

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*.