

**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"**

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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.

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