

Elements of international avant-gardism, European post-modernism and Greek-byzantine individuality in "Three Idiomela" and "Five Cavafy Poems" by Arghyris Kounadis

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Abstract: Arghyris Kounadis (born 1924) belongs to the first generation of Yannis A. Papaioannou's students, graduating with composition diploma from the Hellenic Conservatory in 1956. During his subsequent studies with Wolfgang Fortner in Freiburg, and following his deliberation in modernist compositional techniques and styles (free atonality, 12-tone method, serialism, aleatorism), he arrived at a personal style by adopting a musical austerity inspired from byzantine "ethos" and by incorporating a vocal-type quality to his instrumental lines and textures. He thus formed an individual and - due to the byzantine influences - idiomatic style that alludes to a kind of post-modern musical expressionism. The present paper attempts to identify the primary elements of Kounadis' style and technique through the analysis of two of his earlier original works: the transitory "Three Idiomela" for solo piano (1956) and the mature "Five Cavafy Poems" for female or male voice and piano (1961). It also tries to connect his generic or specific stylistic features with the broad or local artistic trends of European postmodernism.

Arghyris Kounadis (b. 1924) studied composition with Yannis A. Papaioannou at the Hellenic Conservatory in Athens, graduating with a composition diploma in 1956 (he was Papaioannou's first graduate composition student). He continued his studies at the Freiburg *Hochschule für Musik* with Wolfgang Fortner, where he was appointed director of the *Musica Viva* concerts, succeeding Fortner as a professor in 1972 and retired in 1989. Kounadis was the first Greek composer whose music had been performed in an ISCM festival (*Chorikon*, 1959 or 1960, Cologne)¹ and by the *Berlin Philharmonic Orchestra* (*Chorikon*, 1962).² Since then, he has gradually emerged as one of the most important 20th-century Greek composers for the stage. His music, although essentially atonal, tends to incorporate a great variety of references, such as free atonality, serialism, aleatorism, popular Greek song, Greek folk music, Byzantine melos, ancient Greek harmony, quotations, etc.³

The present paper attempts to identify the primary elements of Kounadis' compositional technique at the onset of his career through the analysis of two of his earlier original works: "Three Idiomela" for solo piano (1956) and "Five Cavafy Poems" for female or male voice and piano (1961). It also tries to study the fusion of his early influences (twelve-tone techniques as taught by Papaioannou, atonal harmonic elements and free chromaticism, popular Greek song, Byzantine ethos, modes and rhythm) into his initial compositional style. Finally it tries to connect his generic or specific stylistic features and aesthetic standpoint with the broad or local artistic trends of European musical modernism and postmodernism.

Analyses

The analyses that follow are a step by step description of the morphological, structural and rhythmical content of the pieces. Emphasis is given on the structural-harmonic background, melodic contour, rhythmic elements, layers of musical texture and stylistic influences.

Analysis of "Drei Idiómela" for solo piano (1956)

This solo piano piece was composed in 1956, while Kounadis was still in Athens, and published by *Musikverlag Hans Gerig* (Cologne, 1967), in a collection of piano music by Greek composers compiled by Y.Y. Papaioannou and entitled "Neue Griechische Klaviermusik". Its title (*Three Idiomela – Τρία Ιδιόμελα*) refers to the "Ιδιόμελον", a Byzantine *troparion* (τροπάριον) type having its own original melody and rhythm, without borrowing the melos of another troparion (as is the case with *Automelon – Αυτόμελον*).⁴ So, the title chosen by the composer for the piece denotes its quintessence: its individuality. Also, the piece is dedicated to the memory of Erik Satie, a gesture that implies its neoclassical character and technical features (simplicity, brevity, economy of musical resources, avoidance of sentimentalism).

Drei Idiomela comprises three short miniatures for piano to be played without interruption (*attacca*), yielding a short piece with a duration of approximately 2 minutes.

The first miniature contains two contrasting musical layers or sound streams: the first layer is monophonic, diatonic and confined to the middle octave and the second is harmonic (consisting of major 7th sonorities), chromatic and spread into the full range of the piano. The melodic layer contains only stepwise motion between two alternating diatonic tetrachords: G-F-E \flat -D and G-F \sharp -E-D, which are the prime and inverted form of pcset [0 1 3 5] (see fig. 1 and 1a). This motion creates two melodic subphrases, the first one ending at F \sharp and the second at F. The "cadence" to F \sharp is prepared by a rhythmic compression, while the one at F by a rhythmic expansion. The miniature ends without a return to G, which is established as a pitch centre, leaving an "unanswered question" and creating a type of melodic "half-cadence". The harmonic layer consists either of single pitches or of major 7th sonorities (transferred in the middle register in fig. 1a). Although this layer is scattered over 7 octaves, it has a diatonic melodic ground: the [0 2 4] trichord (see fig. 1a), a subset of the [0 2 4 5] diatonic tetrachord. The two layers are rhythmically independent (proportional notation is used in this miniature), except for the cadence points. Both subphrases end with the same type of 3-voice sonority, built over the cadencing pitch of the melodic layer: F \sharp -B \flat -A (1st subphrase), F-A-G \sharp (2nd subphrase) = pcset [0 3 4] (inverted [0 1 4]), while another trichord type is used at two intermediate subphrase points (B-C-F, A \sharp -B-E = [0 1 6]). Another interesting aspect of the music layers is that they form chromatic aggregates spanning perfect 4^{ths}: D-D \sharp -E-F-F \sharp -G (melodic layer) and (G)-G \sharp -A-A \sharp -B-C-C \sharp (harmonic layer), while G is the only common pitch between the two layers. The union of these two aggregates yields the full 12-tone chromatic aggregate. There are also two aspects of the musical texture that allude to Byzantine melos: the two diatonic tetrachords of the melodic layer (these tetrachords -with microtonal adjustments- are the basis of the *diatonic genos* of the *octoechos*) and the bell-like sonorities of the harmonic layer.

The first Idiomelon functions as a *structural beginning*. Its main features are: establishment of pitch centre, diatonic melodic ground, chromatic harmonic elements, chromatic aggregates (partial or full), rhythmic compression and expansion, rhythmic independency of musical layers, contrast between single and multi-register layers, allusions of byzantine melos.

Figure 1. Arghyris Kounadis - "3 Idiomela" - part A annotated.

Figure 1a. Arghyris Kounadis - "3 Idiomela" - structural analysis of part A.

The second *Idiomelon* creates an apparent contrast with the first one at some aspects, however significant common elements are retained. The piece is innately chromatic, it utilizes all piano registers and consists of only one musical layer/texture. Initially it introduces two narrow clusters, 3 pairs of pitches with semitonal relation (C-C#, A-A \flat , E \flat -E) and two six-note sonorities consisting of 4-note quartal chords (pcset [0 1 5 7]) until the arrival of pitch B, which gains structural significance by its repetition. These elements contribute to the formation of a nearly full chromatic aggregate which does not include pitch class G (the anticipated pitch centre established in the first piece). Six full chromatic aggregates follow after the repeated introduction of B, incorporating gradual rhythmic compression and registral descent, after which the next structural event (pitch F, tritone interval distance) is introduced and prolonged (through an accelerating trill with G \flat). The composer abandons proportional notation for a metrical signature of 7/8 in this piece, but the rhythmic content of the musical surface does not project the special⁵ character of this meter.

This *Idiomelon* functions as a *contrasting/goal-oriented section*. Its main features are the formation of aggregates, the structural tritonal movement from B to F, the absence of pitch class G (except from the transitory aggregates) and the use of rhythmic compression (three times: for pitch B, for the 6 transitory aggregates and for pitch F).

(♩ = 88 - 108)

B

7
8

f

sf

f

tempo

stumme Vorbereitung
silent preparation

p

ff

attacca

Figure 2. Arghyris Kounadis - "3 Idiomela" - part B annotated.

[parallel quartal chords]

6 chromatic aggregates

rhythmic compression

Figure 2a. Arghyris Kounadis - "3 Idiomela" - reductional analysis of part B.

The third *Idiomelon* is divided into two parts due to the abrupt change of musical texture after the 3rd staff. The first part can be perceived as a continuation-expansion of the previous miniature, because it prolongs a certain event/texture that possesses an anticipatory status for a forthcoming structural event. This part consists of the repetition of 7½ chromatic aggregates in the middle register and in pianissimo through subsequent rhythmic expansions and compressions, while two alternating pitches one minor 3rd apart (A and F♯) gain structural importance through accentuation. These two pitches surround the two forthcoming structural pitches of the final section (G-A♭). This part can be perceived as a prolonged "dominant" before a cadence to a "tonic", if one wishes to invoke this type of parallelism.

il piu Allegro possibile
 verschiedene Spielarten von staccato - legato - portamento beliebig anwenden / various touches, ad lib.

r.H.
 l.H.
 u.c. *ppp*
ppp
ppp

Figure 3. Arghyris Kounadis - "3 Idiomela" - part C1 with aggregates annotated.

chromatic aggregate
 X 7,5 times

Figure 3a. Arghyris Kounadis - "3 Idiomela" - reductional analysis of part C1.

The second part of the third *Idiomelon* consists of two rhythmically independent layers. The first layer is static, remains in the middle register, and contains the alternation of G and E over Ab. The 7/8 metrical signature returns in this section, but this time the characteristic asymmetrical rhythm is apparent and – combined with the alternating pitches one minor 3rd apart – it alludes to the sound of the Byzantine *semantron*, a wooden sounding-board, suspended and struck with a hammer, used instead of a bell in Orthodox monasteries⁶. The three prolonged pitches (Ab-E-G) form the pc set [0 3 4], used in the last sonority of the first *Idiomelon*, but now the piece's initial central sonority (G-Ab) has returned, with G functioning as a strong pitch centre. The second layer is dynamic and extends over three octaves. It creates polymetrical phenomena and textural contrast to the static layer, but it shares one common element with it: the downward minor 3rd interval (which is another reference to the sound of Byzantine *semantron*), appearing as the core of the layer's melodic phrases. This part's pitch classes (the union of both layers) form an 11-note aggregate (B is not present in this section).

The third *Idiomelon* functions as a *structural goal*. Its main features are the establishment of a central sonority and the initial pitch centre, the rhythmic and melodic Byzantine allusions and the antithesis of static/ostinato and dynamic/free rhythm.

(♩ = 72 - 84)

falls notwendig, einige Takte wiederholen
repeat a few bars if necessary

Figure 4. Arghyris Kounadis "3 Idiomela" - part C2 annotated.

[0 3 4]

Figure 4a. Arghyris Kounadis "3 Idiomela" - reductional analysis of part C2.

Synopsis: The main features of the work are the conflict between diatonic and chromatic pitch formations and the distinctive elements of Byzantine melos and rhythm. The analysis' central point (besides the byzantine allusions of the musical surface) is the work's pitch centricity and the way it is confirmed throughout its evolution, almost referencing to the principle of interrupted structure in a three-part tonal ternary form. This centricity infringes the very essence of atonality and is in an individual, byzantine-inspired way the focal idiosyncratic aspect of the work. This piece does have a structural goal that is anticipated and prolonged, following tonal organization principles not pertaining to pure atonal music.

Analysis of "Five Cavafy Poems" for male or female voice and piano (1961)

This set of songs was composed in 1961, while Arghyris Kounadis was in Freiburg as a composition student. The full collection comprises the setting of five poems by Konstantinos P. Cavafis ("Εκόμισα εις την Τέχνη", "Θυμήσου Σώμα", "Φωνές", "Επέστρεφε", "Μακρυά"), but only the male voice version of the last three have been published as "Three Cavafy Poems" (Athens 1988, Greek Composers' Union-Ministry of Culture).⁷ In this paper only the three poems of the published version will be studied, however they will be referenced as poems 3, 4 and 5.

Poem 3 ("Φωνές"- "Voices"): The piece comprises 3 musical phrases, which correspond to the three stanzas of the poem. A ternary form (ABA') is projected through the differentiation of the piano accompaniment and the pitch centre. The melodic line is very austere, consisting of small intervals (semitone to minor 3rd) and confined to a very limited register in each phrase, while there is a tendency towards the formation of chromatic aggregates. The first phrase (see fig. 5) projects F# as a pitch centre with the other pitches surrounding it. This melodic style is quite idiomatic and is described by the composer as "cantato recitat" or "melodic recitation". While referring to this singing style in an interview in "Antiphonon" (2005: 33), he mentions that it does not coincide with Schoenberg's "Sprechgesang" and it originates in the *recitativo* of Florentine 16th century Opera or – even earlier – in the utterance of text in the *Chorikon* (Χορικόν) of ancient Greek tragedy.⁸ In the same interview he also mentions that "the Cavafy poems are not *lieder*, but *melodic recitations*".

The piano accompaniment is very sparse and consists of plain vertical sonorities, while it also doubles the most prominent vocal pitches. The base of the sonorities is a major 7th interval (E \flat -D) that is gradually expanded in a quartal harmony framework and then contracted to the initial interval. The intervals used for the harmony are only three: perfect 4^{ths}, tritones, major 7^{ths}, while the accompaniment pitch centre is E \flat .

The image shows a musical score for 'phrase a'. It consists of two staves: a vocal line on the top staff and a piano accompaniment on the bottom staff. The vocal line is written in a single register with a melodic line of small intervals. The piano accompaniment features vertical sonorities that double the vocal pitches. A dashed line above the vocal staff indicates the phrase's structure. The piano part shows a progression of chords based on a four-note sonority.

Figure 5. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 3-phrase a.

In the second phrase-stanza both musical textures are retained, but the pitch centre is A (a minor 3rd upward), while the vocal pitches form a chromatic aggregate. The piano sonorities are different but they share the same intervals with phrase a, since they are based on a four-note sonority consisting of tritones, perfect 4^{ths} and major 7^{ths} (pc set [0 1 6 7]) and creating parallel sonorities with real planning. In this section F# is not a structural pitch.

The image shows a musical score for 'phrase b'. It consists of two staves: a vocal line on the top staff and a piano accompaniment on the bottom staff. The vocal line shows a chromatic aggregate. The piano accompaniment features vertical sonorities that double the vocal pitches. A dashed line above the vocal staff indicates the phrase's structure. The piano part shows a progression of chords based on a four-note sonority. A label at the bottom right indicates 'parallel harmony [0 1 6 7] pc set'.

Figure 6. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 3-phrase b.

In the third phrase the material of the first verse returns, but now the vocal aggregate and pitch centre are transposed an upward minor 3rd resulting in the projection of A as pitch centre. The piano sonorities are also transposed a minor 3rd, so that F \sharp becomes the accompaniment pitch centre, a feature emphasized by the gradual withdrawal of the remaining pitches of the quartal harmony in the end of the piece. The whole poem yields a simple ternary form with a structural goal: the establishment of F \sharp as the pitch centre.



Figure 7. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 3-phrase c.

Poem 4 ("Επέστρεψε"- "Come back"): In this poem the vocal part continues the same musical texture and "cantato recitat" style with the small melodic intervals, however this time the melody is unstable and seems to wander in various confined pitch spaces/chromatic aggregates in each phrase or subphrase without establishing a single pitch centre. The aggregates (see fig. 8) extend from a minor 3rd to a perfect 4th while each aggregate has a 4-note semi-diatonic core (a diminished tetrachord, see red rectangles in fig. 8). Characteristically, each subsequent phrase tends to climb at a higher range and all melodic phrases end with a downward semitone. In contrast, the piano accompaniment contains only one pitch class: F \sharp , the pitch centre of the piece. This pc is continuously repeated in a minimalistic manner, while its ostinato rhythmic patterns gradually become denser until they become 32nd notes, before returning gradually to 8th notes in the last phrase. The piece builds a moderate climax by increasing the density of the ostinati, the dynamic level and the vocal pitch range and then relaxes, following closely the evolution of the emotional content of the poem (the text describes recurring sensual memories).

phrase a
ostinato rhythm: ♩

phrase b
ostinato rhythm: ♩

phrase c
ostinato rhythm: ♩

phrase d
ostinato rhythm: ♩

Figure 8. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 4.

Poem 5 ("Μακριά"- "Far Away"): In the final poem of the collection a drastic change occurs: the pitch centre is transferred by one tritone to pc C, creating a sense of overall "cadence" from a "dominant" (local goal-oriented structural pitch) to a "tonic" (global structural goal). In the poem's first phrase both parts (voice and piano) share the same pitch centre (C), while the previous one (F \sharp) which was valid for all the preceding poems is just being reminded-echoed in the end of the phrase (see fig. 9). The piano accompaniment reaches its utmost parsimoniousness and sparseness in this piece, since it consists of single sustained pitches.

Figure 9. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 5-phrase a.

The following two phrases (figs. 10 and 11) create a contrast in various aspects: the pitch centre is transferred a minor 3rd up to E \flat , the piano accompaniment becomes harpistic and the harmony becomes chromatic with the introduction of all 12 pitch classes through the parallel movement of one six-note quartal chord. The melody uses pitches from a six-note chromatic aggregate and the WT1 hexatonic scale. This antithesis is dictated by the emotional content of the poem (the text describes the distant memories of an almost forgotten teenage lover) and creates a contrasting middle section within the simple ternary form of the piece. In the third phrase (fig. 11) E \flat is retained as the pitch centre but the harmony and melody become almost diatonic (an E \flat Aeolian mode is projected - blurred only by the B $\flat\flat$ of the parallel harmony). This diatonic instance is unique in the whole collection and arrives at a dramatic point closely associated with the meaning of the poem (the poet remembers the eyes of his distant lover).

Figure 10. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 5-phrase b.

Figure 11. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 5-phrase c.

In the final phrase d of the piece (fig. 12), the musical texture and content of the first phrase return, as well as pitch class C as the final pitch centre of the piece. This reinstatement concludes the ternary form initiated with phrase a and also the whole song-cycle.

Figure 12. Arghyris Kounadis - "Cavafy Poems" – analysis of poem 5-phrase d.

Synopsis: The evolution of the work is effectively the establishment of F# as a pitch centre and its "resolution" to C as the final pitch centre. The F# region (the first four poems)⁹ thus obtains a "dominant" prolongational function "resolving" to the prolonged "tonic" (the last poem). Also, the correlation between musical phrases and text phrases is very rigid. The composer intends to convey the text as directly and transparently as possible. The "spoken melodies" stem immediately from the text verses and each syllable corresponds strictly to one note. The austere and minimal melodic line (mostly spoken than sung) is supported by an equally austere and texturally sparse piano accompaniment.

The third and fifth poems have ternary forms (ABA') in terms of the projection of their pitch centres. A and A' sections promote the structural centres while the middle B sections deviates from them creating a harmonic/morphological contrast. This is a traditional form-making procedure alluding to tonal practice. The fourth poem does not deviate at all from its pitch centre.

Pitch centricity is again the most prominent aspect of the work. The difference lies on the fact that the pitch centre is approached through the lower voice (cadence from F# to C) rather than through the melodic layer, as in the "Three Idiomela". Of course, in both cases, Kounadis's tonal centricity and goal orientation can not be considered as a step backwards to the tonal or neoclassical past, but a step forward to mainstream modernism.

Discussion

Kounadis's compositional style, as it emerges through the analyses of these two early works, exhibits an idiomatic, individual mixture of free atonality and pitch centricity resulting in goal-oriented structures, as well as rhythmic or melodic surface features pertaining to byzantine music, Italian recitativo, ancient Greek tragedy, et al. Equally characteristic are his sparse, transparent musical textures and piano accompaniments along with the vocal quality of his instrumental melodies and the "spoken style" quality of his vocal parts. Kounadis rejects extreme atonality and the continuous circulation of the 12 pitch class of classical or integral serialism in favour of free atonality (pre 12-tone attitudes) with firmly established pitch centres, questioning the very essence of atonality. In parallel, he is not inclined towards aleatorism or sound masses, favouring transparency and harmonic clarity. He is also not interested in neotonicity either and strives to keep a distance from neoclassical forms and harmonic models.

A possible question that could emerge in this context is whether Arghyris Kounadis is an avant-garde modernist composer, or an eclectic post-modern forerunner. This question of course depends on how one defines modernism and post-modernism, by itself a quite complex and

multi-faceted task (e.g. see Williams 2000 or Bowman 1998: 394-405), and also on whether postmodern attitudes are pertinent to music of this period (early 1960s).

Of course, mainstream modernistic/avant-garde stylistic features -if we delineate modernism as the need for abstract novelty and the rejection of musical past (see Bowman 1998: 330)- are present in his musical language: austerity and purity, atonality, rhythmically independent musical layers/polymeter, proportional notation, novel sound producing techniques, etc. However, prominent post-modernistic stylistic features -if we describe musical postmodernism according to Jonathan Kramer (1996: 21-22 and 2002: 16-17) by its main traits (e.g. eclecticism, pluralism, diversity, use of quotations and references, fragmentation)- are also present: simplicity and sparseness, allusions from modal traditions, firm tonal centres, linear melody inspired from the past, rhythm regularity, sparse textures, minimalist repetitions, drones, autonomous quotations.

Following all the diverse elements found in Kounadis's music (at later stages of his career still more were added, like Greek folk music, rebetiko, aleatorism, direct quotations, et al, see Slonimsky 1965, Leotsakos) Kounadis is an eclectic early postmodern European composer. However, there is something else that has to be considered: the aspect of *structural unity*, the absence of which in favour of fragmentation has been regarded (see Kramer 2002 and 2004) as a focal feature of postmodern music. As this analysis has shown, Kounadis's compositional thought is based on firm structural ground and exhibits remarkable coherence despite its diverse influences, and in this respect, Kounadis is more of an individual mainstream modernist than a postmodernist eclectic composer.

So, the previous question can be rephrased as: Does Kounadis arrive at a distinctive personal coherent style or is his music fragmented-polystylistic? In early 1960's many European composers incorporated local or distant (geographically or chronologically) diverse elements in their music in search of a way out of the neutral uniformity of deterministic serialism (see Toop 2004: 456-457, Whittall 2004: 367-371 and Griffiths 1994: 151-184, 328).¹⁰ Kounadis himself describes this situation as follows: "... and I found my way out of it, mixing my fondness for Debussy with my new discoveries, the 12-tone with atonal and other elements. Today, I write a kind of music that is neither 12-tone, atonal, tonal or anything else. It is simply *what it is*..." (Kounadis 2005: 34, interview to "Antiphonon", English translation by the author).

Overall, Kounadis arrived at a personal style by adopting a musical austerity inspired from byzantine "ethos" and by incorporating a vocal-type quality to his instrumental lines and textures. He chose to avoid radicalism and was concerned with advancing musical material from the perspective of his Greek heritage and experience. His style shows signs of coherent structural thought as he combines the rational thought and boldness of modernity while drawing upon his own origins (Byzantine melos, ancient Greek drama, folk music). Kounadis' style encompasses his vernacular allusions as its characteristic modernistic evolutionary element. He integrates musical heritage into his own compositional language, separating it from more eclectic tendencies while achieving independence from the traditional avant-garde. Therefore, his music is dependent neither only on abstract compositional schemes nor only on references to a range of styles. Instead, it has found a path between these extremes by absorbing a range of influences into coherent musical gestures. His music meets the demands of both modern and postmodern (see also Alastair Williams's remarks on Ligeti in Williams 2004: 514-515).

So, we will prefer to leave the initial question unanswered, since it does not relate to the very essence of Kounadis's style. Conclusively, and regardless of this attempt to pigeonhole his style and categorize his technical resources, he arises in this analysis as an original artist that created a new coherent style encompassing and uniting all his influences and studied techniques, becoming a truly international Greek composer of the 20th century.

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¹ Symeonidou 1995: 200 (performance in 1959) and Kalogeropoulos 1998: 294 (performance in 1960).

² Slonimsky 1965: 231.

³ The information about the composer's biographical data and general stylistic identity is from George Leotsakos' entry "Kounadis Arghyris" in *Grove Music Online*, Aleka Symeonidou's entry "Κουνιάδης Αργύρης" in *Dictionary of Greek Composers* (1995: 199-201) and Kalogeropoulos' *Dictionary of Greek Music* (1998, vol. 3: 293-295).

⁴ See more on the explanation of troparion types and Idiomeleon in Hussman 1971: 78-79 and Πάσχος 1999: 24, 29.

⁵ The metrical signature of 7/8 typically denotes traditional dance rhythm types (commonly *kalamatianos*) in music with national or ethnic Greek character.

⁶ Entry "Sematron" in *Grove Music Online* – written by G. Chew and T. Mathiesen.

⁷ The publication also includes Kounadis' lieder cycle "Sketches for a Summer" (based on poems by G. Seferis).

⁸ Stage music for ancient Greek tragedy has been a genre that Kounadis pursued and developed very successfully during his career. The affinity between these two influences (origins of "cantato recitat") is also worth mentioning: Florence Opera was considered by its creators to be a revival of the Greek tragedy.

⁹ The first two poems (not analyzed in the present paper) are also centered around F#.

¹⁰ Paul Griffiths successfully describes the situation as follows (Griffiths 1995: 328): "It was in the early 1960s, though, that the idea of a single way forward became untenable, even as music acquired again qualities of richness and diversity" and: "And, towards the end of the 1960s composers began to look seriously at what 'progress' had left out of account: harmonic continuity, pulse, expressive gesture, theatre, the past".