

ARISTOTLE UNIVERSITY OF THESSALONIKI
DEPARTMENT OF MUSIC STUDIES
<http://www.mus.auth.gr>

Musical Avant-Gardes Since 1950

**B E Y O N D
T H E C E N T R E S**

INTERNATIONAL MUSICOLOGICAL CONFERENCE

IN MEMORIAM
YANNIS A. PAPAIOANNOU
(1910-1989)
<http://btc.web.auth.gr>



1-3 July 2010

Thessaloniki Archaeological Museum

6, M. Andronikou str., Thessaloniki, <http://www.amth.gr>

Conference Program

Organised by the *Department of Music Studies, Aristotle University of Thessaloniki*
with the support of the *Thessaloniki Archaeological Museum* and the financial support of the *AUTH Research Committee*
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The Conference Banquet and Catering is endowed by the *AUTH Property Development and Management Company*

THURSDAY 1 JULY

09:30-10:00		REGISTRATION AND WELCOME	
		All A Sessions take place in HALL 1	All B Sessions take place in HALL 2
		Session 1A, [Greek Avant Gardes I] chair: Kostas Chardas	Session 1B, [Beyond Pop] chair: William Price
10:00-10:30	Panos Vlagopoulos (Ionian University, Greece) <i>"Avant-Garde from the South: Nietzschean themes in modern Greek culture"</i>	Stephen Graham (Goldsmiths University of London, U.K.) <i>"(Un)Popular avant gardes: underground popular music and the avant garde"</i>	
10:30-11:00	Konstantinos D. Kakavelakis (Free University, Athens, Greece) <i>"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"</i>	Dahlia Borsche (Alpes-Adria-University, Klagenfurt, Austria) <i>"Advanced popular music: Defining avant-garde"</i>	
11:00-11:30	Valia Christopoulou (Musicologist, Greece) <i>"Yorgos Sicilianos and the musical avant garde in Greece"</i>	Mark Walters (University of California San Diego, U.S.A.) <i>"Fencing music: did John Oswald's Plunderphonic Signal a New Paradigm for Commercial Music in the Digital Age?"</i>	
11:30-12:00		COFFEE BREAK	
		Session 2A, [Russian Avant Gardes] chair: Katy Romanou	Session 2B, [Performing the Everyday] chair: Sabine Feisst
12:00-12:30	Svetlana Savenko (State Moscow P.I. Tchaikovsky Conservatory, Russia) <i>"The Russian Avant-Garde of 1950s and 1960s: Aesthetics and Technical Problems"</i>	Alexandra Vinzenz (Philipps-Universität, Marburg / Johannes Gutenberg-Universität, Mainz, Germany) <i>"Towards the transgression of the arts: John Cage's influence on performance art after 1945"</i>	
13:00-13:30	Lidia Ader (Rimsky-Korsakov museum / European University at St. Petersburg, Russia) <i>"Art of Forgetting: Some Mechanisms of Resistance to Microtonal Memory in Russia's 1960s Avant-Garde"</i>	Lola San Martin (Universidad de Salamanca, Spain) <i>"Furniture music for airports: Erik Satie and Brian Eno reflect on the music that best suits everyday life"</i>	
13:00-13:30	Philip Ewell (Hunter College, City University of New York, U.S.A.) <i>"Nikolai Roslavets, Yuri Kholopov and the Post-) Soviet Conception of a Musical Avant-Garde"</i>	Andrew Raffo Dewar (University of Alabama, U.S.A.) <i>"Hitting Culture on the head: Movimiento Música Más, intermedia performance and resistance in Buenos Aires, 1969-73"</i>	
13:30-15:00		LUNCH BREAK	

	<i>All A Sessions take place in HALL 1</i>	<i>All B Sessions take place in HALL 2</i>
	Session 3A, [Alternative Geographies] chair: Philip Ewell	Session 3B, [Avant gardes on the edge] chair: Danae Stefanou
15:00-15:30	Anna Pelekanou (University of Nottingham, U.K.) <i>"The second Russian avant-garde: cultural and religious afterimages"</i>	Patrick Glen (University of Sheffield, U.K.) <i>"The Sky Above the Port was the Colour of Television, Tuned to a Dead Channel": Music Press Discourses on Post-Punk Industrial Music and the Construction of a Dystopian Urban Space</i>
15:30-16:00	Christopher Cary (University of Florida, U.S.A.) <i>"Musical Postmodernism in Contemporary Poland (1989-2009)"</i>	Sabine Feisst (Arizona State University, U.S.A.) <i>"John Luther Adams – an avant-garde composer in Alaska"</i>
16:00-16:30	Clara Petrozzi (University of Helsinki, Finland) <i>"Musical Avant-Garde in Peru since 1950"</i>	Ursula-Helen Kassaveti (University of Athens, Greece) <i>"J.G. Thirlwell: Educating the ear"</i>
16:30-17:00	COFFEE BREAK	
	Session 4A [Identity & Self] chair: Andrew Raffo Dewar	Session 4B PANEL: "Transformational Spaces and the Avant-Garde" chair: Costas Tsougras
17:00-17:30	João Paulo Guimarães (University of Coimbra, Portugal) <i>"Captain Beefheart and the Monstrous Rhythms of the Modern Musical Self"</i>	Rob Schultz (University of Massachusetts, U.S.A.) <i>"Contour Vector Space"</i>
17:30-18:00	Cesar Leal (University of Kentucky, U.S.A.) <i>"Staging who we are: reflections on myth, intertextuality, and construction of identity in Gabriela Ortiz' electroacoustic opera 'Unicamente la Verdad"</i>	Lawrence Shuster (University of Massachusetts, U.S.A.) <i>"Parsimonious Voice-Leading Spaces for Trichordal, Tetrachordal, Pentachordal, and Hexachordal K-net graph configurations"</i>
18:00-18:30	Julijana Zhabeva-Papazova (Institute of Art Studies-BAS, Sofia, Bulgaria) <i>"The avant-garde context in Laibach works"</i>	
19:00-20:00	Keynote Lecture I: Prof. Demetre Yannou (Aristotle University of Thessaloniki, Greece): <i>"Yannis Andreou Papaioannou: The Conference's Commemorated Composer"</i>	
20:00-21:00	Concert I: dissonART Ensemble — World Avant-Gardes	

FRIDAY 2 JULY

	<i>All A Sessions take place in HALL 1</i>	<i>All B Sessions take place in HALL 2</i>
	Session 1A, [Greek Avant Gardes II] chair: Evi Nika-Sampson	Session 1B, [Electronics and Multimedia] chair: Emilios Cambouropoulos
10:00-10:30	Athanasia D. Kyriakidou & Anna Papagiannaki (Aristotle University of Thessaloniki, Greece) <i>"Kostas Nikitas: A missing puzzle piece from 20th century Greek music"</i>	Mandy-Suzanne Wong (University of California, Los Angeles, U.S.A.) <i>"Sound Object Analysis"</i>
10:30-11:00	Magdalini Kalopana (University of Athens, Greece) <i>"The influence of musical avant-garde in the works of Dimitris Dragatakis of the late '50s and the '60s"</i>	Thomas W. Patteson (University of Pennsylvania, U.S.A.) <i>"The cybernetic music of Roland Kayn"</i>
11:00-11:30	Giorgos Sakallieros (Aristotle University of Thessaloniki, Greece) <i>"Aspects of neo-classicism within post-war Greek musical avant-garde: the violin concertos by Dimitris Dragatakis (1969), Yannis A. Papaioannou (1971) and Yorgos Sicilianos (1987)"</i>	Theodore Lotis (Ionian University, Greece) <i>"The meta-language in Francis Dhomont's Novars"</i>
11:30-12:00	COFFEE BREAK	
	Session 2A [Temporalities] chair: Michalis Lapidakis	Session 2B, PANEL: Re-contextualising Experimental and Improvised Music / Creating contexts for musical freedom
12:00-12:30	Justyna Humięcka-Jakubowska (Adam Mickiewicz University, Poland) <i>"Music perception of avant garde: musical structure and time"</i>	Danae Stefanou (Aristotle University of Thessaloniki, Greece) <i>"Unguarded spaces: collective free improvisation and the locus of innovation"</i>
12:30-13:00	Nicola Davico (Conservatorio Statale di Musica "G. Verdi", Torino, Italy) <i>"Gérard Grisey: time and process"</i>	Panagiotis Kanellopoulos (University of Thessaly, Greece) <i>"Experimental Music in Music Education: Promises and Conflicts"</i>
13:00-13:30	William Price (University of Alabama at Birmingham, U.S.A.) <i>"Temporal Disruption and Formal Coherence in John Zorn's Cat O'Nine Tails"</i>	Alexis Porfiridis (Composer / Improviser, Greece) <i>"From work to workshop: extending the social basis of compositional and performance processes towards collectivity"</i>
13:00-15:00	LUNCH BREAK	

	<i>All A Sessions take place in HALL 1</i>	<i>All B Sessions take place in HALL 2</i>
	Session 3A, [Iannis Xenakis] chair: Dimitris Exarchos	Session 3B, [Voices of Tradition and Innovation] chair: Anastasia Siopsi
15:00-15:30	Katy Romanou (University of Athens, Greece) <i>"Xenakis' 1975 return to Greece: Politics, aesthetics and ideology in the reception of his work"</i>	Demosthenes Fistouris (University of Athens, Greece) <i>"The vocal line in the Italian Opera since 1950"</i>
15:30-16:00	Kinga Krzymowska (The John Paul II Catholic University of Lublin, Poland) <i>"Constructivism in the works of Iannis Xenakis as a new link between avant-garde art and music"</i>	Kalin Kirilov (Towson University, U.S.A.) <i>"Krassimir Kyurkchiiski's Choral Arrangements: The Avant-Garde Approach to Bulgarian Choral Obrabotki"</i>
16:00-16:30	Antonios Antonopoulos (Aristotle University of Thessaloniki, Greece) <i>"Silence in time continuum as a stochastic process in Iannis Xenakis's instrumental work"</i>	
16:30-17:00	COFFEE BREAK	
	Session 4A, [Avant-garde aesthetics] chair: Ivanka Stoianova	Session 4B, [Migrations and Displacements] chair: Panos Vlagopoulos
17:00-17:30	Golan Gur (Humboldt University, Berlin, Germany) <i>"Avant-garde and History: Reflections on the Historico-philosophical Foundations of Post-war Musical Aesthetics"</i>	Florian Scheduling (University of Southampton, U.K.) <i>"Musical Displacement and Musicology's Construction of the Post-war Avant-Garde"</i>
17:30-18:00	Leontios Hadjileontiadis (Aristotle University of Thessaloniki, Greece) <i>"Aesthetic shifts from the avant-garde towards the 'second modernity': The swaddling of a new compositional thinking"</i>	Pao-Hsiang Wang (National Taiwan University, Taiwan) <i>"A Chinese Revolutionary Opera in America: Aesthetic and Political Avant-Garde"</i>
18:00-18:30	Lydia Rilling (Freie Universität Berlin, Germany) <i>"Chi ama è ardito" ("He who loves is daring") – Poetics of affect in Salvatore Sciarrino's opera Luci mie traditrici"</i>	Christopher Miller (Cornell University, U.S.A.) <i>"Indonesian Experimentalisms, the question of Western influence, and the cartography of aesthetic authority"</i>
19:00-20:00	Keynote Lecture II: Prof. Lydia Goehr (Columbia University, U.S.A.): <i>"The Decoupling of Marsyas: Confusion And Clarity In The Avant-Garde"</i>	
20:00-21:00	Concert II: Peripheral Piano - Y.A.Papaioannou in the International Garden	

SATURDAY 3 JULY

	<i>All A Sessions take place in HALL 1</i>	<i>All B Sessions take place in HALL 2</i>
	Session 1A, [Greek Avant Gardes III] chair: Giorgos Sakallieros	Session 1B, [Belated Avant Gardes] chair: Svetlana Savenko
10:00-10:30	Petros Vouvaris (Department of Music Science and Art, University of Macedonia, Greece) <i>"The semantics of Michalis Adamis's music and the claim for abstraction"</i>	Bogumila Mika (University of Silesia, Poland) <i>"Poland: delayed reception of avant-garde"</i>
10:30-11:00	Costas Tsougras (Aristotle University of Thessaloniki, Greece) <i>"Elements of international avant-gardism, European post-modernism and Greek-Byzantine individuality in "Three Idiomela" and "Five Cavafy Poems" by Arghyris Kounadis"</i>	Mark Fitzgerald (Dublin Institute of Technology, Conservatory of Music and Drama, Ireland) <i>"A belated arrival: Gerald Barry and the creation of an Irish musical avant-garde"</i>
11:00-11:30	Kostas Chardas (Aristotle University of Thessaloniki, Greece) <i>"Greek musical modernism (1950s-1970s) and the archetypal perception of Hellenic past"</i>	
11:30-12:00	COFFEE BREAK	
	Session 2A, [Process and Complexity] chair: Leontios Hadjileontiadis	Session 2B [Receptions & Appropriations of the European Tradition] chair: Florian Scheduling
12:00-12:30	Dimitris Exarchos (Goldsmiths University of London, U.K.) <i>"Notation, Improvisation, Writing: the early music of Roger Redgate"</i>	Anna Dalos (Hungarian Academy of Sciences, Hungary) <i>"Hungarian variations on Improvisation sur Mallarmé: Zoltán Jeney's Early Reception of Pierre Boulez' Music"</i>
12:30-13:00	Stuart Duncan (Yale University, U.S.A.) <i>"The process of becoming: Roger Redgate's Genoi Hoios Essi"</i>	Pablo Fessel (University of Buenos Aires, CONICET, Argentina) <i>"The imaginary sound museum': the reinterpretation of European tradition in the music of Gerardo Gandini"</i>
13:00-13:30	Pavlos Antoniadis (Hochschule fur Musik Carl Maria von Weber, Dresden, Germany) <i>"Learning Complex Piano Music: Environmentalist Applications"</i>	Edgardo Rodriguez (Universidad Nacional de La Plata, Argentina) <i>"New paths in Argentine contemporary music: Aparecida (1986) by Carlos Mastropietro"</i>
13:00-13:30	LUNCH BREAK	

	<i>All A Sessions take place in HALL 1</i>	<i>All B Sessions take place in HALL 2</i>
	Session 3A, [Improvising Avant Gardes] chair: Panagiotis Kanellopoulos	Session 3B, [Rethinking Form] chair: Petros Vouvaris
15:00-15:30	Jerry Wigen (Goldsmiths University of London, U.K.) <i>"After avant-gardes – thoughts on the nature of improvisation and its place in contemporary music"</i>	George Zervos (University of Athens, Greece) <i>"Avant-garde and experimental music through the dissolution of the melodic-rhythmic-harmonic unity of the theme and the liberation of the musical components"</i>
15:30-16:00	Alexandros Kleidonas (National Technical University of Athens, Greece) <i>"Collective Improvisation and the controversy of the determined work; an interdisciplinary approach to the correlation of music and architecture"</i>	Rafael Junchaya (University of Helsinki, Finland) <i>"Musical form after the avant-garde revolution: a new approach to composition teaching"</i>
16:00-16:30	Marta Blazanovic (Humboldt University, Berlin, Germany) <i>"Berlin Reductionism – An extreme approach to improvisation developed in the Berlin Echtzeitmusik-Scene"</i>	Edward Jurkowski (University of Lethbridge, Canada) <i>"Harmonic and Formal Coherence in Morton Feldman's late music"</i>
16:30-17:00	COFFEE BREAK	
	Session 4A [Avant-Garde Histories, Theories and Institutions] chair: Demetre Yannou	Session 4B [Post-1950 Theatre and Opera] chair: George Zervos
17:00-17:30	Tanja Uimonen (University of Helsinki, Finland) <i>"Musical Experimentalism as the Avant-Garde: a Bürgerian approach"</i>	Anastasia Siopsi (Ionian University, Greece) <i>"Avant Garde and Postmodern Elements in Jani Christou's music for Ancient Dramas and Comedy (1963-1969)"</i>
17:30-18:00	Scott Currie (University of Minnesota, U.S.A.) <i>"Don't Deny My Name: The Resounding of a Black Avant-Garde in Post-War Music History"</i>	Iosif Valette (Aristotle University of Thessaloniki, Greece) <i>"Symmetries in post-war operas based on psychoanalytical texts – Penderecki's Devils of Loudun and Ligeti's Le Grand Macabre"</i>
18:00-18:30	David Walters (Marmara University, Istanbul) <i>"Centre and absence: IRCAM and the idea of musical modernism today"</i>	Yannis Erifillidis (Faculty of Law, University of Athens, Greece) <i>"The concept of law and the idea of justice as presented in works of the European avant garde music"</i>
20:00-22:00	Conference Banquet	
SUNDAY 4 JULY:	Excursion to Kavala, birthcity of Y.A. Papaioannou, and concert. The excursion will include a guided tour, attendance of an evening concert with works by Y. A. Papaioannou, and a cocktail reception, courtesy of Kavala City Council.	

CONFERENCE CONCERTS

Both concerts will take place after the Conference's keynote lectures at the Entrance Hall of the Thessaloniki Archaeological Museum

CONCERT I — Thursday 1 July, 20:00-21:00

WORLD AVANT-GARDES /dissonART ENSEMBLE/

- Yannis a. Papaioannou (1910-1989, Greece): "Dionyssiakon" for contrabass (AKI 189, 1978)
H.M. Pressl (1939-1994, Austria): YLOP for violin (1992)
Alvin Lucier (b. 1931, USA): Nothing is Real (Strawberry fields forever) for piano, amplified teapot, tape recorder and miniature sound system (1990)
Giacinto Scelsi (1905-1988, Italy): Suite for flute and clarinet (1953)
Morton Feldman (1926-1987, USA): Projection 4 for violin and piano (1952)
Anestis Logothetis (1921-1994): Dynapolis for variable ensemble (1963)

Performers-members of dissonART: Yannis Anissegos – flute, Yannis Chatzis – contrabass, Eleni Liatsou – piano, Theodoros Patsalidis – violin, Alexandros Stavridis – clarinet

CONCERT II — Friday 2 July, 20:00-21:00

PERIPHERAL PIANO:

Y.A. Papaioannou in the International Garden

- Ivo Lhotka-Kalinsky (1913-1987, Yugoslavia): Microforms (1962)
Ilja Zeljenka (b. 1932, Slovakia): From the Three Pieces for Piano: I (1966)
Yannis A. Papaioannou (1910-1989, Greece): From the Piano Suite: I, II, IV, V, VIII (AKI 138, 1959)
Yannis A. Papaioannou (1910-1989, Greece): Oraculum (AKI 159, 1965)
John Cage (1912-1992, U.S.A.): TV Köln (1958)
Cornelius Cardew (1936-1981, England): Memories of You (1967)
Jamy Oliveira (b. 1944, Brazil): From the Four Pieces for Piano: I, IV (1966)
Finn Höfding (1899-1997, Denmark): From the Five Piano Pieces: I, II, IV (1966)
Yannis A. Papaioannou (1910-1989, Greece): 2 Pieces from the 14 Children's Portraits (AKI 145, 1960)
Yannis A. Papaioannou (1910-1989, Greece): Erotic (AKI 217, 1986)
Larry Miller (b. 1953, U.S.A.): Finger Exercise (1983)

Piano Performers: Kostas Chardas, Danae Stefanou, Nikos Zafranias