Verlaine in Metz. She has published through Presses Universitaires de la Sorbonne, the following articles: *“Proposal of illustrations to the Second Delphic Hymn”* (1998), *“Music and sculpture in the Cyclades”* (2000), *“Neoclassicism in the Arthur Honegger's staged works”* (2004) and *“The rhythmic figure in the work of Henri Matisse and Olivier Messiaen”* (2006).

Demosthenes Fistouris. Born in Constantinople, tenor and musicologist Demosthenes Fistouris has diploma of vocal art, Byzantine music, harmony, counterpoint and fugue. He received his undergraduate degree from the Metallurgy department of the Technical University of Athens. Thanks to a scholarship from the Alexandros Onassis Foundation, he continued his studies of classical song in Italy with various opera masters such as Luigi Alva, Arrigo Pola, Carlo Bergonzi and Renata Scotto. At the moment, he is completing his doctoral dissertation on *“The melodic line and the vocal writing in the operas of Spyros Samaras”* in the Music department of the University of Athens. He has many participations in international music conferences, ranging from ancient and Byzantine music to avant-gardes Italian operas. He has collaborated as soloist-tenor with the National Lyric Theater, the Megaron Mousikis, the Festival of Thessalonica – Dimitria, the Municipal Theatres: Vercelli, Modena, Belli in works of regular repertory of composers, such as Haydn, Handel, Mozart, Donizetti, Rossini, Verdi, Puccini etc. He is currently a professor of vocal training, Byzantine music and choral conducting in conservatoires and superior faculties of dramatic arts in Athens. He also composes music for theatre.

Christoph Flamm studied musicology at the University of Heidelberg, where he received his PhD with the dissertation *Der russische Komponist Nikolaj Metner. Studien und Materialien* (Berlin: Ernst Kuhn Verlag, 1995, = studia slavica musicologica 5). From 1994 to 2001 he has worked full-time as member of the editorial staff of the encyclopedia *“Die Musik in Geschichte und Gegenwart”*. He was

scientific assistant at the Department of Music History of the Istituto Storico Germanico in Rome from 2001 to 2004. In 2005 he was awarded a two-year grant from the Deutsche Forschungsgemeinschaft to finish his research on the Italian instrumental music in the time of Ottorino Respighi (*Ottorino Respighi und die italienische Instrumentalmusik von der Jahrhundertwende bis zum Faschismus*, 2 vols., Laaber: Laaber Verlag 2008, = *Analecta musicologica* 42). In 2007 he received his Habilitation at the University of the Saarland in Saarbrücken, where he is teaching and lecturing. He has been editing music by Nono, Stravinsky, Medtner, and Skrjabin. His main fields of research are music since the 18th century, Russian and Eastern European music, music and politics, and piano music.

Marina Frolova-Walker is Reader at the Faculty of Music and Fellow of Clare College at the University of Cambridge. She studied musicology at the Moscow Conservatory and received her doctorate in 1994. Before moving to Cambridge she taught at the Moscow Conservatoire College, the University of Ulster, Goldsmiths College London and the University of Southampton. She has published articles in *The Cambridge Opera Journal*, *Opera Quarterly*, *Twentieth-Century Music*, and the *Journal of the American Musicological Society*. Her monograph entitled *Russian Music and Nationalism from Glinka to Stalin* was published in 2007 by Yale University Press. She has received a two-year Leverhulme Major Research Fellowship to undertake work on her project 'The Stalin Prize: Fostering Socialist Realism in Music'.

Maria Hnaraki holds a Diploma of Arts in Music Studies from the National and Kapodistrian University of Athens, and a M.A. and a Ph. D. in Folklore and Ethnomusicology from Indiana University. Additionally she has a Piano Soloist Diploma from the Hellenic Conservatory of Athens and degrees in Theory, Pedagogy and Music Education from the National Conservatory of Athens. Her 2007 book *Cretan Music: Unraveling Ariadne's Thread* received the "Young Academic Writer and Researcher in the Areas of Cretan Culture and Dance" Award from the Pancretan Association.

Dr Hnaraki is currently the Director of Greek Studies at Drexel University. She has established and currently directing interdisciplinary, experiential, hybrid classes and the Drexel Abroad in Crete Program. Her activities include presentations, publications of books, CDs, reviews, articles, translations, instruction of folk dances, performances, radio shows and organization of events, such as lectures, films, poetry readings, cooking, music and dance workshops, consulting and curriculum development. Her research focuses on Mediterranean performance, Greek music and dance, Cretan folk poetry, taxonomy and digitization of music archives,

Kazantzakis and music, folklore aspects of the Greek language as well as other creative approaches in music and language education.

Magdalini Kalopana (b. 1976, Athens) graduated from the University of Athens (1998) with a degree in Musical Studies, under a University Scholarship (legacy of Antonis Papadakis). Later on she completed her doctoral thesis with the title *Dimitris Dragatakis: Work's catalogue* (Department of Musical Studies-University of Athens), in 2008, being a bursar of the State Scholarship Foundation. As a Musicologist she has been collaborating with the Athens Concert Hall, the Third Programme of the Hellenic Radio and D. Dragatakis' Friends Society for editions, productions and concerts (*Dragatakis Dimitris. Complete Solo Piano Music*, Naxos, 2008, *Dragatakis Dimitris. Chamber Music I*, Irida, 2005, Ministry of Culture: *Hellenic Music Festivities-3rd* and 5th circle, Athens, 2007 & 2009, Ministry of Culture: *Biographies of important Greek artists-no.14.D.Dratakis*, Athens, 2008, to mention a few). Her papers have been presented in international musicological conferences in Greece and abroad, and published in proceedings and musicological periodicals. She is member of the Editorial and the Scientific Board of the Greek musicological periodical *Polyphonia* (est. 2002).

Demetrios E. Lekkas.

- BS, Mathematics, Carnegie – Mellon University, 1973;
- MBA, Operations Management, The University of Rochester, 1975;
- Ph.D, Dept of Music Studies, The University of Athens, 1996; dissertation: *The mathematical theory of music*.

Author, scientific supervisor of textbook and already a tutor (7th year), course "Arts II, Overview of Greek music and dance", Studies in Greek Culture, The Greek Open University.

Professional experience: two years as Director of Programmes in The Greek Management Association, several years' experience in radio and television, texts in various media, musicological analyses in cd's and books, especially of traditional music, literary editor of a multi-volume series of Greek literature, teacher of seminars and classes on music and mathematics at governmental and other agencies as well as schools, linguistic advisor of a scientific dictionary, translations.

Student of Catalan composer Leonardo Balada.

He has composed a variety of works, pieces and songs for various ensembles, notably settings of poetry, music for radio, television, documentaries, drama with a particular emphasis on theatre for children, cinema (best soundtrack award, Greek cinematography festival 1980), ballets, cartoons, puppet theatre, art and scientific exhibitions, cdRom's. Concerts, albums and cd's with original, traditional and

dubbed material, songs, scorings and instrumentations. He plays recorders. An almost exclusive collaboration with illustrious shadow theatre master Eugenios Spatharis.

Research interests and accomplishments in the fields of tonal and modal music theory, structural and historical approach to Greek music (prehistoric, ancient, Byzantine and traditional), pure mathematics (especially Logic), cosmology and astronomy, linguistics (e.g. phonetics and structural aspects of the ancient Greek tongue), cultural studies and classical philosophy in what regards music. Participation and papers read at several international conferences, lectures on music and mathematics at Greek and foreign Universities and other organizations; published monographs, articles and music scores.

Katerina Levidou is a postdoctoral Junior Research Fellow at Christ Church, University of Oxford. She studied musicology, the piano and music theory at undergraduate level in Greece (University of Athens and National Conservatory of Athens). She received a Master's degree in musicology from King's College, University of London (funded by the Onassis Benefit Foundation) and a doctorate from the University of Oxford (St Antony's College) (funded by the Ismene Fitch Foundation and a Vice-Chancellor's Fund Award). Her doctoral thesis explores the intersection of Stravinskian neoclassicism with Russian émigré Eurasianist ideology. She has presented papers at several international musicological and Slavic conferences, and has published articles and book reviews on Russian and Greek music. She has been teaching undergraduate classes and tutorials at the University of Oxford. Her research interests include Eastern European (especially Russian and Greek) music, modernism, nationalism, emigration, spirituality and aesthetics. She is co-convenor of the *Russian and East European Music Study Group* of the *British Association for Slavonic and East European Studies*.

Tamara Levitz is a Professor of Musicology at the University of California Los Angeles. She has published widely on transnational modernism in the 1920s and 30s, with a focus on music in Germany and France. She has recently completed a monograph entitled *Modernist Mysteries: Perséphone*, which will appear with Oxford in 2011. In this book she presents a microhistorical analysis of the premiere of the melodrama *Perséphone* at the Paris Opéra on 30 April 1934. She engages deeply with the collaborative, transnational nature of this production, critically interpreting the contributions of the two Frenchmen, the writer André Gide and stage director Jacques Copeau, the two Russians, Igor Stravinsky and the dancer Ida Rubinstein, and the German choreographer Kurt Jooss. She shows how these collaborators used the myth of Persephone to perform and articulate their most deeply held beliefs about four topics relevant to modernism: religion, sexuality,

death, and historical memory in art. The end result of her in-depth engagement with this collaborative work is a revisionary account of neoclassicism in music in the 1930s.

Alexandre Lhâa. I am a PhD student at the History Department of the University of Provence (Université de Provence) and member of the TELEMME research unit, in Aix-en-Provence (<http://telemme.mmsh.univ-aix.fr/laboratoire/membre.aspx?id=420>). I am currently writing my thesis on “Exoticism on La Scala’s stage 1778–1946” for which I was awarded a research grant (2006–2009).

In April 2008, I attended the *Sword of Judith Multidisciplinary Conference in the Humanities* at The New York Public Library (“Marcello and Peri’s *Giuditta* (1860)” in K. R. Brine, E. Ciletti and H. Lähnemann (eds.), *The Sword of Judith: Judith Studies across the Disciplines*, Cambridge, OpenBook Publishers, 2010). In June 2008, I attended the International Symposium *Ottoman Empire & European Theatre*, in Istanbul (“Performing Turkish Rulers on the Teatro alla Scala’s Stage” in M. Hüttler (ed.): *Ottoman Empire & European Theatre – From the Beginnings to 1800*, Wien, 2009). My most recent conference papers include “Les métamorphoses de Tarare : usages politiques et réceptions d’une ‘intrigue de sérail’ de l’Ancien Régime à la Restauration (1787–1826)” and “*Ho introdotto un leggero cambiamento nell’argomento*: Les tragédies antiques adaptées à La Scala (1784 – 1823)” in which I analyzed the reception and the reinterpretation of Greek antiquity on the Milanese stage.

Dr **Eva Mantzourani** studied musicology at the Aristotle University of Thessaloniki, where she was awarded a BMus; Goldsmiths College – University of London, gaining an MMus in Music Theory and Analysis, and another with distinction in Historical Musicology; and King’s College – University of London, where she was awarded her PhD. She is a Senior Lecturer in Music and Programme Director of the BMus and BA/BSc programmes at Canterbury Christ Church University; her teaching covers a variety of analytical and historical topics at both undergraduate and postgraduate levels.

Her research interests are wide ranging and cover both music analysis and historical musicology. She has published work on theoretical issues relating both to the music of Nikos Skalkottas and music analysis and she has given papers at conferences in Britain, Austria, Germany, Greece and Ireland. She has organised three international conferences and is responsible for the organisation of a yearly international conference at Canterbury Christ Church University which reflects the theme of the Sounds New Music Festival. The music of Nikos Skalkottas remains an important aspect of her research, and a monograph focussing on his life and

twelve-note compositional methods is currently in press to be published by Ashgate in 2011.

Melita Milin is senior researcher at the Institute of Musicology in Belgrade. She obtained her Master of Arts degree at the Faculty of Music in Belgrade and her PhD at the University of Ljubljana. She has published the book *The Intertwining of the Traditional and the New in Serbian Music after the Second World War (1945–1965)*, Belgrade, 1998, and many articles in journals and conference proceedings. From 2001 to 2003 she worked on the project *Musical Correspondences as Mirror of Inter-Regional Cultural Relations in Central and Eastern Europe* whose head was Prof. Helmut Loos from the University of Leipzig. She also participated in the Greek-Serbian project *Serbian and Greek art music. Basic research for a comparative study* (2004–2006), with Prof. Katy Romanou from Athens University as head. She was editor of the first five annual issues of the international journal *Muzikologija* (2001–2005), published by the Institute of Musicology. She was also editor of the proceedings of the conferences *Rethinking Musical Modernism*, 2008, and *Spaces of Modernism: Ljubica Maric in Context*, 2010.

Recent publications: “Socialist Realism as an Enforced Renewal of Musical Nationalism”, in: M. Bek, G. Chew, P. Macek (ed.), *Colloquium Musicologicum Brunense* 36 (2001), Praha 2004, 39–43; “Les compositeurs serbes et le nationalisme musical. L'évolution des approches créatrices aux XIXe et XXe siècles”, *Etudes balkaniques*, Paris, 2006 (theme of the issue: Création musicale et nationalismes dans le Sud-Est européen, ed. by Georges Kokkonis), 127–146; “Inventing Yugoslav Identity in Art Music”, *Musical folklore as a vehicle*, Belgrade, Serbian musicological Society, IMS and Faculty of music, Belgrade 2008, 21–30; „Musical Modernism in the ‘Agrarian Countries of South-Eastern Europe’: The Changed Function of Folk Music in the Twentieth Century“, in: *Rethinking Musical Modernism*, Institute of Musicology and SASA, Belgrade 2008, 121–130.

Christopher Moore is Assistant Professor of Musicology at the University of Ottawa (Canada). He has written on French music and the interaction of music in politics in the *Journal of Musicology*, *Music & Politics*, *The Journal of Musicological Research*, *Intersections* as well as in a number of edited collections. He is currently working on issues of gender in the music of Francis Poulenc; French music criticism in the interwar period; and democratic initiatives in French music during the first half of the twentieth century.

Dr **Georgia Petroudi** holds a Bachelor of Music Degree in Piano and Oboe performance from Wittenberg University (United States). While in the States, she took part as a finalist and earned first prizes in piano competitions. She then

continued her studies in the United Kingdom, and specifically at the University of Sheffield where she earned a Master of Music in Piano Performance (studying with Peter Hill and Benjamin Frith), and a PhD in historical/comparative musicology, under the supervision of Nigel Simeone. Upon her return to Cyprus in 2007 she was appointed as lecturer of musicology and coordinator of the Music Programme at the European University Cyprus, where she teaches a variety of courses. In 2008 Georgia was appointed coordinator of the Music Programme, while by 2010 she was appointed Chair of the Department of Arts at her university.

Ana Petrov is a Ph.D. student of sociology and teaching assistant at the Sociology Department at the Faculty of Philosophy in Belgrade. She holds master degree in musicology (*Richard Wagner's Influence on Friedrich Nietzsche's Music Aesthetics*, 2007) and in sociology (*Public Concert as a Social Phenomenon*, 2008). She has participated in conferences debating on aesthetics of music (specifically 19th-Century German aesthetics) and on the current trends in the field of music sociology. At the moment, Petrov is dealing with Max Weber's sociology of music.

Nick Poulakis is a musicologist and a PhD candidate in ethnomusicology at the Faculty of Music Studies at the University of Athens. His thesis is about music in Greek cinema of the 60s. He is also a composer and an accordionist. He has worked as a music teacher in public and private schools and as a special scientist on ethnomusicology, popular film music, ethnographic film and musical multimedia at the Department of Popular and Traditional Music at the Technological University of Epirus (Arta). He has worked on various musicological research and music-editing projects. He has published articles and book chapters about the anthropology of film music. His compositions have been performed in Greece and abroad. He is a fellow of the University of Athens, the Propontis Foundation and the Sasakawa Foundation and a member of the editorial group of the musicological journal *Polyphonia* and the International Music and Media Research Group. He was recently elected as a member of the Special Technical Laboratory Staff of the Ethnomusicology and Cultural Anthropology Department at the University of Athens. npoulaki@music.uoa.gr

Jacomien Prins holds a research fellowship at Wolfson College (Oxford) and is affiliated with the departments of philosophy and musicology of the University of Oxford. Her research focuses on Renaissance philosophy and music theory, especially on the reception of Plato's *Timaeus* and the concept of world harmony. This resulted in her dissertation, entitled *Echoes of an invisible world: Marsilio Ficino and Francesco Patrizi on cosmic order and music theory* (2009) as well as

several articles on the tradition of the harmony of the spheres. At present, she works on a critical edition of Marsilio Ficino's *Timaeus* commentary.

Dr **Suzanne Robinson** teaches historical musicology at Melbourne and Monash universities. She has edited *Michael Tippett: Music and Literature* (Ashgate, 2002) and is author of articles on Britten, Tippett, Cage and Glanville-Hicks in journals such as *Cambridge Opera Journal*, *Journal of the Society of American Music* and *American Music*. She is currently writing a biography of Australian-American composer Peggy Glanville-Hicks.

Prof. **Katy (Ekaterini) Romanou** taught musicology at the Music Department of the University of Athens.

She has done considerable research on many aspects of recent Greek music history.

She has published abundantly on that and related fields and has promoted collaboration with musicologists of Eastern Europe.

Her recent publications are:

- Katy Romanou, ed., *Serbian and Greek Art Music. A Patch to Western Music History*, Intellect: Bristol & Chicago, 2009.
- “Exchanging *Rings* under dictatorships”, *Music and Dictatorship in Europe and Latin America*, edited by R. Illiano and M. Sala, Turnhout, Brepols Publishers, 2009, pp. 27–64.
- Chrysanthos of Madytos, *Great Theory of Music*, translated by Katy Romanou, New Rochelle, The Axion Estin Foundation, New York, 2010.

Jim Samson is Professor of Music at Royal Holloway, University of London. He has published widely (including seven single-authored books, and seven edited books) on the music of Chopin and on analytical and aesthetic topics in nineteenth- and twentieth-century music. He is one of three Series Editors of *The Complete Chopin: A New Critical Edition* (Peters Edition, in progress). In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. Among his recent publications are *The Cambridge History of Nineteenth-Century Music* (Cambridge, 2002), *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge, 2003), which was awarded the Royal Philharmonic Book Prize in 2004, and (with J. P. E. Harper-Scott) the textbook *Introduction to Music Studies* (Cambridge, 2008). His edition of the Chopin Ballades (Peters Edition) was awarded the 2009 'Edition of the Year' in the *International Piano Awards*.

Haris Sarris teaches Ethnomusicology, Organology, and Music Cultures courses in the Department of Traditional Music of the Technological Educational Institute of Epirus, Greece, as well as in the Department of Music Studies in the University of Athens, Greece. He received his PhD in Ethnomusicology (2007) from the Department of Music Studies of the University of Athens. His thesis is an organological ethnography of the *gaida* (bagpipe) in the Evros region of Greek Thrace. He has also studied the accordion, harmony and counterpoint in various music schools. He plays various types of pear-shaped *liras*, as well as the *gaida*. He was a member of the Research Programme “Thrace” (1995–2004), where he undertook a special research project about the *lira* fiddle and the *gaida* in the Greek provinces of Thrace and Macedonia. He also undertook the transcription of about 3000 songs and tunes of the Programme’s archive. From 2001 to 2004, he taught Music cultures and Greek traditional music in the University of Thessaly. His research interests include musical instruments, instrumental music analysis, and ethnographic film. He has written reviews for the Hitech magazine since 1998. Contact: hsarris@otenet.gr

Dr **Stefan Schmidl**. Career: Born in Austria, in 1974. Studies of Musicology and Art History at the University of Vienna. PhD in Musicology in 2004. Since 2005 scientific collaborator at the Department of Musicology at the Austrian Academy of Sciences (OeAW). Research fellow of the interdisciplinary project *Sites of Science: Towards a Cultural Topography of early 20th century Vienna* (2005–2006). Cooperative Researcher at the Institute for Culture Studies and History of Theatre at the OeAW (2007–). Lecturer for Music History and Applied Music Theory at the Vienna Conservatory Private University (2009–). Talks given in France, Germany, Hungary, Switzerland, the Czech Republic and Serbia.

Research fields: Music in popular culture (film in particular), identity studies (especially studies in musical national images), music of the turn-of-the-century and the European post-war.

Publications: Books: *Medium zwischen Kult und Kapitalismus. Aspekte musikalischer Kommunikation*. Saarbrücken: VDM 2008. Edited Books: *Oscar Straus*. Wien: Praesens 2011 (in preparation); *Zwischen Aufbruch und Konvention. Aspekte der geisteswissenschaftlichen Nachkriegs-forschung in Österreich*. Austrian Academy of Sciences Press 2010 (in press). Various articles in books and scientific journals.

Prof. Dr phil. **Gesine Schröder**, professor for music theory in Leipzig (since 1992).

*1957 in Wilster/Holstein, she studied in Berlin (music theory and education, aural training with improvisation, cello, musicology, Germanistics). Joachim-

Tiburtius-Price for her dissertation on Strawinskij's instrumental écriture around 1920.

G.S. taught in Berlin (University of Arts, University for Music "Hanns Eisler"). As a guest advisor she held lessons in Paris (CNR 2002, CNSM 2002 und 03), at Norges musikkhøgskole Oslo (2007), in Poland (Poznań 2008, Wrocław 2010), and Beijing (Central Conservatory, University of national minorities 2009)

Publications i.a. on new music, counterpoint around 1600, techniques of transcription, the theory and practice of orchestration and of conducting, in the field of gender studies (especially men's choir). See -> Publikationen.

Reviewer for several foundations and in academic appointment procedures. Dean of the faculty III of the Leipzig University for Music & Theatre "Felix Mendelssohn Bartholdy" Leipzig.

See also: http://www.hmt-leipzig.de/mitarbeiter.phtml?ma_id=352

Manolis Seiragakis. Lecturer of Theatre History and Theory in the University of Crete, Department of Philology.

He was born in Rethymnon in 1967. He studied Modern Greek literature in the University of Crete. During 1999 he graduates from Athens Drama School. Starts working as an actor in the National Theatre taking part in Aristophanes' "Birds", F.G.Lorca's "Yerma" and "Blood Wedding", Nikos Kazantzakis' "The last temptation", Henrik Ibsen's "Peer Gynt", Sophocles' "Oedipus Rex", Euripides' "Bacchae" etc. At the same time he gets his MA diploma from the Athens University, Department of Theatre Studies, grade A. In the same institution he finishes his doctoral thesis in 2006 on "Light musical Theater in Athens during the Interwar Period". In May 2007 he was elected as a lecturer in the University of Crete. A revised version of his dissertation is published in 2 volumes in Kastaniotis editions. The book was nominated for the Greek theatre critics' prize for the best Greek book of the year 2009 on theatre history.

Anastasia Siopsi is an Associate Professor in "Aesthetics of Music", Music Department, Ionian University; she is also tutor of a course entitled "History of the Arts in Europe" (degree in "European Culture"), Greek Open University. She has also a degree in Architecture (Aristoteleion University of Thessaloniki, Department of Architecture, Thessaloniki, 1989).

Her main research activities include papers and lectures in international musicological conferences and – over 70 – publications and contributions in collective volumes, international musicological journals and publications in Greece and abroad, mainly on German romantic music, especially Richard Wagner's music dramas (her PhD dissertation was entitled *Richard Wagner's "Der Ring des*

Nibelungen”: *The Reforging of the Sword or, Towards a Reconstruction of the People’s Consciousness*, U.E.A., U.K., 1996); also on modern Greek art music; on Greek women composers; on music in revivals of ancient drama in modern Greece; and on issues of music education in Greek Universities. Her **books** include (1) *Three Essays on MANOLIS KALOMIRIS [Greek]* (Athens: Greek Musicological Publications 4, Music Publishing House Papagrighoriou-Nakas, 2003) and (2) *Music in Nineteenth-Century Europe [Greek]* (Athens: George Dardanos Publications (Gutenberg), 2005).

She is co-editor, together with Prof. Graham Welch (Institute of Education, U.K.), of an international on-line journal entitled ‘Hellenic Journal of Music, Education and Culture (HeJMEC)’.

James William Sobaskie teaches at Mississippi State University in America and serves as Book Reviews Editor of the UK-based musicological journal *Nineteenth-Century Music Review*. His scholarly publications include analytical studies of music by Fryderyk Chopin and Franz Schubert, but his primary focus is on the music of Gabriel Fauré. Dr Sobaskie is a member of the *comité scientifique* for *Œuvres Complètes de Gabriel Fauré*, the first collected-works edition devoted to the composer, which will be published by Bärenreiter in twenty-nine volumes with the support of the French government’s cultural agency *Musica Gallica*. His contribution to that monument, a critical edition of Fauré’s last two works, the *Trio pour piano, violon et violoncelle* and the *Quatuor à cordes*, inaugurated the series in 2010. Essays on Fauré’s *La bonne chanson* and on Fauré’s *Barcarolles* will appear soon in anthologies released in France, and a study of the relationship between Fauré and Chopin, originally delivered at the Third Chopin Congress earlier this year in Warsaw, will be published by the Chopin Institute in a forthcoming anthology. Currently James William Sobaskie is completing a book for Ashgate called *The Music of Gabriel Fauré: style, structure and the art of allusion*.

Andriana Soulele was born in Patras, Greece in 1979. After completing her accordion (Degree, 1998) and harmony (Degree, 1997) studies at the Polymnio Conservatory of Patras, she was accepted to the Music Studies Department at the University of Athens, from where she graduated in 2003. A year later she completed her Master’s Degree in History of Music and Musicology at the University of Paris Sorbonne (Paris IV). There she continued her studies successfully presenting her Doctoral Dissertation in Musicology (PhD) in summer of 2009 (*Incidental music for the representations of Greek tragedy in France and in Greece from 1945 to 1975*), supported by a research scholarship funded by the University of Paris Sorbonne (Paris IV) and supervised by the Professor Jean-Pierre Bartoli. She was qualified as Associate Professor (Maître de Conférences) in 2010.

Andriana Soulele has participated in various musicological conferences in Europe and published several articles in academic journals in Greece as well as in France. Interested in incidental music and the opera, she participates in a research program for the French opera in the 20th century, organised by the University of Poitiers (GHERICO-CHERHILI), the University of Paris Sorbonne (OMF), the Centre de Musique Contemporaine (CDMC) and the Réunion des Opéras de France.

Isavella Stavridou was born in Thessaloniki in 1980. She studied violin at the State Conservatory of Thessaloniki and received her diploma in 2005. In 2004 she was awarded the degree of the Department of Music Studies of the Aristotle University of Thessaloniki (thesis: 'The Opera of Realism'). As a student she actively participated for five years (1998–2003) in the Aristotle University orchestra as well in the orchestra of the State Conservatory of Thessaloniki. Since 2007 she has been a PhD Candidate at the Freie Universität of Berlin under the supervision of Prof. Dr Jürgen Maehder. Her thesis title is "The Reception of Ancient Greek Myth in the Opera of the Weimar Republic". Her native language is Greek and she also speaks German and English.

Ana Stefanović, musicologist, received her MA degree at the Faculty of Music in Belgrade. She received her PhD in musicology at the University Paris IV - Sorbonne. Presently she is employed as Assistant Professor at the Faculty of Music in Belgrade. She also works as a chercheur associé at Centre de musique baroque de Versailles. Main areas of her research are relation between music and text in the opera and lied, as well as questions of musical style and stylistic analysis. She is the author of a large number of articles published in reviews for musicology and music theory and in collections of papers. Her doctoral thesis was published under the title: *La musique comme métaphore. La relation de la musique et du texte dans l'opéra baroque français: de Lully à Rameau*, Paris, L'Harmattan, 2006.

Agamemnon Tentis is a PhD in music by the University of Copenhagen ('Concept of Music by Chrysanthos from Madytos', 2010, elaborated on scholarship of the University of Copenhagen, the Holy Synod of the Ecclesia of Hellas, the Government of Denmark, and the 'Eleni Nakou Foundation'). In 2005, he began the extensive registering, classification, and digitalization of the Music Library of Neleus Camarados, which is sheltered in the 'Great Music Library of Hellas 'Lilian Voudouri' of the Association 'Friends of Music', in the Athens Megaron of Music. Besides, he participated in the ethnomusicological program 'Thrace' of the same association in the years 2000 and 2001. He is a graduate of the Department of Music Studies of the Athens University, a post-graduate of ecclesiastical music of the classes of Ioannes Arvanites, and a graduate of ecclesiastical music by the School of

Byzantine Music of Lycourgos Angelopoulos at the Conservatorium 'Nicos Scalcotas', under the teaching of Anastasios Mentakes. His research on ecclesiastical music has been presented in various institutions, such as the University of Macedonia, the Répertoire International de Littérature Musicale ('RILM'), the University of Copenhagen, and the Centre of Byzantine Studies of Iasi ('CSBI'), of which he is a corresponding member.

Dr **Peter Tregear** is a graduate of the University of Melbourne and University of Cambridge, and a former Fellow and Lecturer in Music at Cambridge. Active as both a performer and scholar, research interests include Beethoven reception, music and politics in the Weimar Republic, Australian music history, and the music criticism of Edward Said. He is currently a Research Fellow of both the University of Melbourne and Monash University.

Ioannis Tselikas studied harmony, counterpoint and fugue at the Athenaeum Conservatory, piano at the National Conservatory, and oboe at the Athens Conservatory. He also studied musicology at the University of Athens, receiving his Bachelor's degree in 1996. He is currently a Ph.D. student at Boston University writing his dissertation "Nikos Skalkottas, An analysis of his chamber music for winds and piano." As a founding member of the Hellenic Music Centre, he also works as an editor of Greek classical music scores, including works by Samaras, Kalomoiris, and Petridis. He has taught harmony, counterpoint, music history and theory, analysis and oboe at several Greek conservatories, and music schools. During 2006–2008 he was a facilitator for courses in the History of American Music, Music Theory and Music Analysis in the Music Education Distance Program of Boston University. As an oboist he has appeared as a soloist or as a member of a larger ensemble in several auditoriums in the United States and in Greece, including Carnegie Hall, and the Athens Megaron. He is currently principal oboist of the Athens Municipality Orchestra.

Harikleia Tsokani lectures in Music and Communication at Panteion University, Athens, in the Department of Communication, Media and Culture. She teaches: Music and Communication I – the meanings and symbols of sound; Music and Communication II – music, myths and archetypes; Musical Ritual and Culture; and a culture workshop in sound and musical communication. She has published papers and articles relating to the musical qualities of the Greek language, communication tropes in folk songs, musical experience in the 20th century, and musical symbolism and impressionism. In recent years, her research has focused on the meanings and symbols of sound in Greek culture, ancient and modern. *Medusa's Cry*, her study of the birth of music out of myth (and winner of the Association of Greek Music and

Theatre Critics award for 2007) is available from Alexandria Publications. Her new book *Musical Fury – On the Origins of Bacchic Enthusiasm* (Alexandria Publications 2011) examines the phenomenon of mystical musical elation in Ancient Greek tradition.

Dr **George Vlastos** was born in Athens in 1974. He studied piano at the Conservatory of Athens and musicology at the Faculty of Music Studies of the University of Athens, and graduated from both in 1997. Subsequently, in 1998 he received a Master's Degree in Musicology from the University of Sorbonne (Paris IV). In 2005 he received his doctorate from the University of Athens; his doctoral thesis is entitled: "The Reception of Greek Antiquity in Early-20th-century French Music: 1900–1918". He is editor in chief of the Greek musicological journal *Polyphonia* (www.polyphonia.gr) and he is a member of the RIPM Greek team (Répertoire International de la Presse Musicale / Retrospective Index to Music Periodicals, 1800–1950). He collaborates regularly with the editorial department of *Megaron* – the Athens Concert Hall – and has participated in several international musicological congresses in Greece and abroad. He has published articles on Greek music during the dictatorship (1967–1974), Reynaldo Hahn's *Mozart* and on the reception of Greek antiquity in nineteenth and twentieth-century French music.

Stella Voskaridou-Economou has undergraduate degrees in Music Studies from the National and Capodistrian University of Athens and in Piano performance and Composition Techniques (Harmony, Counterpoint, Fugue) from the National Conservatory of Athens. She awarded a MLitt at the International Centre for Music Studies of the University of Newcastle, for a research related to theatre and film music. She completed a PhD on the music in films that are based on Greek tragedies at the same university, under the supervision of Dr Goffredo Plastino. Her thesis, titled "The Dionysian Influence on Screen: A Critical Analysis of the Music in Films that are based on Greek Tragedies" covers most of her research interests which include music as a form of communication and as a part of cinematographic language, the role of music in identification procedures, the potentials of music as an agent of mythologisation and the perspectives of (film) music in classical reception studies.

Ákos Windhager received an MA in Comparative literature in 2000 (thesis title: *Jerusalem of William Blake – analyze by the metaphor-system*), an MA in History in 2001 (thesis title: *The view of the history in the Hungarian operas born 1867–1914*) and a PhD in Comparative literature in 2007 (dissertation title: *Literary and musicological analyze of Edmund Mihalovich's oeuvre*), all from Eötvös Lóránd University. He also holds a postgraduate diploma of Public Relations Expert (2010,

thesis title: *The Public Relations Strategy of the Hungarian National Philharmonic Orchestra*) from Budapest College of Communication and Business. He has worked as reviewer of Reviewer of Hungarian Naxos since 2005 and Lecturer at the Academy of Fine Arts, Budapest, since 2004. In 2006 he received an Erasmus-scholarship to Firenze and in 2002 a Kodály-fellowship. He has worked as artistic manager of the symphonic concerts "*In memoriam Regis Matthias*", Budapest, Székesfehérvár (2008), the symphonic concerts "*In memoriam Sanctae Elisabeth*", Budapest, Sárospatak (2007) and the chamber concerts "*In memoriam Edmund Mihalovich*", Budapest (2005). His research interests include the Hungarian composer friends of Franz Liszt, the musical appearance of circulus vitiosus described by Friedrich Nietzsche, symbol-analyse of mass culture and the public relations of a symphony orchestra.

Johanna Frances Yunker is a Ph. D. candidate in her 5th year at Stanford University. Last year she was a visiting fellow at the research centre for Exile and Post-war Studies at the Musicology Department of the Universität der Künste in Berlin, Germany. Her dissertation is titled "Politics of Identity in East German Music: Ruth Berghaus and Ruth Zechlin."