

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

Athanasia D. Kyriakidou

Department of Music Studies, Aristotle University of Thessaloniki, Greece, thania@mus.auth.gr

Anna Papagiannaki

Department of Music Studies, Aristotle University of Thessaloniki, Greece, a.papagiannaki@yahoo.gr

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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-gardes" 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's up to 1990's.

According to the updated musicological research¹ little is known or written about the compositional work of Kostas Nikitas. Therefore, the key target of this paper is to provide further information for his work and secondary, to seek for a possible correlation with the music of Greek and European composers.

Kostas Nikitas was born in Thessaloniki in 1940. In 1952 he enrolled at the State Conservatory of Thessaloniki, where he studied Piano, Theory, Instrumentation and Composition with Solon Michaelides.² He continued his studies at the University of Music and Performing Arts in Vienna (Hochschule für Musik und Darstellende Kunst) where he lived for five years (1967-1972), graduating with a Degree in Composition (under the supervision of professor Friedrich Neumann)³ and a Degree in Percussion Instruments. In 1972 he returned to Greece and he remained in Thessaloniki until the end of his life, holding a position of musician at the State Orchestra of Thessaloniki, while teaching Theory and Composition at the State Conservatory of Thessaloniki and at the Music Department of the Aristotle University of Thessaloniki, for a short time, as well. He died suddenly on August 29 in 1989.

Discretization of Kostas Nikitas's work

The work of Kostas Nikitas⁴ comprises 5 early compositions, 32 completed projects, 5 unfinished and 13 planned works in the form of sketches,⁵ all of them fully presented in the Complete Catalogue (Appendix 1, The Complete Catalogue of Kostas Nikitas's works). Using as indicative criteria Nikitas's compositional texture, musical structures, musical forms and musical style, we suggest a discretization of the composer's music throughout his creative life.

The primary division is in two periods, A and B, as shown in the graphic representation below (Figure 1.).⁶ Period A happens to coincide with the period covered by Nikitas's musical studies in Composition, both in Greece and Austria. The second period is framed by Nikitas's return to his birth town, Thessaloniki, where he spend the rest of his life; this phase is considered as the beginning of exploring and deploying his personal compositional style. Each

period is open to additional subdivision; A1, is formed by Nikitas first works in the context of apprenticeship in composition in Thessaloniki and, A2 includes the set of works he composed during his musical studies in Vienna. Accordingly, the subdivision of the main period of his compositional action, period B, appears to be the natural consequence of the development of his compositional style, representing his interaction with the established Greek mainstream.

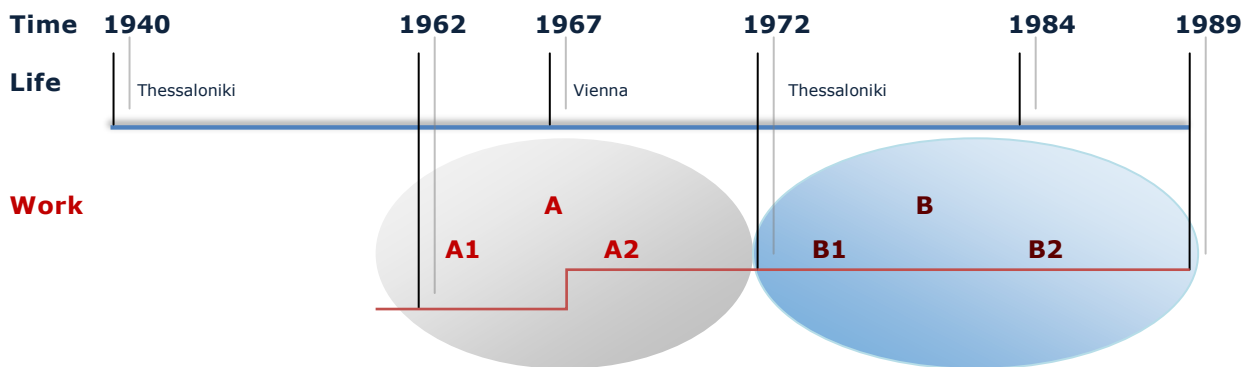


Figure 1. Schematic discretization of Kostas Nikitas's work.

Compositional period A (1962-1972) – Thessaloniki, Vienna

Compositional period A1 (1962-1967) - Thessaloniki

Seven works, corresponding to genres such as for voice and piano, for piano solo, for string ensemble, as well as orchestral and choral works, comprise the portfolio of his first educational phase in composition.⁷ In these works a cohesive style is produced by the principals of form, both from the Baroque era and the Classical period (i.e. sonata form, theme and variations, cantata form, lied form) and is unified with a consistent organization of harmony and rhythmic structures, the use of modality and the rare use of chromaticism.

Representative work is the *Sonata for piano*, Op.4, in three parts (Allegro, Andante, Allegro), showing his tendency to remain faithful to the strict framework of the form, while the tonality reflects signs of romantic beauty with embellished melodies in an extended harmonic environment (Figure 2).

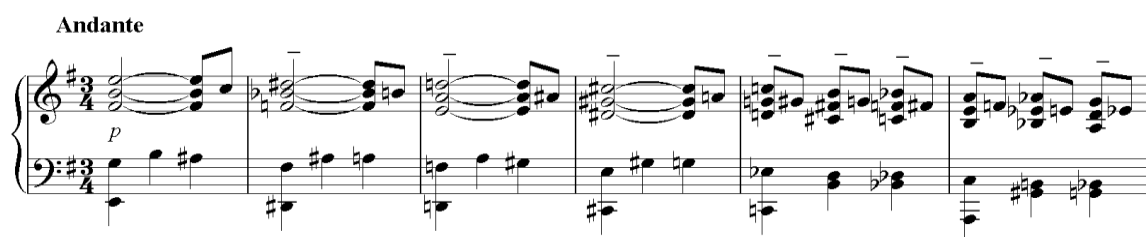


Figure 2. *Sonata for piano*, Op.4, 1966, Movement II, *Andante*, mm. 1-6.

Specifically, slightly differentiated phrase recapitulations, recurring rhythmic and melodic patterns, harmonic chains, frequent use of a pure contrapuntal technique, clearly sensed

tonal centres and the dominance of an explicitly articulated melody reminds a lot of P. Hindemith's musical language in his early works, whilst the piano writing bears the influence of Romantic composers, such as F. Mendelssohn, R. Schumann and F. Chopin (Figure 3).

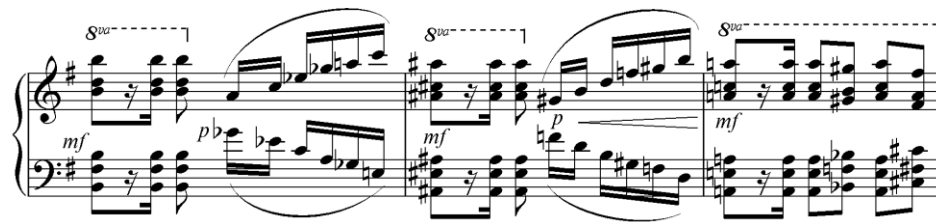


Figure 3. *Sonata for piano*, Op.4, 1966, Movement II, *Andante*, mm. 29-31.

Similar juxtapositions in terms of piano writing can also be traced in his first completed work for voice and piano, *Songs (Vespers, Song)*, Op.1, on poetry of G. Drosinis and M. Malakasis, where the drone dominates as a supportive and concrete accompaniment for the high ranged soprano melody. The color and texture produced are in the sphere of influence from M. Ravel's settings of the *Five Greek Folk Songs* (Figure 4).

(a)

1. Στο ρη -μα -γμέ -νο πα -ρα -κλή -σι
2. Ο ή -λιος γέ -ρνο -ντας στη δύ -ση

(b)

Re -veil -le -toi, Re -veil -le -toi, per -drix mi -

Figure 4. (a) *Songs (Vespers, Song)*, Op.1, 1964, *Vespers*, mm. 9-11, (b) M. Ravel, *Five Greek Folk Songs*, 1904-6, M.A 9, no. 1, *Le Reveil de la mariee*.

Another outstanding feature, which Nikitas also retained in later works, is the use of modality, which is, to some extent, reminiscent of the modal style pervading the orchestral works of Greek composers in the previous generation, such as G. Konstantinidis and N. Skalkotas (Figure 5).

(a) **Andante**

Violin

(b) **Allegro**

VAR. I

Violin I

Violin II

Viola

Violoncello

(c)

VAR. IV

Adagio

Violin I

Violin II

Viola

Violoncello

Figure 5. Theme and 7 Variations for String Quartet, Op.6, 1967. (a) The theme played by the violin and its treatment in variations (b) no. I (mm. 1-6) and (c) no. II (mm. 1-5). Another arrangement adding a contrabass line has also been found in the composer's archive.

Compositional period A2 (1967-1972) – Vienna

An adaptation on the demands of Vienna's strong musical society resolved to the integration of new elements. Nikitas endorsed the values of form in the Classical period, unrestricted though in terms of tonality and moving abstractly to remote areas, avoiding the means of chromaticism. His style of this period has been described as neoclassical, but it reveals to be very different from the works of I. Stravinsky labeled with the above term, owing more to the contrapuntal language of Bach than the classical clarity of Mozart.

Compositional period B (1973-1989) – Thessaloniki

In period B, 18 works are included: compositions for choir (male, female, mixed), choir and winds, duos (violin & piano, violin & cello), chamber music, music for theater, piano pieces. This is the period during which the composer managed to accomplish the consolidation of these specific characteristics constituting to his work a personal style.⁸

Signs of an evolved musical language emerge in the *Duo for violin and cello*, Op.15. More specifically, the work, completed in April 1973, seems to acquire a prophetic function in the frame of Nikitas's evolutionary compositional progress, predisposing the researcher for the composer's imminent mature style of his late 1980s compositions. As derives from the analysis, the work demonstrates Nikitas's ideas on the musical means which determine his idiosyncratic attitude toward the past and the contemporary music of his time. Indicative of the composer's connection to traditional techniques is the use of various themes, whose elaboration becomes structurally important for the final form of each part of the *Duo*, *Largo* and *Vivace*. Largely characterized by rhythmic plasticity and a purely lyrical quality, these thematic elements are presented alternately in the two instruments and recapitulated in rhythmical variations and tonal transpositions (Figure 6).

(a) Theme in cello, *Largo*, mm. 1-8.



(a') Transposed theme in c in violin, *Largo*, mm.79-86.



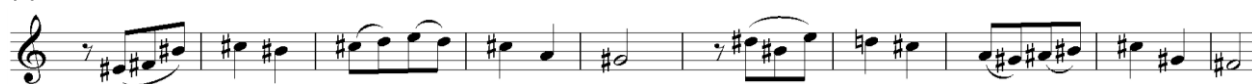
(b) Theme in violin, *Largo*, mm.20-31.



(b') Theme in cello in mirror retrograde, *Largo*, mm.68-78.



(c) Theme in violin, *Vivace*, mm.30-39.



(c') Theme in canonic form, *Vivace*, mm.135-142.



Figure 6. Elaboration of musical material in *Duo for violin and cello*, Op.15, 1973.

The compositional techniques used both in sections of theme exposition and in some opposing intermedi, indicate some affinity with counterpoint techniques woven the polyphonic fabric of the Renaissance. Characteristic of this influence is the extensive use of the hoquet-like technique in *Vivace*, as illustrated in the following figure.



Figure 7. Use of hoquet-like technique in *Duo for violin and cello*, Op.15, 1973, Part II, *Vivace*, mm.77-86.

Regarding the use of harmony, Nikitas seems to surpass all the traditional influences, reaching to a likely evocation of Free Atonalism. Certain tonal centres modulate to others in the frame of a fast harmonic pulse, resulting to consonances and dissonances that engender from a remitting contrapuntal progress, whilst each instrumental line maintains its independency (Figure 8).



Figure 8. *Duo for violin and cello*, Op.15, 1973, Part I, *Largo*, mm.1-17.

Consequently, Nikitas seemed to be less concern with remaking the past than responding to it. As regards to his response to innovations of the Greek mainstream, the evolutionary progress of which he was completely aware of, he seemed to be more selective, since he adopted textures and harmonic procedures using them nevertheless, towards a configuration of a musical language of his own.

Nikitas's works from 1984 until 1989, with the exception of the *Duo for violin and piano*, Op.30, form a distinctive set among the whole number of his works. In this set of works⁹

elements of Magic Realism alternate with those of Realism. The form is free, sometimes with an improvisational attitude in order to express notions as desire, absence, exaggeration and utopia. His mature improvisational technique affects also the placement of the orchestra members with main background the recasting and conformation of space and time. Apparently Nikitas never detached himself from the values of symmetry; this parameter becomes the foundation for the organizing of musical time with the Fibonacci numbers and the golden mean (Figure 9).

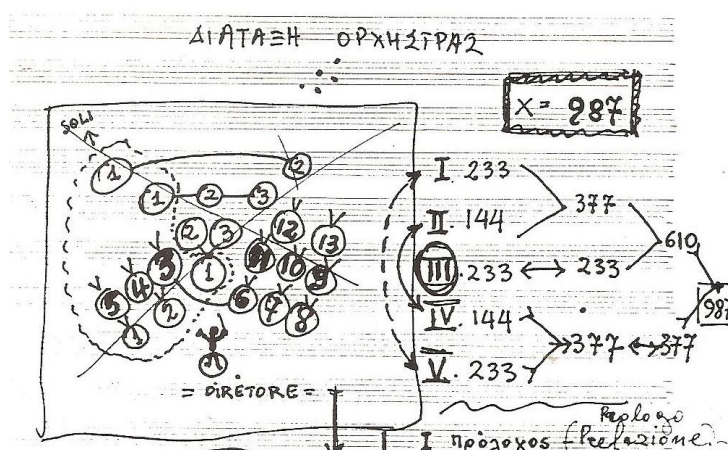


Figure 9. Handwritten sketch for the work *Formations* [Σχηματισμοί] (uncompleted), presenting the placement of the orchestra members.

Conclusion

Nikitas's music assumes not too many forms, serves not too many diverse functions but remains, in his selected material, faithful to his commitment to symmetry and clarity. Form and tonal language always balanced by complexity and relativity, gradually reveal his openness and respect for divergent ideas in the dynamic flux of present. A change in the sociocultural life (Thessaloniki and Vienna) propelled his willingness to take conceptual risks, trying new ways of conceiving music and a relatively fast speed of incorporating new data. A two-dimensional influence, the Greek National School and the Second Viennese School, constitute the aggregated function of his compositional style.

Towards a perspective on Kostas Nikitas's attachment to avant-garde music, we should emphasize the following standpoint; recognition of the radical diversity locally and globally and sociocultural circumstances of musical practices after 1950 lead us to a dual approach for positioning the puzzle piece of Nikitas. Either to position Nikitas's puzzle piece in a well defined terminology of the notions of avant-gardes or mainstream, or, to modify the terms in order to picture the composer. The awareness of the historical map, the adjustment of musical values and a growing knowledge that the boundaries of the notion of the 'avant-garde' are negotiable and fluid, give us no other choice but to defend an ongoing research aiming not to dissociate the composer's music from the wholeness of his experience.

Acknowledgments. We would like to express our gratitude to the family members of Kostas Nikitas, Maya, Evi and Natalia Nikita, for the access to the composer's archive and for their thoughts and willingness to contribute to our effort as much as possible. We are also grateful to Dimitris Ioannou, Director of the Library and Achieves in the Library of the State Conservatory of Thessaloniki, who generously shared the Nikitas's File in digital format as well as other published and unpublished material with us. We would like to address our sincere appreciation to our Prof. Evi Nika-Sampson, who constantly alerted us to new material and steered our work in new directions.

Appendix 1. The Complete Catalogue of Kostas Nikitas work

The catalogue cited below includes a list of all the works of Kostas Nikitas, using as indicative criterion the chronological date of each composition. Here, for the first time, a numbering of the main body of Nikitas's compositions (presented under the heading *Completed works*) is attempted. All the information enriched the Completed Catalogue of Kostas Nikitas work derive from Kostas Nikitas's File (see, footnote 3).

The first paragraph of each reference includes the title of each work and the date of composition, whilst the second one states in detail the musical instruments in use and the tonal range when comes to voices, the publisher (in case of an issue) and other information about the structure, the chosen poem or the poet, the theatrical play, the approximate duration (when noted by the composer in the manuscript), etc. Regarding the description of the ensemble in the case of each composition, the following abbreviations are being used: S (Soprano), A (Alto), T (Tenor), B (Basso), pf (piano forte), vl-I (violin I), vl-II (violin II), va (viola), vc (violoncello), cb (contrabass), pic (piccolo), fl (flute), ob (oboe), cor (corn), e.cor (english corn), cl (clarinet), bcl (bass clarinet), fg (fagot), cfg (contra fagot), tp (trumpet), tb (trombone), tba (tuba), tni (timpani), per (percussion), hp (harp).¹⁰

Premature works

I came tonight [Ἦλθ' ἀπόψε]: undated.
voice [d-f²], pf. Text of Theodoros Kokonis.

Hope for Resurrection [Ἀναστάσεως προσδοκία]: 1962.
Hymn for four-voice choir. Text of Theodoros Kokonis.
S [e¹-b²], A [a-c²], T [e-g¹], B [F-b].

Supplication [Ἰκεσία]: 1962.
Hymn for four-voice choir. Text of Th. Kokonis.
S [e¹-a_b²], A [a_b-e²], T [e_b-g¹], B [A_b-c¹].

Untitled (*The specious Joseph...*) [Ο ευσχήμεων Ἰωσήφ...]: undated.
For four-voice mixed choir. A transcription for two-voice female choir has found, also.
S [d¹-a²], A [b-d²], T [d-a_b¹], B [G-d¹].

Untitled (*Deeply through the night at midnight...*) [Βαθιά τη νύχτα τα μεσάνυχτα...]: 1966.
voice [h-d_b²], pf.

Completed works

Songs (Vespers, Song) [Τραγούδια (Ο Εσπερινός, Τραγουδάκι)], Op.1, 1964.
voice [d_#¹-a², a_b-e_b²], pf. Poetry of George Drosinis and Miltiades Malakasis.

Suite for piano in D Major [Σουίτα για πιάνο σε Ρε Μείζονα], Op.2, 1964.
pf. Prelude, Allemande, Sarabande, Gavotte, Courante, Bourree, Gigue.

Suite for string orchestra [Σουίτα για ορχήστρα εγχόρδων], Op.3, 1966.

vl-I, vl-II, va, vc, cb. In four parts (I Andante, II Molto Allegro, III Andante, IV Allegro vivace).

Sonata for piano [Σονάτα για πιάνο], Op.4, 1966.
pf. In three parts (I Allegro, II Andante, III Allegro).

Symphony [Συμφωνία], Op.5, 1966-67.
pic, 2 fl, 2 ob, e.cor, 2 cl, 2 fg, cfg, 4 cor, 3 tp, 3 tb, tba, tni, perc, pf, hp, vl-I, vl-II, va, vc, cb.
In four parts (I Andante, II Vivace, III Larghetto, IV Allegro).

Theme and 7 Variations for String Quartet [Θέμα και 7 Παραλλαγές για Κουαρτέτο εγχόρδων], Op.6, 1967.
7 vl-I, 7 vl-II, 4 va, 4 vc, 4 cb. Based on a Solon Michaelides's theme.

Voices of the Sea: Cantata for baritone, choir and orchestra [Φωνές της Θάλασσας: καντάτα για βαρύτονο, χορωδία και ορχήστρα], Op.7, 1967.

baritone [A₂-f¹], four-voice choir [S. (d¹-a²), A. (g-e¹), T. (e-a¹), B. (G-d¹)], fl, ob, cl, e.cor, cor, vl, va, vc, cb, hp.
Text based on poetry of Lambros Porfyras.

Four songs for baritone and piano on poetry of Hermann Hesse (*Lampions in der Sommernacht, Die Sprache des Frulings, Hauser am Abend, Blauer Schmetterling*) [Τέσσερα τραγούδια για βαρύτονο και πιάνο, σε ποίηση Hermann Hesse (Φανάρια σε νύχτα καλοκαιριού, Η γλώσσα της άνοιξης, Σπίτια το βράδυ, Γαλάζια Πεταλούδα)], Op.8, 1970-71.
voice [c-e¹], pf.

Sonatina for solo flute [Σονάτα για σόλο φλάουτο], Op.9, 1971.
fl, DO-RE-MI: 1989. In three parts (I Allegro moderato, II Andante, III Allegro scherzando).

Wind Quintet [Κουιντέτο για πνευστά], Op.10, 1971.
fl, ob, cl, cor, fg. In four parts (I Moderato, II Allegretto, III Adagio, IV Allegro).

Two Songs for mixed choir on poetry of Georg Trakl (*Rondel, Sommer*) [Δύο τραγούδια για μικτή χορωδία σε ποίηση Georg Trakl (*Rondel, Καλοκαίρι*)], Op.11, 1971-72.
S [c₂¹-g²], A [a₂-d²], T [d₂¹-f¹], B [F₂-b].

Sonatina for piano [Σονατίνα για πιάνο], Op.12, 1972.
pf, Parents Association State Conservatory of Thessaloniki: 1996.

The Escape to Egypt: Music for audiovisual aids [Η Φυγή από την Αίγυπτο: Μουσική για οπτικοακουστικά μέσα], Op.13, 1972.
S [e¹-e²], T [e₂¹-f²], four-voice choir, 2 fl, vl-I, vl-II, va, vc, cb. An W.H.Auden's text in German translation.

Concerto for chamber music [Κοντσέρτο για ορχήστρα δωματίου], Op.14, 1972.
fl, ob, cl, fg, cor, tp, 3 timpani, hp, pf, 8 vl-I, 6 vl-II, 4 va, 4 vc, 2 cb. In three parts (I Allegro vivo, II Adagio tranquillo, III Scherzando e rythmico).

Duo for violin and violoncello [Ντούο για βιολί και βιολοντσέλο], Op.15, 1973.
vl, vc, Parents Association State Conservatory of Thessaloniki: 1996. In two parts (I Largo, II Vivace).

7 Miniatures for flute, viola and cello [7 Μικρογραφίες για φλάουτο, βιόλα και τσέλο], Op.16, 1973.
fl, va, vc.

The Windows... Voices... Finalities...: for four-voice mixed choir on poetry of K. Cavafy [Τα Παράθυρα..., Φωνές..., Τελειωμένα...: για τετράφωνη μικτή χορωδία σε ποίηση Κ. Καβάφη], Op.17, 1977.
S [d¹-a²], A [h-c²], T [f₂-g¹], B [A-d¹], solo voice (Voices...) [g¹-g²]. On three poems of Konstantine P. Cavafy.

Rhythmic [Ρυθμικό], Op.18, 1978.
S [e¹-f²], A [h-c²], T [f-e¹], B [G-b]. Based mostly on a succession of vowels.

The Taming of the Shrew [Το ημέρωμα της Στρίγγλας], Op.19, 1978.
Music for the songs of W. Shakespeare's homonymous theatrical play. The score has been lost.

(...*flourished not in vain*...): Proof for four-voice mixed choir and wind quintet [(...*δεν άνθισαν ματαιώς*...: δοκίμιο για τετράφωνη μικτή χορωδία και κουιντέτο χάλκινων)], Op.20, 1980.
S [c¹-a²], A [g₂-e²], T [c₂-f¹], B [F₂-c¹], 2 tp, cor, tb, tba. Text based on poetry of Andreas Empeirikos and Nanos Valaoritis.

Chamber Symphony [Συμφωνία Δωματίου], Op.21, 1980-81.

1 pic, 1 fl, 1 ob, 1 e.cor, 1 fg, 1 cfg, 1 cl, 1 bcl, 2 cor, 1 tp, 1 tb, 6 vl-I, 6 vl-II, 4 va, 4 vc, 1 cb.

Orchestration of D. Schostakowitsch's *Quartetto per archi*, No. 8, op. 110. In memory of Solon Michaelides.

Yerma [Γέρμα], Op.22, 1981-82.

solo voice [c¹-a₂²], other voices [f-c²], fl, tp, bcl, cb, pf. Nine songs for F.G. Lorka's tragic poem (*Lullaby, Where do you come from, Because you are sleeping alone..., In cold water, Garden, Solo Contrabasso-I'm looking for you, I've never seen you, My God, may be flourished..., Mummings*).

Mother Courage and Her Children [Μάννα Κουράγιο και τα παιδιά της], Op.23, 1982.

solo voice 1 [b-f₁¹], solo voice 2 [H-d¹], solo voice 3 [d¹-f²], solo voice 4 [A-c₁¹], solo voice 5 [H-d₁¹], solo voice 6 [c¹-e²], fl, cl, tp, pf, perc. An adjustment to Paul Dessau's music for B. Brecht's theatrical play.

Descriptions [Περιγραφές], Op.24, 1984.

tba bassa, vl-I, vl-II, va, vc, cb. In five parts (I Memory, II Desire, III Anger, IV Absence, V Sarcasm). Approximate duration: 16'.05".

In this curve... [Στην κόχη αυτή...], Op.25, 1984.

T [d-a₁¹], B [G₁-d¹]. On a poem of Ioannis M. Panagiotopoulos.

Masks [Μάσκες], Op.26, 1984.

S [d₁¹-g₂²], A [a-g¹], T [f-e₁¹], B [c-c]. On a poem of Kostas Ouranis.

Illusions [Παραισθήσεις], Op.27, 1985.

tp in do, bcl, pf, 12 vl-I, 10 vl-II, 8 va, 6 vc, 4 cb. In three parts (I Enigma, II Utopia, III Exaggeration).

Controversial [Αμφιλεγόμενα], Op.28, 1986.

fl, vc, vl-I, vl-II, va, vc, cb, 4 cor.

Three chorals on poetry of Kostas Nikitas (*Epigram, Youth, Expectation*) [Τρία χορωδιακά σε ποίηση Κώστα Νικήτα (*Επίγραμμα, Νιότη, Προσδοκία*)], Op.29, 1986.

S [d¹-a²], A [g₁-d²] for the *Epigram*, T I [d₁-a₁¹], T II [d₁-a¹], B I [c-e₁¹], B II [G-e₁¹] for the *Youth*, S [g¹-b²], A [c¹-d₁²], T [d-a¹], B [G₁-e₁¹] for *Expectation*. Project on order from the Municipality of Thessaloniki on the occasion of 'International Year of Peace'.

Duo for violin and piano [Ντούο για βιολί και πιάνο], Op.30, 1986.

vl, pf, DO-RE-MI: 1989. In five parts (I allegro moderato, II Andante, III Scherzando, IV Adagio, V Allegro moderato). Approximate duration: 8'.

Highlights: a short musical sketch [Ανταύγειες: ένα μικρό μουσικό σχέδιασμα]. Op.31, 1987.

fl, ob, cl in B, cor in F, fg. Approximate duration: 5'.

In motion... [Εν κινήσει...], Op.32, 1988.

pf, Filippos Nakas SA Music House: 1988. The work is based on a traditional tune from Cyclades, called *Jaroubi*.

Uncompleted works

Bonds [Δεσμοί]: 1988.

4 fl, 4 ob, 4 kl, 3 fg, 4 cor, 3 tp, 3 tb, 1 tba, perc, tni, hp, pf, vl, va, vc, cb.

Shades [Αποχρώσεις]: 1986.

tp, cor, tb, tba, 5 timpani, perc, pf, pic, fl, ob, e.cor, cl, bcl, fg, cfg.

Silence [Σιωπή]: unknown date of composition.

4 fl, 4 ob, 4 cl, 6 cor, 4 tp, 4 posauone, 1 tba, 2 hp, 1 cembalo, 1 piano-celesta, 14 vl-I, 12 vl-II, 10 va, 8 vc, 6 cb.

Formations [Σχηματισμοί]: unknown date of composition.

13 vl, 3 va, 3 vc, 2 cb. The project is based on the mathematical Fibonacci series.

Attempt for 1+2+3 instruments [Απόπειρα για 1+2+3 όργανα]: unknown date of composition.

vl, va, vc, fl, cor, pf.

Planned projects in sketches

A pretext for Violoncello solo [Πρόσχημα για Βιολοντσέλο σόλο].

An attempt for 1+2+3 instruments [Απόπειρα για 1+2+3 όργανα].

Apology for Violoncello and orchestra [Απολογία για βιολοντσέλο και ορχήστρα].

Trio for piano, violin and violoncello [Τρίο για πιάνο, βιολί και βιολοντσέλο].

Sonatina for piano, No. 2 [Σονατίνα για πιάνο, Αρ. 2].

Symphony, No. 2 [Συμφωνία, Αρ. 2].

Trio for voice, flute and piano [Τρίο για φωνή, φλάουτο και πιάνο].

Songs for soprano [Τραγούδια για σοπράνο].

Sketches for solo guitar [Σχεδιάσματα για σόλο κιθάρα].

Various compositions for piano [Διάφορα για πιάνο].

Trio for trumpet, horn and trombone [Τρίο για τρόμπα, κόρνο και τρομπόνι].

Portrait – a tribute (For those who we loved and they're gone...)

[Πορτρέτο –αφιέρωμα (Για αυτούς που αγαπούσαμε κι έχουν φύγει... λινωδία)].

Enlargement in J.S. Bach. A wandering in Counterpoint (chaccona) (Vagare in contrapunctus)

[Διεύρυνση στον J.S. Bach. Περιπλάνηση στην Αντίστιξη (chaccona) (Vagare in contrapunctus)].

Lost works

Bonds [Δεσμοί]: 1988.

4 fl, 4 ob, 4 kl, 3 fg, 4 cor, 3 tp, 3 tb, 1 tba, perc, tni, hp, pf, vl, va, vc, cb.

The Taming of the Shrew [Το ημέρωμα της Στρίγγλας], Op.19, 1978.

Music for the songs of W. Shakespeare's homonymous theatrical play.

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¹ General information about Kostas Nikitas can be found in reference works as Symeonidou, Aleka. *Λεξικό Ελλήνων Συνθετών (Companion of Greek Composers)*. Athens: 1995, pp. 289-90, Kalogeropoulos, Takis. *Το Λεξικό της Ελληνικής Μουσικής : Από τον Ορφέα έως σήμερα (A Companion of Greek Music from Orpheus until today)*. v. 4. Athens: 1998, pp. 344-5, Tolika, Olympia. *Παγκόσμιο Λεξικό της Μουσικής (World Companion of Music)*. Athens: 1995, p. 321. More detailed is Grimaldes, Kostas. *Κώστας Νικήτας : 1940-1989. Μια Παρουσίαση ([Kostas Nikitas : 1940-1989. A Presentation])*. Thessaloniki: State Conservatory of Thessaloniki, 1989. Most recent and significant are the unpublished uncompleted note manuscripts from Kostas Grimaldes (Archive Kostas Nikitas, State Conservatory of Thessaloniki) and the Thesis of Evaggelia Kalaitzis entitled "*Κώστας Νικήτας : Εργογραφία – Θεματικός Κατάλογος Έργων*" [*Kostas Nikitas : Works – Thematic Catalogue*"], Aristotle University of Thessaloniki, March, 2002.

² Solon M. Michaelides (1903-1979) was a distinguished Cypriot composer, conductor, musicologist and professor in Theory of Music. He served as the State Conservatory Director and later the Executive Director of the Symphonic Orchestra in north Greece (later, as State Orchestra of Thessaloniki).

³ Fridrich Neumann was born in 1915 in Salzburg. He studied Composition with J.N. David in Leipzig. In 1966 he founded the Department of Composition in Hochschule für Musik und Darstellende Kunst in Vienna [Kalaitzis, Evaggelia (2009): 9.].

⁴ The main body of Nikitas's work, i.e. the 32 completed compositions, together with other handwritten notes and printed material (program notes, reviews, etc.) owns and manages his family, while the disposal of this material is assigned in the Library of the State Conservatory of Thessaloniki (File Kostas Nikitas).

⁵ Two of his works have been lost, one of which belongs to the group of completed projects.

⁶ Kostas Grimaldes first provided a periodisation into three phases A (1964-1965) First Thessaloniki Period – B (1967-1972) Vienna Period – C (1972-1989) Second (last) Thessaloniki Period. In this periodisation, followed by Kalaitzis's thesis also, Nikitas's lifetime determines the distinction of his compositional progress.

⁷ Nikitas was born and raised in Thessaloniki by a bourgeois family, having access to an artistic environment and encouraged to study in the State Conservatory of Thessaloniki, a prominent foundation. There, he studied Theory and Composition under the supervision Solon Michaelides. In this first period of apprenticeship, Nikitas had the privilege to see his large orchestral forces of A1 period performed by professional musicians almost immediately after their composition (*Suite for string orchestra*, Op.3. 1966, first performance in Thessaloniki, 30.05.1966, [Symphony Orchestra of North Greece], dir.: Solon Michaelides; *Symphony*, Op.5, 1966-67, first performance in Thessaloniki, 29.05.1967, Thessaloniki State Symphony Orchestra, dir.: Solon Michaelides; *Theme and 7 Variations for String Quartet*, Op.6, 1967, first performance in Thessaloniki, 07.10.1971, [Little Orchestra of Thessaloniki], dir.: Kostas Patsalides).

⁸ The term *style* is used according to Leonard Mayer's definition of style in music; «a replication of patterning...that results from a series of choices made within some set of constraint». Mayer, Leonard. *Style and Music: Theory, History and Ideology*. Philadelphia: University of Pennsylvania Press, 1989: 3.

⁹ *Descriptions*, Op.24, 1984, *Masks*, Op.26, 1984, *Illusions*, Op.27, 1985, *Controversial*, Op.28, 1986, Three chorals on poetry of Kostas Nikitas (*Epigram, Youth, Expectation*), Op.29, 1986, *Highlights*: a short musical sketch, Op.31, 1987, *In motion...*, Op.32, 1988.

¹⁰ The directory structure of the catalogue is based on the one proposed in *The catalogue of musical works, polytopic and architectural works of Iannis Xenakis* in Makis Solomos's volume for Iannis Xenakis, *Ιάννης Ξενάκης : το σύμπαν ενός ιδιότυπου δημιουργού [Iannis Xenakis : The universe of an idiosyncratic creator]*, Athens: Alexandria publications, 2008.