

# 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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Proceedings of the International Conference *Beyond the Centres: Musical Avant-gardes since 1950*  
Thessaloniki, Greece, 1-3 July 2010, <http://btc.web.auth.gr/>

**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 4<sup>th</sup> *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 speechbehavior 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.

The composition *4 Orphic Hymns* of Yannis A. Papaioannou was created in 1971 for the festivities of the 4<sup>th</sup> Hellenic Week of Contemporary Music. It was a commission of the Hellenic Association of Contemporary Music. Papaioannou's long-term commitment to reform and support long-lasting international music-networks gave him the opportunity to cultivate important relationships formed between organizations and *musicians* all over the world.

Since 1931, the beginning of his first period (1931-1944) as composer, Papaioannou had decided to work deeply in the recreation of musical archetypes revealing the complex view of many originating myths and their new relationships to the modern greek life -culture and language gaining new musical expressions and forms.<sup>1</sup> Many of them at his very beginnings look like efforts towards a naturalistic paganism doubting the social reality by searching deeper to spheres derived from nature and natural causes. I mention here some

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<sup>1</sup> See. PAPAIOANNOU, A. YANNIS *Complete Catalogue of Works* P.46-86. 3d Edition, Athens 2010

of his first attempts during the 30s *Summer rain*(1931), *Secrets* (1932), diverse *Nocturnes*, *At the Sea Shore* (1933), *Mytilene* (1933), *Daphne and Chloe* (1933), *In the morning* (1934), *Loneliness* (1935), *The fishing boat* (1934), *Dusk* (1936). Undoubtedly Y.A. Papaioannou's early naturalism tries to apprehend reality with eyes wide open making an active investigation of the world. His methodic way of processing the sound material is based on data gathered in a contemplative frame of mind. *Pretonal* and *tonal* systematizations reveal a man's tendency to redefine the musical awareness of his time and becoming self Aware.

He provides also already some resistance against concept-driven distortions of conventional schemes filtering different style -tendencies toward new developing.<sup>2</sup> In his second period (1944-1952) Y.A.Papaioannou invests on the effects of culture contact inspired from the remembrance of the most intense and powerful national experiences. His differentiation to the greek national music school and *Kalomoirism*<sup>3</sup> is based on the denial of its romantic aspirations<sup>4</sup> which they emphasized the non-rational elements in the musical form giving attention to the final functional unity of music-culture complexes. Papaioannou in his national period instead investigates in a rational way and method many of the mysterious greek psychic forces fighting for the perfection of the whole trying also to give emphasis on the necessity of a scientific systematic investigation of the greek musical traditions according to Fanariotes.<sup>5</sup>

For many years he collected and rearranged methodically demotic and byzantine melodies attaining his unifying goals by harmonizing traditional melodies with decisive harmonic rules that can always create balance between opposing inclinations. Of great interest are many of his musical references in which he wish to link himself as one who undertakes a pilgrimage. His symphonic tableau *Corsair* (1936), The Piano Suites *Corsair Dances* (1950) and the Suite of Orchestra *Corsair Dances* (1952) indicate his fascination with a spiritual journey as a kind of estrangement and exile - a wanderer. This journey ends before the end of his life (1989) with the setting of two poems of Lord Byron: 1. *Aristomenes* and 2. *Journal in Cephalonia*.

In his third period (1952-1989) Y.A.Papaioannou dedicated himself to the development of new ways of synthesizing different sound elements and musical - styles. The adaptation of the modern techniques and the techniques of the avant garde to his musical fading gave him the opportunity reorienting the self towards new processes of experiencing. The result of his experiment was very surprising. His experimental music with many adaptations of the central European musical avant-garde techniques and systematizations had about as much powerful moments for the expert as for the average listener. As a reformer Y.A.Papaioannou appeared as a nobleman walking always away from the crowd.

His composition *4 Orphic Hymns* belongs to the third period, the more personal and late period of the composer. During this period we notice even in other configurations, a very clear tendency for revision in the systemic expression of the traditions<sup>6</sup> and an opening - attempt for new horizons, in relation to his previous attempts in the field of ancient Greek dramaturgy like *Antigone* of Sophokles in (1956), *Filoktetes* (1957), *Oedipus Tyrannus* (1959), *Perses* of Aeschylus (1960), *Prometheus* (1970). Y.A.Papaioannou's relationship to the Greek traditions and the postwar music avant-garde tendencies looks like a productive and fruitful acceptance of the *energies* of the Hellenic heritage looking forward to the future and opposed to mainstream popular values. Y.A.Papaioannou tried to transform high culture to a case which art is a quality stimulus for the social life.

The acceptance of his work in Europe and Greece is the evidence for his spiritual existence. His connection with the European musical avant garde remains an historical

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<sup>2</sup> CF: CHARDAS, KOSTAS, "Y.A.Papaioannou and the Piano" in Yannis A. Papaioannou-The composer, The teacher, Benaki Museum Festal Edition P.62-67, Athens 2004

<sup>3</sup> CF: PSYCHOPAIDIS-FRANGKOU OLYMPIA: *The National Music School-Problems of ideology* P.109-160, Athens 1990

<sup>4</sup> CF: KOKKONIS, GEORGE: *The tonal Work of Yannis A.Papaioannou*, in Yannis A. Papaioannou-The composer, The teacher, Benaki Museum Festal Edition P.24, Athens 2004

<sup>5</sup> CF: PAPADEROS, ALEXANDROS: *METAKENΩΣΙΣ, Κατά τον Κοραή και τον Οικονόμο*. P.290-294, Athens 2010

<sup>6</sup> A tradition, can be a set of observances, a collection of doctrines or teachings, a particular type of composing music, a way of thinking about the world, a way of regarding others or interpreting reality. All of these are examples of traditions when they are active and alive in the present, even though they originated in the past.

fact<sup>7</sup> and afterwards could be described as an heroic act to articulate specific cultural needs and expressions during this very unstable and fragile postwar period.

In his *4 Orphic Hymns* Y.A.Papaioannou attempts to reveal forgotten aesthetic values into projects for the transformation of the whole of the social sphere. The reactivation of older values through new schemes describes in this composition the paradoxical nature of truth and the paradoxical nature of language, the desire of man to rationalize his essential and the necessity to utter the world in a new modification. The avant-garde elements in this composition focus on expanding the frontiers of aesthetic experience and renewing traditions by reconstructing mythologies and techniques. Music intends to modulate the roots introducing another aspect of meaning through in this instance it is no doubt is

capable of greater liberty, taking also advantage of the abstract ancient Greek phonetic harmony<sup>8</sup> and especially the agnomination through the echo of ancient phonem-sounds. A kind of play or echo of a sound or set of sounds. Investigating the composition's exploration we discover that Y.A.Papaioannou's point of view of avant-garde complexity makes again in this case sacred texts sacred. The sound alienation is not trying to demythologise the Orphic message but we might say that it insists upon a necessity for a remythologizing of the content of human mythical and magical experience performing the very fragile and serious task of organizing and reconstructing the interplay of invisible relationships and broken movements. Mythical sacred words<sup>9</sup> of Orpheus take their place beside the new sounds which finally reflect the progress of the civilization and the international correlation of the myth to the primordial structures of the sacred narratives. Far from being the relatively programmatic mirror of a religious philosophy Y.A.Papaioannou's experience is

articulated in a dramatically imagined prose, trying to imagine the underlying powers of the universe and the nature of truth, selecting new possibilities of utterance and movements as carriers of physiognomic properties.

The text itself is central in its mythical dimension but the centre is the experience ordering itself, recalling, anticipating, the planning of constructing an utterance, an edifice of complex symbols with music and human voice and then reacting to it as object. The composer informs us through programmatic notes that the general sound atmosphere associates and relates all over the composition with the concept of ancient "Anakrousis".

<sup>7</sup> Y.A.Papaioannou was one of the pioneers of the independent Hellenic Association of Contemporary Music. During his presidency since 1965 they were officially invited to Greece many important representatives of the central European avantgarde .

<sup>8</sup> CF: KARVOUNIS, C: *Aussprache und Phonologie im Altgriechischen*. Darmstadt: (2008)

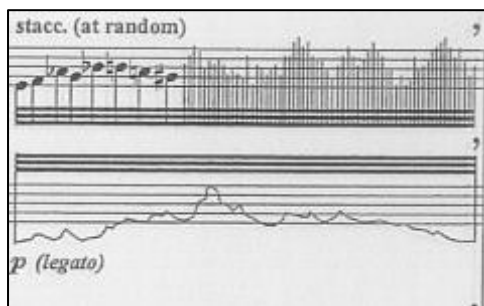
<sup>9</sup> As we know in high antiquity the beginnings of writing were direct symbols of things and later became symbols of spoken words. Moreover as between the spoken and the written word, common sense choose physical objects. Often fails to recognize the nature of the spoken word as a symbol, the hidden undiscovered perspectives when the symbolic power falls back on the written form and we need its correct sound interpretation. The greek characters are symbolic ad numeric in the general sense.

In some cases *Anakrousis* in this composition behaves as an ultra compact mass and in other circum-stances like a transparent humid apparition, a strange sound continuous transformation with alive elements. Y.A.Papaioannou divided the form in five parts in terms of a *pentemychos*.<sup>10</sup>

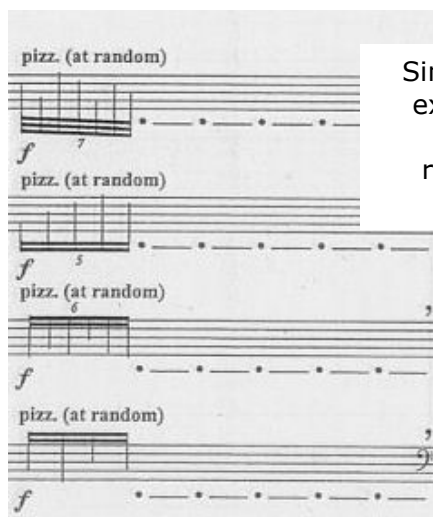
1. Anakrousis,
2. Sacrifice to Ouranos,
3. Sacrifice to Stars,
4. Sacrifice to Sun,
5. Sacrifice to Moon.

The elements of *Anakrousis* are maintained as an aural alchemy as a net of linkages of groups of music signals like sound hieroglyphics within different textual content in forming new associative functions. His wish was that the performers should keep through the whole composition's procedure the spirit of the introductory *Anakrousis*.

*Anakrousis* works as a *prima materia* for all the parts of the composition, in a form of integrated sum of on-off processes with different patterns. A product of combination of properties. As derivative entitites, a kind of variated air or wind "Anemoi" or cosmogonic motion that manifest to the other parts as a material structure within our perception. This model has a rich structure, since we can control the tails of both on- and off-periods. Mathematically the symmetry parameter of the limiting processes depends on the tail indices of both the on- and off-distributions. A mathematical expression could be described in this case as a result of examination and should not predetermine the music- intuitive procedure or event. Let's follow now some of these patterns in graphic music examples.



Pattern with concrete and random pitches developing in Flute and Clarinet

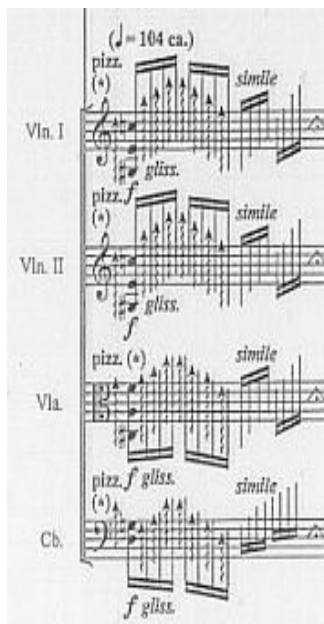


Simultaneous existence of diverse rhythmical group-

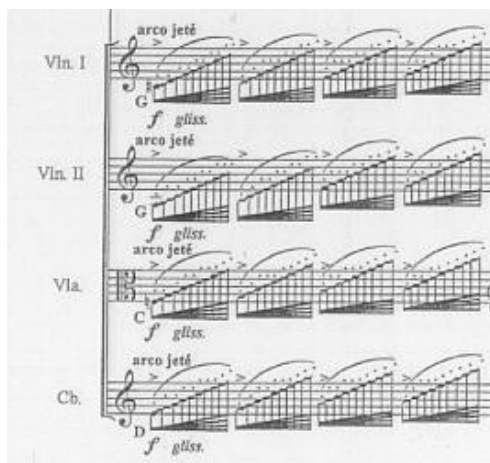


Pattern developing in ascending and descending glissandi

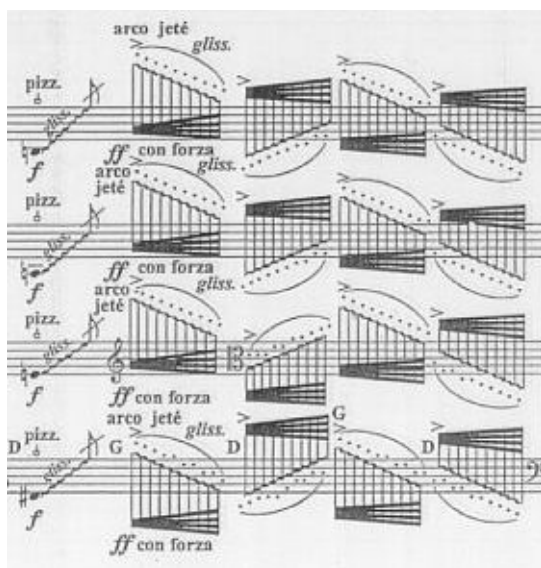
<sup>10</sup> Of the sources that held Pythagoras we know that he wrote poetry. In many cases he signed his poems with the name 'Orpheus,' thus interconnecting his name and his followers with the Orphic mystery cults. [According to Johan Thom], "several Orphic works from the fifth and the fourth century are ascribed to Pythagoreans such as Cercops, Brontinus, and Zopyrus of Heraclea. In the Hellenistic period too, a number of so-called Orphica had a Pythagorean origin. These include a Hieros Logos, a Hymn to Number and a poem called Lyre" (p. 89, The Pythagorean Golden Verses). Pythagoras concealed all of his moral precepts, as well as his spiritual and philosophical teachings, in the form of passwords called "symbola," otherwise known as symbols. These passwords were a means by which the genuine initiates could identify themselves from impostors and political opponents. These passwords can be classified into three distinct categories, as Aristotle did on his work on the Pythagoreans: "What is? What is foremost? What ought one to do?" (p. 45, Meet the Philosophers of Ancient Greece). Pythagoras was also closely linked with Pherecydes of Syros. Pherecydes expounded his teaching on the soul in terms of a *pentemychos* five-nooks or five hidden cavities the most likely origin of the Pythagorean use of the pentagram used by them as a symbol of recognition among members and as a symbol of inner health ygieia



Pattern with Chordal  
glissandi  
and mirror-like reflections



Isometric ascending rhythmic and melodic strings  
The repeatable geometrical sound features are  
appearing during the process of composition based  
on the information first presented within the pattern  
and position of the pattern instance.



Ascending and descending combinations.  
Papaioannou often used *music notation*  
symbols to produce the sense of geometrical  
metaphor

pizz. (\*) (at random) f (at random) ff (non arp.) (pizz.) c. l. b. mf

Vln. I

pizz. (\*) (at random) f (at random) ff (non arp.) (pizz.) c. l. b. mf

Vln. II

pizz. (\*) (at random) f (at random) ff (non arp.) (pizz.) c. l. b. mf

Vla.

pizz. (\*) (at random) f (at random) ff (non arp.) (pizz.) c. l. b. mf

Cb.

(\*) The left hand changes place by sliding on the fastiera.

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Combination of different elements as signs of endless germination and cyclic dynamism of the intermediate flows (CF: deformability)

Y.A.Papaioannou gives importance to the incenses of the ritual evocations relating in the composition smells of flowers that could have deep spiritual connotations. This will be announced to the titles. The sound events could also represent the incenses dedicated to the Gods. 1. To Ouranos-Incense of the Sky=Frankincense 2.To the Stars-Incense of the Stars=Aromatic Herbs 3.To the Sun-Incense of the Sun=Pounded Frankincense 4. To the Moon-Incense of the moon=Aromatic Herbs.

Let's now approach the first orphic hymn "OYPANOY ΘΥΜΙΑΜΑ"-INCENSE OF THE SKY of Y. A. Papaioannou

[illegible]

The composer presents already in his first textural and timbral complex an organic process of growth within 15' seconds using interval classes by notating unordered intervals without symmetries in a very bright spectrum offering a flexible source of harmonic expression with bands of sounds, as textural blocks.

The instruments voices proceed to explore in succession the possibilities of expanding and connecting their registral space filling it with vivid sound visions. In this movement the feeling of a strange preexistent moving air as entity is present provoking something coming to be alive through two basic entitites *the bright light and the dark night*.

It is important to refer to the philosophical ideas and allegories of the Orpheus poem as was found in Derveni Papyrus near Thessaloniki dated 500 BC referring to Protogonos Theogony.

Theokritos Kouremenos has presented some of them in his study *The Derveni Papyrus* edited by Academia Toscana: "We notice an entity as Air/Mind/Zeus.

This entity dominates all derivative entities. What comes to be is the cosmos itself, the organization of the universe as we see it today on the large scale but also applies to the



middle sized objects such as animals. All the derivative entities eventually will dissolve into eternally stable entities or changeless powers analogous to external forces also conceived of as semi divine agents according to Anaxagoras".<sup>11</sup>

The first born King in question is URANUS as the one who became king the first of all. In this Orpheus Poem Uranus is said to be the one who sprang from ether first (ος αιθέρα εκθορε πρώτος.)



Uranus after became the Sun and was swallowed by Zeus. In Derveni author's view Zeus is an allegorical personification of Mind. What Orpheus calls Zeus is elsewhere said to be the air.

Y.A.Papaioannou directs the narrator rhythmically but lets him manage the pitch and timbre taking also advantage of a quasi-improvisational narrative power of the actor using for the other instruments also techniques of limited aleatorism. In the first call of the name *ουρανέ πανγενέτωρ* in vocative case the underlying cluster warms mildly while declaring *ouranos* as undissolved part of cosmos making also us know the creative powers of cosmic mind with abrupt changes of character in string instruments playing random glissandis with rhythmic synchronization as an attempt to rediscover the secret paths of cosmic rays struggling against the monster of chaos.

In the second invocation *κόσμε πατήρ* Father Cosmos, Y.A.Papaioannou transfers progressively the chromatic interval classes from the wind instruments to the string instruments taking advantage to present the existence of a higher power carried on in string vibrato abstract tones often coming to the surface and interchanging with piano peculiar percussion effects and woodwinds colors of the spectrum giving emphasis to the whirling effect around earth.

Eight continuous notes of the chromatic scale appear at the end of the call in the flute following the words "*πάντων περιβληθείς*" [your power surrounds the eternal world]. The 8 as symbol of infinity appears as sound symbol for the worlds of the conscious, unconscious and the loop which flows back and forth between them.

The eight spokes of the ancient wheel held the center and outer rim together. In the next section continuing the description of *Father Cosmos* Orpheus gives us the information that all depends on him. Here we face a theological explanation of the absolute origin of the world. Y.A.Papaioannou takes advantage of the logical and counter-logical qualities of the verses giving attention to the iconicity of the poetic symbols by transmuting and intensifying the emotive experience into sound. The verses in its various levels and relations of emotive meaning are keeping here a metaphoric relation to cosmic reality as a kind of rounded being or substance. "*En sternoisin echon fiseos atliton anagkin*" "*Και στο στέρνο κρατάς την αλύγιστη ανάγκη της φύσης*" [Whose ample bosom and encircling folds the dire necessity of nature holds].

The music does not only describe but also reveals in its new rhythmic framing in the strings the insensate automatized staff of the universe preparing the cathartic adjectival evocations which give a description of *ουρανός* attributes. The narrator elevates into a stage upwards always louder and louder on which he confronts with the different attributes and transformations of the sky. "*Κυανόχρωμε, αδάμαστε, χιλιοπλούμιστε, ποικιλόμορφε, πανεπόπη του μακάρια πανυπέρτατη θεότητα...*" [Ætherial, earthly, whose all-various frame azure and full of forms, All-seeing Heaven, progenitor of Time forever

<sup>11</sup> See in: KOUREMENOS THEOKRITOS, PARASSOGLU GEORGE, TSANTSANOGLU KYRIAKOS: *The Derveni Papyrus*, Firenze MMVI

blessed, deity sublime]. His final request is attempting finally to create a fiction which is truly iconic.

Through the keyword *κλυθε*—HEAR ME the narrator behaving peacefully now brings about directly a request to receive the honor of a sacred life. It occurs like a rhythmic attitude, a short stopover. A *stasis* with a symbolical chord with asymmetrical interval classes.

The second keyword – *οσιαν*-sacred reveals suddenly another idea of the underlying nature of reality while the strings in flageolet tones in arco playing *piano* –*piano pp* project the natural harmonics as something not fixed and static but something in progress, a state of flux or transition...

The composer creates his own time elaborating what he receives through the interconnection with the forms of the words and the narrator's reality. Time takes on the significance of the orphic words and determines the process of the work obeying the studied and constructive desire. The sound individual associations cooperate with the world of reflections on the "Poetic Real". Y.A.Papaioannou gives a strange transparency to the intermediary various evocations using varied width and depth of the sound picture with variegated timbres. The fresh and unexpected patterns permit to stretch out and close in, creating chasms while visualizing heterogeneous sound events.



In the second Hymn "ΑΣΤΡΩΝ ΘΥΜΙΑΜΑ" (Incense of the Stars) Y.A.Papaioannou extends the mystic experience increasing the mystification combining at times the orphic words by generating sets of organized semigroups trying also to expose the inconsistencies arising from verbal expressions and to show its limits. Finite and infinite word sequences appear as combinations nontrivial relations.<sup>12</sup> In the first evocation already Y.A.Papaioannou separates himself from the normal rhetoric flow and the inner rhythm of the spoken words introducing a movement among meanings bringing forward the keyword

**II. ΑΣΤΡΩΝ ΘΥΜΙΑΜΑ / II. INCENSE OF THE STARS**

*ekprokaloumai* ("εκπροκαλούμαι") (I am calling –here it means I am calling the light of the stars) a dynamic sound connotation through a string cluster in high register in which a chord in wind instruments –part *brass and woodwinds combined* emerges to create a luminous atmosphere of temporal patterns where heard vibrations becomes seen form. The light is present and diffused in twelve different notes to the various instruments. Y.A.Papaioannou uses in this hymn sound structures and tone combinations which ground

<sup>12</sup> Two words satisfy a nontrivial relation if and only if they are powers of a same word. Three words can satisfy two "different" nontrivial relations and so on.

the aetherial properties of the stars. In many cases the variety of *microrhythms* and shapes of the individual parts of the instruments reveal the elasticity of his technique.

In the third hymn «ΗΑΙΟΥ ΘΥΜΙΑΜΑ» (INCENSE OF THE SUN) the composer seems to demonstrate the mind aware in its relation to the understanding of the totality of life and the power of Phanes. Helios is described as part of everything, "κοσμοκράτωρ". Regulator of the cosmic harmony through his lyre. The feeling of justice arises from the demand for harmonic cooperation of all beings. "Πάντων βοηθός, της δικαιοσύνης μάτι". It is obvious that Y.A.Papaioannou follows here the word knowledge implicating also the concept of the visual sound, a kind of *Synchromism*, using also the principles of *Synaesthesia*. Strong and high sound vibrations interact here not only to the third dimension of depth but also the fourth dimension of time by means of visual indications of a movement<sup>7</sup> such as some particularities of the musical rhythm.

Here experienced musicians could distinguish the colours of burning red and yellow orange but also interactive vibrations which may function as significant secret symbols.

III. ΗΑΙΟΥ ΘΥΜΙΑΜΑ / III. INCENSE OF THE SUN

The vibrations of the sound light loom the virtual universe and the raising of the pitch of sound causes the static patterns to invert itself into a moving one.

In the fourth hymn *Incense of the Moon*, and after the masculine *Sun*, the composer investigates one of the most mystical relationships, the relationship of Soul and Body. Man and Woman, Sun and Moon. The orphic Hymn describes the secret path of the feminine Titan Goddess Selene. She is an androgyn with Horns. Alchemists believed androgynous beings were divine and contained the ability to ward off evil. Y.A.Papaioannou investigates this duality.

The two principles are integrated in a time span which involves large uncertainty in

**IV. ΣΕΛΗΝΗΣ ΘΥΜΙΑΜΑ / IV. INCENSE OF THE MOON**

Fl. 11'' ca. A

Cl. p

Bsn. p

Hr. p

Tpt. p

Tbn. p

Perc. Vibr. p

Pno. keyboard p on the strings with plectrum IV p with the palm (on the strings) pp

Nar. p

Vln. I p gliss. fluid sul pont. G ord. (non fluido) sul pont. mf

Vln. II p gliss. fluid sul pont. G ord. (non fluido) sul pont. mf

Via. p gliss. fluid sul pont. C ord. (non fluido) sul pont. mf

Cb. p ord. fluid sul pont. G ord. (non fluido) sul pont. mf

energy which may represent an attempt to solve a riddle. The precise relation between the two is represented by the uncertainty principle. The composer here follows the dynamic of the hymn-words denoting the active or dynamic interrelations of the forces of nature, the relation between pairs with repeated opposite percussive models in the background, extending the idea of a sound interconnection to the sphere of human situations. The final keyword “ελθέ” [come] arises from the trying to express the interplay of all things and events and the word “σώζουσα” [saving] arrives as a fusion of opposite concepts into a single whole which undergoes constant transformation. The last part of the music functions as an extension of the last invocation, as an abstract thought in sub-vocal talking.

The very last call for salvation remains in Y.A.Papaioannou’s composition enigmatic while the large cluster involves an understanding that the fundamental nature of things is something strange and not explicable and may be cannot be expressed in any form of language.

## CONCLUSION

The Orphic Hymns inform us about the importance of dependencies, while Nietzsche warns that individuation conflicts and jealousy (Eris und Neid) should be regarded as the source of all suffering.<sup>13</sup> Y.A.Papaioannou’s composition *4 Orphic Hymns* demonstrates the desire to transcend the words forms of both rhythmic prose and written word through a mystical rational experience of the universe as a fragile sound cosmos of mutual relations where all sound or vocal events interact with each other in such a way that each word or sound could contain in itself all others. A liturgical development.

The composition builds progressively a supernatural mythological context which draws on speech and music together reexamining and reengineering in a modern rational way the ancient prosodic technicalities and traditions of the controlled modulation of the voice pitch, the stretching and shrinking of segment syllable durations and theatrical-emotive moments.

The synthesis of mythos and logos interprets the hymns through a musical-poetical redefinition with detailed methods. Y.A.Papaioannou gives value of reconstructions of the mythical past giving also importance in planning the future.

The relation notation – operation and the meta-instructions work as world observation.

Papaioannou’s abstract symbolic but very precise music framework seems to work like an enactment of new proposals in his epoch, exercising our very imaginative capacities necessary for redefining and reexamining sound - moral understanding.<sup>14</sup> His evaluation emits the correlation between the uttering of the orphic words and their performance during his particular act of sound commending, provoking recipients to get involved with the mythic orphic messages in present time.

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<sup>13</sup> CF: Nietzsche, Friedrich: *Homer's Competition (Homer's Wettkampf, in Fünf Vorreden zu fünf ungeschriebenen Büchern*, 1872), Faced with the terror of existence, the Greeks had two basic responses: resignation and creative affirmation. The latter response, creative affirmation, is made possible by the union of the two types of artistic deception. Resignation is the un-Hellenic, and thus inauthentic, tendency that manifests itself in the “names of Orpheus, Musaeus, and their cults.” This is a tendency leading “to a nausea at existence, to the view of existence as a punishment to be discharged by serving out one’s time, to the belief that existence and indebtedness were identical.” The Greeks in the tragic age, however, also formulated an authentic response to the terror of existence: “Greek genius acknowledged the existing impulse, terrible as it was, and regarded it as *justified*: whereas in the Orphic version there lay the thought that a life rooted in such an impulse was not worth living” (“HC” paragraphs 3-4), Nietzsche, Friedrich: *Werke in drei Bänden. München* 1954, Band 3, S. 291-299

<sup>14</sup> The composition erases also the question if a music artwork be morally admirable in order to be aesthetically valuable. It projects a sound process of understanding *morality* in such a way that it emphasizes some connections between aesthetics, morality and the ancient concept of connection between qualitatively distinct realms of corporeality and incorporeality. The connection with God through the soul.

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