

**International
Musicological
Conference**

Beyond the Centres: Musical Avant-Gardes Since 1950

In memoriam Yannis A. Papaioannou (1910-1989)

Proceedings

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Papers CD-ROM**

**Department of Music Studies
Aristotle University of Thessaloniki**

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Proceedings of the International Musicological Conference
BEYOND THE CENTRES: MUSICAL AVANT-GARDES SINCE 1950 -
IN MEMORIAM YANNIS ANDREOU PAPAIOANNOU (1910-1989)

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**BEYOND THE CENTRES: MUSICAL AVANT-GARDES SINCE 1950
IN MEMORIAM YANNIS ANDREOU PAPAIOANNOU (1910-1989)**

The notion of the avant garde in music has stereotypically been linked with the post-1950 internationalisation of early 20th-century modernist ideas, while the historical and aesthetic delimitation of boundaries between the musical avant garde and post-modernism is still under discussion. The 'mainstream' historiography attached to the avant garde quite expectedly focuses on the idea of innovation in the music and theoretical texts of specific pioneers, and on notions such as universality and the significance of time as parameters affecting the appraisal of the work of art.

The approach of this International Conference, as inferred from the first part of its title ('Beyond the Centres') can be perceived either with regard to places, times and individuals (i.e. beyond the places, times and individuals that have defined the starting points of musical avant gardes), or with regard to dominant categorizations (i.e., beyond the dominant, centric, perceptions of the avant-garde irrespective of places, times or individuals).

Thus the aim of the Conference is twofold:

- To gather together research on widely unknown musical realizations of the notion of the avant-garde since 1950, and encourage the examination of multiple, heterogeneous currents built around the ideas of innovation and / or radicalism.
- To stimulate theoretical critical discussion on how the notion of the avant garde can be assessed today 'from outside' (beyond the centric generic ideas of the time of its formation) and embrace problematisation of the very premise of a unified term for the avant garde. In other words, to motivate the critical appraisal of the function, reception, realization and dissemination of what was or is considered avant-garde in different geographical and cultural contexts. In this respect, the examination of the pedagogic methods that were developed by institutions or individuals for the establishment and dissemination of avant-garde techniques is within the scope of the Conference.

The broad thematic categories of the Conference can be summarized as follows:

- Avant-garde techniques and aesthetics.
- Avant garde and politics / ideology.
- Compositional instruction, music theory and analysis and the avant gardes.

More specifically, the following list of thematic areas is informative of its scientific scope: definitions and musical realizations of the idea of the avant garde, ideological expressions of the avant garde, avant garde and institutions, avant garde and cultural identity, reception of the avant gardes, avant-garde pedagogies, utopias of the avant garde, avant-garde instrumentation-notation, avant garde and post-modernism, avant garde and experimentalism, avant garde and the perception of time/space, organicism and/or fragmentation in avant gardes.

The Conference is dedicated to the memory of Yannis A. Papaioannou, celebrating the centenary of the birth of the most influential figure in the dissemination of avant-garde ideas in post-1950 Greece through his musical, educational and institutional activities. In addition to being a stimulus for further research on Papaioannou's life, music and ideas, the present Conference is inspired by the universality of his approach to music and teaching, thus aiming at a universal critical appraisal of different expressions of the notion of the avant garde.

The Conference's 72 papers were selected for oral presentation and publication in the proceedings after anonymous peer-reviewing of their extended abstracts by a scientific committee of acclaimed international experts. Moreover, the Conference hosts two keynote lectures: by Prof. Lydia Goehr (Columbia University, New York, USA) and Prof. Demetre Yannou (Aristotle University of Thessaloniki, Greece).

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Art of forgetting - Some mechanisms of resistance to microtonal memory in Russia's 1960s avant-garde

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Abstract

Twentieth century thinkers spent decades trying to understand and formulate the mechanisms of the historical development of culture and changes in cultural stratum. According to Arnold Toynbee's theory, the composers' cooperative of the 1960s avant-garde had to become a high-powered converting system, which would adapt early achievements.

During 1910–1920s Russia, ideas of dodecaphony (Golyshev, Obukhov), spatial music (Lourié's "Formes en l'air") and electronic music (inventors Sholpo, Yankovsky and Theremin) were all current. The most separate trend among them was microtonal experiments.

The debilitating effects of the proletarian movement in Russia at the end of 1929 marked the beginning of a fight against militant formalism, and reduced all elements of the avant-garde into an underground movement. So, did the ideas and experiments of these pioneers simply fade away? In my paper, I will examine microtonal aesthetics and practice in Soviet Russia in both the 1920s and 1960s.

In 1955, Georgy Rimsky-Korsakov had renewed the activity of the "Circle of quarter-tone music", the unique union of composers, performers and theorist-lovers of extra-sound-experiences in the Petersburg conservatoire between 1923–1929. This time the Circle was organized in an even more conservative place – the Leningrad philharmonic society, where the dissonant sounds of works by Haba and Wyschnegradsky were there along with the 'sweet-singers' Mozart, Schubert and Rakhmaninov. This daring plan to usher in a Soviet music revival sustained a gradual defeat, yet paved the way to youngsters – Ustvolskaya, Schnittke, Slonimsky, Denisov.

Trying to examine their achievements and influence on future music trends, I mostly learned of their compositions, treatises, and materials of G. Rimsky-Korsakov, in the Paul Sacher Stiftung. Most of the existing printed information given by leading musicologists made research in early 1920s avant-garde Detlef Gojowy, Larry Sitsky needs to be rewritten and reviewed.

In my paper, I would like to pose the question: were that generation's composition methods of the 1960s the lost reversed link, missed by the revolutionary generation of the early XX century.

CV

Lidia Ader (b. 1985) is a PhD student of Prof Dr Liudmila Kovnatskaya in St Petersburg conservatoire. She is specializing in Russian musical culture of the 1920s (Shostakovich, his musical experience, conservatoire education, musical circles) and musical avant-garde (microtonal music, acoustic, inventions). Her article "Microtonal storm and stress" was published in Cambridge journal "Tempo" (2009, Issue 250). She is a principal organizer of the international three-day bilingual conference "N. Rimsky-Korsakov and his heritage in historical perspective", which is forthcoming in March 2010 in Rimsky-Korsakov museum-flat, St Petersburg, where she is taking a senior researcher position.

Learning complex piano music: Environmentalist applications

Pavlos Antoniadis

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Abstract

The current paper started as a pianist's enthusiastic response to environmentalist ideas developed by Mark Rowlands in his book *The body in mind*. His description of the manipulation of appropriate information-bearing structures in the environment of organisms as a form of cognition can, in our opinion, suggest an alternative to dominant mind-centered concepts around the learning processes for highly complex piano music after 1950. Our presentation will initially employ environmentalist ideas as a powerful tool of reflection on established modern approaches to piano playing, through a brief comparison of treatises by the pianists and pedagogues Leimer-Giesecking and G. Sandor. The conclusions will be extended to the issue of developing appropriate learning strategies for complex postwar piano repertoire, in relation (and most often contrast) to current theorization in the field of complex music performance practice. The general theme, which eventually comes into focus, is the problematic ontological status of the performing body in the practices of notated music in the West. As a result, this paper will not only attempt to propose environmentalist applications to learning and performing complex piano repertoire, as opposed to established approaches based on an abstracted, disembodied musical thinking; it will also look at how environmentalism and the repertoire in question can suggest ways in which the corporeality of performance becomes a "[..]problem in the positive sense-not just as an 'obstacle', but as a vehicle for thought and action" (Osborne,1996:192).

CV

Pavlos Antoniadis studied piano performance in Nakas Conservatory (Greece), Koninklijk Conservatorium Den Haag (Netherlands), privately in London with Ian Pace, and in the University of California, San Diego (MA in Contemporary Piano Performance) on Fulbright / UCSD scholarships. He holds a degree in Musicology by the National University of Athens and Advanced Theory certificates from the Athenaeum Conservatory. Since 2005 he has focused on post-1945 piano and ensemble repertoire, with performances and themed lecture-recitals in France, Germany, the Netherlands, Greece, Austria and the USA. He has been coached by composers B. Furrer, W. Rihm and H. Lachenmann, and has recorded with S. Schick, J. Avery (Mode records), C. Curtis & A. Burr (Los Angeles River records).

He is currently residing in Berlin, where he is collaborating as a pianist with the contemporary music ensemble "work in progress". In May 2010 he was admitted in the Hochschule für Musik Carl Maria von Weber Dresden, for a PhD study in musicology under the title: *Die Entwicklung von aufführungsspezifischen Navigationsmitteln für komplexe Klaviermusik nach 1950* (*The development of a performer-specific navigational tool for complex piano music after 1950*), under the supervision of Dr. J.P. Hiekel and Dr. W. Lessing.

Silence in time continuum as a stochastic process in Iannis Xenakis's instrumental work

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Abstract

Silence acquired a functional role in the musical avant-garde dialectics during 1950-60. Until recently, the use of silence through implicit organizational procedures in Xenakis's instrumental music remained totally unknown. Nevertheless, the data in *Xenakis Archives* that are accessible nowadays permit us novel ways to contextualize silence in his work. This contextualization based on mathematical models and graphics goes beyond known research areas.

Pithoprakta (1956) is a nodal work in Xenakis's production and contemporary music as well. This work outlines the overall composition planning, which is mainly realized through Cartesian graphs. In these graphs ordinate and abscissa denote time and pitch height respectively. The partition of time continuum, that is the distribution of sound events' differential durations on the time x-axis, is governed by the probability P , which is computed via density δ (maximum number of events in a measure), number of time units x and step of displacement dx in the equation $P = \delta \cdot e^{-\delta x} \cdot dx$. Silence, then, is a lack of sound events that is a product of event formalization based on the probabilistic computation already discussed. Thus, there are two kinds of silence: a) rests with no required formalization that are graphically assigned to an instrumental line or to a number of lines, as in measures 45-51, and b) rests deriving from previous event formalization that are assembled in specific sets and distributed among existing events according to a new formalizing process, as in measures 16-41.

This paper shows that Xenakis did not use rests as an uncontrolled void of sound. Instead, he incorporates silence in the time flow via stochastic distribution throughout sonorities using graphic planning and formalization. The return of musicological research to formalization questions makes silence a regulating agent of the course of composition in Xenakis's works.

CV

Born in Athens, 1958. PhD in systematic-analytical musicology of the avant-garde (Sorbonne-Paris 4 University). Graduate in Pedagogical Studies (University of Athens). Composer. Researcher/tutor of systematic musicology in Aristotle University of Thessaloniki. Author of: *From Tonal to Contemporary Music Theory*, Studies and articles on the Ancient Greek Musical Civilisation, on Xenakis's compositional procedures. Associated researcher to the *Rirra 21* music research team (Paul Valéry – Montpellier 3 University). Scientific ex-collaborator of the National Pedagogical Institute. Producer of Μούσα Πολύτροπος radio program (Greek National Radio 3). Accredited music professor and instructor (National Centre of Accreditation – EU). Scientific in charge of the *2nd Tribute to Iannis Xenakis* (National Museum of Contemporary Art). Teacher in Music Theory since 1986. Member of the Greek Composers Union (GCU).

Berlin reductionism – An extreme approach to improvisation developed in the Berlin *Echtzeitmusik*-Scene

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Abstract

In Berlin there is a very diversified underground contemporary music scene, popularly called *Echtzeitmusikszene* (real-time-music scene), that gathers many musicians and artists of different backgrounds who are involved in improvised and experimental music. The scene was formed in early to mid-1990ies in the squatter-circles of central East Berlin by the young musicians who were mainly practicing improvisation but were also interested in an exchange with the Berlin New Music scene. Near the end of the 1990ies a group of musicians started to work together on a specific sound aesthetics and a different approach to group improvisation which was later labeled Berlin Reductionism (ca. 1998-2003). Building on a tradition of European free-improvisation but searching for even more clarity and focus in real-time music-making and orienting to finest details of sound led them to radically reductive actions considering musical material, group interaction and self-expression under the motto: reducing one element within the music has the potential to increase the intensity of the perception of another. The 'sound' of Berlin Reductionism was very specific due to unique instruments, playing techniques and sound-identities of the musicians involved: Burkhard Beins (percussion, objects), Axel Dörner (trumpet, laptop), Robin Hayward (tuba), Annette Krebs (electro-acoustic guitar), Andrea Neumann (inside piano, mixing desk), Michael Renkel (acoustic guitar, laptop) and Ignaz Schick (turntables, electronics). In the socio-historical context of the end of the 20th century Berlin Reductionism appeared as a subversive quiet comment on the rush, fullness, loudness and all-at-onceness of everyday life and as such represented one of the manifestations of a common tendency in many critical experimental arts in the course of the 1990ies. The musician attitudes in the group improvising, the nature of sound they produced, their treatment of silence and the 'everyday', and redefining listening experience reflected some of the earlier ideas of John Cage.

CV

Born in 1981 in Zagreb, Croatia. Studied musicology at the Music Academy of the University Zagreb. Graduated in 2006 with the thesis about the experimental electronic music of the mid 1990s and its relation to the media theory and the philosophy of Gilles Deleuze and Félix Guattari. Currently a doctoral student at the Musicological Seminar of the Humboldt University in Berlin under supervision of Prof. Dr. Peter Wicke, researching on aesthetic and sociological aspects of the Berlin *Echtzeitmusik*-scene from its beginnings until today.

Configurin(g) KaiBorg: Interactivity, ideology, and agency in electro-acoustic improvised music

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Abstract

Drawing on our experiences as electro-acoustic improvisers in the duo KaiBorg (<http://kaiborg.com>) and on emerging theory in the social studies of technology and neocybernetics, this paper interrogates the ideologies that underpin notions of interaction and interactivity and it theorizes a notion of agency of a far more complex variety than that of traditional humanism. We suggest configurin(g) as a useful theoretical orientation in which users, technologies, and environments mutually constitute one another via strange loops of perturbation/compensation.

CV

David Borgo (davidborgo.com) is a saxophonist, ethnomusicologist, and Associate Professor of Music at UCSD in the Integrative Studies Program. He has a B.M. in Jazz Studies from Indiana University and M.A. and Ph.D. degrees in Ethnomusicology from UCLA. David won first prize at the International John Coltrane Festival (1994) and he has released five CDs and one DVD as a leader. His book, *Sync or Swarm: Improvising Music in a Complex Age* (Continuum, 2005), won the Alan Merriam Prize in 2006 from the Society for Ethnomusicology as the most distinguished book published during the previous year. David's scholarly work also appears in *Jazz Perspectives*, *Black Music Research Journal*, *American Music*, *Journal of American History*, *Journal of Consciousness Studies*, *Parallax*, and *Open Space*.

Advanced popular music: Defining avant-garde

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Abstract

Beyond the established classical avant-garde as well as beyond advanced Jazz there has been vivid and diverse vanguard activity in popular music since decades. The perception of those musical styles is tricky. On the one hand the music emerges from the impact of Dada, Fluxus, musique concrète or contemporary Jazz more than from the tradition of rock music. Within the pop context it was and still is the reinterpretation and further development of avant-garde trends of the 20th century, and so inscrutable or strange to the average pop consumer. On the other hand it is suited within a sub-cultural context, because the protagonists derive from pop culture more than from institutional contexts. Since centres of avant-garde are built and consolidated by academic and other authorized institutions, "popular" avant-garde takes place beyond those centres.

According to the self-conception of this music's protagonists, the "real" advanced music does not happen within the academic context, but within the experimental independent music scene (cp. Martin Büsser 2001). Using the example of some pieces of advanced popular music and the explanation of their production and perception processes, this lecture wants to demonstrate various notions of avant-garde within this context. The aim is not only to introduce the audience to avant-garde pop music, but also to point out ideas of avant-garde, that on the one hand refer to classical avant-garde's attributes like shock, provocation, deconstruction, rebellion, progress etc., but on the other hand not only differ in their results but also stand outside the classical avant-garde's institutional and ideological sight. In challenging traditional positions and presenting deviant ideas, the lecture contributes to the discussion about avant-garde's definition.

CV

Dahlia Borsche studied musicology, sociology and ethnomusicology at the *Freie Universität Berlin* and *Humboldt Universität Berlin*. She wrote her master thesis about the fine border between artificial and popular music using the example of two contemporary festivals in Berlin (in preparation for publication). Between 2006 and 2009 she worked as production manager at the *club transmediale festival*, Germany's most established international event for advanced popular music. In September 2009 she started her job as university assistant of the new degree program Applied Musicology at the *Alpes-Adria-University* in Klagenfurt/Austria. In November 2009 she was invited to an international media art symposium at *General Public* in Berlin to talk about "New Music and experimental Pop Music".

Musical postmodernism in contemporary Poland (1989-2009)

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Abstract

Notions of the avant-garde have far-reaching connotations in the musical life of contemporary Poland. Polish composers created unique musical visions during the experimental period following the post-Stalin thaw of the 1950s, and in the ensuing decade they developed one of the most radical avant-garde movements of the 20th Century. In the post-1989 environment, a new generation of composers has emerged as rightful heirs to such luminaries as Krzysztof Penderecki, Wojciech Kilar, and Henryk Górecki. In "Musical Postmodernism," representative works by two of Poland's most intriguing young composers, Paweł Mykietyn (b. 1971) and Agata Zubeł (b. 1978), are examined. Characterized by pastiche and a tendency towards deconstruction, Mykietyn's recently premiered *Passion according to St. Mark* (2008) revisits the passion tradition in an innovative setting and draws inspiration from many disparate sources. Zubeł's *Symphony No. 2* (2005) is an exploration of successive sound groups in an evocative musical mosaic, and the daring electronic works of *ElettroVoce* (Zubeł's collaboration with composer Cezary Duchnowski) challenge the limits of the experimental medium in an array of instrumental and vocal contexts. Their multifaceted palette of compositional techniques is indicative of a movement towards pluralism that defines Poland's contemporary artistic milieu. Highlighting information from recent interviews, this study answers the following complex question: How has the shifting terrain of Poland's post-1989 environment created possibilities for musical vocabularies that composers could not have anticipated? Findings reveal that composers tend to embrace contradictions and question populist and elitist values. They challenge divisions of high and low styles, inscribe multiple meanings in their works, and respond to social, political and cultural contexts. An examination of aesthetic priorities of the most recent generations of Polish composers provides a deeper understanding of the function of music in our human experience and reveals how man navigates the tangled paths of our contemporary world.

CV

Christopher Cary is a doctoral candidate in historical musicology at the University of Florida. In 2008 Cary was awarded a Fulbright scholarship to conduct research at Jagiellonian University's Institute of Musicology in Kraków, Poland. He is in the process of completing his dissertation entitled *Musical Life in Poland, 1989-2009: Composers, Works, and Socio-Cultural Context*. As a 2007 Foreign Language and Area Studies Fellow, Cary studied the Polish language and East European cultural studies. His interest in Polish music has produced investigations of works by composers such as Henryk Górecki, and his current study emphasizes the works of the newest generation of Polish composers.

Greek musical modernism (1950s-1970s) and the archetypal perception of Hellenic past

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Abstract

The emergence of musical modernism in post-1950 Greece, which propagated notions related to the idea of the avant garde, was initially constructed in opposition to the, until then, institutionally strong nationalist ideas. However, even in the first experiments with modernist musical ideas by the pioneers of the movement (Yannis Papaioannou and Yorgos Sicilianos) Greek antiquity (the Hellenic period of the Greek past) became an essential and recurring topos of expression. Moreover, the Hellenic past has also a diverse presence in the institutional expression of this movement by the Hellenic Association of Contemporary Music – starting with the very predilection for the adjective Hellenic instead of Greek for the English name of the association.

The proposed paper explores the approach of Greek modernist composers to Hellenic past applying the third category of Dimitris Tziovas' categorization of the ways in which Greek literature perceived ancient Greece during the last two centuries. In this category Greek antiquity 'functions as an archetype,...as a deep structure which is reactivated and recharged by being exploited in artistic terms' and 'the primary emphasis is on past's potential for transformation and recreation' (Tziovas 2008: 290).

Important aspects of the Greek modernist music are understood and discussed as expressions of an archetypal approach to Hellenic past. Two representative examples: a) Greek tragedy acts archetypally for the form and other aspects (such as speech delivery) of Greek modernist works and b) ancient Greek speech (*logos*) is not translated into modern Greek and also functions as the ultimate archetype in various ways: e.g. Sicilianos in *Eppiklessis* abstracts rhythmic and pitch series through the application of Erasmus pronunciation in the used fragment by Aeschylus.

The discussion of the exploration of Hellenic past by Greek modernists offers a starting point for a critical approach to their self-definition against the nationalist ideas, while offering interesting parallels with other cultural fields in Greece of this period.

CV

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. He is working on the critical editions of Papaioannou's piano music and on a book for Papaioannou for Nakas Editions. He is also an active pianist.

Yorgos Sicilianos and the musical avant garde in Greece

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Abstract

Yorgos Sicilianos (1920–2005) is one of the most important figures of musical modernism in Greece. Along with Yannis A. Papaioannou he pioneered the introduction of the musical avant garde in post-50 Greece through his musical work and his institutional activities. The introduction of modernist idioms by Sicilianos and Papaioannou in the mid 50s has been regarded either as a disruptive force to the preeminence of the Greek National School or as a necessary adjustment to the 'contemporary' international developments, a difference in reception that reflected the two opposing movements, the 'conservative' and the 'progressive', which would dominate Greek musical life until the mid 70s.

This paper focuses on the several phases of the second period (1954–1981) of Sicilianos's work and aims at situating them in the context of Greek musical life, looking at factors like institutions, composers, performers, critics and the audience. On the other hand, the paper attempts to illustrate how, in the last phase of the second period of his work, the composer appropriates techniques that have been associated with postmodernism, like indeterminacy, collage, quotation and eclecticism, staying however within the framework of a modernist attitude.

Methodologically, the paper relies on documentary research and analysis, as well as on the investigation of issues of performance and reception, aesthetics and ideology.

CV

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.

Don't deny my name: The resounding of a Black avant-garde in post-war music history

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Abstract

From a vantage point surveying the past half-century's radical and often utopian experimentation, the free improvisational practices of the jazz avant-garde stand as perhaps one of the most significant, yet too often overlooked, expressions of iconoclastic musical innovation in the post-war era. Based on over a decade of ethnographic fieldwork with a contemporary community of improvising musicians in New York City, I argue that high-handed dismissals from institutionally validated "serious-music" vanguardists—along with rear-guard denunciations from jazz neo-conservatives of what they term the "so-called avant-garde"—reveal in their attempts at effacement and exclusion a profound anxiety, engendered by the survival of a movement that has challenged fundamental premises of the racially marked jazz and concert-music worlds. In exploring the discourses surrounding, if not always successfully containing, this black avant-garde, I thus engage what Fred Moten has identified as the defining paradox of such movements: the manner in which they appear to exist "oxymoronically—as if black, on the one hand, and avant-garde, on the other hand, each depends for its coherence upon the exclusion of the other." Through an analysis of the aporias from which this conundrum arises, I ultimately find that the unique vantage point jazz provides upon the avant-garde not only makes possible a critical reappraisal of established theories of the phenomenon—such as those of Poggioli, Bürger, and Enzensberger—but also helps cast light upon the intersection between cultural identity and racial ideology in Euro-American post/modernism.

CV

Scott Currie earned his bachelor's degree in African American Music at the State University of New York College at Old Westbury, and his master's and doctoral degrees in Ethnomusicology at New York University. His research to date has focused on ethnographic studies of avant-garde jazz practice in New York City and Berlin. He has received grants from the German Marshall Fund, the German Academic Exchange Service (DAAD), and New York University, and has published articles and reviews in the *Glendora Review* and *Ethnomusicology*. Before joining the faculty of the University of Minnesota, he taught at the Eastman School of Music, the University of Illinois (Urbana-Champaign), and New York University. In addition, he has served as associate director of the Vision Festival, an independent avant-garde arts festival in New York, and founded the Sound Vision Orchestra, in which he currently serves as saxophonist and president.

Hungarian variations on *Improvisations sur Mallarmé*: Zoltán Jeney's early reception of Pierre Boulez' music

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Abstract

Hungarian composers, who were searching for new sounds in their music after the political and cultural seclusion of the 1950's, reacted with enthusiasm to the three *Improvisations sur Mallarmé* by Pierre Boulez in the mid-1960's. As serialism was alien to them, they turned toward the "neo-impressionistic" orchestration technique of Boulez, which resembled the music of Debussy. The melodic shape of Boulez' three songs enabled the Hungarian composers to break with the typical melodic turns and prosody of the Bartók-Kodály tradition, and the procedure of the transitional tempi opened the gate to the use of aleatory. Zoltán Jeney (1943), who represented the youngest generation of Hungarian composers in the sixties, however, had two different phases of Boulez-reception. The second, serial phase, which is unique in the history of Hungarian composition, was inspired by Boulez' book, *Penser la musique aujourd'hui* (ed. 1964), which Jeney read in Rome, and can be traced in his works written between 1968 and 1972 (*wei wu wei*, *Rimembranze*, *Alef*). This paper, however, studies the first phase, analysing Jeney's first mature composition, his diploma work for Budapest, *Omaggio alla notte* (1966), through which the characteristic features of the Hungarian Boulez-reception and the local interpretation of avant-garde music can be shown paradigmatically.

CV

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 attained her PhD degree in 2005. She is currently working at the Musicological Institute of the Hungarian Academy of Sciences. Since 2008 she is lecturer at the DLA Program of the Franz Liszt Academy of Music. Her research is focused on 20th century Hungarian music; she had journal articles published on this subject, as well as short monographies on several Hungarian composers (Pál Kadosa, György Kósa, Rudolf Maros). Her book on Zoltán Kodály's poetics was published in 2007 in Budapest.

G rard Grisey: time and process

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Abstract

Since 1950, the role of time in music has been a key concern for many composers, who looked at it from different perspectives. Some authors, like Stockhausen, tried in their works to investigate the connections between frequencies and durations (*Zeitmasse*) or redefine the perception of time, expanding single moments (*Momente*). Some, like Donatoni in *Strophes*, tried to annihilate time replacing the old conception of development with sequences of panels. Some others, like Ligeti in *Atmosph res*, petrified time creating a *continuum* built on endless micro transformations.

G rard Grisey, co-founder of the group called *Itin raire* in the 1970s and "father" of the *Musique spectrale*, is another composer that, though not as celebrated as the ones mentioned above, considered the speculations about time and its perception the heart of his production.

This paper focuses on Grisey's theories and works, on how he explored the acoustical nature of the sound itself – also thanks to the possibility offered by electronics to decompose a single sound into a complex spectrum –, used these results as a starting point for composing and tried to examine how physical processes that constitute sounds can influence the perception of time by the listener.

By analyzing Grisey's conception of time and process in the scenery of the avant-gardes, the paper aims at shedding light on a musician whose ideas still offer alternative insights into the act of composing.

CV

Nicola Davico (1977) 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 Universit  degli Studi di Torino (2004), he followed courses on conducting in Italy and in composition in Berlin at the *Universit t der K nste* (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 P rt 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.

Hitting culture on the head: Movimiento Música Más, intermedia performance and resistance in Buenos Aires, 1969-73

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Abstract

Two years after the 1966 military coup in Argentina, three musicians, Norberto Chavarri, Roque de Pedro and Guillermo Gregorio formed the intermedia performance collective Movimiento Música Más (MMM). Combining experimental music, visual art, poetic performance and political action, MMM carried out their activities in concert halls, plazas and city buses during one of Argentina's most brutal juntas. This paper examines the activist art of this little-known "Other" avant-garde that existed at the periphery of 1960s internationalism, focusing on MMM's performance piece "Plaza para la Siesta de un Domingo," in which the group held a well-publicized birdsong contest in a city plaza while MMM performed in a large cage. Though seemingly conceptually indebted to the activities of Fluxus and other 1960s arts collectives in Europe and the United States, MMM were for the most part unaware of these developments, creating domestically inspired aesthetic responses to the complex problems of late 1960s and early 1970s Buenos Aires. "Plaza para la siesta..." embodies MMM's approach to experimentalism; a commitment to bringing art and people into public spaces during a time of rigid governmental control of those spaces and bodies, and an interest in the political symbolism generated by their actions. Although the effectiveness of political activism in arts performance is typically judged by its enduring cultural impact, MMM's work presents an interesting vantage point from which to consider the cultural work achieved by smaller gestures that remain submerged in a culture's prevailing historical narratives.

CV

Andrew Raffo Dewar is an ethnomusicologist, composer, performer, and Assistant Professor of Interdisciplinary Arts in New College at the University of Alabama. As a scholar his work focuses on music technologies and experimentalism in a global context. He has researched Indonesian intercultural musical experiments, American avant-garde jazz trumpeter/composer Bill Dixon (article forthcoming in *Jazz Perspectives*, 2010), completed his dissertation at Wesleyan University on the seminal 1960s handmade electronic music group the Sonic Arts Union, and has recently started a new project on the 1960s-70s Argentine intermedia performance group, Movimiento Música Más.

The process of becoming: Roger Redgate's *Genoi Hoios Essi*

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Abstract

During the 1980s, the Darmstadt Summer Course for composition gave rise to a body of works engaged with the topic of complexity, often referred to under the label "New Complexity." This complexity is comprised of many aspects, the most observable of which comes from the notation. These scores, often replete with intricately woven rhythmic strands, abrupt dynamic changes, and spectacular shifts in pitch register present a plethora of technical and interpretational challenges for the performer and an equally daunting perceptive task for the listener. Roger Redgate has suffered under this epithet more than others included in this group. The musicologist Richard Taruskin boldly claims that in their compositions "the notational detail was significant, even if the music was not; for its intricacy set a benchmark that is never likely to be equaled, let alone surpassed" (Taruskin 2009, 457-476). Yet in Roger Redgate's *Genoi Hoios Essi*, moments of complexly weaving rhythmic strands give way to perceptual transparency -an approach that is not the product of some eclectic notational strategy. Rather, the struggle between these two extremes lies at the heart of the narrative of *Genoi*, building an awareness of "things becoming themselves," the translation of the title. Friedrich Nietzsche originally intended to use the title for the work now known as *Ecce Homo*. The rhetorical function of this title within the work is significant, for as well as asserting a struggle in the way various things attempt to "become" in Redgate's music, Nietzsche's ultimate rejection of the title suggests that such an attempt will never bear fruit. Awareness of this aesthetic will inform an analysis of the perceptually salient moments in the work, and contrary to Taruskin, allow us to move beyond a superficial examination of the notes-per-inch towards the overall process of "things becoming themselves."

CV

Stuart Paul Duncan received his PhD in composition at Cornell University - thesis entitled "The concept of New Complexity: Notation, Interpretation and Analysis,". Previously, Stuart received a first-class honors Bachelor's Degree in 2004 from Canterbury Christ Church University as well as the Canterbury Festival Composition Award. In 2006, he received a distinction Master's Degree in composition from Goldsmiths College, University of London, under the guidance of Roger Redgate. At Cornell, Stuart has studied composition with Steven Stucky and Kevin Ernste and organ studies with Annette Richards. During his time at Cornell, Stuart's music has been performed by Cornell's Festival Chamber Orchestra, Wind Ensemble and Wind Symphony.

**The concept of law and the idea of justice
as presented in works of the
European avant garde music:
Luciano Berio "Un re in ascolto" - Luigi Nono "Prometeo" -
Györgi Ligeti "Le Grand Macabre" - Iannis Xenakis "Oresteia"
- Y. A. Papaioannou "3 Monologues of Electra"**

Yannis Erifillidis

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Abstract

Influenced by the ideological movements of the 1950s and 1960s, the avant garde composers have included in their works (especially in their stage works) certain connotations which reveal in a very fascinating way their views on the concept of law and its relation to politics and political ideology. The main purpose of this paper is to explore the way that 5 avant garde composers of different background express - directly or indirectly - their views on law and justice in works based either on themes taken by the ancient Greek mythology or on literary works by avant garde writers. The paper will examine the way that the ideological and political situation in the countries, where each composer was working at the time of composing the works that are going to be reviewed, has influenced their approach and will identify the common elements that could perhaps be viewed as constituting a "common ideological ground" for European composers of avant garde music in general. Finally, the author also intends to point out the way that the composers' ideas and personal beliefs are transformed and reflected in their music itself. The choice of the particular text that was set into music, the compositional architecture and structure of each work, the instrumentation used in particular passages are some of the elements that will be examined in this respect. The relevant analysis will be based mainly on 5 works that have significantly influenced the music of the second half of the twentieth century, composed by 5 major figures of the European avant garde music.

CV

Yannis Erifillidis: PhD Student at the University of Athens, Faculty of Law; Founder and Former Artistic Director of the International Classical Music Festival "Y. A. Papaioannou".

Nikolai Roslavets, Yuri Kholopov, and the (Post-)Soviet conception of a musical avant-garde

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Abstract

In this paper I will examine one of the last unpublished papers of Yuri Kholopov (1932-2003), "Nikolai Roslavets and the Russian Avant-Garde" (2000). In it he describes crucial concepts surrounding the avant-garde in the 20th century, taking current trends from the West and recycling them in methods acceptable to Soviet authorities. It seems that Kholopov, under pressure from these authorities, found ways of analyzing controversial music that would be acceptable to the existing apparatus, thus facilitating the introduction of such music to Soviet audiences. For example, he speaks of a "New Tonality" instead of accepting any sort of break with tonality. He says "Berg's 'Wozzeck' is...tonal, even with his system of 'leit-tonic.' Webern's song cycle op. 25 has a 'new' tonal structure... Schoenberg's Op. 25 Suite for piano is uni-tonal. Messiaen's pieces No. 3 and 5 from his cycle '20 Gazes...' are also uni-tonal." Kholopov used conservative language to describe avant-garde composers in a Soviet environment while devising a sophisticated system for understanding their music through his idea of Neotonicity. About Roslavets, he writes "In his scheme Roslavets presents the synthetic chord not as a *chord* but as a *row* of pitches [emphasis added]. (This corresponds exactly to the notion of 'set' from American music theory, developed by Babbitt and Forte.)" Again, Kholopov is reconciling ideas from the West with musical understandings from Soviet Russia. By examining Kholopov's methods for grappling with the Avant-Garde in music, I will show how he, through his own new means, was able to explain avant-garde phenomena in a Russian context and, thus, how he was able to introduce avant-garde works in the (Post-) Soviet Union.

CV

Philip Ewell: Assistant professor at the Hunter College of the City University of New York. He received a B.A. in music from Stanford University, an M.A. in cello performance from Queens College (New York), and a certificate in cello performance from the St. Petersburg Conservatory of Music in Russia, before beginning doctoral studies at Yale University in music theory. He finished the Ph.D. there in May, 2001, with a dissertation, advised by Allen Forte, on Alexander Scriabin that included archival work in Moscow, Russia, and studies at the Moscow Conservatory with Yuri Kholopov. His writings appear in numerous scholarly journals and he has appeared at conferences in North America, England, Germany, and Costa Rica.

Notation, improvisation, writing: the early music of Roger Redgate

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Abstract

This paper examines Roger Redgate's music of the 1980s and early 1990s and its starting point relates to the composer's approach to musical notation. Due to the complex notation of his music, Redgate has been categorised in the 'New Complexity' school, a term that no associated composer feels comfortable with, since notational complexity does not imply a certain kind of music. Redgate's approach is preoccupied with the (im)possibilities of notation, whose level of detail does not aim at precision (like John Cage, he is not interested in transcribing music already heard in the mind); rather, notation is part of a broader approach to compositional systematisation and improvisational techniques. Redgate's compositional procedures, as he comments, include systems derived from notated fragments and serve to provoke a certain reaction on the composer's part. In the same way that an improviser creates a form of (tablature) notation by developing their array of performance techniques, the composer uses notation by way of creating structures that engender processes.

Redgate's titles are frequently direct references to writing (*Graffiti*, *Scribble*) or point indirectly to the thought of philosopher Jacques Derrida (*trace*, *+R*, *Pas au-delà* – a deconstructive reading of the earlier *Genoi Hoios Essi*). For Derrida the question of writing (which is no longer subordinate in the binary opposition with speech) precedes, or merges with, the question of technique. The latter is thus situated between life (logos, presence) and death (writing, absence) due to the deconstructive processes and supplementarity within the binary opposition. In a similar way that the technology of the instrument is a form of writing for the improviser, notation (as the composer's instrument) informs compositional technique. By connecting the notions of notation, improvisation and writing, this paper aims at an understanding of Redgate's music through analysis of his scores and a series of interviews with the composer.

CV

Dimitris Exarchos is a musicologist and music theorist. He holds diplomas in Piano and Advanced Theory Studies, a Master's in Music Theory and Analysis, and in 2007 he submitted successfully his PhD dissertation, on Iannis Xenakis's Sieve Theory, at Goldsmiths, University of London. Currently he teaches Music Theory and Analysis and Music History at Goldsmiths and at the University of Surrey. His research interests include the relation between Music, Mathematics, and Architecture, post-structuralist approaches to Aesthetics, and Analysis of 20th-century music.

John Luther Adams – An avant-garde composer in Alaska

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Abstract

John Luther Adams has conceived most of his music far away from musical centers. Captivated by the Arctic North, its indigenous cultures and wintry landscapes with their special light, colors and sounds, he moved to Alaska in the 1970s to fight for the preservation of the Arctic National Wildlife Refuge and other wild places, and to explore what he would soon term "sonic geography." In a politically and culturally conservative environment, Adams, a passionate environmentalist, has drawn with his unconventional works attention to the fragility of land- and soundscapes threatened by industrial development, noise, pollution and global warming. Building on the American experimental tradition established by Ives, Cowell, Partch, Cage and La Monte Young among others, his compositions almost exclusively pay tribute to his chosen environment. They feature Northern birdsong and recorded sounds of the Arctic; they draw on the music, language and poetry of indigenous cultures and sometimes involve the participation of Inuit and Indian people. Furthermore these compositions evoke the color white and the spaciousness of Arctic landscapes through the use of just intonation, modal harmonies, static textures, delicate instrumentation and extended length.

In this paper I will examine three works to show how Adams developed his creative voice in Alaska and demonstrate different compositional techniques and eco-critical implications: *Earth and the Great Weather* (1993), an experimental music theater work inspired by the Arctic National Wildlife Refuge, *In the White Silence* (1998), a lengthy piece for percussion, harp and strings celebrating the region's predominant color white, and *The Place Where You Go to Listen* (2005), a sound installation which makes Interior Alaska's geophysical forces audible. Thanks to his oeuvre's strikingly diverse and original compositional approaches and implicit political message, Adams has, in spite or because of his status as an outsider, emerged as one of America's foremost eco-critical composers.

CV

Sabine Feisst, received her Ph.D. in musicology at the Freie Universität of Berlin (1995) and is an Associate Professor of Music History and Literature at Arizona State University. Her publications include two books *Der Begriff "Improvisation" in der neuen Musik* (Sinzig 1997) and *Arnold Schoenberg in America* (Oxford University Press, forthcoming) as well as numerous essays on such figures as John Luther Adams, John Cage, Annie Gosfield, Ingram Marshall, Arnold Schoenberg, and Edgar Varèse in various anthologies and such journals as the *Musical Quarterly*, *Archiv für Musikwissenschaft*, *MusikTexte*, *Chamber Music America*, and *Twenty-First-Century Music*.

The 'imaginary sound museum'- The reinterpretation of European tradition in the music of Gerardo Gandini

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Abstract

The availability of "the materials provided by the whole history of music" represents a fundamental attribute of the musical poetics of Gerardo Gandini (1936) –one of the most significant Argentine composers. Gandini regards composition as a result of a 'conversation' between different musical works in an 'imaginary sound museum' – a distinctive cosmopolitan stance of many contemporary art manifestations developed in Buenos Aires. This discursive imaginary could be associated with what the composer himself calls 'rereading': a compositional reworking of material and/or formal configurations taken from his own works or from works by other composers. (The music by Mozart, Schumann, Debussy, Schoenberg and Berg occupy a relevant place in Gandini's music as a basis for reworking.) This procedure establishes the 'objets trouvés' –according to the denomination that Gandini gives to the borrowed material included in his works– as a compositional substrate and transforms them in various ways, and through different works. The study of this compositional technique embodies not a restoration of disguised identities, but a characterization of the strategies of reinterpretation, transparency and opacity merged in the works. The reinterpretation of materials coming from different historical contexts shapes Gandini's music as a complex intertextual framework, whose analysis involves the recognition of structural, semantic and historical aspects, as they relate and manifest in the music itself. The paper explores these assumptions through the analysis of the rereading procedure applied to the piano piece "Vogel als prophet" by Robert Schumann (*Waldszenen* op. 82) in works such as Gandini's *Diaries* I-III (1960-87) for piano, and his *Estudios* for violin and piano (1990). This reworking poses the question of whether a distant perspective from European culture results in an particular approach for the reinterpretation of its music.

CV

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The vocal line in the Italian opera since 1950

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Abstract

The avant-garde music of the decades following the end of the Second World War could hardly for long be considered separately in geographical entities, given the many musical ideas, aesthetic positions, technologies, instrumental and vocal practices, styles of production shared by composers from a variety of musical cultures: Boulez and Nono, Xenakis and Ligeti, Berio and Pousseur. In Italy, the birthplace of opera, distinguished and inspired composers as diverse as Luigi Dallapiccola, Luciano Berio and Nino Rota, Luigi Nono and Sylvano Bussotti, Giacomo Manzoni, Bruno Maderna and Salvatore Sciarrino have developed remarkable and vital musical growth in recent decades. The operatic expression, arising as it does from the social, cultural and artistic milieu of a certain period, and a certain national identity, is bound to be affected sometimes by the particularities of a national culture and the linguistic hinterland. For instance, certainly Luigi Nono's works for the stage were influenced by the "Resistenza" element in post-war Italian cultural life; Luciano Berio shares so many cultural and intellectual concerns (for example concerns with the concept of an "opera aperta") with his compatriots Umberto Eco and Edoardo Sanguineti. The musical theatre has figured a prominent role in the work of Italian composers during this period, ranging from operas conceived in a traditional mode to works of a Music Theatre variety, and in style from popular to avant-garde.

This paper surveys this Italian music-theatrical phenomenon in the period since 1950, examining the vocal line in a wide range of operas, such as, Luigi Dallapiccola's *Ulisse*, Nono's *Intolleranza*, Berio's *Un re in ascolto* and others.

CV

Born in Constantinople, tenor and musicologist Demosthenes Fistouris now lives in Greece. He received his undergraduate degree from the Metallurgy Department of the Technical University of Athens. He has diplomas in vocal art, Byzantine music, harmony, counterpoint and fugue. 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 collaborated as soloist-tenor with the National Lyric Theater, the Megaron Mousikis, the Festival of Thessalonica-Dimitria, and in the Municipal Theatres of Vercelli, Modena, and Belli. 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.

A belated arrival: Gerald Barry and the creation of an Irish musical avant-garde

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Abstract

The standard narrative of the musical avant-garde in Europe is well known; a movement centered on primarily German cities such as Darmstadt and Donaueschingen which grew musically out of the inheritance of Anton Webern and politically out of the destruction of the Second World War encompassing new ideas from the United States about musical organisation and material. However, in Ireland the situation was radically different and it could be argued that for many years the avant-garde completely bypassed Irish composers. This was partly due to the political and cultural ideology dominant at the time: for a relatively new state establishment of a clear national identity was a priority and this resulted in a culturally insular approach.

With the exception of Seóirse Bodley (b. 1933) who visited Darmstadt in the 1960s and briefly experimented with total serialism before returning to tonality to compose in a folk idiom, no other composer in Ireland before the 1970s engaged with any of the dominant avant-garde movements. The first catalyst for change was the hosting by Dublin of an international festival of contemporary music every two years, exposing young composers to the latest developments around the world and this spurred a number of them to travel abroad to continue their study. Foremost among these was Gerald Barry (b. 1952) who spent time studying with Peter Schat in Amsterdam before moving to Cologne where he studied first with Karlheinz Stockhausen and then Mauricio Kagel.

This paper outlines the cultural background against which Barry studied in Ireland and offers reasons for Ireland's particular trajectory. It also examines Barry's own approach as cultural 'outsider' to dominant avant-garde ideologies and how this affected his compositional strategies. Finally it outlines the importance his music has had in creating a pathway for the next generation of modernist and postmodern composers in Ireland.

CV

Mark Fitzgerald completed his PhD on rhythmic structuring in the late works of Alban Berg at Trinity College Dublin in 2004. He was a postdoctoral fellow in the National University of Ireland Maynooth from 2004-2008. He currently lectures in the DIT Conservatory of Music and Drama (Dublin). Mark is Executive Editor of the forthcoming *Encyclopaedia of Music in Ireland* (2011) for which he is also writing the articles on Gerald Barry, the String Quartet, Raymond Deane and Modernism. Other publications forthcoming in 2009-2010 include a study of Irish composer James Wilson for a series of books on Irish composers published by Field Day and a volume on Music and Identity in Ireland co-edited with Dr John O'Flynn (St Patrick's College, Dublin) and Professor Barra Boydell (National University of Ireland, Maynooth). He has also been commissioned to write an analytical study of Gerald Barry's music for the twelfth volume of Irish Musical Studies (Four Courts Press).

'The sky above the port was the colour of television, tuned to a dead channel': Music press discourses on post-punk industrial music and the construction of a dystopian urban space.

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Abstract

The British popular music press throughout the 1970s had a diverse and youthful readership in excess of 250 000. Thus, when avant-garde music such as post-punk industrial music is included within the popular music press some friction with its mainstream audience is almost inevitable. A range of discursive strategies and explanatory metaphors are encoded by journalists in order to bridge this gap. Therefore, contextualising the music and fulfilling the music press' role as 'gatekeepers'. Indeed, a dominant narrative emerged which argued that the deterministic power of place- specifically the powers of the industrial or post-industrial city- had 'tainted' its residents. As a result, it was argued that some people are simply compelled to reflect their surroundings. This paper uncovers the genealogy of the music press discourses on post-punk industrial music, finding a pervasive mythology of industrial place that is applied to post-punk industrial music as it was to previously noisy rock antecedents (such as the Stooges). In addition, attempts are made to reconstruct the metaphor of the city that emerges. It is evident that the city presented by the music press is a fundamentally literary and fictive construct and like 'the hood', as Foreman illustrates in reference to Hip Hop, transcends the limitations of a regionally specific explanation.

CV

Patrick Glen: I am a first year PhD student at the University of Sheffield researching 'Morality in the Popular Music Press, 1964-1989.' This is indicative of my main research interests: the media, popular and avant-garde music, the culture industry and popular morality in the twentieth-century. Currently, I am developing a rigorous methodology for the analysis of the music press whilst compiling a literature review. In addition, I am personally involved in making and reviewing experimental and avant-garde music; performing in London avant-rock band Khaos Alberto, writing for magazines and fanzines.

(Un)Popular avant gardes: Underground popular music and the avant garde

Stephen Graham

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Abstract

Popular music, curiously, is frequently anything but. Certain of its musicians prefer the pursuit of coarse aesthetic goals to a concession to the mainstream marketplace. Comprising a worldwide underground of production, this musical (*pace* Ellen Willis) 'elitist anti-elitism' currently takes in genres as disparate as (for example) grindcore, hypnagogic pop, and noise-Impro. Underground popular music lets the new digitised-technological scope inform its artistic sensibilities of sonic innovation and cross-genre activity. Its aesthetic tone usually pivots on sublime modes, with surface abrasion and syntactic destabilization, in many subtle formations across the field, being the primary expressive currencies.

The musical avant garde is usually identified with the modernism of Boulez et al. Yet a clear conception of what a musical avant garde might look like, let alone a theory that adequately describes the implosion of centrality that took place in the sixties, is lacking. The spectral distribution of musical styles in the contemporary era means firstly that the very notion of the avant garde has become disarticulated to the extent that musical avant gardes are now multiple, and secondly that some of those avant gardes incorporate consensual aesthetic modes and pivot on populist engines of thought. I adverted to such music in my opening paragraph.

My paper will seek to elucidate this notion of a transformed spectrum of multiple musical avant gardes, paying particular attention to the historicity of the concept of the avant garde, and then to its exemplification in one such multiple, the (un)popular avant garde. To that end I will expand upon in what an underground culture might be seen to exist. I will develop an account of the institutional and stylistic inclinations proper to such underground music. I will conclude by exploring the tensions presented by the seemingly paradoxical concept of a *popular* avant garde, noting its political implications along the way.

CV

Stephem Graham: I completed a BMus at University College Dublin in 2006, gaining a first class honours. I then undertook a Master of Music degree at King's College London, graduating in 2007. I began writing for the website *Musical Criticism* in early 2008, graduating to the positions of Concerts Editor later that year. In September 2008 I commenced doctoral research at Goldsmiths with supervisors Keith Potter and Keith Negus, focusing on liminal zones of activity within contemporary 'underground' music, and looking at aesthetic and cultural issues that arise in the classification and activity of this music. I have presented papers on my topic in conferences in Ireland and the UK, and since March 2009 I have been writing articles for the Irish publication the Journal of Music. I currently lecture part time on the Broadway Musical at King's College London.

Captain Beefheart and the monstrous rhythms of the modern musical self

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Abstract

The musical possibilities opened up by Captain Beefheart and his Magic Band in the world of rock'n'roll remain, to this day, unsurpassed. Blurring the artificial boundaries between high and low culture, Beefheart created grotesque and surreal soundscapes that invited the listener into the violent and beautifully uncomfortable domain of repressed imagination. In a similar fashion to the paintings of Abstract Expressionists or to the work done by writers from the New York School, the Magic Band's music is poetically excessive in many ways and that is what makes it so unique.

Nevertheless, Beefheart's uniqueness and originality must not prevent us from trying to understand where his explosive music was coming from or, at least, from finding similarities in terms of artistic experimentation in the work of some of his peers. On this matter, one could certainly point, for instance, to the aleatory compositions of John Cage or to the seemingly spontaneous rhythms of Free Jazz as feasible unquestionable points.

The purpose of this essay is, then, to untangle the musical ideas that underlie Beefheart's compositions so that we can better understand what aesthetic conventions were being questioned and subverted as well as what are the implications of this monstrous polyphony in terms of the modern musical self.

CV

João Paulo Guimarães holds a degree in Modern Languages (English and Spanish) from the Faculty of Letters of the University of Coimbra. In 2009, he studied North-American Literature at University College, Dublin. He is now completing his MA thesis (American Studies) on the poetic and musical work of Captain Beefheart.

Avant-garde and history: Reflections on the historico-philosophical foundations of post-war musical aesthetics

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Abstract

Modern music is commonly understood as predicated upon complete rejection of tradition and history as genuine sources of inspiration. Practices and materials associated with tonal music, the argument proceeds, were either replaced by new compositional methods or, alternatively, treated with detached irony and playful eclecticism. Recent studies show, however, that the relationship of modern composers to the works of their predecessors is by far more complicated and ambiguous. Rather than opposing tradition, early modern composers were compelled to appropriate it for themselves in response to the absence of a broadly accepted compositional practice. While diversity and heterogeneity were part and parcel of modern musical life from the outset, aesthetic thought was dominated by an ideal notion of a unified and linear historical tradition. For the greater part of the twentieth century, pluralism had not been accepted as a possible permanent state of affairs and the world of art music was characterized by a variety of stylistic "isms" and competing ideologies of "the music of the future." In my presentation, I will propose a definition of musical avant-garde that situates this notion of tradition in a set of specifically Hegelian concepts relating to history and progress. Following this, I will explore the historico-philosophical assumptions behind the work of Pierre Boulez and the "Darmstadt school", compared to those of early modernism as represented by Arnold Schoenberg and Theodor W. Adorno. Finally, I will discuss the ramifications of my interpretation in relation to present-day musical culture. My methodological approach draws on Reinhart Koselleck's model of *Begriffsgeschichte* (conceptual history) and recent meta-historical accounts of historical knowledge. The lecture will address the Conference's concern with the utopias and ideological expressions of the avant-garde.

CV

Golan GUR is a doctoral candidate in music sociology at the Humboldt University of Berlin. Born and raised in Israel, he attended Tel Aviv University where he earned his B.A. (2004) and M.A. (2007) degrees in musicology. Between 2003 and 2006, he was a teaching and research assistant in the Department of Musicology at the same institution. In the academic year 2007-8, he studied at the Ludwig Maximilian University of Munich, Germany, with a scholarship from the Munich City Council, and served on the editorial board of the *Bayerisches Musiker-Lexikon Online*. He has presented his work in colloquiums and international musicological conferences in Israel and Europe. His articles have been published in journals such as *Search: Journal for New Music and Culture* and *Music Theory Online*.

Aesthetic shifts from the avant-garde towards the 'second modernity': The swaddling of a new compositional thinking

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Abstract

Sliding on the time-axis, starting from the beginning of the 20th century, a plethora of terms was used to characterize the facets of music, like New, Avant-garde, Postmodern, Contemporary Music, to sample some. New Music was mainly applied to the music of the early 20th century, in particular the Second Viennese School, to indicate a radical rupture with concert tradition, entailing a break with the traditional audience by, if not braking, certainly thoroughly disturbing the foundation of the bond between music and the audience. Avant-garde was used for the radical, post-1945 tendencies of a modernist style in several genres of art music, whereas in the 1950s, the term avant-garde music was mostly associated with serial music. Postmodern music is mostly defined in opposition to modernist music; it favors eclecticism in musical form and musical genre, and often combines characteristics from different genres, or employs jump-cut sectionalization (such as blocks). Contemporary music is simply the name appointed to all musical production in a given present unburdened by a comparable effect of being so emphatically estranged. Seeing the process of music composition within all these views, the concept of newness becomes, undoubtedly, its common endeavor. If the compositional thinking wishes to remain new, it must not only be constantly creative and innovative, i.e., an embodiment of the living present, but it must furthermore renew the concept of the new itself; by this redefinition, it can extend the frame of its reference beyond the mere present. From a methodological point of view, this approach is embraced by the 'second modernity'. The latter breaks with fundamental aesthetic convictions of postmodernity (e.g., a modern, new, innovative musical material is no longer possible, thus, all manner of material is equally usable; hence, self-consistent style defined with reference to the present is not possible or desirable). 'Second modernity', however, is not simply the negational counter-movement to postmodernism and solidarity with high modernism, but brings forth new aesthetic characteristics, by introducing a project of a future that is open and which artists can aim for productively. By adopting the framework of the 'second modernity', this paper attempts to examine those aspects that could be used as aesthetic trajectories from avant-garde to nowadays, upon which new compositional means (like complex, deconstructive), with both functional and educational potentiality, could be deployed.

CV

Leontios J. Hadjileontiadis was born in Kastoria, Greece in 1966. He studied music theory and classical guitar obtaining Diplomas in Guitar Performance (1993-Prof. F. Bakses, Macedonian Conservatory, Thessaloniki (MCT), Greece) and in Composition (1997-Prof. Th. Antoniou, MCT), both with honors and 1st Prize. He also holds a Diploma in Electrical Engineering (1989, Aristotle University of Thessaloniki (AUTH), Greece), a PhD in Electrical and Computer Engineering (1997, AUTH) and a PhD in Music Composition (2004-Prof. David Blake, University of York, UK). He currently serves as an Associate Professor at the Dept. of Electrical & Computer Eng., AUTH, and since 1999 he teaches composition at the State Conservatory of Thessaloniki, Greece. Up to now, he has written 81 works and awarded 9 times. He has been a member of Greek Composers' Union (GCU) from 1993; since 2001, he is a Board Member of GCU and ISCM Greek Section. His research interests include the use of advance signal processing techniques (e.g., wavelets, fractals, fuzzy-logic, polyspectra, stochastic models) in music composition and in biomedical engineering.

Music perception of avant garde: Musical structure and time

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Abstract

The practice of new music composition and the education in the Darmstadt courses have served as a model for the development of new music, attempted to create a national style of music to which no false meaning could possibly be attached. Karlheinz Stockhausen, György Ligeti and Iannis Xenakis – for instance – found a new way to think and work in their music to organize a musical structures. Intuition is necessary in the musical creation, but it is not the base for artistic freedom or creative innovation. Therefore, a wide range of different compositional strategies can be inspired by modern tools of scientific areas or directed solely intuitive approach. Avant-garde composers have used the mathematical and symbolic pre-compositional principles, which were the starting point and the foundation of the created musical structures. These musical structures are often not the same as the listener experiences. This article aims to examine selected compositional strategies manifested in speeches and writings of composers and their creative exemplifications of selected works, and finally, the reference of these findings to the conditions of music perception. Application strategies based on modern scientific tools and/or intuition isn't mutually exclusive. Achievements in the various areas of science - mathematics, psychoacoustics and cognitive psychology, based on the role of expectations in the perception - are used in comparative considerations. Comparisons and observations should show whether and how the strategies of composers affect the perception of music.

CV

Justyna Humięcka-Jakubowska, assistant professor at the Department of Musicology of Adam Mickiewicz University in Poznań (Poland). I also graduated from the University of Technology in Poznań (the electrical engineer). I received my PhD from Adam Mickiewicz University in 2005 (*Determinanty barwy dźwięku w dwudziestowiecznych technikach kompozytorskich w świetle teorii Alberta Bregmana* [The determinants of the timbre of sounds in twentieth-century composition techniques in the light of Bregman's conception]). I specialize in the areas of analysis, history, theory and aesthetics of twentieth-century music and also music perception, cognition, music acoustics and physiology of hearing. I'm author of the book: *Scena słuchowa muzyki dwudziestowiecznej* [The Auditory Scene of 20th Music] (Poznań 2006) and a number of articles.

Musical form after the avant-garde revolution: A new approach to composition teaching

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Abstract

After the Avant-garde revolution, the notion of musical form as organically structured started from being left aside to even being disregarded absolutely. The introduction of non-Western conceptions of time, the emergence of electronic music and a wish to break with the previous musical standards led to the creation of new genres and new ways to render compositional ideas. The notion of form has been broadened, if not changed, and has even been questioned. But besides these discussions, the need to define some principles for composition teaching has led to the research on the new concepts on the matter that have arisen after the modern revolution, particularly, the division into organic and non-organic structuring of time. Although most of the research on the listeners' perception of form has been done with examples from the tonal harmony realm, there is a slowly growing corpus of investigations that pays attention to post-tonal practices. This paper deals with the matter of musical form, for the composer's and the listener's points of view basically within a psychological approach, starting from Kramer's notion of musical time and the aesthetic views of some contemporary composers and composition teachers. In spite of the above mentioned division of music time into two main types, it has been observed that the chronological or absolute time is an unavoidable one-directional dimension needed to appreciate or measure any proposed structuring of time. Hence, form as a tool in the composition teaching, has to deal with the idea of *passing time*, whichever the conception of musical time selected to be worked on. And this is the notion to be considered in the process of teaching composition.

CV

Rafael Junchaya was born in Lima. Studying under such professors as Enrique Iturriaga and Celso Garrido Lecca, Junchaya graduated from the National Musical Conservatory of Peru with a major in composition and second specialty in composition teaching. Junchaya has participated in master classes and workshops with Mario Lavista, Aurelio Tello and Cirilo Vila, among others. He studied conducting with Miguel Harth-Bedoya and Eduardo García-Barrios, and also participated in workshops with David MacKenzie and Carlos Fernández Aransay between 2002 and 2003. In 1995 he travelled to New York City as a visiting student at Juilliard School. He has been the assistant conductor, then principal conductor, of the Symphony Orchestra of the Conservatorio Nacional de Música of Lima, and has led the Philharmonic Orchestra of Lima, the POV (Summer Orchestral Programme), and "La Filarmónica" orchestras. He has also attended workshops and seminars in musical research with Alfonso Padilla from the University of Helsinki. Junchaya has been professor of Composition and Music History at the CNM and the Instituto de Arte of the Universidad San Martín de Porres. He is a founding member of Círculo de Composición del Perú (CIRCOMPER). He is currently a Ph.D. student at the University of Helsinki.

Harmonic and formal coherence in Morton Feldman's late music

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Abstract

Initially Morton Feldman's later music, i.e., those works dating from approximately 1975 until his death in 1987, can be challenging to comprehend. For instance, the large amount of seemingly undifferentiated aural information, played at a soft dynamic and heard for an extended period of time, can leave a listener with the notion that this music "sounds the same." Unfortunately, turning to Feldman himself for assistance about how to understand these expansive compositions is of limited value, as his narratives are often at odds to understand their formal design and pitch structure.

In this paper, by drawing from sketch materials housed in the Paul Sacher Stiftung, I elucidate that Feldman's compositions contain a more refined degree of pre-compositional planning than is often acknowledged in the literature. Further, by using the 1981 piano solo *Triadic Memories* as the basis of my discussion, I propose that by correlating portions of the extant sketches with a published score, it is possible to identify a comprehensive harmonic and formal organisation to these large-scale compositions.

CV

Edward Jurkowski: Professor, New Media Chair, Department of Music, University Lethbridge, Canada. Areas of research/creative activities: Analysis, Twentieth-Century music, Nordic music, and Film music. Following his Bachelor's degree, Dr. Jurkowski completed an MA in Music Theory and a Ph.D. in Music Theory from the University of Rochester. As a theorist, Dr. Jurkowski's principal teachers include David Beach (Schenkerian theory), Robert Gauldin (counterpoint and pedagogy), David Headlam (twentieth-century analysis and dissertation advisor), Robert Morris (twentieth-century analysis), and Robert Wason (history of theory). His composition teachers included Samuel Adler, Warren Benson, Michael Matthews, Christopher Rouse, and Joseph Schwantner. Prior to his appointment to The University of Lethbridge, Dr. Jurkowski held positions as Instructor of Music at the College of Arts and Sciences of the University of Rochester, Instructor of Music at the Eastman School of Music, and a Teaching Assistant at the Eastman School of Music.

Ancient wisdom in modern music: Yannis A. Papaioannou's 4 Orphic Hymns as challenge of renewal and revision in postwar conception for the sound interpretation of the Greek ancient Orphic sacred hymnology

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Abstract: Yannis A. Papaioannou composed his 4 Orphic Hymns after an official commission of the Greek Association of Contemporary Music Ε.Σ.Σ.Υ.Μ in the year 1971 for the festivities of the Athens 4th *Week of Greek Contemporary Music*. The composer had decided to point out by this opportunity signs of deeper change in relation to the common way of musical expressions and forms to the ancient sacred music traditions in Greece. Renouncing of the one-dimensional method of sensibility Yannis A. Papaioannou applies in this composition modern modifications and features giving a musical outline with discrete distances between "passion" side, and "thought" side. The avantgarde elements in this composition are focused on the expanding the frontiers of aesthetic experience and renewing traditions by reconstructing mythologies and techniques. Yannis Papaioannou reveals to us here the "emotional-equivalent of mind". The sacral art is developed by aesthetic criteria which reflect a close connection between moral judgment and a revised way of seeing. The composer's outstanding orphic approach find echoes and bindings in modern thought and contemporary theories in which the secret meaning of the words lies in their methodic use. The speech-behavior in Papaioannou's *four Orphic Hymns* is the key of a pioneer's systemic game which can only be applied after careful research and with certain rules and customs. The composer informs us through programmatic notes that the general sound atmosphere associates with the concept of ancient "*Anakrousis*". In some cases *Anakrousis* behaves as an ultra compact mass and in other circumstances like a transparent humid apparition. The narrator speaks after a very idiomatic way moving in the neutral zone. Every rhythmic or sonic transformed microstructure of each phrase appears as a mode of action showing a tendency to become a melody but without defined frequencies. As the composer marks, the music does not appear as a background concept and does not describe something. The composition builds progressively a supernatural mythological context which draws speech and music together reexamining in a modern way the technicalities of the voices of Greek orphic mythology. The synthesis interprets the hymns through a music-poetical redefinition. The author presents a detailed analysis of composition's morphology and techniques describing the way in which Yannis A. Papaioannou through this specific work separates himself definitely from the older music movements in Greece trying to avoid the weaknesses - difference between instrumentalism and aestheticism. The composer indicates also his own approach to the secret ancient music rituals in connection to the harmony of the dome with the specific selection of the orphic hymns to *ouranos*, to *stars*, to *sun* and the *moon*. His abstract symbolic but precise music framework seems to work like an enactment of new proposals, exercising our imaginative capacities necessary for redefining and reexamining sound-moral understanding.

CV: Konstantinos D. Kakavelakis studied music theory, composition and piano in the Hellenic Conservatory in Athens, Greece, under the supervision of Yannis A. Papaioannou, Theodore Antoniou and Ida Rosenkranz Margariti. In 1982 he settled in Germany in order to continue his studies in *composition*, *musical electronic applications*, and *historical musicology* with subsidiary subjects in *Byzantinology*, *philosophy*, and *communication research* at the Conservatory of Cologne and the University of Bonn under Bojidar Dimov, Martin Zenck, Erich Trapp, J.Simon Wolfgang Kluxen und W. Hess. He continued intensive studies in the area of historical musicology, with emphasis on the German modernism, and philosophy of music, at the University of Hamburg under the supervision of Constantin Floros, Peter Petersen., Christos Axelos. Free research studies in USA. In 1989 he was awarded the Kuenstlerische Reife Pruefung completing his circle of studies in composition, at the Robert Schumann Music Academy in Düsseldorf under Dimitri Terzaki, Guenther Becker and Helmut Kirchmeyer. Konstantinos Kakavelakis is now affiliated with the Hellenic Free University at STOA VIVLIOU.

The influence of musical avant-garde in the works of Dimitris Dragatakis of the late '50s and the '60s

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Abstract

Dimitris Dragatakis' (1914-2001) first works date from the early '40s and reveal influences of the traditional music of the composer's fatherland, Epirus, as well as of the Greek National School of Composition. It is in the '50s that Dragatakis' musical style begins to change, gradually incorporating elements by late romanticism, neo-classicism and finally, in the very begging of the '60s, of the avant-garde of the '50s. In his extremely productive decade of the '60s we can see a major change in his music, as he starts using certain characteristics of the avant-garde trends, gradually combining them with his musical background, to form little by little his own very personal way of creating music. In my paper, I define the kind and the importance of influences of avant-garde in the music of Dimitris Dragatakis, as well as the phases that can be seen in his works up to the late '60s. For this purpose I, on the one hand, present fragments of certain works and focus on their special musical characteristics, and on the other hand reveal new biographical details that show how Dragatakis became familiar with the modern music of his age, considering that he never took composition lessons and did not travel abroad until 1973.

CV

Magdalini Kalopana (b. 1976, Athens) completed her doctoral thesis with the title *Dimitris Dragatakis: Work's catalogue* (Department of Musical Studies-University of Athens), in 2008, under a State Scholarship (I.K.Y.). As a Musicologist she has been collaborating with The Athens Concert Hall, the 3rd 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 e.t.c.). She has taken part in International Conferences: "Musical folklore as a vehicle?" Belgrade 19-21.11.2008, "2nd International Conference for PhD. Music Students" Thessaloniki 11-13.2.2009 and "Greek Music for the opera and other forms of the performing arts in the 20th century" Athens 27-29.3.2009. Her articles are often published in Greek music periodicals. She is member of the Editorial Board of the Greek musicological periodical *Polyphonia* (est. 2002).

J.G. Thirlwell: Educating the ear

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Abstract

By the end of the seventies the creative assimilation of the teachings of music pioneers like John Cage, Steve Reich and La Monte Young had assumed its most structured form with the appearance of noise composers such as Maurizio Bianchi and the heavy industrial ecstasy of Throbbing Gristle – music that stands among the most significant examples of academia informing the music of the young European and American subcultures of the time. These developments led to the birth of a multi-faceted popular music mosaic with particular cultural functions, which inspired Australian composer J.G. Thirlwell to embark on his idiosyncratic 30-year career. His exploration of a very broad range of music idioms (noise, classical, pop, jazz, soundtracks), the application of intertextuality both as to form and as to the content of his music compositions, the use of technologically advanced methods to encompass an experimental musical transcription, render J.G. Thirlwell the agent of an unexpected balance between popular, anti-commercial and academic forms. The unorthodox innovations of J.G. Thirlwell require a trained ear and familiarity with the particular norms comprising his *sui generis* musical approach. Nevertheless, he is creating landmark innovations and rejuvenating the sonic, and especially the artistic, dimensions of what we call culture.

The aim of this paper is to examine the intertextual nature of J.G. Thirlwell's pioneering work, especially in his early stage recordings, and to describe his form/content development, which constitute his contribution to modern experimental musical locus.

CV

Ursula- Helen Kassaveti was born in Athens in 1980. She holds a Diploma of Modern Greek Literature and Byzantine Studies [University of Athens- Faculty of Philosophy], a MA in Cultural Studies [University of Athens- Department of Communication and Media studies] and she's a Ph.D. c. at the same Department. Her research fields lie within Film Theory, Genre Theory, Avant- Garde Movements, Popular Culture (with a specialization in Intertextuality) and Popular Music.

Krassimir Kyurkchiiski's choral arrangements: The avant-garde approach to Bulgarian choral Obrabotki

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Abstract

The music of Bulgaria is an excellent example of a complex musical tradition which combines Middle Eastern *makams* (modes), regional microtonal structures, pentatonic scales, diatonic modes, and major/minor collections. This paper explores the avant-garde approach to Bulgarian choral arrangements (*obrabotki*) pioneered by the Bulgarian composer Krassimir Kyurkchiiski. The genre of choral obrabotki was established in the early 1950s and became popular worldwide through the performances of the female choir at the Bulgarian National Radio "Le Mystère Des Voix Bulgares." This paper analyses several trend-setting obrabotki by Kyurkchiiski which defined the avant-garde style. *Kalimanku Denku* (God Mother Denku) is recognized as one of the symbols of modern Bulgarian choral traditions. In this arrangement, Kyurkchiiski sets the standards for enriching modal harmonic vocabularies through mode mixture, tonicizations, incorporation of multiple drones, vertical displacements, quintal-quartal harmony, and clusters. *More Zazheni Se Gyuro* (Hey, Gyuro Is Getting Married), is the first obrabotka that involves whole-tone based verticals. After a short reference to traditional vocal diaphony (melody and drone), Kyurkchiiski introduces palindromic structures of gradual textural expansion followed by gradual textural contraction. At the center of these palindromes, the composer uses whole-tone based sonorities. *Prochul Se Strahila* (Word Spread about Strahil) obrabotka illustrates innovative harmonic approach to makam Hicaz. Rather than exploring contrasting key areas, Kyurkchiiski plays with established listener's expectations about Hicaz harmony and deviates from the expected harmonic standards and cadences. Finally, I analyze *Zableyalo Mi Agüntse* (A Lamb Was Bleating), an obrabotka which typifies the most recent avant-garde trends of the genre. In my presentation on Kyurkchiiski's avant-garde choral arrangements, I suggest that Roman numerals, pitch-class set, and Schenkerian analyses are valid methods of examining the Bulgarian choral obrabotki if we alter some of our Western harmonic expectations to embrace modal and Middle Eastern influences in the Bulgarian musical language.

CV

Kalin Kirilov is an Assistant Professor at Towson University. Kalin received a B.A. from the Academy of Music in Plovdiv, Bulgaria, and a Ph.D. in Music Theory from the University of Oregon. Kalin's dissertation traces the development of harmonic languages in Bulgarian music. A master of multiple instruments, Kalin has performed extensively in Bulgaria and Western Europe. In 2003 and 2005, he toured the United States with Ivo Papazov, recipient of the 2005 BBC audience award in the "world music" category. Kalin is one of the organizers of the First International Conference on Analytical Approaches to World Music.

Collective improvisation and the controversy of the determined work: An interdisciplinary approach to the correlation of music and architecture

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Abstract

This paper summarizes the key issues of an ongoing doctorate research, principally conducted in architecture and correlatively in music. The interdisciplinary subject of study is shaped partly by the general, reciprocal characteristics of selected areas in terms of artistic composition, and partly by their special correlation in terms of improvisatory action. The text thus describes the extensive association of architectural and musical synthesis according to several temporal – spatial considerations, and continues by focusing on suggestions and references that document the emergence and development of improvisation in both examined fields. It is considered that the research for improvisation methods and techniques in both architecture and music, and especially the focus on what has been accomplished after 1960, provide evidences for shared incentives, parallel visions, as well as common practices and theories aiming at the decentralization and popularization of work-production procedures. The examined paradigms comprise of a wide range of examples that relate improvisation principles from both arts to multiple social, cultural and historical circumstances. In addition, the analysis of two basic cases, the architect Christopher Alexander and the musician Cornelius Cardew as well as the reference to their broader frame, constitute a corpus of data that support correlation assumptions of the thesis and particular conclusions in the conference's theme basis.

CV

Alexandros Kleidonas is an Architect Engineer, M.Sc. in Architectural Planning, and Ph.D. Candidate in Dept. I – Architectural Design, School of Architecture, N.T.U. of Athens, where he has worked as an assistant instructor. He is a practicing architect, designing and supervising the construction of private and public projects. He has participated in national and international architectural competitions and has been awarded. He has exhibited and published his work and research. Moreover, he is a musician playing tsabouna (Greek bagpipe), lyra and mandolin. He is also an instrument maker and he has invented and patented a plastic bagpipe made by building materials.

From "jarring" Jarry to "pendent" Penderecki: Opera in a state of shock - A presentation of Krzysztof Penderecki's opera *Ubu Rex*, after Alfred Jarry's *Ubu roi*

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Abstract

An unprecedented theatrical scandal broke out in Paris, in 1896, on the opening night of *Ubu roi* by Alfred Jarry: Ubu, the grotesque protagonist, kills the King of an imaginary Poland and usurps the throne. The audience is shocked by the uttering of the opening line, "merdre" ("shite") and by the author's will to provoke. Since then, *Ubu roi* has been considered the first avant-garde, uncompromising, revolutionary play, which later proved prophetic. During the 20th century, Ubu was incarnated by such terrifying personalities as Franco, Stalin, Hitler and other political leaders from the East European block. Hence, audiences and creators discovered in *Ubu roi* a subversive political allegory. After nearly a century, in 1972, Krzysztof Penderecki and his librettist, Jerzy Jarocki, create *Ubu Rex*, an opera based on Jarry's play, the latter being censored by the Polish communist regime for being an "anti-Polish satire". Penderecki's project causes a violent political campaign and, for this reason, the opera's creators have to wait for almost twenty years to see it staged. This *opera buffa* is finally produced for the first time in Munich in 1991. It is only after the fall of the regime that a staging takes place on Polish soil (Lodz, 1993). In this paper we will examine the notion of shock - a characteristic of the avant-garde movement - and in what means Penderecki uses it in order to denounce the social and political conditions of his time. We will focus firstly on the libretto and the changes added by Jarocki in order to underline a commentary on communist and post-communist Poland. Secondly, we will present the experimental style in the music: a mixture of references to older musical styles and to his own compositions, a sort of mockery of both the classical forms, and those of the avant-garde.

CVs

Georgia Kondyli (Musicologist). She graduated from the Faculty of Musical Studies of the Ionian University (1999). As a scholarship holder by the Michelis Foundation, she obtained a Master's Degree in "Aesthetics, Technology and Artistic Creation", specialising in "Music-Musicology" at the Paris VIII University in France (2000). In 2005 she obtained a PhD from the University of Tours (France). She has given lectures and has published articles in research reviews. She has taught in primary education (2005-2006), in public Institutes of Professional Training (2008-2009), and lectured at the Faculty of Theatre Studies of the University of Peloponnese (2005-2007). She is currently Adjunct Lecturer at the Faculty of Theatre Studies of the University of Patras and at the Technological Institute of Education of Music Technology and Acoustics in Rethymnon.

Athena Stourna (theatre designer and theatre researcher). Born in Flemington NJ, USA. She received a BA (Hons) in Theatre Design from Rose Bruford College and a BA (Hons) and an MA in Theatre Studies from the Paris III-Sorbonne Nouvelle University, where she is currently completing her PhD thesis entitled « Kitchen, cooking, and the stage: performances and convivialities in the 20th century theatre until today ». She has collaborated with theatre reviews and editions and has taught Scenography at the Universities of Peloponnese and Patras. She has worked as a theatre designer and assistant in London, Paris, New York and Athens. Since 2007 she is founder and artistic director of Okypus Theatre Company.

Constructivism in the works of Iannis Xenakis as a new link between avant-garde art and music

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Abstract

The aim of this presentation is to show a new aspect of avant-garde in the works of Iannis Xenakis in relation to the Russian constructivism. Both the above-mentioned 20th-century art movement and the composer present an undeniably innovative character. It manifests itself not only in a radical rejection of traditional systems and the application of various scientific theories in the creative process in order to develop a formal language of art, but also in the synthesis of non-representational art, science and technical knowledge as well as fascination with modern technologies and machines.

During the presentation, a short description of Russian constructivism will be given, with a special emphasis put on its aforementioned avant-garde character, which may also be considered at the level of ideology. Afterwards, parallel assumptions will be made on the level of music as an attempt to create more accurate definition of constructivism in music. Subsequently, the main theses of constructivists will be found in particular works of Xenakis, as follows: *Achorripsis* with its sound pattern based on the theory of probability, *Nuits*, portraying non-representational, pure art, *Nomos Alpha* constructed with use of utterly innovative music material, *Metastaseis* with clusters of glissandi reflecting the structure of Philips Pavilion – a sample of Xenakis's architectural output, examples of space, tape and electro-acoustic music and finally *Polytopes*, spectacles of light and sound, remaining his most astonishing interdisciplinary work.

This comparative approach will reveal connection between avant-garde in art and music.

CV

Kinga Krzymowska - born in 1985, a mathematician and musicologist, Ph. D. candidate in the Institute of Musicology at the John Paul II Catholic University of Lublin (Poland), where she gives a history of Polish music class. She also cooperates with Lublin's Cultural Guide. She graduated with honours on the basis of the dissertation entitled Constructivism in the works of Iannis Xenakis. The results of her research on constructivism in music were presented at several local conferences. Her current research concerns scientific theories in the music of the 20th century.

Kostas Nikitas: A missing puzzle piece from 20th century Greek music

Athanasia Kyriakidou and Anna Papagiannaki

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Abstract

The emergence of essential idiosyncratic characteristics of the work of the Thessalonician composer Kostas Nikitas (1940-1989) aids to the crystallization of the notion "avant-garde" in the localized musical society of Thessaloniki after 1950. Initially we attempt an analysis of the composer's musical material in correlation with his journey through different stages of musical activities, taking also into account his interaction with the artistic and social environment. A discretization of the composer's lifetime musical material (using as indicative criteria the composer's compositional texture, musical structures, musical forms, etc.), provides the basis for comparative evaluation of his work with contemporary works of others, in local as well as in more extended scale. In parallel, by suggesting a group of functional criteria, we set a framework of possible usages of the term "avant-garde" in Thessaloniki from 1970 up to 1990.

CVs

Athanasia Kyriakidou

Researcher in the area of historical musicology and currently PhD candidate at the Department of Music Studies of Aristotle University of Thessaloniki under the supervision of Prof. Evi Nika-Sampson. Studying choral conducting (MM) and concurrently working as a choir conductor. Also holds diplomas in Flute Performance, Byzantine music, Instrumentation and Wind Orchestra Conducting, as well as a BA in Music Studies.

Anna Papagiannaki

Graduated from the Department of Music Studies of Aristotle University of Thessaloniki. Her diploma thesis titled "A Study of the Motet : the evolutionary process of the musical genre from the Middle Ages through the Renaissance", guided by Prof. Evi Nika-Sampson, responds to her main interest in vocal music and aspects of performance and analysis. She has additional diplomas in Piano Performance and Theory Studies.

Staging who we are: Reflections on myth, intertextuality and construction of identity in Gabriela Ortiz' electroacoustic opera 'Unicamente la Verdad'

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Abstract

A visible tendency in current Latin American composers in the construction of the libretti for their operas, is the exploration of local stories in their own language. Myth, pop culture and folk traditions are some of the most common sources for the majority of these plots. The libretti of some new works, such as the opera 'Unicamente la Verdad' by the Mexican composer Gabriela Ortiz, are entirely based on a variety of quotations from various sources, each one with a particular version of the same account. Inspired in the story told in the Mexican corrido *Contrabando y Traición* by *los Tigres del Norte*, the libretto of Ortiz' opera also includes quotations from other sources such as *La Alarma* (tabloid), newspaper articles, broadcast news from *TV Azteca*, and a research book. In the same way, musical quotations from other *corridos* as well as digitally processed recordings, articulate the musical content of this composition.

Through the analysis of the ways in which multiple sonic and textual sources coexist in *Unicamente la Verdad*, this paper will explore the process in which the relationships between myth, intertextuality, and pop culture take part in the construction of cultural identity.

CV

César Leal was born in Bogotá (Colombia). Currently he is ABD in the Ph.D. program. His interest in both research on and performance of contemporary music has led him to work as the Music Director of the LACNM (Latin American Center of New Music) for the last two years. He has participated in the Contemporary Music Festival in Nanterre Conservatoire (France) in January 2006, and was a finalist in the Second International Conducting Workshop of the Bogotá Philharmonic Orchestra in August 2006. César was also invited to the International Contemporary Music Festival of Lima (Perú) in November 2006. He produced the CD Project "Lexico Series," a compendium of contemporary pieces by representative composers from Latin America. In 2009, César participated in the International festival of Electroacoustic music *En Tiempo Real: Nuevos Espacios Sonoros*, in which he conducted and presented a paper on contemporary Electroacoustic opera. He has a B.M. in performance from Javeriana University in Bogotá and an M.M. in Instrumental Conducting from Florida International University.

The meta-language in Francis Dhomont's *Novars*.

Theodoros Lotis

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Abstract

In 1988, the music community celebrated the fortieth anniversary of the birth of *musique concrète* and the thirtieth anniversary of the *Groupe de Recherches Musicales* (G.R.M.) founded by the father of *musique concrète*, Pierre Schaeffer. For this occasion the G.R.M. commissioned several compositions, one of which was Francis Dhomont's *Novars*.

The aim of this paper is to examine and highlight the aspects of *modernity* in *Novars*, rather than suggest an analytical scheme of the piece. In *Novars*, F. Dhomont uses extensively three main sound sources, derived from Pierre Schaeffer's *Etude aux objets*, Pierre Henry's "door" sound type and Guillaume de Machaut's *Messe de Notre Dame*. The composer creates a piece that brings together a unified triptych of sound worlds and eras, relating the *ars nova* of the 14th century to *musique concrète*, P. Schaeffer to Philippe de Vitry and P. Henry to G. de Machaut, in an effort to demonstrate that *musique concrète* is the *ars nova* of our time.

The deconstruction of such diverse sound worlds is an apotheosis of modernism. P. Schaeffer, P. Henry and G. de Machaut lose both their historical references and aesthetical content and become nested functions and comments that, although reflect the three different personalities and their eras, remain, at the same time, inseparable structural and formal elements of *Novars*. The three sonic worlds are transformed into timeless sound objects of a *meta-language* that make statements about statements. Thus, *Novars* demonstrates the modernity of our era shifting gradually "...from the voice of Dhomont (derived from Schaeffer) to the voice of Schaeffer (in the light of Dhomont), passing through a middle ground where the two become intriguingly entangled, and with the ghost of Machaut ever present". (Lewis, 1997).

CV

Theodore Lotis studied the guitar, flute, music analysis and composition in Greece, Belgium and the UK. His music has been performed at festivals and conferences in Europe, Australia, America and Asia, and has received a number of awards and distinctions at Bourges (France, 2000), Sculpted Sound Composers Competition (UK, 2000), *Metamorphoses* (Belgium, 2000, 02), Luigi Russolo (Italy, 2000, 02), CIMESP (Brasil, 2001) and *Jeu de temps / Times Play* (UK/Canada, 2002). He was awarded the first prize at the *Concours International de Spatialisation pour l'Interprétation des Oeuvres Acousmatiques*, in Brussels, sponsored by the Fonds Européen des Sociétés d'Auteurs pour la Musique. He has completed a Ph.D. in Music at the City University, London, thanks to grants from the British Academy (Arts and Humanities Research Board), and the Foundation A.S. Onassis. Theodore Lotis has been teaching electronic composition at Goldsmiths College, University of London (2001-2003), the Technological and Educational Institute of Crete (2003-2004) and the Aristotle University of Thessaloniki (2004-2005), Greece. He is currently lecturing at the Ionian University of Corfu, Greece. His music has been released by *Empreintes Digitales*.

Poland: Delayed reception of avant-garde

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Abstract

The reception of avant-garde music took place in Poland with a few-years delay compared to Western European countries. This was the obvious consequence of the political situation in Poland – her membership in the bloc of Eastern European countries, which were cut off from the West by the “Iron Curtain”. Even the development of Poland’s own music was stopped by the famous conference in Łagów Lubuski in Western Poland in 1949, when it was proclaimed that only “surrealistic music” could be written and “musical formalism” was condemned.

The death of Stalin provoked a political thaw and changes in social life. In 1956, it was possible to organize the first festival of contemporary music, later called “Warsaw Autumn”. Thanks to this, Polish audiences (composers and critics as well) could hear the first examples of western avant-garde music. The first festival still included quite ‘classical’ works by Stravinsky (1908-1945), Honneger (1923-1946), Bartok and some examples of Schoenberg’s and Berg’s music. The events that followed were more advanced with avant-garde works, each of them shaped differently. At first, the reception of avant-garde music by the press was ambiguous. Not every work, which was later recognized as an excellent example of novelty, was accepted as such in the 50s and 60s of the 20th century.

What was the opinion expressed by Polish critics concerning western avant-garde music in Poland? How it was politically motivated? What was the reception of avant-garde works among Polish composers in the 50s and 60s? How did the international avant-garde shape the face of Polish avant-garde music? These are the questions I would like to answer in the paper I am presenting. The starting point that characterized the “delayed reception of avant-garde” in Poland would be the first program of the “Warsaw Autumn” festivals.

CV

Bogumila Mika – PhD, assistant professor and a vice-dean at the Department of Fine Arts and Music of the University of Silesia in Cieszyn. She studied music theory and composition at the Karol Szymanowski Academy of Music in Katowice. She received her PhD from the University of Silesia as a music sociologist (1999). She has published three books: *Critical connoisseur or naive consumer. Silesian music audiences at the end of the twentieth century* (Katowice 2000) *Music as a sign in the context of paradigmatic analysis* (Lublin 2007) and *Musical quotation in Polish art music of 20th century. Contexts, facts, interpretations* (Kraków 2008). She is also the author of more than forty articles on contemporary music and social aspects of music. She presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), England (London), Italy (Roma- Tor Vergata), Finland (Helsinki, Imatra), German (Schwerte) as well as in main Polish cities.

Indonesian experimentalisms, the question of Western influence, and the cartography of aesthetic authority

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Abstract

The eclectic profile of Indonesian creative musical activity designated by the term *musik kontemporer* drives and confounds attempts at definition. But among a chaotic mixing of conventions are exemplary practices which invite the labels experimental and avant-garde. Though suggesting links to a "now-global Cageian experimental movement," closer inspection raises a host of qualifications. The happening art of certain Javanese villagers has a seed that can be traced circuitously to Cage, but it grew in soil in which art never was so separate from life. The Western-oriented composers taught by the senior figure Slamet Abdul Sjukur after his fourteen years in Paris share with him a practical experimentalism, as the underdeveloped state of European classical music in Indonesia precludes a rigorous high modernism. Traditionally-based composers at the arts academy in Solo, spurred to innovate by director Gendhon Humardani and the notions of autonomous art he abstracted from Western philosophy, developed a practice of sound exploration which is otherwise independent of Western experimentalism, having more to do with the social relationships in traditional Indonesian musics and an Indonesian sensitivity to sound. Simplistic appeals to Western influence are clearly inadequate as an explanation for the emergence of *musik kontemporer* in Indonesia. In this paper, I instead take a cartographic approach, locating composers, scenes, and practices on a map concerned less with particular stylistic distinctions and more with the sources and distribution of authority for aesthetic positions and practices. Within Indonesia, the prestige of the now international but still predominantly Euro-American avant-garde is limited by the paucity of transnational connections for Western-oriented composers, while the nativist cosmopolitanism of traditionally-based composers resonates with official cultural policy and is reinforced by foreign acclaim.

CV

Christopher J. Miller is a Lecturer at Cornell University, and a PhD candidate in ethnomusicology at Wesleyan University, completing a dissertation on Indonesian *musik kontemporer*. He first became involved with this topic and traditional Javanese music as an undergraduate at Simon Fraser University in Vancouver. As well as a scholar, he is active as a performer of traditional Javanese gamelan. He has also composed numerous pieces for gamelan and collaborated with Indonesian composers. His article "Orchids (and Other Difficult Flowers) Revisited: A Reflection on Composing for Gamelan in North America" was published in *The World of Music* in 2005.

The cybernetic music of Roland Kayn

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Abstract

The interdisciplinary project of cybernetics, one of the most pervasive and enigmatic intellectual trends of the mid-twentieth century, was launched in 1948 with the publication of Norbert Wiener's *Cybernetics: Or Control and Communication in the Animal and the Machine*. Based on the fundamental idea of feedback, through which organic systems maintain homeostasis in the face of ever-increasing entropy, cybernetics quickly found applications in virtually every domain of thought.

Not surprisingly, given the mid-century enthusiasm for the merger of art and science, music was a receptive field for cybernetics. Perhaps the most sustained involvement is that of the German composer Roland Kayn (1933-), who since the early 1960s has cultivated a self-proclaimed "cybernetic music" as a compositional orientation distinct from the dominant mid-century strains of *musique concrète*, *elektronische Musik*, and computer music. Just as the purpose of cybernetics was, according to Wiener, to model artificially the features of organic life, Kayn envisioned cybernetic music as "a generative process through which existent sound-material is fed back upon itself, from which departures from what preceded can emerge."

Kayn's project can be traced to his interaction with the philosopher Max Bense, with whom he studied at the Technical University in Stuttgart in the early 1950s. Bense was among the first to channel the primarily Anglophone discourse of cybernetics into continental European philosophy. Under the rubric of "generative aesthetics," Bense also applied cybernetic thinking to art, and oversaw some of the first applications of cybernetic and algorithmic procedures to the composition of poetry and visual art. Through an examination of the Kayn-Bense connection and a survey of the composer's writings, this paper will explore the significance of Kayn's music within the aesthetic context of avant-garde music in the second half of the 20th century.

CV

Thomas Patteson is a graduate student in historical musicology at the University of Pennsylvania in Philadelphia. His research centers on 20th-century music, with a focus on technologies of sound, experimental and electronic traditions, and inter-media encounters, especially between music and the visual arts. He studied previously at New College of Florida and as a Fulbright Scholar at the University of Cologne in Germany. In addition to his research, Thomas curates the music blog *Acousmata* and directs an event series called *Experimental Culture* which seeks to introduce innovative 20th and 21st century works of art to a general audience.

The second Russian avant-garde: Cultural and religious afterimages

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Abstract

Cultural and religious afterimages became the initial attraction and stimulus for the formation of a subculture of new music that developed at the margins of the Soviet Union's 'official' concert life. This paper considers the twentieth-century Russian musical avant-garde as a single historical-artistic process and demonstrates its temporal nature by taking into consideration three main conditions: experimentation, negation of the functional and transcending the worldly. The aim of this discussion is to contextualise the late twentieth-century Underground composers and acknowledge Scriabin's (1872-1915) and Shostakovich's (1906-1975) versions of *Sobornost* as consequential in the evolution of the 'Second avant-garde.' Alexander Scriabin's aesthetic code is remarkably similar to that of the Mystics. They considered art bearing the promise to reveal true reality and provide a passage to a divine, transcendental world. In sharing this perspective, Scriabin attached metaphysical significance to the concept of the 'artist as a creative vessel' that, similar to Nikolai Berdyaev's (1874-1948) 'ethics of creativity', affirm the value of the unique and the individual. In order to effectively contextualise the 'unofficial' activity developing underground, it is important to define what constituted the 'official' sphere. The universal spiritual values that occupy the main material of Shostakovich's late works formed an *ersatz* spirituality that took the place of the spiritual guidance that was difficult for audiences to attain during his time. In contrast to Scriabin's and Berdyaev's 'ethics of creativity', Shostakovich's 'ethics of redemption' encouraged art that would form secular parables and paid less attention to the metaphysical significance of the artist as an individual creative vessel. In the Soviet Union of the early 1960s, the ideology of socialism was beginning to give way to the need for individual expression. Young composers discovered religion as a vehicle for this means of self-expression. The use of avant-garde techniques and religious symbolism by the Underground composers was a way to protest against the enforced atheism and also restore Scriabin's condition of the 'artist as a creative vessel.' In this sense, the Second avant-garde composers turned out to be both innovative and traditionalist in order to find a path along which it would be possible to keep music progressing amidst ideological uncertainty and violence.

CV

Anna Pelekanou completed her BA in Music with Music Technology at Hull University specialising in electroacoustic composition. In 2003 she was awarded her Masters of Art degree in Music from Nottingham University. She is currently in the final year of her PhD degree in Musicology under the supervision of Dr Robert Adlington. Anna's primary research to date has focused on music produced in the Soviet Union and Russia, including that by Shostakovich, Gubaidulina and Schnittke. She is also keenly interested in: music perception, aesthetics, sociology of music, concepts of the avant-garde, modernism, Russian philosophy, structural and syntactical pattern recognition and intuition as a mode of perception-creation.

Musical avant-garde in Peru since 1950

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Abstract

The musical avant-garde has different characteristics in Latin America than in Europe and North America. This is partly due to its history of colonization and the multicultural and unequal societies that this condition created. Composers of the region have been searching for an expression of their own identities. An important part of this process has been the use of native and popular music elements in art music, independently of techniques and styles. Latin American avant-garde include an early use of dodecaphony, serialism and electronic music since the first decades of the 20th century. It also includes, however, the study and use of native musics. The situation was not the same in the diverse countries. Argentina, Brazil, Chile, Cuba, Mexico, Uruguay and Venezuela had a more active art music life. In Peru, modernist techniques arrived in the late 1930s, brought by European teachers. The so-called Generation of the 50s was the first to participate in the avant-garde movements in Peru and abroad. Their music includes in many cases elements of traditional or popular musics, combining them with the new techniques in an open, inclusive manner, and as a way of searching local, national or continental identities. This paper looks at the Peruvian avant-garde from a point of view that takes into account the constructing of identities through music in a multicultural society, including cross-cultural composition as a major strategy, and considering the particular historical and socio-economic reality in which the music is born, revealing Peruvian avant-garde's particular features. The methodology concentrates in searching these elements in analysis but also in composers' opinions and in the works' critical reception. It relates also Peruvian avant-garde movement to a broader music history context.

CV

Clara Petrozzi (Peru, 1965) studied violin, architecture and Suzuki pedagogy in Lima. She played viola in chamber music groups and youth orchestras, directed the viola group of the Camerata de Lima and was involved in the organization of International Music Festivals. She moved to Finland in 1990, where she studied viola, Suzuki pedagogy and Musicology, receiving her PhD degree in 2009 at the University of Helsinki. In her research, she has focused in Peruvian art music. She is also active as a violin and viola teacher, viola player and composer.

Temporal disruption and formal coherence in John Zorn's *Cat O' Nine Tails*

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Abstract

During the late 1970s, American composer John Zorn began experimenting with a technique he called "file card composition." Inspired by the work of author William S. Burrows and film director Jean-Luc Godard, Zorn assembled compositions from lists of ideas, visual impressions, quotes from his favorite books, and independent fragments of music. Related by a single dramatic subject, these ideas were then inscribed on file cards as sonic "events." Once the events were sorted and arranged in Zorn's preferred order, the composer would take the file-card score into the recording studio, where he would assemble the piece, section by section; his goal: to translate visual imagery into a unified composition.

Commissioned by the Kronos Quartet in 1988, Zorn's string quartet *Cat O' Nine Tails* originated as a file-card piece, but was eventually assembled as a conventionally notated score. Subtitled "Tex Avery directs the Marquis de Sade," the fifteen-minute work uses a variety of musical quotes, stylistic allusions, improvisational episodes, interludes, and noise elements in a frenetic and dramatic musical collage. A continuous play of fragmented and disjunctive referentiality, *Cat O' Nine Tails* exemplifies late 20th century postmodernism; however, the abrupt juxtaposition and superimposition of dissimilar materials is simply a by-product of the work's main focus: the dislocation and dissolution of musical context and the temporal narrative.

This paper provides an analysis of the musical structure of *Cat O' Nine Tails*. By applying theorist Jonathan D. Kramer's hierarchy of linearity and non-linearity as an analytical model, I address Zorn's idiosyncratic approach to time and context, and discuss how the composer simultaneously disrupts and maintains structural integrity and compositional intent.

CV

Dr. William Price, M.M. and D.M.A – Louisiana State University, is Assistant Professor of Music at the University of Alabama at Birmingham, and serves as president for the Birmingham Art Music Alliance. Price has presented guest lectures and papers on the music of Malcolm Arnold, Michael Daugherty, Heitor Villa-Lobos, Frank Zappa, and John Zorn. As a composer, Price has received awards and commissions from numerous organizations including the Music Teachers National Association, ASCAP, the Percussive Arts Society, the American Composers Forum, the National Association of Composers, USA, the Alabama Music Teachers Association, and the Louisiana Music Teachers Association.

“Chi ama è ardito” (“He who loves is daring”) - Poetics of affect in Salvatore Sciarrino’s opera *Luci mie traditrici*

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Abstract

The most influential post-war avant-garde discourses have focused upon systems, structures, and the generation of musical material. At the same time, emotion and musical expression have been neglected and denied, if not even rendered taboo. Musicological research on contemporary music has maintained this focus whereas the succeeding generations of composers have developed different strategies to surmount this dogma. In fact the representation of emotions proves to be a crucial challenge for contemporary composers, as exemplified by the affect of love in opera. The avant-garde movements did not abandon it from the opera stage but its artistic representation has become increasingly problematic. The Italian composer Salvatore Sciarrino, born in 1947, has shaped his own highly original poetics of affect in his operas. An autodidact, Sciarrino stands apart from the dominant centers of contemporary music and has shaped a very individual style. In this paper, I employ his opera *Luci mie traditrici* (1996-98) to explore his fundamental strategy for representing emotions, in particular love, bringing together two central features of his music. Sciarrino implements and subsequently defamiliarizes musical material and techniques from the late 16th and the 17th century on several levels. By drawing upon this musical age he is able to share its musical rhetoric of affect, as it does not exist in a comparable form in contemporary music. At the same time, he applies the avant-garde playing techniques he has developed himself to the historical material, thereby integrating it into his decidedly contemporary music and aesthetics. The combination of this recourse to the musical past with Sciarrino’s characteristically concentrated and precise sound gestures opens a complex net of musical symbolization techniques, and as a result new possibilities for the representation of emotion at the end of the 20th century.

CV

Lydia Rilling is currently a Visiting Scholar at Columbia University in New York. She earned her M.A. in Musicology and Comparative Literature from the Technische Universität Berlin in 2008 after having studied abroad at Washington University in St. Louis (USA) and Université Paris 8 (France) on fellowships of the German National Merit Foundation. In 2008 she joined the Ph.D. program of the Freie Universität Berlin. In her dissertation she explores the poetics of love in contemporary European opera. Her current projects include co-editing a collection of source texts of 20th-century music with Helga de la Motte and Julia Schröder. In addition, she works as a broadcasting producer, journalist, and writer for institutions including the Berliner Philharmoniker, Südwestrundfunk (SWR), and Donaueschinger Musiktage.

New paths in Argentine contemporary music: *Aparecida* (1986) by Carlos Mastropietro

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Abstract

The development of the Argentine twentieth-century music may be described and explained according to the compositional and esthetic models from the central European countries. The fundamental opposition between A. Ginastera and J. C. Paz (the leaders of the two main divergent tendencies in the Argentine compositional history) is articulated in terms of categories belonging to those models and defines the limits of esthetic and compositional stances in Argentina from the forties onwards.

Ginastera was an heir to the nationalist poetics, while Paz focused his work on musical internationalism. The former was directly linked to Bartok and Stravinsky's esthetic and compositional concerns; the latter to the Viennese School, especially to Schoenberg's work.

In turn, by the mid-sixties, the Latin American Center of High Musical Studies emerged at the Instituto Di Tella (headed by Ginastera) which exerted a strong influence on the composers born in the forties. The Center, which existed until the beginning of the seventies, updated the knowledge of European and North American mainstream tendencies, which did not cancel the trends already present in the country (those initiated by Ginastera and Paz), but provoked their diversification.

Precisely, this generation influenced the Argentine composers that today are about fifty years old. Standing out from among them is Carlos Mastropietro's (1958) production about whom we will discuss one of his earliest work '*Aparecida*' (1986) and some of his most important esthetic concerns, those which separate him from traditional models.

The main source of his compositional language is his 'bad memory', which transforms his musical culture in 'a source of forgetfulness and deformities' that structurally precludes textual and stylistic quotes. In close relation to these we will develop two of his main esthetic and technical ideas, those of the 'non-domestication' of music, on the one hand, and the 'fragility' of the work, on the other.

CV

Edgardo J. Rodríguez: PhD (Musicology) from University of Buenos Aires. Professor and researcher at the National Universities of La Plata and Buenos Aires. PhD Scholarship (2001-2003) at FOMEC (Fondo para el Mejoramiento de la Calidad Universitaria). Fellow (1996-2001) at the National Council of Scientific Research (CONICET, Argentina)

Xenakis' 1975 return to Greece: Politics, aesthetics and ideology in the reception of his work

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Abstract

Iannis Xenakis escaped from Greece in 1947. He was sentenced to death in absentia and was only permitted to return to the country in 1974 after the fall of the colonels' junta and the elections of 17 November.

The situation in Greece the first years after the fall of the long junta (1967-1974) placed political and ideological questions on the front-line of every discussion and interest, and music –precisely, singing– experienced unprecedented popularity, being the main vehicle of propagandising revived or new political parties. Despite some unsuccessful attempts to use Xenakis' music for such political propaganda, his music was mainly performed in the Athens Festival, at the Herod Atticus Theatre (where in the summer of 1975 were performed among others, *Metastaseis*, *Pithoprakta*, *Achorripseis*, *Nuits*, *Polla ta Dhina*, *Herma*, *Evryali*, *Synaphae*, *Charisma*, *Anaktoria*, *Empreintes*) and in Mycenae (Polytoxon of Mycenae in 1978).

Having had the chance to meet Iannis Xenakis during the last years of his absence from Greece (in Bloomington, Indiana in 1969-72) and to cover, as a music critic in *Kathimerini*, the concerts, the lectures etc. organised at his return to Greece, I experienced the qualitative nuances in the reactions of both the composer and his public, produced by the conflicting currents between his heroic past and his cosmopolitan present, between a romantic, fictitious element of Greek politics (amplified in those post-dictatorship years) and the quest for pure, "pre-objective" (to use Adorno's term) contents of avant-garde music.

CV

Katy (Ekaterini) Romanou (b.1939) is Associate Professor of Musicology at the University of Athens. She has done considerable research on recent Greek music history. Katy Romanou was a music critic in the daily *He Kathimerine* (1974-1986), and is in the editorial board of the Greek periodical *Musicologia*. She is an associate editor for Greek language in RIPM. Latest book (in Greek): *Greek Art Music in Recent Years* (Athens 2006). She is the editor of the book (in English): *Serbian and Greek Art Music. A Patch to Western Music History* (Bristol & Chicago, 2009).

Aspects of neoclassicism within post-war Greek musical avant-garde: the violin concertos by Dimitri Dragatakis (1969), Yannis A. Papaioannou (1971) and Yorgos Sicilianos (1987)

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Abstract

Avant-garde trends of the 1950s-'60s are generally evaluated by today's history and criticism as the norm of that period, as regards art and culture being cultivated into social and political reforms. Musical genres and aesthetics of the first half of the 20th century (or prior) that were incorporated into a new stream after 1950, are nowadays examined either under a touch of academic conservatism, or as new prospects of experimentation within the very trends of avant-gardism.

The violin concerto encompasses a 200-year period of continuous development within tonal traditions of Western music, ranging from the late Italian baroque period to belated romanticism of the early 20th century (Sibelius, Glazunov). Between 1920-1950, it was reintroduced as a paradigm of neoclassicism within new tonalities (Bartók, Prokofiev, Stravinsky, and many others), and also as a trend of atonal expressionism (Berg, 1935 and Schoenberg, 1936). After World War II (and particularly after 1970) many composers consecutively employed the genre of violin concerto, involving miscellaneous aspects of form, notation and performance practice that sometimes resulted in impressive and innovative works. As concerns the post-war context of neoclassicism within concerto form, it was expanded, restrained, innovated, misinterpreted or even post-modernly reapplied.

Greek avant-garde composers also delivered exceptional examples. Dimitri Dragatakis' (1969), Yannis A. Papaioannou's (1971) and Yorgos Sicilianos' (1987) violin concertos are reviewed, in order elements of compositional structure, texture, aesthetics and style to be defined into (*or out of*) the avant-garde norms of the period. Moreover, through a personalized approach on each composer's musical language, special aspects of Greek art music after 1950 are being reconsidered.

CV

Dr. Giorgos Sakallieros is a lecturer of musicology at Aristotle University of Thessaloniki (Department of Music Studies/ Faculty of Fine Arts). He studied musicology at the same Department (BA,1996) as well as the Department of Music Studies, University of Athens (PhD, 2005). He also studied guitar performance, music theory and composition at 'Collegium Musicum' Conservatory in Thessaloniki (graduated with Advanced Diplomas in 1995 & 2005). His papers have been presented in international musicological congresses and published in musicological journals, collective editions and proceedings. His compositions include orchestral, vocal and chamber music. He is a member of the International Musicological Society (IMS) and of the Greek Composers Union.

Furniture music for airports: Erik Satie and Brian Eno reflect on the music that best suits everyday life

Lola San Martín Arbide

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Abstract.

This paper considers ambient music in a comparative perspective. Taking the 1950s as a mirror time axis, I suggest comparing Erik Satie's ideas on *Furniture music* (1920s) to Brian Eno's notions of ambient music (1970s onwards). Both of them are closely related to the visual arts and that is why ambient music's theoretical foundations can be compared to the functional art of the Bauhaus school and to American Minimalist and environmental art. This is an attempt to study the artistic side of ambient music, which has a wide scope of applications beyond the art sphere. In this respect, I will try to state the differences between ambient music as an art intermission in our everyday life and ambient music as a control device over human behaviour.

CV

Lola San Martín Arbide: Degree in music history. Currently studying at the University of Salamanca: MA hispanic music, 3RD year of interpreting. Active participations in conferences: IV international symposium "Musical creativity in film music". Publications: "Black cinema for white nights: collaborations between Miles Davis and Louis Malle in *Ascenseur pour l'échafaud*", in Olarte, Matile. *Reflexiones en torno a la música y la imagen desde la musicología española*. Salamanca: Plaza, 2009. p. 921-934; "Political economy of squandering", in Bermejo, Carmelo. *Ostentación y gasto improductivo.*, catálogo de la exposición en el Centro cultural Montehermoso, Vitoria-Gasteiz, 2007. s.p. (translation); "La mineralización de Dudley Craving McAdam". Vitoria-Gasteiz: Montehermoso, 2009. [forthcoming].

The Russian avant-garde of 1950s and 1960s: Aesthetics and technical problems

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Abstract

The avant-garde of the 1950s and 1960s had to do first of all with the idea of pure musical invention. The work must be a self-sufficient sound object, which expresses only itself and is, in this sense, like a natural thing. For the young Soviet composers, this aesthetics meant liberation from the dogmas of "socialist realism" and a return to free creative activity. Young composers had no inhibitions about learning. But they were very headstrong pupils.

Because they had to catch up with Western music, the distance between the mastering of the twelve-tone system and total serialism turned out to be very short. Examples of it can be found in Denisov's and Schnittke's compositions of the early 1960s. Schnittke noticed that strict adherence to rhythmic series produced monotonous periodic structures based on succession of equal cycles. There was neither growth nor stability, but only successions of random chance. As a solution, Schnittke offered a principle of progression based on a strict numerical sequence. Arvo Pärt and Sofia Gubaidulina had already developed similar systems of pitch and rhythmic progression. Other principles, such as timbre composition based on micropolyphonic texture, were also in general use. The latter was discovered by György Ligeti, but his works of the early 1960s were not known to Soviet composers at the time. Therefore, the micropolyphonic texture in the works of Schnittke and Pärt emerged independently. (Schnittke's orchestral piece *...Pianissimo...* (1968) may be a good example).

By the late 1960s, the period of adaptation was over and Soviet composers began freely developing avant-garde conceptions. Strict serialism developed towards various mixed forms. Similarly, timbre composition lost its universality and became a part of contemporary music writing. The idea of spatial composition also received less attention from Soviet composers. For instance, Valentin Silvestrov made intensive use of spatial effects, but within the context of the usual symphonic orchestra.

CV

Prof. Svetlana Savenko graduated from the Moscow State Tchaikovsky Conservatory where she studied with Juri Kholopov. Now she is professor of Russian Music there, author of more than 100 publications (including several books) in Russian, English, and German. The major fields of her specialization are Russian music, music of the 20th century including avant-garde and contemporary music. Among her recent books are Stravinsky's biography (ARKAIM, Chel'abinsk, 2004) and the Russian publication of *Chronique de ma vie* and *Poétique musicale* of Stravinsky with commentary (ROSSPEN, Moscow, 2004). She is also a singer; her repertoire embraces compositions from Schoenberg, Berg, Webern (complete set of the songs with Yuri Polubelov: NAXOS, 2007) to many works of actual Russian composers.

Musical displacement and musicology's construction of the post-war avant-garde

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Abstract

Most major textbooks on 20th century music give ample room to the works of avant-garde composers such as Schoenberg, Stravinsky, Bartók, Weill, amongst others. This attention, however, usually ends with the migrations of these figures in the 1930s. Indeed, musicology does not treat the émigré composers as canonical, and commonly omits them. The work of the most prominent figures is often largely ignored after their migration (e.g. Schoenberg), seen through the lens of a biographical swansong (Bartók), or narrated as a tale of aesthetic decline (Weill).

This situation is particularly paradoxical given that, after 1945, many of those who had been pivotal forces in avant-garde music before 1933 were still alive and productive (Ernst Krenek, for example). Even so, the émigré composers were overlooked in the politically motivated and sponsored revivals of avant-garde music in Paris, Darmstadt, Donaueschingen and elsewhere that accompanied the early Cold War years. This is especially surprising given that such efforts sought to construct a tradition *continuing* that of the interwar avant-garde. If included at all, the émigrés were treated as “the last survivors,” administering the heritage of the inter-war period rather than participating in the creative processes and contemporaneous discourses of the post-war avant-garde.

This exclusion of émigré composers from the narrative of post-war avant-garde music is a complex phenomenon that warrants analysis from a range of perspectives. As well as investigating contemporaneous musical avant-garde activities, my paper will offer a critique of music historiography, with its tendency to either downplay or ignore political realities of displacement and exile in 20th century avant-garde music. Aiming to construct a history of linear and teleological developments, musicology, as I will argue, has long advocated a marginalised focus, instead of adopting a more multi-stranded and pluralistic approach. My paper will discuss this phenomenon and offer suggestions for how we might re-think the history of the post-war avant-garde within the particular context of the Cold War. Constructing the émigré composers as components of musical life before *and* after their migrations, I seek to illuminate the often-contradictory history of the avant-garde.

CV

Florian Scheduling is a Research Fellow at the University of Southampton. He has studied at the Universities of Hamburg and Salamanca, and at Royal Holloway, University of London, where he received his Ph.D. in 2008. In 2007 he was a post-doctoral fellow with the European Network of Musicological Research at Humboldt University, Berlin. He has published articles on the composer Mátyás Seiber, film music, and composers in exile during WWII. He is currently preparing a book on avant-garde music in exile.

Avant garde and postmodern elements in Jani Christou's music for ancient dramas and comedy (1963-1969)

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Abstract

Jani Christou did not consider himself to belong to any school or musical trend. However, an artist is related in various ways with his own era and society; therefore, it is interesting to trace and analyze such aspects of Christou's possible attachments to his era, something which forms the main aim of the proposed paper. The work to be analyzed thus is the music that Christou wrote for ancient dramas and one comedy. From 1963 to 1969, Jani Christou wrote music for four ancient tragedies and one ancient comedy (in chronological order, "Prometheus Bound" (1963), "The Persians" (1965), Agamemnon" (1965), "The Frogs" (1966), "Oedipus Rex" (1969)). There is a parallel development of musical language and philosophical thought; catharsis seems to be the ultimate aim of the audience's experience of his work as a ritual.

In my view, Christou's music for ancient dramas has elements which can be named as modern (the concept of art as ritual, the idea of universality -beyond national borders- which is underlined even in "The Persians", both by stage director Karolos Koun and Christou), avant-garde (post-serial music, power of 'sound', usage of magnetic tape, a new logic for musical composition, most of all, an aspiration to transcendence, to the spiritual, through the exploration of dream states or the instinctive and subconscious levels of the psyche (primitivism)) and postmodern (contextuality, narrativity, instinctive/immediate gesture, usage of tradition and archaic modes, subjectivity, parody). The composer also readdresses and explores fundamental questions on the roles of the composer, the performer and the listener. This mixture of elements is eclectic for each case and forms a highly subjective, personal musical language justifying, if nothing else, Christou's demand not to be labeled; at the same time, however, they create a link of the creator with his era.

CV

Anastasia Siopsi is an Associate Professor in the field of "Aesthetics of Music", Music Department, Ionian University, Greece and a teacher/consultant in the Greek Open University (course: "History of the Arts in Europe", degree: "European Civilization"), Greece. Her main research areas include German romantic music, especially Richard Wagner's music dramas and German music at the interwar period, modern Greek art music, music terminology in Greek language and issues of music education in Greek Universities. She has published books, chapters in books, articles, and presented papers at international conferences. Some of her publications include a monograph entitled *Three essays on Manolis Kalomiris* [Greek], a book entitled *Music in 19th-century Europe* [Greek], a chapter entitled "Dreaming the Myth of 'Wholeness': Romantic interpretations of Ancient Greek Music in Greece (c1890-1914)", in *Textual Intersections: Literature and the Arts in Nineteenth Century Europe*, a chapter entitled "Greek Women Contributing to Art Music in Greece and Abroad", in *Her Art: Greek and Greek-American Women in the Arts*.

Elements of international avant-gardism, European post-modernism and Greek-Byzantine individuality in "Three Idiomela" and "Five Cavafy Poems" by Arghyris Kounadis

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Abstract

Arghyris Kounadis (born 1924) belongs to the first generation of Y.A.Papaioannou's students, graduating with composition diploma from the Hellenic Conservatory in 1956. During his subsequent studies with Wolfgang Fortner in Freiburg, and following his deliberation in modernist compositional techniques and styles (free atonality, 12-tone method, serialism, aleatorism), he arrived at a personal style by adopting a musical austerity inspired from byzantine "ethos" and by incorporating a vocal-type quality to his instrumental lines and textures. He thus formed an individual and - due to the byzantine influences - idiomatic style that alludes to a kind of post-modern musical expressionism. The present paper attempts to identify the primary elements of Kounadis' style and technique through the analysis of two of his earlier original works: the transitory "Three Idiomela" for solo piano (1956) and the mature "Five Cavafy Poems" for female or male voice and piano (1961). It also tries to connect his generic or specific stylistic features with the broad or local artistic trends of European musical postmodernism.

CV

Costas Tsougras (composer - musicologist) was born in Volos in 1966. He studied chemistry (BSc 1987), music (composition diploma 1998) and musicology (BA 1993, PhD 2002) at the Aristotle University of Thessaloniki. He also collaborated with Dr Fred Lerdahl on his PhD research (the expansion of GTTM towards 20th-century modal music) while he was a visiting scholar at the Columbia University in 2000. He has published work on music theory, music analysis and music cognition. He is assistant professor of music theory and analysis at the Music Department of the A.U.Th. and a member of the Greek Composers' Union, ESCOM, SMT and SMA. He is the editor of "Musical Pedagogics", the GSME's (Greek Society for Music Education) scientific journal.

Musical experimentalism as the avant-garde: a Bürgerian approach

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Abstract

The concept of the musical avant-garde has been defined in many different and even conflicting ways in the critical discourses of new music, musical modernism and the avant-garde. In my presentation, I approach the question of the musical avant-garde from the perspective of experimental music, especially through the concept of musical experimentalism. My starting point here is the two-part division of the musical avant-garde: modernism and experimentalism (Nyman 1999 [1974]; Born 1995). I examine this division on the basis of Peter Bürger's *Theory of the Avant-garde* (1984).

In his theory of the avant-garde Bürger argues that avant-garde art protests against the autonomous status of art which is manifested in the separation of art from the praxis of life. From the Bürgerian point of view, avant-garde art rebels against the idea of 'art as an institution', a concept by which Bürger means both the productive and distributive apparatus (museums, concert institutions and so on) and the ideas about art that prevail at a given time and that determine the reception of works (like art theory and criticism).

I argue that a similar principle can also be found in the practice and philosophy of musical experimentalism and its relationship to modernism. Experimentalism protests the "high art" status of musical modernism and aims to break its closed aesthetics. At the same time, experimentalism is dependent on modernism, just as avant-garde art is dependent on Aestheticism in Bürger's theory.

Since the 1950s, when the protest of experimental music against musical modernism achieved its clearest and most notable manifestations, experimental music has created a separate and even isolated sector of its own, namely, the tradition of experimentalism (Born 1995; Mauceri 1997). I claim that by creating a distinctive tradition of its own, experimental music fails to work as the avant-garde, because it has lost its connection to its antithesis, which the avant-garde, by its very nature, always requires. Furthermore, I consider the question of whether the musical avant-garde might again be possible in the twenty-first century if contemporary experimental music would recognise the institutions with which it works.

CV

Tanja Uimonen (M.A.) is a PhD student at the Department of Philosophy, History, Culture and Art Studies of the University of Helsinki.

Art music like a new sound sensuousness

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Abstract

The text is devoted to a current for the contemporaneity creative problem – the search for a new aesthetic and a new musical language in the space of Art Music. In the broader context of contemporaneity are studied diverse compositional approaches in Bulgarian music after 1950's that creatively discourse *Musical Avant-gardes* and its hypostases as the attention is especially focused on two composer's visions, which in different ways originally and radically comment on *Musical Avant-gardes* by building up a new sound sensuousness: the creative work of Dimiter Christoff (born 1933) and Gheorghii Arnaoudov (born 1957).

For Dimiter Christoff the substance of his music are sound archetypes derived from archaic folkloric layers (e.g. *Shoppe diaphony*). Already in the 1960's the composer has defined this substance by the term "objective material". The monodic deployment of sound archetypes creates a sound space of an unreal, suggestive imaginary multi-linearity. This method of composing as an aesthetic and a musical language is a vital and constructive path especially for the music of composers belonging to musical cultures with a preserved folkloric tradition until the 20th century.

In a series of works of Gheorghii Arnaoudov (born 1957) composer's vision is directed towards attaining a new aesthetic of *pure music* (Adorno), aestheticizing renaissance sound purity. By using various techniques (including also techniques legitimizing the language of *Musical Avant-garde*) and their substance rethinking is achieved a new music-sensuous semantic field.

The search for a *new sound sensuousness* may be regarded as a creative radicalism in the thinking about Contemporary Music as *Musica Nova*, opening perspective horizons for Art Music.

CV

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Symmetries in post-war operas based on psychoanalytical texts - Penderecki's *Devils of Loudun* and Ligeti's *Le Grand Macabre*

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Abstract

Most references converge in that the recognition of creativity via symmetry and asymmetry relation is essential for the comprehension of the dualism of psyche. Particularly in opera, considered as a world of complexity where music and drama combine imagination and exaggeration harmonically, symmetry and asymmetry constitute an exercise of the psyche. Psychopathological cases described by psychoanalysis influenced opera composers and librettists of the 20th century. Balance between motivation of the unconscious and the forces of destiny in old guard protagonists' like *Bluebeard*, *Elektra* and *Wozzeck's* state of mind, comports with characters found in the operas of 60s and 70s like *Devils of Loudun* by Krzysztof Penderecki, *Nixon in China* by John Adams and *L' Histoire du loup* by Georges Aperghis. Expressions of symmetry like the Spiegelcanon in György Ligeti's *Le Grand Macabre*, the use of klang's cancer inversions in Karlheinz Stockhausen's *Licht* cycle, and general adoption of ideal analogies in melody, harmony, timbre and texture elaboration, awaken the subconscious need for symmetries found in nature, like axis symmetry, arithmetical progress and the golden mean.

CV

Iossif Valette (1968-). Greek composer, he is a graduate in piano performing (diploma). He studied with F. Filippova (Sofia), attended master classes with L. Philips and J. Crawford on Alexander-technique (London). He has a Greek composers' repertoire, cooperated with Greek orchestras. He's a graduate of Musicology & Composition department of the Aristotle University, PhD student on Opera Composition (Ch. Samaras supervisor), studied composition with Th. Antoniou. He attended lessons by Lachenmann, Furrer, Hosokawa and Aperghis in Darmstadt. Work premieres by Greek Ensemble of Modern music (1st prize Papaioannou competition), Melos Brass, Alea III (International Competition finalist) and Orpheus Soloists (1st prize Pais Opera). His song cycle *Grafomena* performed in Roma Biennale '99. Opera *LXII* (2006) was an Athens Megaron commission and his latest opera *Ego* supports Freudian theories and symmetry. He is a member of the Greek Composers Union.

Towards the transgression of the Arts: John Cage's influence on performance art after 1945

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Abstract

During the 1950s and 1960s, numerous artists worked towards blurring the boundaries between the arts. Such "*Entgrenzung*" conceptions stemmed from early 20th century works by Aleksandr Skrjabin (*Prométhée* and *Mystère*) and Arnold Schönberg (*Die glückliche Hand*) who in turn had based their ambitions of fusing various artistic disciplines into a theatrical act on Richard Wagner's idea of "*Gesamtkunstwerk*" (1849/50). Wagner postulated both the necessity of combining individual arts as well as the resulting new artwork's transformative power in society. Effects of his ideas still vibrate through performance art after 1945—their early 20th century reception led towards an ultimate transgression of the arts after WW II. I will concentrate on two subject areas: intermedial blending of artistic disciplines as an æsthetic idea in general and as a specific approach in the works of John Cage.

Cage held a key position in the development of the "happening" as a new art form. Ruminating on the "space-time continuum," he set off an altogether new understanding of art; adhering to Zen philosophy, he took up the quasi-esoteric positions from his 1920s forerunners. His philosophy of "change" served as a catalyst for new approaches towards the interplay of art and society. Fusing the arts became standard operational procedure not only in America: the example of Nam June Paik—e.g. his *Fluxus* action with Charlotte Moorman—shows the reception of Cage's ideas (with "*Gesamtkunstwerk*" as its core) back in Europe in the early 1960s.

My presentation will sketch a trans-disciplinary approach (with methodological contributions from musicology, drama theory and art history) towards a deeper understanding of both Cage himself and his influence on the performance art after 1945 that was hitherto largely unexamined and severely underestimated.

CV

Alexandra Vinzenz was born at Schwabmünchen (Germany) in 1983. She studied art history and musicology at Mainz University, graduating with a thesis on *The "Gesamtkunstwerk" for a New Society: On the Symbiosis of Architecture, Music, and Dramatic Arts in the Anthroposophic Society and the "Bauhaus"* in 2008. Currently, she is working on her dissertation "*Gesamtkunstwerk*"—*Revolutionizing Society through Art? Performative Interaction as a Socio-Cultural and Æsthetic Principle in Post-1945 Germany*. She has read papers at national and international congresses on art history and musicology.

Avant-garde from the south: Nietzschean themes in twentieth-century Greek culture

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Abstract

Nietzschean ideas seem, interestingly enough, to form a kind of common thread uniting different moments of Greek twentieth-century cultural life; so different, as the National School's westernizing project; the manifesto of the so-called 'generation of the 30s' (The *Free spirit* by Theotokas); the hybrid song-conception of the Hadjidakis/Theodorakis kind; Xenakis's 'outsider' approach to composition; and Christou's meta-musical rituals. It should be noted that in most of those cases, Nietzsche's ideas have not been received directly: due to the fact that Nietzschean themes had infiltrated thoroughly Western culture since the beginnings of the twentieth century, most of the Greek artists and theorists referred to absorbed Nietzschean ideas through the intermediary of an array of authors, some of them as second-hand as Camille Mauclair, others as important in their own right as Jung and Wittgenstein.

CV

Panos Vlagopoulos was born in 1961. He studied Law and Musicology, and completed his Ph.D. at Ionian University under I. Lerch on the historiography of the Ars nova. In the recent years he is researching aspects of Greek art music and ideology. He translated Pierre Boulez', *Penser la musique aujourd'hui*, Ulrich Michel's *Atlas der Musik*, Lydia Goehr's *Imaginary Museum*, and Nelson Goodman's *Languages of Art*. He served as Head of Acquisitions in the Music Library of Greece "Lilian Voudouri" (1995-2003). He is the scientific coordinator of the Ionian University's Annual Seminary on Ancient Greek and Roman Music, and the editor-in-chief of the journal *Mousikos Logos*.

The semantics of Michalis Adamis's music and the claim for abstraction

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Abstract

An element that remains consistently distinctive in the writings of the Greek composer Michalis Adamis (b. 1929) is his lifelong conviction to the dynamic interrelation between symbolism and abstraction that permeates the aesthetic orientation of his compositional outlook. Apart from, but not contrary to his belief in the inherently abstract nature of music, Adamis considers the symbolic qualification of his music's semantic content commensurate with the historical or cultural distance from the shared frame of reference that defines its symbolic dimension. In terms of compositional practice, the abstract inherence of Adamis's music is allowed to emerge not through the deployment of automated procedures upon semantically sanitized musical material but through an attempt to incorporate material and procedures from his Byzantine and Greek traditional musical inheritance. The structural means effectuating this attempt pertains primarily to the centonization of idiomatic melodic formulas into motivically saturated melodic lines, disposed synchronically in poly-melodic and poly-rhythmic settings that unfold temporally within an articulated structural narrative. By looking into one of Adamis's latest works (*O Atermon Chronos*, 2007), the present paper aims at investigating the role of the aforementioned structural procedures in attaining syntactic unity without neutralizing the music's semantic charge. Within the conceptual framework of Mikhail Bakhtin's (1981) notion of dialogism and Alastair Williams's (1999) idea of a semanticized modernism, Adamis's abstraction is reinterpreted as a process of transcending tradition, leading to the opening up of a contoured absence that semanticizes his music.

CV

Petros Vouvaris holds a doctoral degree in Piano Performance and Pedagogy with a minor in Music Theory from the University of Wisconsin-Madison, USA. Papers of his have been presented in conferences both in Greece and abroad, while his articles have been published in both Greek and foreign journals. He is an active performer, having given piano solo and chamber music recitals both in Greece and the USA. He is currently a Lecturer in Music Form and Analysis at the Department of Music Science and Art of the University of Macedonia in Thessaloniki, Greece.

Centre and absence: IRCAM and the idea of musical modernism today

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Abstract

Since its opening in 1977, IRCAM (Institute de Recherche et de Co-ordination Acoustique-Musique) has come to be regarded as emblematic of the late twentieth-century institutionalisation of the European musical avant-garde. At its heart, IRCAM appears to enshrine several key ideas central to the dominant conception of musical modernism: the importance of scientific innovation in music, the wish to make artistic creation a more collective endeavour rather than an individual activity (albeit reserved only for a highly-specialised elite), and the utopia of a 'synthesis' of the means of musical expression (i.e. the musical language). Yet, at the same time IRCAM encapsulates certain contradictions inherent within the modernist 'project'. These include the desire to arrive at a form of musical expression that is distinctly of its time whilst simultaneously struggling to reach an audience, the appeal to science whilst maintaining an uncomfortable and ambivalent attitude to scientific method, and, of course, the problem of the notion of the 'institution' itself which would seem anathema to the modernist attitude.

In this paper I examine the ways in which IRCAM has served to represent musical modernism in various discourses and consider how these conceptions have shifted and transformed over recent decades. In particular, I trace several transformations in the essays and interviews of IRCAM's founder, Pierre Boulez. Most notably, I consider the fundamental shift in Boulez's conception of the role of technology which, before IRCAM, was largely conceived as a means of performing music previously unplayable rather than an intrinsic part of the compositional process. Similarly, I examine the goal of Boulez and other 'Darmstadt' composers in the 1950s and 1960s to 'generalize' various compositional techniques into one unified technique, and how this idea, amongst others, relates to discussions of IRCAM and musical modernism today.

CV

David Walters is an Assistant Professor of Music at Marmara University, Istanbul, Turkey, where he currently teaches courses on music theory, analysis, solfege and composition. His research specialisms lie in twentieth-century music history, analysis and aesthetics. In addition, he is a composer of works for both electro-acoustic and traditional resources, with a particular interest in writing music for film. He is currently preparing a book on Pierre Boulez's aesthetic theory.

Fencing music: Did John Oswald's *Plunderphonic* signal a new paradigm for commercial music in the digital age?

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Abstract

This paper will examine John Oswald's *Plunderphonic*, an art music project begun in the 1970s. I argue that *Plunderphonic* complicated modernist assumptions about music in order to confound market logics that define musical production as original, univocal and fixed. Borrowing from Frederic Jameson's "Forword" to Jacques Attali's *Noise*, I claim that *Plunderphonic* exemplifies "the possibility of a superstructure to *anticipate* historical developments, to foreshadow new social formations in a prophetic and annunciatory way." Oswald used sampling and digital manipulation to challenge three staples of the modernist art music paradigm: univocality, originality and authority. I argue that the challenge signaled by Oswald's work has grown even stronger since 1990, when the Canadian Recording Industry Association's successfully sued him.

Chris Cutler (1994) and others have shown how Oswald's work complicates assumptions about what was materially and methodologically possible for musical recording in the 1980s and subsequent decades. Oswald capitalized on new technologies and the collapse of high and low art forms into one another, prefiguring cultural debates about the dispositions of musical property in the digital age. Borrowing from James Boyle, I claim that the CRIA's suit against Oswald can be read as part of a greater friction between modernist legal structures (built on intellectual property and protectionism) and emerging post-modernist musical practices (built on sampling, manipulation and ironic juxtaposition). Borrowing from Mikhail Bakhtin and James Wertsch, I assert that Oswald's work exposes what may be an irreconcilable tension between music's "authoritative" function (as "cooked", finished work) and its "internally persuasive" function (as "raw" source material). Thus, *Plunderphonic* re-positions the composer and audience in relation to one another and calls for a re-thinking of modernist assumptions-- prevalent both in the academy and in the music business-- about the relationships between composition, performance, reception and critique.

CV

Mark Walters is a lifelong choral musician and former academic librarian whose scholarship focuses on the intersections between intellectual property, cultural production and musical/dramatic performance. A second-year doctoral student in Communication and Science Studies at the University of California, San Diego, Mark holds an MA in Literary & Cultural Studies from Carnegie Mellon University and a Master's in Library Science from the University of Pittsburgh. Later this summer, he will be presenting a paper on Mantjarvii's *Canticum Calamitatis Maritimae* at the 40th International Ballad Conference in Amsterdam and Terschelling, and will be touring Ireland with the La Jolla Symphony Chorus in late July.

A Chinese revolutionary opera in America: Aesthetic and political avant-garde

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Abstract

Absolute music may be regarded as apolitical but the label avant-garde music, with its strident social implications, is nothing if not political. The paper considers the intersections of avant-garde aesthetics and politics in music by examining Chinese-American composer Bright Sheng's recent Santa Fe-commissioned opera *Madame Mao* (2003). Political revolution defines avant-garde, originally a military term. How does revolution in politics then translate into a radically different medium, music, traditionally regarded as apolitical? Does music become avant-garde because of its politics? Furthermore, how is avant-garde music realized in operas, conventionally deemed conservative or even retro-garde? To take the inquiry further, the paper interrogates the cultural assumptions about the avant-garde in music, taking Cornelius Cardew's Sinophile music as an example, to compare and contrast how the concept of avant-garde can be culturally defined depending on the relative "conservative" social background it is projected against.

Sheng's opera *Madame Mao* is a case in point. It is an opera set in the Cultural Revolution during the decade from 1966 to 1976, initiated by Mao Zedong and engineered by his wife Jiang Qing, a.k.a. Madame Mao. The period coincided with the revolutionary fervor of student protest in the West in the 1960s, contrasting Western theory with Chinese praxis, a polarity that can be further contextualized with the ideological debate surrounding the Boulez-Stockhausen Darmstadt school in music and the cultural cold war in general. The opera offers a good opportunity for us to re-examine the various strands of political and aesthetic avant-gardes in both East and West and re-consider the cultural and political particularity of the avant-garde. It is argued that Sheng's original aesthetic and cultural background in Chinese music and political background of the Red Guard generation combine to require a new set of values for defining and evaluating the musical avant-garde different from that of considering John Adams's minimalist opera *Nixon in China*.

CV

Pao-Hsiang Wang is Assistant Professor of the Department of Foreign Languages and Literatures at National Taiwan University. He received his Ph.D. in Dramatic Art from University of California, Santa Barbara. His research interests are fin-de-siècle drama, Jewish studies, and history of opera. He has published papers on Israel Zangwill, John Adams, Donizetti, Jason Robert Brown/Uhry's musical and is working on a book of History of Western Opera in Chinese.

After avant-gardes: thoughts on the nature of improvisation and its place in contemporary music

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Abstract

This paper will consider the position of freely improvised music within the context of the common understanding of the term 'avant-garde'. Against a background of increasing awareness of the form's value and importance and a burgeoning diversity of practice, I will attempt to gather some thoughts about my own perspective and experience, both of which continue to broaden as a result of practical involvement and observation of the texts and commentaries of others. The need to respond to the moment of performance is felt to be intrinsic to the form by many musicians but this will more often than not involve the use of techniques that have been developed as part of a personal and individual sound vocabulary. I will therefore attempt to address the paradox of the improviser's theoretical potential for continuous renewal and innovation set against their frequent use of developed material and techniques, the former seemingly positioning the music as an ideal 'cutting edge' form, the latter suggesting a potential for stasis and conservatism. I will also consider the implications of the preference of many performers to eschew any kind of predetermined arrangement as to form and structure and the bearing this has on the music's acceptance or non-acceptance as valid artistic activity. I shall explore the perception of improvised music as a means to develop interactive skills and the view expressed by the late Derek Bailey that the priority of improvised music is not necessarily novelty or innovation per se, but the need to discover new areas of enquiry by embracing and engaging with a diversity of different approaches; more of an activity that enables personal growth in a collective context, but not necessarily with any underlying progressive agenda.

CV

Jerry Wigen is a composer/improviser who plays mainly clarinet and guitar. He is presently studying for an M.Phil/Ph.D in composition at Goldsmiths College with Roger Redgate. He was an spnm shortlisted composer between 2003-2006 and has had work performed by Alan Thomas, the Post Quartet and many others. A regular participant in Eddie Prevost's improvisation workshop, he has lectured on approaches to improvised music and has presented papers at ICMSN 2007 at the University of York and at the Music and/as Right Action conference at the University of East Anglia. He recently took part in the First Athens Composer/Performer Conference as both composer and performer.

Sound Object analysis

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Abstract

Pierre Schaeffer coined the term "sound object" (*objet sonore*) to describe a sound from which a listener brackets out all referential meaning, taking instead an aesthetic attitude toward the sound's intrinsic parameters. Years later, microsound composer Curtis Roads redefined the sound object as a "basic unit of musical structure, generalizing the traditional concept of note to include complex and mutating sound events on a time scale ranging from a fraction of a second to several seconds." Contrastingly, Chris Cutler identifies the sound object with the "found (or stolen)" sampled sound. My paper evaluates the term "sound object," with these three definitions, as a tool for analysis of avant-garde music and sound art. Sound object analysis is hence the analysis of music and sound art in terms of sound objects. I attempt to apply sound object analysis to sonic experiences that defy description in traditional musical terms: Alvin Lucier's *I Am Sitting in a Room* and improvised electroacoustic music by the American duo Mem1.

The term "sound object" suggests that a sound is a discrete entity, set apart from context to various extents. To conceptualize sound as reified and objectified is to adopt an attitude towards it of the kind described above. Thus one might say that "sound object" is a metaphor for that peculiar listening stance. This, I believe, is the greatest strength of sound object analysis: the importance it places on the listening subjectivity. However, the sound object is also problematic. In its determination to separate sound from context, the concept "sound object" may obscure the human factors that give rise to aesthetic sounds. Lucier and Mem1 strain the sound object metaphor even as they showcase its analytical advantages.

This paper is part of my forthcoming dissertation on the creative potential and philosophical implications of the term "sound object."

CV

Originally from Bermuda, Mandy-Suzanne Wong is a PhD candidate in Musicology at the University of California, Los Angeles. She has presented at the Hawaii International Conference on the Arts and Humanities and the Graduate Student Conference in Musicology at Harvard University. In 2008, her paper on Feldman's *Turfan Fragments* won an honorarium from the College Music Society. Mandy-Suzanne's current research interests are the philosophy and aesthetics of contemporary experimental music. Her dissertation is on the term "sound object," coined by Pierre Schaeffer, and materialistic notions of sound that have subsequently shaped recent conceptions of music.

Avant-garde and experimental music through the dissolution of the melodic- rhythmic-harmonic unity of the theme and the liberation of the musical components

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Abstract

Looking back at the musical events of the 20th century, we notice that there is a sharp contrast between the previous periods of European music and the trends of post-1950 music; whereas the former, despite being historically continuous, retained, at the same time, their individual characteristics, it is impossible to understand the latter without regard to the ground-breaking changes that occurred during the first three decades of the 20th century. The aim of this paper is to discuss the two main trends of avant-garde music, that is the European and the American, not only through the innovations which resulted from these changes, but also their connection with early Modernism and especially the expressionist works of Second Viennese School composers whose main characteristic was the dissolution of the melodic-rhythmic-harmonic unity of the theme and the liberation of the fundamental musical components. If the dissolution of the melodic-rhythmic-harmonic unity of the theme has been common ground for almost all trends in avant-garde, post-1950 music, the way in which these components are reunified (when they are indeed reunified) has indicated the boundaries between European and American music. This way of reunifying the components is not connected only to the technical aspect, but also to the arising content, that is whether the reunification of the musical components creates an intra-musical content in the context of the continuation of the tradition of absolute music and the preservation of the concept of the work of art, or, on the contrary, this content is not purely the result of intra-musical compositional processes, but of open and cooperative (composer, performer, audience) processes through which the prevalent notion about art is to a certain degree challenged.

CV

George Zervos is Assistant Professor (Department of Music Studies, University of Athens) and composer. He studied Physics (University of Athens) as well as piano, theory and composition. In 1982, he received the post-graduate diploma D.E.A. from the University of Paris I-Panthéon-Sorbonne. His thesis on «The crisis of theme in the work of the Second Vienna School composers: Schoenberg, Berg, Webern» earned him a Ph.D. degree in Musicology from the University of Thessalonica in 1995. He has composed chamber and vocal music, as well as works for orchestra. His works have been performed in Greece as well as in Italy, Cyprus, France, Austria and USA. G. Zervos has published several articles and two books on 20th century music (*The crisis of music through the crisis of the theme and the forms*, Athens 2002, and *Nikos Skalkottas and the European tradition in the beginning of the 20th century*, Athens 2002).

The avant-garde context in Laibach works

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Abstract

Laibach is among the most progressive alternative music bands at the territory of ex-Yugoslavia. For a better understanding of Laibach's work I have made a parallelism with NSK (Neue Slowenische Kunst), an organized cultural and political movement established in 1984, active in the area between ideology and art. This relationship was present through several media including the media of "nation" and "state" and its introduction of the avant-garde movement in Laibach-kunst. The multimedia presentation of Laibach performances raising questions of censorship, artistic value, the nature of national identity, historical memory, past and future realities. According to the text NSK State in Time the retro-avant-garde is based on the premise that traumas affecting the present and the future can be healed only by returning to the initial conflicts. The retro technique is based upon a return to the ideological motifs as an attempt to transcend currently active artistic and cultural regimes.

CV

Julijana Zhabeva-Papazova: Born in Veles, 1978; Master of Arts (Theoretical department at the Music Academy in Skopje); Author of two books; Published many articles on classical and rock music in: *Dnevnik-Skopje*, *International Piano-London*, *New Sound-Belgrade*, *Hudebni vedi-Prague*, *Arti Musices-Zagreb*, *Kontra magazin-Belgrade*; Member of the Croatian Musicology Society; Member of the British Forum of Ethnomusicology; Participated at couple of international conferences in FYROM, Croatia, Greece, United Kingdom, Bulgaria and Serbia; In June 2010 she presented a panel text at the International conference-Ideologies and ethics in the uses and abuses of sound in Koli-Finland organized by WFAE; Winner of couple of awards: State award-9 November (2006); Diploma from Youth cultural center-Skopje (2007), etc; She currently works on her doctoral thesis on Alternative/rock music in Yugoslavia in the period between 1980-1991 at the Institute of Art-Bulgarian Academy of Science in Sofia; The main present interest of research is alternative/rock in Yugoslavia in the 80s.

PANEL DISCUSSION 1

Transformational spaces and the avant-garde

Outline

Among the numerous analytical challenges that the music of the post-war avant-garde poses, perhaps the most immediate and considerable is the way this music fundamentally redefines traditional conceptions of musical space. Fortunately, with the advent of David Lewin's musical transformation theory, we now possess the means for better understanding musical space and its implications for a vast array of musical parameters and repertoires. The two papers proposed for this panel explore transformational contour and voice-leading spaces, and thereby demonstrate how these spaces inform and enhance our understanding of works by composers of the Darmstadt school.

This Panel Discussion includes the following two papers by **Rob Schultz** and **Lawrence Shuster**.

Contour vector space

Rob Schultz

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Abstract

Upon first glance, contour space (c-space) appears to be a decidedly impoverished musical habitat. Indeed, "a pitch-space consisting of elements arranged from low to high disregarding the exact intervals between the elements," to use Robert Morris's (1987, 340) description, inherently lacks many of the defining features that make music recognizable as such. A significant corpus of theoretical and analytical studies, however, has nevertheless emerged, proving the study of musical contour to exhibit a perhaps surprising degree of sophistication and complexity.

The bulk of this research has focused primarily on equivalence-class and similarity relations, thus yielding a multitude of compelling methods for relating two or more contours with one another, but no concrete means of situating them within a larger c-space framework. The various contour vectors introduced by Michael Friedmann (1985), however, in fact provide fertile ground for developing the tools with which to do so. The goal of this paper is to execute this task. First, it employs Friedmann's contour vectors to generate *contour vector spaces (cv-spaces)* of various cardinalities, and briefly illustrates their use in a short analysis of a motivic process from Alban Berg's *Altenberg-Lieder*, Op. 4. It then cites two crucial weaknesses of the methodology—its inability to account for repeated notes and the lack of inter-cardinality communication—and constructs new cv-spaces that fully rectify these points. Finally, it deploys these new spaces in analysis of the opening section of Pierre Boulez's *Messagesquise* for seven cellos (1976), in order to illustrate how cv-spaces can inform and enhance our understanding of the passage.

CV

Rob Schultz received his Ph.D. in Music Theory from the University of Washington in 2009. He has previously taught Music Theory and Aural Skills at the University of Washington and the University of Massachusetts Lowell. Dr. Schultz's articles on musical contour appear in *Music Theory Spectrum* and in volume four of the "musik theorien der gegenwart" series, published by Pfau-Verlag (forthcoming). He has presented his research at regional, national, and international conferences, including meetings of the Society for Music Theory, Gesellschaft für Musiktheorie, Music Theory Southeast, the West Coast Conference of Music Theory and Analysis, the Music Theory Society of New York State, and the Symposium on Music and Nature. He is also Co-Organizer of the First International Conference on Analytical Approaches to World Music.

Parsimonious voice-leading spaces for tetrachordal, pentachordal and hexachordal K-net graph configurations

Lawrence Shuster

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Abstract

In his article entitled "Measuring K-net Distance: Parallels Between Perle and Lewin, and a Generalized Representation of Sum-and-Difference Space" (2009), Michael Callahan developed a parsimonious voice-leading space for trichordal K-families. Using Callahan's research as a springboard this paper seeks to develop similar types of parsimonious voice-leading spaces for K-net graph configurations of all remaining cardinalities.

In order to do so we must first determine the total number of well-formed K-net graph configurations possible and to this end, a graph coloring algorithm is introduced that determines the number of unique coloring schemes available for K-net graph configurations of any cardinality.

Once done, sample parsimonious voice-leading spaces for each distinct K-net graph configuration will be demonstrated. The final section of the paper will adapt similar types of voice-leading models to illustrate transformational voice-leading pathways in inversional-sums as opposed to isographic spaces. Brief analytical examples will include short excerpts from Bartok and Stravinsky.

CV

Lawrence Shuster received his doctoral degree in music theory from the City University of New York Graduate Center with a dissertation entitled "Transformational Harmony and Voice-Leading: Analytical Applications and Methodological Extensions of Klumpenhouwer Network Theory" completed under the supervision of Philip Lambert. Mr. Shuster has taught previously at the Contemporary Institute of Music in Beijing, China; Brooklyn College (CUNY); Hunter College (CUNY); and the University of Georgia, Athens. His research interests include theories of musical transformation; theories of musical time and jazz theory and analysis. Mr. Shuster has presented papers at numerous international, national and regional conferences including the Society of Music Theory and the International Society for Mathematics and Computation in Music. For the past several years, Mr. Shuster has been conducting interdisciplinary research with the mathematician Jerry G. Ianni. Their joint publication entitled "Groups of Symmetries for Tetrachordal K-classes" has been recently published as part of the selected conference proceedings from the First Annual Meeting of the Society for Mathematics and Computation in Music. In addition to his activities as music theorist, Mr. Shuster is also active as an electric bassist and performs regularly at various venues in New York City.

PANEL DISCUSSION 2

Re-contextualising experimental and improvised music: Creating contexts for musical freedom – antinomies and contradictions

Outline

The relationship between experimentation and institutionalisation has never been an easy one. This panel is concerned with contemporary music-making as an institutionalized practice, investigating the relationships and tensions between improvisational and experimental music-making and the institutionally supported triptych of education, composition, and performance. The three papers identify the ideological contexts and conditions that sustain this triptych, and examine the social and discursive aspects of experimental and improvisatory processes within and without such contexts.

This Panel Discussion includes the following three papers by **Panagiotis Kanellopoulos, Alexis Porfiriadis** and **Danae Stefanou**.

Experimental music in music education: Promises and conflicts

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Abstract

This paper focuses on the ideological and aesthetic underpinnings of the meeting between experimental music and music education that took place during the 1960s. It is an exercise in tracing the intellectual and cultural trajectories that inform creative music education, organized around 6 themes which might be seen as describing both core tenets and unresolved contradictions of the relationship between experimental music and creative music education: (1) *Experimental-ism vs. avant-garde-ism*: Conflation between avant-garde progressivism and experimentalism. (2) *Within and without history: Universalism*. Fostering experimentation and novelty in a non-foundational sense, while at the same time wishing to get to the *essential core* of what music is about. (3) *Piercing vs. opening: Experiments and the experimental*. Adopting an ambiguous position regarding the relationship between art and intention. This can be traced back to a central tension between the notions of experiment and the experimental (see Goehr, 2008). (4) *Against commodification*. Experimental music entered music education as means of radical emancipation of music from commercialism. Murray-Schafer's notion of 'Ear cleaning' points directly to a process of getting away from the burden of everyday culture. (5) *Locality and the neglect of the local*. Encouraging freedom of expression of individual children and at the same time silencing children's own musical cultures. It is argued that this rests on a transcendental view of the universality of childhood as a moment of recovery of the lost innocence of humanity. (6) *Creativity 'on demand': openness and predictability*. The creation of a link between children's creativity and the compositional processes employed by avant-garde composers became possible because of rise of a new conception of creativity that replaced the old dominant link between divine inspiration, greatness and musical creation.

CV

Panagiotis A. Kanellopoulos is Assistant Professor of Music education in the Department of Early Childhood Education at the University of Thessaly, Greece. He received his Ph.D. from Reading University (UK). He has published articles in international journals and publications. He is active as a mandolinist, but most of all enjoys improvising with children. His research interests include children's musical improvisations, socio-cultural perspectives on music education, as well as sociology and philosophy of music education.

From work to workshop: Extending the social basis of compositional and performance processes towards collectivity

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Abstract

This paper offers a case-specific, critical evaluation of composition and performance made on the basis of devised graphic and action scores. In the presentation, I will be drawing on original scores created and performed collectively during a series of undergraduate University modules and summer workshops convened over the last few years in Greece.

The participants (composition and musicology students in the former case, as well as amateur musicians and non-musicians in the latter) are called to create, alone or in groups, their own graphic or verbal scores and to use them as guides to improvise collectively. In the context of a prose notation and improvisation workshop, composition and performance are detached from the work-centred, authoritative, and often quite solipsistic assumptions of the high modernist European model of "expert music-making". Participants are encouraged to operate outside the contingencies of tonal, modal, or other prescriptive musical languages, focusing instead on an ad-hoc development of structural tools and instructions, a close exploration of timbre, time and space parameters, and developing their personal, unique awareness of the transitional space between controlled and free improvisation, and between individuality and collectivity. The resulting sonic vocabularies are often highly compatible with the groundbreaking, but predominantly author-centred, innovations of the post-1950 European and American avant-gardes. However, the vocabularies fostered here are not developed in response to a singular production-oriented aesthetic, but as extensions of a predominantly social, and hence potentially more sustainable basis instead.

This paper examines such extensions in relation to current and historical perspectives on experimental music and free improvisation, and assesses their present aesthetic, political and educational implications.

CV

Alexis Porfiriadis has worked as an ad-hoc special instructor in the Department of Music Studies, Aristotle University Thessaloniki, teaching Improvisation since 2005. He studied composition (MA - Postgraduate, Music University of Graz, Austria) and was awarded several scholarships, among them the Music Award of the City of Graz (2002) and the State Scholarship for Composition of the Republic of Austria (2003). He has also been awarded the Molinari Quartet's International Composition Competition's Third Prize (2005). In 2007 he co-founded the improvisation and performance collective *6daEXIT* with music department students, and in 2008 the free improvisation trio *Seul à 3* with Danae Stefanou and Natassa Mountzidou.

Unguarded spaces: Collective free improvisation and the locus of innovation

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Abstract

Historical and aesthetic accounts of free improvisation often constellate around specific local “scenes”, situating the springboards for collectively improvised music within radical or progressive offshoots of free jazz, avant-garde and experimental music. Although such tendencies have already been criticised for obscuring crucial political and racial sub-agendas in favour of neat or reductionist narratives, ideals such as that of forward-looking innovation still serve to enable dominant discourses and judgments of value. This paper investigates the spatial connotations of this forward-looking ideal, and argues that it rests upon an essentially centric, dualistic assumption of innovation as a step either away from the given confines of a centre, or towards a hitherto restricted territory.

In an effort to deconstruct this duality, the presentation takes a close look at the *modus operandi* of free improvisation collectives and affiliated initiatives, with a case-study reference to 6daEXit, an ensemble / collective based in Thessaloniki, Greece. Members of 6daEXit operate in-between public and institutional spaces, and freely alternate between positions of individual autonomy and collective identity during sessions, workshops and performances. Critically evaluating the mechanisms through which such a collective subverts notions of performativity, institutionalization, singular authorship and product-based impact, this paper reflects on the implications of innovation, experimentation and freedom within a self-regulated, non-directive context.

CV

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CONFERENCE KEYNOTE LECTURES

The Decoupling of Marsyas: Confusion And Clarity In The Avant-Garde

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Demetre Yannou

Department of Music, Aristotle University of Thessaloniki, Greece