

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

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Dimitris Dragatakis's (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's 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.

Dimitris Dragatakis (1914-2001) has been a productive Greek composer, well known among the audience of Greek Art Music. In fact, he can be considered to be a case study composer, as he was primarily self-educated, and very successful at that. His paternal roots in the Greek musical tradition and the formal musical studies he received, seemed to result firstly in a language more or less affected by the National School of Music, although a variety of influences and conjunctures from 1960 on led to a great change in his musical language. The most important factor in this change and in the final shaping of Dragatakis's personal musical point of view remains his own ideological quest. Through continuous exploration, he was able to select, embody and balance various progressive elements and influences in his music, in this way forming his own individual musical path, which is both quite personal and distinctive.

Accordingly there is reference to the most important of Dragatakis **influences**, considered also as **parameters** of his music.

**Traditional Greek elements:** Dragatakis was born and raised in a mountain village of Epirus named Platanousa. His hearings included traditional instrumental music, songs and dances, and actual sounds of nature around the village (incessant sound of the river at the bottom of the village, sheep and goat bells all around the mountainsides, extempore instruments made of reeds or corn leaves).<sup>1</sup> The influences coming from these experiences include mainly pentatonic scales, glissandos, pedal notes and complex rhythms (7/8, 5/8 etc.).

**Advanced knowledge of western musical tradition:** Musical studies in violin, harmony, counterpoint and fugue. Private library with 'classical' scores and discs with works by Bach, Haydn, Mozart, Beethoven, Wagner, Mussorgsky, Tschaikovsky, Schostakovich.<sup>2</sup> Member of the orchestra (as a viola performer) of the Greek National Opera (1944-47, 1951-69), teacher of violin (1939-47, 1950-57) and professor of Harmony, Counterpoint and Fugue (1977-97) at the National Conservatory. This solid musical base has helped

Dragatakis to handle large or small ensembles with dexterity and to deal successfully with almost every musical form.

**Manolis Kalomiris (1883-1962) as his unnamed mentor (Founder of the Greek National School of Composition):** He provided Dragatakis with a full scholarship during all the years of his musical studies at the National Conservatory,<sup>3</sup> he helped him enter twice the orchestra of the Greek National Opera (1944-47, 1951-69) and the Greek Composers Union<sup>4</sup> (deputy member: 1945, full member: 1952) and to become a teacher of violin at the National Conservatory. But above all, Kalomiris was the first to encourage Dragatakis to become a composer, immediately upon seeing his first works.<sup>5</sup> It is also important to note that there is no evidence that Kalomiris tried to convince Dragatakis to compose music within the style of the National School, despite the fact that Dragatakis himself followed this style in his very first works (1949-1957). In fact, Kalomiris ends his 2<sup>nd</sup> book of *Harmony* (Athens, 1935) with the following conclusion: "[...] the use of the Greek traditional songs is just a vehicle and not an aim. A young composer should create his personal musical language using as much elements of the Greek traditional music as of the contemporary music of his age". It seems that Dragatakis believed in this phrase more than in any other musical trend or method in his entire life.

#### **Avant-garde:**

- **The influence of Leonidas Zoras (1905-1987):** An underestimated influence up to today has been Leonidas Zoras, Dragatakis' professor in Fugue and Counterpoint (1952-1955). Zoras studied musical theory with M.Kalomiris (1926-1938) and his first works move within the musical style of the Greek National School. Later on, during his studies in composition with Hermann Grabner and Boris Blacher in Berlin (1938-1940), he changed his language using modern elements (free atonality etc.). There are no documents that demonstrate any 'modern' influence of Zoras on Dragatakis (the exercises of Counterpoint and Fugue follow the prominent style). And it is still being researched whether Zoras talked with his students about modern techniques in composition. However, it is a fact that Dragatakis and Zoras were in contact<sup>6</sup> until 1958, when Zoras left for Berlin once more. And it is at the end of 1958 when Dragatakis started to expand his musical style (towards free atonality, that he finally adopted in 1961), probably under the influence of some 'progressive' works by Zoras, dated from 1950 onwards.

- **The Third Radio Programme:** Established in 1954 by the Hellenic Broadcasting Corporation. Its annual programming –at least until the end of the '60s– contained transmissions like **"Music of the XX Century"**, **"Soloists in Greek Composers Works"**, **"Soloists in Contemporary Composers' Works"**, **"Greek Music"**, **"European Music Festivals"**,<sup>7</sup> etc. These kinds of programmes must have revealed to Dragatakis, who was a loyal listener, of a whole new world: new musical trends and techniques, and avant-garde works that he was not aware of; a substitute for an instruction on modern music he probably never had.<sup>8</sup>

- **Progressive ideas:** Just before and soon after WW II progressive political and aesthetical ideas were transplanted to Greece. Progressive artists in literature and fine arts usually shared leftist political views. Dragatakis, a left-winger himself from a very early age, included in his library modern poets and writers, as well as periodicals of letters and arts that had a more or less left-leaning political orientation. By the end of the '50s, the beginning of the '60s,

things started to change. It was then clear that the left-wing think tanks had come closer to Socialist Realism, abandoning avant-garde for the opposite political side. It was around then when the USA began promoting modern or progressive art within the NATO countries.<sup>9</sup> In modern art there were no political aspects; in fact, avant-garde during the Cold War was strictly non-political,<sup>10</sup> so as to embrace every artist, including the left-wingers. In Greece certain activities were developed to promote modern music, some of which Dragatakis attended.<sup>11</sup> And I will shortly refer to the most important ones.

In the beginning of the '50s a book and record lending library of the United States Information Service (USIS)<sup>12</sup> was inaugurated, a place where Greek composers had the rare opportunity to listen to American and European music of the 20<sup>th</sup> century. In 1955 the **Athens Festival** was established, which demonstrated some modern musical interest in the '60s and '70s. In **1962** the "**M.Hadjidakis**" **Composition Contest** was held by Doxiadis Institute of Technology in Athens, through which Greek modern composers leaving or studying abroad distinguished themselves (Xenakis, Logothetis, Mamagakis, Antoniou, Ioannidis, Tsougiopoulos, Gazouleas,). In the same year the **Studio for New Music** (Studium für Neu Musik) was established at the Goethe Institute of Athens, where Guenther Becker and G.G.Papaioannou organized monthly concerts and lectures for contemporary music. In 1964 the **Hellenic Department of the International Society for Contemporary Music** (I.S.C.M.) was established and in the next year (1965) the **Hellenic Association for Contemporary Music** (H.A.C.M.), which organized many concerts and lectures concerning avant-garde music. Yannis Andreou Papaioannou was the president of both organisations until 1975. In Dragatakis's archives have been found newsletters and publications<sup>13</sup> of H.A.C.M. sent regularly to the Association's members. Moreover, from 1964 till 1966 there has been the **Experimental Orchestra** of the Municipality of Athens (director: Manos Hadjidakis), followed by the **Hellenic Group of Contemporary music**, established and directed by Theodore Antoniou, which is still active today.

In addition to the above, the most important venue of the Greek avant-garde of the '60s and '70s was the five **Hellenic Weeks of Contemporary Music**, which were held between 1966 to 1976 in central locations of Athens.<sup>14</sup> The programme of the Weeks included world premieres of Greek and foreign composers, many progressive works, improvisation and multi-media sessions, experimental films and exhibitions, panel discussions and lectures. For the third and the fourth Week there were Greek works "specially commissioned by the Hellenic Association for Contemporary Music". Dragatakis participated with a work of his own and attended all the five Hellenic Weeks.<sup>15</sup> The Weeks registered an unexpected and increasing success; public attendance was high, the public being warm and receptive. The Weeks were regarded as highly significant cultural events both for Greeks and for foreigners visiting Greece; "[...] –but the mostly young public showed an unprejudiced openness and enthusiasm which, compared to the weak and "blasé" atmosphere of (central) European avant-garde concerts, amazes. If one comes to Greece as a tourist interested in music, one has to learn a new [...] here contemporary music is written, performed and even celebrated with enthusiasm".<sup>16</sup>

Within this progressive musical environment in Greece, Dragatakis was in close proximity to modern music for at least two decades (1960-1980). The first results of these influences became clear in his music by 1961, with his piano work *Sonatina no.1*. For the next 20 years he continued to explore modern musical language, gradually acquiring stability and clarity. In fact, Dragatakis seems to have been a talented collector, a genuine musician that

was well-acquainted with many of the trends of the mid-twentieth century, but who chose only certain of their elements rather than the full idea to incorporate in his style. And so as to confirm this, he declared till the end of his life: "I like to hear and choose anything that suits each of my works. I am not becoming a slave, though, of any musical trend".

**Socialist realism:** A parameter also of real significance, revealed during my latest research, is the importance of socialist realism in Dragatakis's music. Chronologically this parameter existed before the avant-garde (1957-1961), but the main idea is present even in Dragatakis's progressive works (1961-1969). The composer himself had never spoken about socialist realism. We can, nevertheless, find strong connections between some of his personal musical views expressed in interviews and written texts from 1980 onwards and basic principles of socialist realism. These ideas<sup>17</sup> concern the indispensable connection of music with a country's musical tradition and mainly the importance of retaining the audience's interest, creating a communicative music, a type of musical language that will not only appeal to the specialists, but also to the simple people, to the everyday working people. "It is for them that we must compose. They work all day; they have no time to think. We have to solve their problems with our music; we must talk to their mind and soul; it's our duty".<sup>18</sup>

The above parameters played an important role in the shaping of Dragatakis's music for more than 20 years. Within this timeframe, one can define periods when specific influences have a major role and others minor. This does not exclude some influences like traditional Greek elements, which come and go between periods or exist in sided levels not easily noticed. According to this we divide Dragatakis's work (till 1969) into five periods or ideological units, seen in the table that follows (**Appendix I**). In brief we have:

**1<sup>st</sup> period (before 1940-1949):** influence of traditional Greek music (mainly from Epirus). Notice that Dragatakis's technical skills are not yet up to a professional standard. This makes the elaboration of his ideas simplistic. His thematic material is mainly pentatonic and less modal.

**2<sup>nd</sup> period (1949-1957):** influence of the Greek National School of music. Using the same sources of thematic material as in the 1<sup>st</sup> period, but having a yet more advanced theory knowledge and experience, results in accomplished works that have much in common with the Greek National School, which loves to elaborate Greek tradition through late-romantic harmony.

**3<sup>rd</sup> period (1957-1961):** influence of Socialistic Realism (Shostakovich). Dragatakis's music becomes for the first time truly 'contemporary'. He turns away forever from the romanticism of the National School, always retaining his beloved pentatonic Epirus music, which he now elaborates through techniques of neo-classicism, moving to the borders of tonality.

**4<sup>th</sup> period (1961-1963):** turning towards the avant-garde. Dragatakis tries a taste of entering into the atonal area, moving forward and backward within it. He continues using pentatonic elements, but less frequently and obviously. Moreover, he 'experiments' with intervals, scales, harmony, rhythm, meter, timbre of sound, structure and other elements in an attempt to update his music, to make it more progressive. He prefers small ensembles and works of no large scale.

**5<sup>th</sup> period (1963-1969):** the establishment of the avant-garde. Free atonality is now the status-quo in Dragatakis's works, and pentatonic



elements are left outside his music. Just at the end of this period (1969) they can be notified again (*Concerto for violin, Music for three, Adagio*). Modern style is well established. The composer does not appear to search for ways to enter modernism, as in the previous period, but merely ways to expand it. He now composes in larger forms and for bigger ensembles. More common musical characteristics tend to be repeated notes, small expanded patterns, intervals of 2<sup>nd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 7<sup>th</sup>, clusters, glissandos, timbre effects, absence of meter, free forms.

It is also quite interesting to learn that Dragatakis did not follow the rules of specific musical trends of the avant-garde era. We can never find series in his works or evidence of other methods of composition. His atonal language is always free and no systems seem to confine his imagination. Dragatakis became acquainted with modern music in a rather unorthodox way, more through hearing the music itself rather than by reading or studying it. This is why he acted perhaps like an 'amateur', borrowing whatever he liked from the music he heard and giving no importance to the rules behind the music. In this way, he managed to form his own musical language, putting together various influences, ideas and techniques. The combination he achieved is without question amazing; hidden pentatonic elements in an atonal music environment, rapidly transformed simple motifs, pedals, instrumental variety (from severe to rich textures), forms plain and clear so as to express the meaning of his music. In **Appendix II** there are given specific fragments of Dragatakis's works, corresponding to the five periods analysed previously. Through these examples the actual musical content of each period becomes obvious as well as the route that Dragatakis traced towards the avant-garde.

In conclusion it should be mentioned that Dragatakis has been the kind of artist that chose and combined many parameters in his music, some of which were in opposition to each other. He achieved a bridging of socialistic and liberal ideas, Epirus tradition and avant-garde, 'classical' musical education and original creativity. In the period 1961-1970, the avant-garde influences had the main role in his music, providing him more with modernist aspects for musical creativity and less with certain methods and rules. This contemporary musical point of view was maintained up to and throughout his very last works, and has been one of the most compelling reasons for the success of his music.

**APPENDIX I: Chronological index of D.Dragatakis's works**

Year of Composition <sup>19</sup>	Catalogue's Title	Ka.C.N. <sup>20</sup>	Main influence/ parameter
undated [before 1940]	<i>Πεταλούδα</i> [Butterfly] for piano	9.1	Traditional Greek elements (Epirus)
[1940: Edition Copyright]	<i>Νοσταλγία</i> [Nostalgia] for piano	9.2	
1942 (14.1.) [ex-undated]	<i>Ανάμνηση</i> [Memory] for violin and piano	5.1	
undated [1942-1949]	<i>Ο τσέλιγκας</i> [The chief shepherd] (K.Krystalli) for voice and piano	13.1	
undated [1942-1949]	<i>Ταχτάρισμα</i> [Dandling] (D.Dragatakis) for voice and piano	13.2	
undated [1942-1949]	α) <i>Νανούρισμα</i> [Lullaby] for violin and piano β) <i>Νανούρισμα</i> [Lullaby] for violoncello and piano	5.2α 5.2β	
1949 [ex-undated]	<i>Μικρή μπαλάντα</i> [Little Ballad] for piano	9.3	Greek National School of Music
undated [1949-1957]	<i>Κοντσέρτο για βιόλα</i> (και πιάνο) [Concert for viola (and piano)]	3.1	
undated [1949-1957]	<i>Τρεις μελωδίες</i> [Three melodies] for string orchestra	2.1	
undated [1949-1957]	<i>Χορός</i> [Dance] for violin and piano	5.3	
1957	<i>Κουαρτέτο εγχόρδων αρ.1</i> [String Quartet no.1]	4.1	Socialist Realism
undated [1957-1958]	<i>Τραγούδι</i> [Song] (M. Veloudi) for voice and piano	13.3	
1958	<i>Λυρικά σκίτσα</i> [Lyric sketches] for string orchestra <sup>21</sup>	2.2	
1958 (May)	<i>Σονάτα αρ.1</i> [Sonata no.1] for violin and piano	5.4	
1958	<i>Δοκίμιο</i> [Essay] for symphony orchestra	1.1	

1958 (November)	<i>Κουαρτέτο εγχόρδων αρ.2</i> [String Quartet no.2]	4.2	
1959 (summer)	<i>Συμφωνία αρ.1</i> [Symphony no.1] for symphony orchestra	1.2	
1960 (28.4.)	<i>Τρίο</i> [Trio ] for two violins and a viola	4.3	
1960 (19.9.)	<i>Κουαρτέτο εγχόρδων αρ.3</i> [String Quartet no.3]	4.4	
1960 (23.10.)	<i>Συμφωνία αρ.1</i> [Symphony no.1] for symphony orchestra	1.3	
1961	<i>Σουίτα για διπλό κουαρτέτο εγχόρδων</i> [Suite for double string quartet]	4.5	
1961 (May)	<i>Σονάτα αρ.2</i> [Sonata no.2] for violin and piano	5.5	
1961 (4.9.)	<i>Σονατίνα αρ.1</i> [Sonatina no.1] for piano	9.4	Avant-garde (A) [turn into]
1961	<i>Τα πρώτ' αστέρια</i> [First stars] (F.Agoule) for voice and piano	13.4	
1961	<i>Τσακίζω τις λιανές ελιές</i> [Breaking the lean olives] (V. Theodorou) for voice and piano	13.5	
1961	<i>Πουλιά ειν' τα χρόνια</i> [Years are birds] (F. Agoule) for voice and piano	13.6	
1962 (April)	<i>Τρίο</i> [Trio] for oboe, clarinet and bassoon	6.1	
1962 (July)	<i>Κοντσέρτο για κλαρινέτο</i> [Concert for clarinet] and string orchestra	3.2	
1962 (November)	<i>Τρίο</i> [Trio] for trumpet, horn and trombone	6.2	
1963 (March)	<i>Σονατίνα αρ.2</i> [Sonatina no.2] for piano	9.5	
1963 (June)	<i>Σουίτα μπαλέτου αρ.1</i> [Ballet suite no.1] for symphony orchestra	17.1	

1963 (October)	<i>Αφιέρωμα</i> (πάνω σε ένα θέμα του Μ. Καλομοίρη) [Tribute (on a theme by M.Kalomiris)] for ensemble <sup>22</sup>	8.1	Avant-garde (B) [establishment]
1964 (April)	<i>Κουϊντέτο πνευστών</i> [Woodwind quintet]	6.3	
1964 (August)	<i>Σουίτα μπαλέτου αρ.3</i> («Του Κουτρούλη ο γάμος») [Ballet suite no.3 ("Mayhem")] for chamber orchestra	17.2	
1964 (until 15.11.)	<i>Σουίτα μπαλέτου αρ.3</i> («Οδυσσέας και Ναυσικά») [Ballet suite no.2 ("Ulysses and Nausica")] for chamber orchestra	17.3	
1964	<i>Συμφωνία αρ.3 («Μικρή»)</i> [Symphony no.3 ("Little")] for symphony orchestra	1.4	
1965	<i>Τρίο</i> (για βιολί, βιόλα, βιολοντσέλο) [Trio (for violin, viola, violoncello)]	4.6	
1965 (November)	α) <i>Διαφορές</i> [Differences] for violin and piano β) <i>Διαφορές</i> [Differences] (for ensemble) <sup>23</sup>	5.6 8.2	
1965 (December)	<i>Κοντσερτίνο για κόρνο</i> [Little concert for horn] and chamber orchestra	3.3	
1966	<i>Συμφωνία αρ.4</i> [Symphony no.4] for symphony orchestra	1.5	
1967	<i>Κουαρτέτο εγχόρδων αρ.4</i> [String Quartet no.4]	4.7	
1966 – 68	<i>Τέσσερα σκίτσα</i> [Four sketches] for three string groups	2.3	
1968 (July)	<i>Μήδεια</i> (Ευριπίδη) [Media (Euripides)] for chamber orchestra	16.1	
1968 (W.P <sup>24</sup> .: August)	<i>Η επιστροφή του Οδυσσέα</i> (Δ.Σιατόπουλου) [The return of Ulysses (D.Siatopoulos)] for flute and dulcimer	16.2	

1968 (W.P.: November)	<i>Η μπαλάντα της Γκουέντολιν</i> ( <i>Ζ.Ανούιγ</i> ) [The ballad of Gwendolyn (J. Anouilh)] for voice and guitar/piano	13.7	
1968 (W.P.: December)	<i>Αναφορά στην Ηλέκτρα</i> (Τ. Ρούσσου) [Reference to Electra (T.Roussou)] for (mezzo)soprano, viola, horn, piano	14.1	
1969 (W.P.: July)	<i>Αντιγόνη</i> (Σοφοκλή) [Antigone (Sophocles)] for chamber orchestra	16.3	
[1969]	<i>Έρωτ' ανίκητε</i> (Σοφοκλή) [Love invincible (Sophocles)] for men's choir	15.1	
1969 (July)	<i>Σουίτα μπαλέτου αρ.4</i> («Πηνελόπη ή Αναμονή») [Ballet suite no.4 ("Penelope or Expectation")] for ensemble <sup>25</sup>	17.4	
[1969] (W.P.: 16.9.)	<i>Σάλπισμα για την είσοδο του</i> <i>Ολυμπιακού φωτός στο</i> <i>Στάδιο</i> [Blare for the entrance of the Olympic flame at the Stadium] for 4 trumpets, 3 trombones	18.1	
[1969] (W.P.: 16.9.)	<i>Ύμνος για το Ολυμπιακό Φως</i> ( <i>Στ. Σπεράντζα</i> ) [Hymn for the Olympic Flame (S.Speranza)] α. for choir a capella β. for choir and wind ensemble	18.2α 18.2β	
1969 (5.10.)	<i>Κοντσέρτο για βιολί</i> [Concerto for violin ] and symphony orchestra	3.4	
1969 recording: 13.10. transmission:19.10.	<i>Αγαμέμνων</i> (Τ. Ρούσσου) [Agamemnon (T.Roussos)] for ensemble <sup>26</sup>	16.4	
1969	<i>Λιζ-Βα</i> [Lis-Va] for two guitars	4.8	
1969	<i>Μουσική για τρεις</i> [Music for three] for violin, horn, piano	8.3	
1969	<i>Αντάτζιο</i> [Adagio] for solo viola, piano and string orchestra	3.5	

## APPENDIX II: Fragments of Dragatakis' works, corresponding to the influence periods shown in appendix I (table).

Figure 1: TRADITIONAL GREEK ELEMENTS

ΝΟΣΤΑΛΓΙΑ  
Γιά Πιάνο

Δ. Δραγατάκη

*Nostalgia*, for piano (1940), meters: 1-17. Traditional Greek elements: pentatonic scale (F minor), in main theme and in accompaniment. Plain rhythmic patterns. Simplicity.

Figure2: GREEK NATIONAL SCHOOL OF MUSIC

ALLEGRO MOD<sup>TO</sup>

*Dance*, for violin and piano (undated: 1949-1957), meters: 1-8 (middle part: Allegro moderato). Greek National School of Music: Greek meter (7/8), modal scale, theme within a fifth. Harmonization according to the style of the Greek National School (late romanticism).

**Figure 3: SOCIALIST REALISM**

**Quartetto no 2**  
for string quartet  
(1958) D.Dragatakis

**1** **Allegro vivo**  $\text{♩} = 138$

Violin 1  
Violin 2  
Viola  
Violoncello

*String Quartet no. 2* (1958), meters:1-11 (I. Allegro vivo). Socialist realism: influences by Shostakovich's neoclassicism, as seen in his quartets. Pentatonic theme. Classical rhythmic patterns. Expanded tonality.

**Figure 4: AVANT-GARDE (A)**

Ob.  
Clar.  
Fag.

*Trio*, for oboe, clarinet and bassoon (1962), meters: 6-20 (II. Prestissimo). Turning into the avant-garde: Greek traditional meter (5/8). Main motive is more rhythmic and less melodic, based on rapidly changing intervals. Free atonality that does not completely exclude tonal references.

**Figure 5: AVANT-GARDE (B)**

The image shows a handwritten musical score for the opera 'Electra' by T. Roussou. The score is written on ten staves, including vocal parts (Soprano, Alto, Tenor) and instrumental parts (Viola, Horn, Piano). The music is in a complex, atonal style with various time signatures and dynamic markings. The lyrics are in Greek, and the title 'Electra' is written in the top right corner.

*Reference to Electra* (T.Roussou) for (mezzo)soprano, viola, horn, piano (1968), meters: 27-34. Establishment of the avant-garde: free atonality is consolidated and well-managed by the composer. Rhythm, motifs, structure, use of instruments and voice are within the contemporary style of the '60s.

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<sup>1</sup> "My father put an ivy leaf on his lips and played whatever song he liked. And I chopped pieces of reeds, scratched them with glass, opened holes with a hot glowing nail, and as soon as I had my flute I played every song I had heard. When I started to study the violin I stopped playing flutes and whistles". [«Ο γέρος μου έβαν' ένα φυλλαράκι από κισσό στα χείλια και με αυτό τσαμπούναγε ό,τι τραγουδι ήθελες. Και εγώ, έκοβα καλάμια, τα'ξυνα με το γυαλί και με μια πρόκα πυρωμένη στη φωτιά, τους άνοιγα τρύπες και τα'κανα φλογέρες κι έπαιζα με αυτά ό,τι τραγουδι άκουγα. Μετά, σαν άρχισα να μαθαίνω βιολί, σταμάτησα τις φλογέρες και τα σουρίγματα»]. See Arivas Dion, «Έλληνες συνθέται» ["Greek Composers"], *Radio-TV Programme* (11.8.1971): 45.

<sup>2</sup> His library also includes the full version of the 'classical' edition: Vincent d' Indy, *Cours de composition musicale*, (Paris: Durand et cie, 1948), 3 vol. [undersigned by the composer].

<sup>3</sup> Kalomiris was the founder (1926), director (1926-1948) and President (1926-1962) of the National Conservatory.

<sup>4</sup> Kalomiris, one of the founders of the Greek Composers Union, held the presidency during the periods 1936-1945 and 1947-1957.

<sup>5</sup> "I had already started to write and Kalomiris had seen a piece of mine when he told me: Never let this go; go on. And do whatever you want; forget the rules! And I respect him so much, because most of the teachers keep saying to their students: Do just as I say". Interview of D.Dragatakis to M.Kalopana, 3.12.1998.

<sup>6</sup> Dragatakis studied Counterpoint and Fugue next to Zoras from 1952 to 1955. After taking his degree he sometimes replaced his teacher until 1958. See Kontosi Sofia, «Αφιέρωμα: Λεωνίδας Ζώρας» ["Tribute to Leonidas Zoras"], *Polytonon* 13 (11-12.2005): 29.

<sup>7</sup> Research by the writer at the Musical Archives of the Hellenic Broadcasting Corporation (E.R.T.) concerning the period 1954-1970.

<sup>8</sup> In the period 1954-1976 Yannis Andreou Papaioannou taught Advanced Theory of Music and Composition in Hellenic Conservatory, and till his death in private lessons. Notice that he is the first Greek composer that taught new techniques in Greece. There is no evidence though of Dragatakis being his student.

<sup>9</sup> Katy Romanou. *Έντεχνη Ελληνική Μουσική στους Νεότερους Χρόνους* [Greek Art Music in Recent Years] (Athens: Koulitoura, 2006), 233-235.

<sup>10</sup> Svolos Giannis, «Μια απόπειρα ερμηνείας των καταβολών της μουσικής πρωτοπορίας στην Ελλάδα» ["An attempt to interpret the origins of music avant-garde in Greece"], *Polyphonia* 14 (spring 2009): 177.

<sup>11</sup> The only evidence for Dragatakis's participation/attendance are found in the notes of the Hellenic Association for Contemporary Music and the Hellenic Weeks of Contemporary Music. No records exist within the rest of the organisations that promoted modern music in Greece during the period 1950-1970 (USIS, Studio for New Music, I.S.C.M., H.A.C.M.).

<sup>12</sup> Replaced today by the Information Resource Center (IRC) of the Embassy of the United States in Athens. The book and record library of the USIS was in operation until the decade of the '80s. No records concerning the services of this library exist today.

<sup>13</sup> Gianni G. Papaioannou, *Η εικοσαετηρίδα του Νίκου Σκαλκώτα* [The 20 years of Skalkotas death] (Company of Euboean Studies, 1970). This publication was sent to Dragatakis together with the Newsletter of March 1970 (date of issue: 31.3.1970).

<sup>14</sup> 1<sup>st</sup> Hellenic Week of Contemporary Music (14-21.4.1966, Zappeion Building).

2<sup>nd</sup> Hellenic Week of Contemporary Music (29.3-5.4.1967, Athens Hilton).

3<sup>rd</sup> Hellenic Week of Contemporary Music (15-22.12.1968, Athens Hilton).

4<sup>th</sup> Hellenic Week of Contemporary Music (19-26.9.1971, Kotopouli -REX- Theatre, Athens).

5<sup>th</sup> Hellenic Week of Contemporary Music (14-22.12.1976, French Institute, Athens).

<sup>15</sup> 1<sup>st</sup> Hellenic Week: *Wind Quintet*, (1966) world premiere. Programme notes: "His Wind Quintet [...] uses free atonality".

2<sup>nd</sup> Hellenic Week: *Sketch* for three string groups (1966) world premiere. In fact, it was just the first part from a later work (*Four sketches* for three string groups, 1968). Programme notes: "Dimitris Dragatakis *Sketch* for three string groups separates these groups completely on the podium so as to exploit the possibilities of opposing each group's playing to that of the others in a pronouncedly stereophonic effect".

3<sup>rd</sup> Hellenic Week: *Reference to Electra* (1968) [mentioned as *Report to Electra* in the programme of the Week] world premiere, specially commissioned by the Hellenic Association for Contemporary Music for the 3<sup>rd</sup> Week. Programme notes: "[...] This work aims at interpreting the tragic personality of the heroine".

4<sup>th</sup> Hellenic Week: *Zalouh* (1971) world premiere, specially commissioned by the Hellenic Association for Contemporary Music for the 4<sup>th</sup> Week. Programme notes: "[...] Two syllables, i.e Za-and-louh united in one word, that could express a shout, agony, etc., is the basic raison d' être of this work. The sound material comes from the constantly repeated word Zalouh, from the sound combinations of instruments and tape, and, as a climax, the live contrapuntal listening to a human voice as an "active word". The text is taken from the poem under the same title by T. Tolia; it was written by her upon request by the composer".

5<sup>th</sup> Hellenic Week: *Anadromes I* (1976) first performance in Greece. No comments for this work are included in the programme notes.

<sup>16</sup> W.Burde, *Der Tagespiegel* (29.12.1968) in *Programme Brochure of the Fourth Hellenic Week of Contemporary music*, 7. Athens, 1971.

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<sup>17</sup> See Giapalakis, Vasilis, trans., «Τα σύγχρονα εκφραστικά μέσα στη μουσική» ["Contemporary means of expression in music"], *Art Review* 141 (9.1966): 222-229. This article comes from the periodical *Sovietska Musika* and the Vasilis Giapalakis, was a friend of the composer (D. Dragatakis's archive).

<sup>18</sup> Interview of D.Dragatakis to M.Kalopana, 3.12.1998.

<sup>19</sup> According to the composer's manuscripts or other information. In the second case the year of composition is in brackets [ ].

<sup>20</sup> Kalopana's Catalogue Number. See Kalopana Magdalini «Δημήτρης Δραγατάκης: Κατάλογος Έργων» ["Dimitris Dragatakis: Work's Catalogue"], (PhD diss., University of Athens, 2008), 512-517.

<sup>21</sup> Ensembles names as in: Alfred Blatter, *Instrumentation and Orchestration* (New York: Schirmer Books, 1997) 416-419.

<sup>22</sup> Flute, oboe, clarinet, trumpet, piano, 2 violins, cello.

<sup>23</sup> Flute, oboe, clarinet, horn, kettle drums, tenor drum, cello.

<sup>24</sup> World Première.

<sup>25</sup> Flute, oboe, clarinet, horn, timpani, percussion, dulcimer, piano, voices (recorded), effects (recorded sea sounds).

<sup>26</sup> Clarinet, timpani, percussion, dulcimer, piano.