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Programme & Abstracts



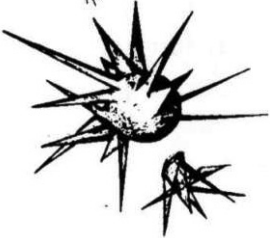
## TRIBUTE TO ANESTIS LOGOTHETIS

Sound Images / Figurative Sounds

June 8-9 2012

Onassis Cultural Centre  
Athens





**TRIBUTE TO  
ANESTIS LOGOTHETIS**

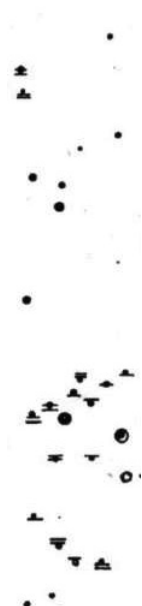
Sound Images / Figurative Sounds

8-9 June 2012  
ONASSIS CULTURAL CENTRE, Athens

**PROGRAMME  
&  
ABSTRACTS**

*Onassis Cultural Centre  
in collaboration with the  
Music Department, University of Athens  
and the  
Institute for Research on Music & Acoustics (IEMA)*

*with the support of  
Austrian Embassy in Athens  
and  
European Project MINSTREL*



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Maria-Dimitra Baveli  
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Manos Panayiotakis

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## INTRODUCTION

Anestis Logothetis is one of the leading pioneers of 20th century composition. His graphic notation system, developed around 1958, is a milestone in the evolution of musical notation. Logothetis employs this system to different ways of imprinting the contemporary sound on the score in order to express the sense of space in musical notation and redefine the roles of the composer, the performer and the audience, during the composition and performance of a piece.

Logothetis' graphic scores reveal his special aesthetic. His graphic notation system "requires" and ensures the polymorphism of his music. His ideology and way of thinking animates the improvisation and the freedom of the musician during the performance.

In order to honour Logothetis' work the Onassis Cultural Centre in collaboration with the Music Department of University of Athens and the Institute for Research on Music & Acoustics with the support of Austrian Embassy in Athens and European Project MINSTREL are organizing an international tribute entitled:

### **A Tribute to Anestis Logothetis: sound images / figurative sounds**

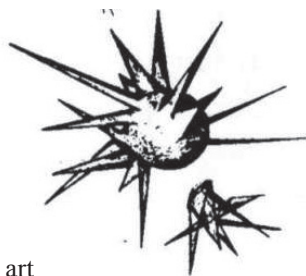
The conference will comprise keynote speeches, academic papers and presentations and concerts and will be held on Friday the 8th and Saturday the 9th of June 2012 in the Onassis Cultural Centre in Athens.

This conference aims to gather researchers from all around the world – specialists of Logothetis' music or young researchers, who are interested in graphic sound, to approach his music and his unique graphic musical notation.

### TOPICS

with reference to A. Logothetis' work

- Graphic scores
- Aesthetics in A. Logothetis work
- Hoerspiel and electroacoustic works
- Cybernetics and contemporary music
- Space and music
- Educational aspect of a sound image
- Viennese Actionism, Fluxus and contemporary art
- Early works of A. Logothetis'



For further informations: <http://anestislogothetis.musicportal.gr>

# CONFERENCE PROGRAMME

**FRIDAY 8 JUNE 2012**

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9.00- 9.30: Registration

## Welcome Addresses

9.30-10.30: **Christos Carras** (Onassis Cultural Centre)

**Anastasia Georgaki** (National and Kapodistrian University of Athens)

**Gerhard Eisl** (Minister Plenipotentiary, Embassy of Austria)

**Kostas Moschos** (IEMA)

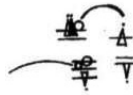
## HONOURED LECTURES

Chair: Anastasia Georgaki

10.30-10.50: **Julia Logothetis**

10.50-11.10: **Oly Psychopedi-Frangou**

11.10-11.30: **Dieter Kaufmann**



11.30-12.00: Coffee Break

## SESSION I – Musicological views on the visual

Chair: Antonios Antonopoulos

12.00-12.30: **Matthias Henke**: Clotted Music, liquid Architecture – the „Dynapolis“-Concept of the Greece Urban Planner Konstantinos Doxiadis in the Compositional Transformation of Anestis Logothetis

12.30-13.00: **Konstantinos Kakavelakis**: Mediation and immediacy in the music graphic meta-notations of Anestis Logothetis

13.00-13.30: **David Magnus**: Aural Latency: Aesthetic and Operativity of graphic scores by Anestis Logothetis

13.30-17.00: Break

## SESSION II – Aesthetical concepts on interpretation

Chair: Konstantinos Kakavelakis

17.00-17.30: **Thomas Gorbach**: Anestis Logothetis in the Acousmatic Mirror

17.30-18.00: **Kostas Moschos – Stelios Giannoulakis**: Performing A. Logothetis graphical score through electroacoustics

18.00-18.30: **Mike McInerney**: Reviewing the consistent interpretative aesthetic in Logothetis' graphic scores

18.30-19.00: **Panos Vlagopoulos**: The Material State of Music: From Logothetis to Nelson Goodman and Back Again (Thru Deleuze)

21.00: Concert



### SESSION III – Analytical aspects of graphic scores

Chair: Kostas Moschos

10.00-10.30: **Manos Panayiotakis**: Icon and Symbol as Interpretation on sound and texture – An essay on Anestis Logothetis' Globus for Flute & Tape

10.30-11.00: **Antonios Antonopoulos**: Form and Sonic Content in Anestis Logothetis's late Works – Analyzing 2-Stimmigkeit

11.00-11.30: **Baveli Maria-Dimitra**: Anastasis Hörspiel – interconnections between sound and symbol

11.30-12.00: Coffee Break

### SESSION IV – Information theory and aesthetics

Chair: Makis Solomos

12.00-12.30: **Iakovos Steinhauer**: Relationships between sound and image in the musical aesthetics of Anestis Logothetis

12.30-13.00: **Anastasia Georgaki**: Interactivity and information in “Kybernetikon” Hörspiel of Anestis Logothetis

13.00-13.30: **Iannis Zannos**: Representing action: from musical notation to code

13.30-17.00: Break

### SESSION V – The impact of Logothetis works on arts and education

Chair: Baveli Maria-Dimitra

17.00-17.30: **Makis Solomos**: Anestis Logothetis: a Greek from the Diaspora in the maelstrom of European Avant-garde

17.30-18.00: **Dimitris Michalaros**: Anestis Logothetis: The inception in visualizing the sound, within the work of the Visual Artist Dimitris Michalaros

18.00-18.30: **Aggeliki Kordellou**: Introducing «Globus» of Anestis Logothetis to the classroom: graphical representation of sound as initiation tool into music currents of the 20th century

18.30-19.30: Roundtable coordinated by **Theodore Antoniou** (Composer, Conductor, Professor Emeritus of Music, Boston University))

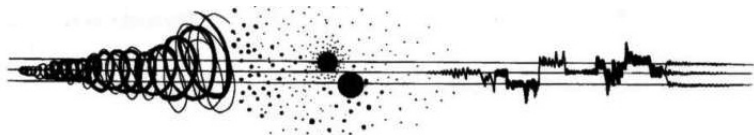
With the participation of:

**Michalis Adamis** (Composer, Honorary Professor, University of Athens)

**Joseph Papadatos** (Composer, Professor, Ionian University, Corfu)

**Minas I. Alexiadis** (Composer, Associate Professor, Department of Theatre Studies, University of Athens)

21.00: Concert





## CONCERT PROGRAMMES

## 1st Concert

**FRIDAY 8 JUNE 2012**

at 21.00

- Conventional notation works -

**5 Fugetten** for oboe, clarinet and bassoon (1949) 8'

**Suite (5 Integrationen)** for solo cello (1951-52) 6'

**Pentaptychon** for clarinet and piano (1953) 8'

**Permutationen** for clarinet and percussion (1957) 3':30"

- Electronic works (Multi channel performance with diffusion) -

**Fantasmata (1960) 6'15"**

**Untitled - Coloured Noise (1961) 5'40"**

- Early graphical score works -

## Osculationen (1964)

### Spiralenquintett (1965)

## Sublimationen (1968)

### Fusion (1971)

*Nikos Skalkottas Ensemble*

(Artistic director: Yorgos Koumendakis)

clarinet - Yannis Samprovalakis

oboe - Yannis Tselikas

bassoon - Yorgos Faroungias

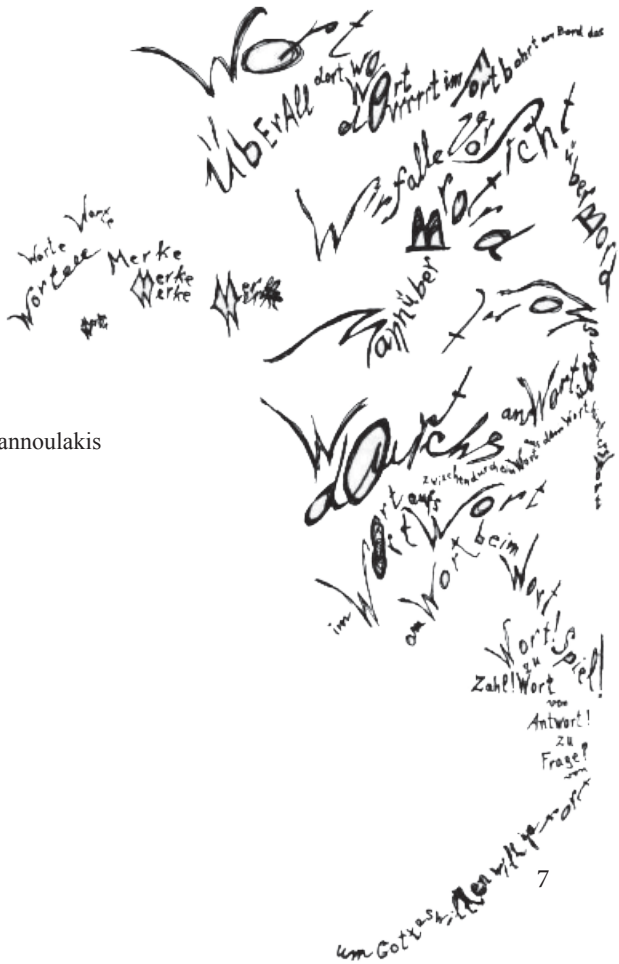
piano - Lorenda Ramou

percussion - Theodor Milkov

violoncello - Angelos Liakakis

electronics - Kostas Moschos, Stelios Giannoulakis

Conductor: *Konstantia Gourzi*



2nd Concert  
SATURDAY 9 JUNE 2012  
at 21.00

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**Ghia tin Ora** (1975) for ensemble

**Aus welchem Material ist der Stein von Sisyphos** (part) (1984) - MB 48 scene XI for piano

**Doppelspirale** (1985) for flute and violin

**Wellenformen** (1981) Computer music

**Styxische flüsse** (1970) - Acheron for voice

**Klangfelder und Arabesque** (1976) for piano

**Seismographie I** (1964) Electroacoustic performance

**Paysage de Temps** (1984-86) for ensemble

**Maeandros** (1967) for ensemble

In between, short films will be projected.

*Ensemble "Tora"*

Voice - Savina Yannatou

flute - Katrin Zenz

ney - Charis Lambrakis

horn - Alexis Markou

violin - Dimitris Chandrakis

politiki lyra - Sokratis Synopoulos

cello - Lefki Kolovou

double bass - Georges Arnis

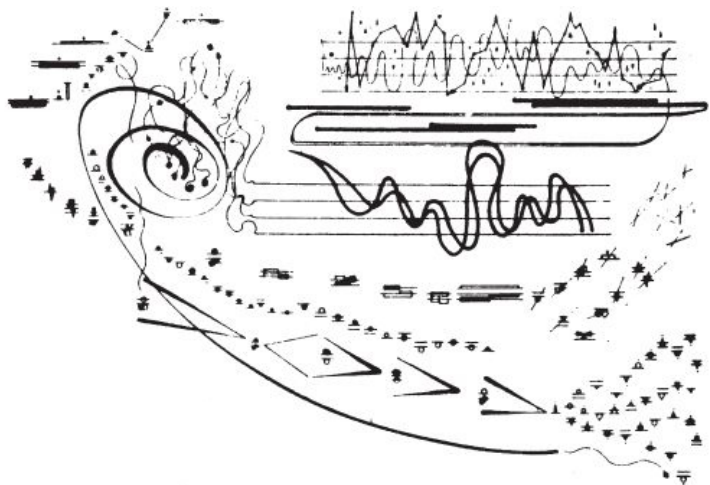
piano - Ermis Theodorakis

bayan - Konstantinos Raptis

percussions - Maxim Mankovsky

electronics - Kostas Moschos, Stelios Giannoulakis

Conductot: *Alkis Panayotopoulos*



***Clotted Music, liquid Architecture – the „Dynapolis“-Concept of the Greece Urban Planner Konstantinos Doxiadis in the Compositional Transformation of Anestis Logothetis***  
by Univ.-Prof. Dr. Matthias Henke (Musicology, University of Siegen, Germany)

At the beginning of the 1960's Anestis Logothetis met in Athens the architect and urban planner Konstantinos Doxiadis. His concept of a Dynapolis, of an urban vision, which includes the future change in the scheduling, fascinated the composer so powerful, that he created in 1963 his composition „Dynapolis“.

My lecture will pursue the question of how the considerations of the urban planner Doxiadis could influence the concept of Logothetis' composing which can be characterized with „Polymorphism“ – a term which was created by the composer.

***Mediation and immediacy in the music graphic meta-notations of Anestis Logothetis***  
by Konstantinos D. Kakavelakis (Athens Free University, Greece)

The music graphic metanotations of Anestis Logothetis are reflecting in the music history an authentic intellectual work to peer an organized mediation depiction of the immediacy itself. The transcription of the music intention starting from an already conquer point to other multipoints through visual power determines not only a transition towards to a non iconic abstract reality (spiritual patterns of development) of the conventional music signs but also a different time relation of the being. The new reality appears beyond of the iconic representation creating bridges to a poetical interaction between inner and outer. Namely an active relationship of the listener observer with the reality of the interpreter cocreator. The elements of the sound traces are considered as a higher composition of alive images or abstract signs combined with concrete symbol signs in which occurs the inner conflict centrality - search related to the truth quest. However this very particular transformation of the sound events typification by Anestis Logothetis is not motivated only through an absolute cybernetical point of view or the aesthetic pleasure derived exclusively through the Information theory in aesthetics and its relation to the music. His vision is dominating by trying to get out of the conventions using a larger range of possibilities focusing on the human searching in anguish. Anestis Logothetis does not care to put rules of improvisation. Nevertheless he is looking forward to deliver to the next generation's particular desires of sound pledge objects which provide polymorphism (Vielheit). Polymorphic sound results in music for A.Logothetis are the consequence of stable expressed variations of motivic elaboration. Every new kind of interpretation related with the progressive reactions of the interpreters, for Logothetis could lead towards a new reflective disclosure, a new Synthesis autonomy which reveal directly the various aspects of spiritual levels of development also in the aesthetic experience to music.

***Aural Latency: Aesthetic and Operativity of graphic scores by Anestis Logothetis***  
by David Magnus (Free University Berlin, Germany)

Among the post-war avant-garde composers working on alternative forms of sound visualization, it is Anestis Logothetis who stuck out developing an own sign repertoire which he combined with graphic elements to notate all his compositions including music pieces for many kind of

instrumentations, operas, ballets and radio plays. One of the outstanding aspects of his graphic notation is his use of the line to concatenate the music signs, but also to indicate the technical realization and the (relative) duration of the sounds. The deictic quality of Logothetis' use of the line is based on the merging of script and image in terms of a 'notational iconicity' which has major consequences for the readability and the performativity of his scores and that challenges the classical idea of authorship. At the same time Logothetis claims that not any single notation has its correlate at the sound layer. In that case the question that arises is: What is the specific achievement of his graphic scores?

In my talk I would like to explain the sound aesthetic of Anestis Logothetis from the perspective of its visual construction and describe his signs and the way he spatializes them on the two-dimensional surface of the score using the notion of »Aural Latency« which refers to the sound qualities that are latent in the visual characteristics of the signs. It is the singular shape of the signs which, besides of being identifiable through its description by Logothetis, changes from score to score or even within one single page and has to be interrogated with the eye anew. This 'inquiring glimpse' at the score leads to a new way of performativity and reveals the difficulty of drawing a categorical distinction between the scriptural and the pictorial nature of his graphic scores. A selection of notations for disparate sound genres such as chamber pieces, ballets or radio plays shall show how Logothetis developed his very singular aesthetics out of this intricacy.



### ***Anestis Logothetis in the acousmatic mirror***

by **Thomas Gorbach** (Composer, Vienna, Austria)

Anestis Logothetis created the first well known electroacoustic work *Fantasmata & Meditation* at the beginning of the Electroacoustic epoch in Vienna. His works become more and more important for the young and inspired composers of Austria. In my analysis I focus on the main points of the Acousmatic theory: the source of musical knowledge through handling recorded soundfiles, the effect of a composers' acoustic environment as an inner sound experience and its art of operation in sound and picture.

For the first time in musical history, the Acousmatic theory includes the listener as an active part of the working process. Confronted with new and unknown sounds, the very basic instinct to produce meanings and pictures in our imagination is activated and leads to a phantastic sound journey with the stream of the performed work. A loudspeakers orchestra (Acousmonium) with a minimum of 30 speakers ideally, produces an unknown spatial sound sculpture and transports time based Art to space, as Edgard Varèse postulated at the beginning of the last century.

For the occasion of Anestis Logothetis' 90th birthday, Thomas Gorbach published the first digital edition of Logothetis' electroacoustic works on the Label leCoq: *Fantasmata & Meditation* (Vienna, 1960 / 61), *Untitled, coloured noise* (Vienna, 1962 – 1967), *Nekrologlog* (Vienna, 1961, voice: the composer), *Wellenformen* (Stockholm, 1981). All works are remastered from the original tapes at Logothetis' tape archive in Vienna. At the presentation sound clippings from this work and from the instrumental *STYX* (1968) and *Paysage du temps* (1984 – 86) will be played.

### ***Performing Logothetis graphical score through electroacoustics***

by **Kostas Moschos** and **Stelios Giannoulakis** (Institute for Research on Music & Acoustics – IEMA, Athens, Greece)

In many of his graphical scores Anestis Logothetis does not mention specific instrumentation, so the pieces can be performed with any instrument combination. Based on this fact and keeping in

mind that Logothetis was not only a pioneer and expert of electronic music but also a high admirer of electroacoustic sound, we are attempting to interpret the graphic notation with electroacoustic means. We follow Logothetis' notation rules precisely, using electronic technology to create sounds and to articulate musical elements such as timbre or dynamics in ways not available to typical acoustic instruments. The result will be performed in the tribute concert. During the paper session we will explain through examples the approach we made in this process.

### ***Reviewing the consistent interpretative aesthetic in Logothetis' graphic scores***

by **Mike McInerney** (University of Plymouth, England)



The distinctive visual style of Logothetis' graphic scores from 1959 to his death in 1994 reflect not only a coherent artistic personality but also a consistent, and at the time unconventional, approach to the matter of musical interpretation. I will argue that it is this consistent interpretative aesthetic that has placed Logothetis' work in an uncomfortable position in relation to the mainstream of Western Concert Music.

However, anecdotal evidence from uniquely twentieth century genres such as rock music, jazz and noise art, as well as the radically different relationship to electronic technology that has overwhelmed us in the same period, suggests that Logothetis' aesthetic revolution with the regard to the act of interpretation may turn out to be prescient, rather than eccentric.

By attempting to review what it is that we do when interpreting musical scores (in the light of thinkers as diverse as Gadamer, Huizinga, Derrida and C. S. Peirce, as well as Logothetis' own reflections) and observing the creative practice of a younger generation of music artists a claim can be made that, whatever the status of Logothetis' work in the twenty-first century will turn out to be, engaging with these interpretational issues is likely to have a central role to play in the renewal of the Western tradition of interpretative performance.

### ***The Material State of Music: From Logothetis to Nelson Goodman and Back Again (Thru Deleuze)***

by **Panos Vlagopoulos** (Ionian University, Corfu, Greece)

Nelson Goodman presented in 1968 a comprehensive theory of symbols. Unlike his ideas on Goodman's favorite art (painting), his ideas on music have been criticized as bearing evidence to his attachment to the nineteenth-century work- and music notation concept. Accordingly, graphic notation fails both his famous compliance criterion and, concomitantly, the retrievability test: should these be valid, as they stand, there could be theoretically no performance which would comply to this or that graphic score; conversely, this or that score could never be retrieved by any performance. In 2011 Ted Nannicelli argued that in similar cases a performance should be judged as music while the score should be judged as painting. I will claim that this is a wrong approach to what I will emphatically call graphic-score musical works, and I will try to support this by sketching a unitary approach based on examples from Logothetis's work. Still, aspects of Goodman's theory might be helpful here: his autographic / allographic distinction, combined with an aptly modified version of the compliance criterion. Now, after achieving a better understanding of the unique nature of the compositional motivations behind graphic notations (or so I hope), one is led to question the nature of music envisaged by these notations; surely, not any kind of -more or less- traditionally notated music (be it Webern- or Stockhausen-, Ligeti- or Xenakis-like)! I will take my cue from Logothetis's thought and choice of vocabulary ('Aggregatzustand') and try



to deliver some first suggestions about the dividual (as opposed to individual) nature of graphic-score music works.

### ***Icon and Symbol as Interpretation on sound and texture***

by **Manos Panayiotakis** (University of York, United Kingdom)



One of the main characteristics of twentieth century's compositional research was the invention of new media to express new techniques, structures and ideas. To many composers the creation of a new, graphic notation system was significant to develop their personal compositional language and usually reflect the philosophical core their works were based on. Pictures often are used as powerful tools to emerge the fantasy of the performer, aiming to the ultimate compositional outcome, which is to create an almost self-developed musical structure, based both on the free and semi-free improvisation. The work of Anestis Logothetis 'Globus' for Flute and Tape was used as an example to explore the functionality of the symbols both as nodal points of the open form and as techniques to manipulate the texture, the harmony and furthermore the formation of the contrapuntal melodic lines through the controlled improvisation. Apart from an innovative compositional method, graphic notation undoubtedly contributed to the music teaching and learning, especially at the preliminary levels. Icon usually is one of the best starting points to introduce the general musical framework, before continuing to the gradual introduction of the standard musical symbols.

### ***Form and Sonic Content in Anestis Logothetis' late Works***

***Analyzing 2-Stimmigkeit (1987)***

by **Antonios Antonopoulos** (Aristotle University, Thessaloniki, Greece)



According to a hand note written between 1954 and 1959, Logothetis is searching for "integration of the rules that provide sound relations and form construction". He believes that form has to be free from any "architectural constraint". In 1959, he invented and made use of his own graphic notation, which is creating a relation between form and sonic content through graphic representation. To what extent, however, laws ruling pitch generation are involved in formal structure? Is graphic notation just a new way of form depiction or does it impose its own laws in sonic content and musical result instead? Has integration been attained?

In his late works Logothetis is generally using 12-tone avant-garde techniques. The analysis of 2-Stimmigkeit (1987), a piece "based on a 3-interval circle", is exploring the integration of sound relations, form construction and graphic notation rules.

### ***Anastasis Hörspiel – interconnections between sound and symbol***

by **Maria-Dimitra Baveli** (National and Kapodistrian University, Athens, Greece)

The development of Hörspiel, as a radiophonic sound art, postwar in German-speaking countries attracted Logothetis' interest. On one hand the literal definition of "Hör!-Spiel!" (as Logothetis used to write it) is "Listen!-Play!" and due to the double imperative necessitates the involvement with the game using the sense of hearing. On the other hand in the period of "New Hörspiel" and "Ars Acoustica" there was a connection between language, noise and music. Both conditions were easily assimilated by Logothetis and inspired him to compose numerous radio works after 1968.

The Hörspiel “Anastasis” (= Resurrections) is one of the most important early radio works, in which Logothetis glorifies Love by using amorous poems of his, mixed with names of gods and chemical medication formulas. The way that he combines words and sounds reveals his unique character and the depth of his thinking. By using this particular graphic score, Logothetis elicits from the performers some ecstatic moments, that signify the “resurrection” of the amorous soul.

***Relationships between sound and image in the musical aesthetics of Anestis Logothetis***  
by **Iakovos Steinhauer** (J. W. Goethe-University, Frankfurt/Main, Germany)

One could say that the essence of the notational system of A. Logothetis, the essence of the three sign forms founding his compositional process, namely the pitch, associative and action signs, lies in the reflection of the main cognitive processes in the field between abstract and bodily perception mechanisms. Referring to Kandinskys conception of art, we examine the statements of the composer in terms of an aesthetic theory that focusses in the relationships between music and painting.

***Cybernetic concepts on Kybernetikon (1971) Hoerspiel by A. Logothetis: vocal variances and information theory***  
by **Anastasia Georgaki** (National and Kapodistrian University, Athens, Greece)

Anestis Logothetis graphical scores are mostly an elaboration of radical formalistic patterns and pre-media “sonograms”, where interpretation is replaced with a project of research than that of determination.

His scientific background, and his readings on information theory and constructivism, led him to use the term cybernetics not in terms of the “science” of communication, feedback, and control in mechanical, biological, and social systems, but mostly as an “art” focused on converting knowledge into choice and converting choice into action.

In this paper we will first define the use of cybernetics in music in the 70s, and precise more Logothetis’ approach through the presentation of the Hoerspiel Kybernetikon (1971).

Based on the information theory and aesthetic perception of Abraham Moles (1972), we will present different cybernetic concepts on Kybernetikon (1971) which deal with :

- a) the micro-and macro-aesthetics of the piece
- b) the critical degree of indeterminacy
- c) the different combinations of the phonetic, semantic and syntactic values of human voice
- d) the interconnection between human and positive sciences through the path of philosophy

***Representing action: from musical notation to code***  
by **Iannis Zannos** (Ionian University, Corfu, Greece)

Amongst the numerous composers of his generation that developed new kinds of musical notation, Anestis Logothetis was one of those who worked most extensively on notation both in theory and in practice. These experiments on notation happen at a turning point in the history of western music, that coincides with many other fundamental changes in musical practice, theory and aesthetics. Within this constellation of change, notation plays a key role as a connecting link



between the semiotic, representational and technical dimensions of musical practice. Logothetis' compositions as well as his theoretical work constitute an important reference point for the study of the role of notation in the changes that happen from second half of the 20th century onwards. The purpose of this presentation is to investigate elements of the notational work of Logothetis in relation to recent developments of music dealing with an algorithmic approach and the use of computers in musical creation. Characteristic elements in the work of Logothetis are addressed, which are also present in computer-based musical practices. Correspondences between these elements and those of digital musical practices are presented, and their potential in the development of new notational and creative practices in music is examined.

***Anestis Logothetis: a Greek from the Diaspora in the maelstrom of European Avant-garde***  
by **Makis Solomos** (University Paris 8, France)

During the time that Logothetis was an active composer, many important innovations, mutations and revolutions took place in the field of music: extreme development of combinatory thought (serialism and stochastics), music of sound and texture, invention of electroacoustic music, interest for spatialization, new notations, undetermined scores... This was the time for radical modernism. After composing some more of less traditional scores, Logothetis embraced this radical modernism, contributing to its development. This paper will focus on the relationship between his music and the climate, which allowed the birth of this kind of modernity.

***Anestis Logothetis: The inception in visualizing the sound, within the work of the Visual Artist Dimitris Michalaros***  
by **Dimitris Michalaros** (Artist, Thessaloniki, Greece)

Anestis Logothetis and his work, was the stimulus, the dawning, and the basic vocabulary (Visual & aural) that I borrowed in the first steps of my artistic research, which was also including artworks, some of them kinetic and some not, where the sound was a fundamental component.

I am going to present the unit of my work "Musical Constructions", which consists of standing and on-wall constructions, created between 2004- 2009. This unit of work was created in the framework of an experimental project, which was based on Anestis Logothetis' work and took place at the Department of Visual & Applied Arts of A.U.Th. under the coordination of my teacher, Prof. Georgos Golfinos.

This project was presented at the Contemporary Art Center of Thessaloniki, in the exhibition "Synergia: a visual project on the musical oeuvre of the composer Anestis Logothetis (1921-1994)", where I had the big honor to receive the first prize.

My artwork deals with the association between sound and the visual, in order to achieve their harmonious coexistence in a completely visual approach. Sound transforms into noise, gliding modes and clatters; data which is considered as musical "garbage", into the western tone system. Garbage, like the ones I collect from recycling bins on the streets, junk shops and rubbles, in order to create my artworks.

My research at large, is very influenced by the "Fluxus" movement, in which Anestis Logothetis was an active member.



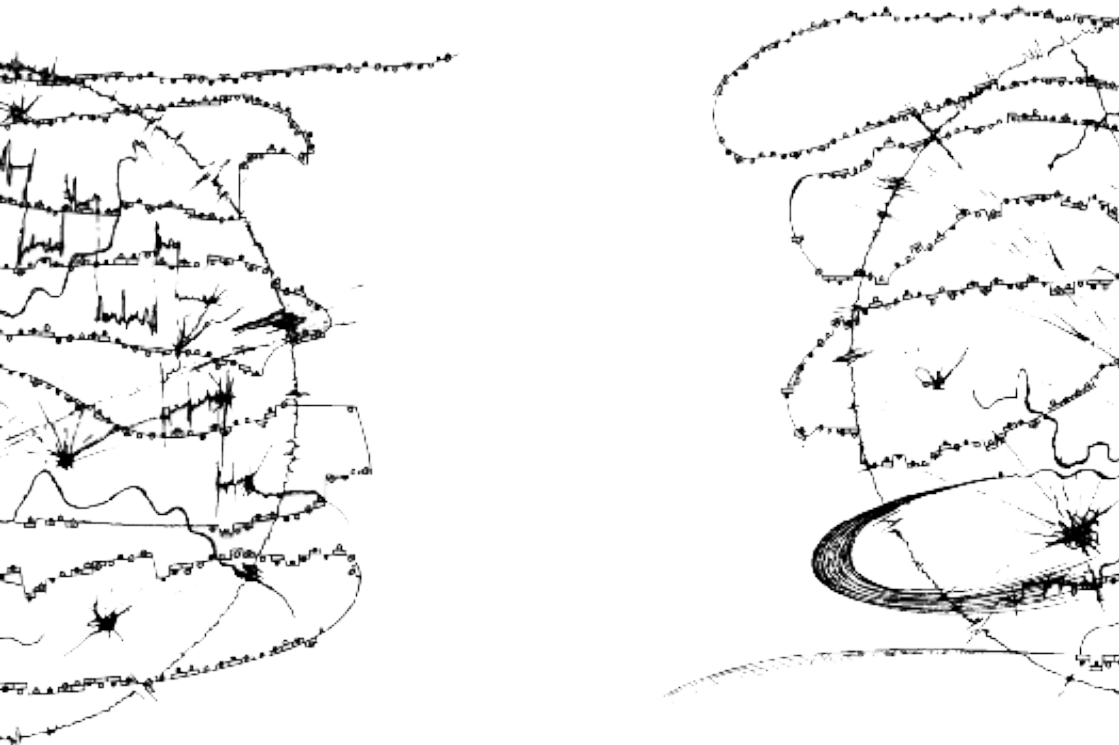
***Introducing «Globus» of Anestis Logothetis to the classroom: graphical representation of sound as initiation tool into music currents of the 20th century***

By **Kordellou Angeliki** (University Paris IV-Sorbonne, France)

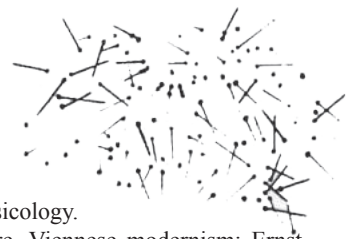
According to the current Cross-thematic curriculum framework for compulsory education and the Analytical curriculum of Music in the Primary school among the specific teaching aims are included : a. The development of the ability to listen attentively and actively b. The familiarization of pupils with various kinds of music enabling them to express in simple terms their preferences c.cross-thematic linking of Music to other arts and curriculum subjects.

Within this pedagogical framework was attempted a one-hour course intitled «Music and Painting» intended to pupils of the 4th-6th grade of the 96th Primary School of Athens. The primary aim of the course was to initiate pupils into musical currents of the 20th century. As teaching material

was selected the composition «Globus» (1978) of the Greek composer Anestis Logothetis (1921-1994) of 5'30" duration. The record of the composition was effectuated in form of a graphical notation invented by the composer himself. During the course, it was noticed, on a prime level, that the graphical representation of the musical sound provoked the vivid interest of the pupils and the active listening by them of the particular composition. On a second level, the graphic score facilitated the deeper understanding and familiarization with modern musical tendencies such as aleatoricism, the use of non-conventional (staff) notation, the exploration of new possibilities of making sound using traditional musical instruments and the use of «open» musical forms.



## CURRICULUM VITAE



### **Univ.-Prof. Dr. Matthias Henke**

University of Siegen, Faculty II, Department Art and Music, Musicology.

Current main researches: television opera, medial music theatre, Viennese modernism; Ernst Bloch; musical writings; Thomas Mann and the music.

Member of the Academic Advisory Board of the „Ernst Krenek Institute Private Foundation“ Krems (Austria); Member of the Academic Advisory Board of the „Kurt Weill Society“ Dessau (Germany); Board Member of Federal Culture Foundation's Project „Network New Music“ in Berlin.

### **Konstantinos D.Kakavelakis**

Composer – Musicologist. Born in Greece, Music studies at the Hellenic Conservatory (Hellenikon Odeion) under the supervision of Ida Rosenkranz Margaritis and Y.A.Papaioannou. He studied musicology, byzantinology, philosophy and communication research at Bonn University, as well as composition at Cologne Conservatoire by Bojidar Dimov. He completed his studies in composition at the Musical Academy Robert Schumann Hochschule, Düsseldorf under the supervision of Dimitris Terzakis and Guenther Becker. He continued postgraduate-studies at Hamburg University in musicology with Constantin Floros - Peter Petersen and in philosophy with Christos Axelos. He investigated in particular the oeuvres of György Ligeti, Luigi Nono and Iannis Xenakis.

Ph.D thesis on György Ligeti's *Aventures und Nouvelles Aventures*-(Studien zur Sprachkomposition und Ästhetik der Avantgarde) - Hamburg 2000. Peter Lang Editions.

He participated to seminars by Iannis Xenakis at Delphi in 1985; In 1987 he collaborated with Melina Merkouri at Iraklio Town Council in Crete, realizing an international platform on music for peace.

Chairman since 2002 of the Hellenic section of Mozart Society of the International Mozarteum Institution, based in Salzburg.

He collaborates with the TV Channel and the Hellenic Parliament Foundation on musical matters. He inaugurated innovative TV presentations and multimedia presentations of important works in the history of opera, introducing techniques of musical iconography and comparative documentations. He taught for many years as adjunct professor at Athens Free University, at Athens Capodistrian University and at the Ionian University while he participated in many international conferences and contributed to their realization. His compositions are reflecting a wide range of interdisciplinary research and practices.

### **David Magnus**

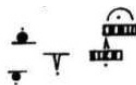
David Magnus, b. 1982 in Argentina, began studying Philosophy at the University of Buenos Aires (2002) continuing his studies in combination with Musicology at the Free University Berlin (2003-2008). He received private lessons in harmony, counterpoint and composition by Carlo Inderhees (2004-2007). 2005-2008 he was a scholarship-holder of the Friedrich-Ebert-Foundation. Since 2006 he has been organizing different projects in contemporary music with Klangnetz e.V. Currently he is writing a PhD dissertation on graphic notation from the perspective of script and image theory under the supervision of Prof. Dr. Sybille Krämer (Free University Berlin) and holds a research position at the NCCR »Iconic Criticism – The Power of Images« at the University of Basel (Switzerland). Since 2009 he is also an associated member of the Research Training Group »Notational Iconicity« at the Free University Berlin.

#### Publications:

- Magnus, D. Die Geste auf der Fläche. Zur Deixis der Linienführung bei Anestis Logothetis, in: *Musicologica Austriaca*, 2011, p.195-211.
- Magnus, D. Transkription und Faktur der musikalischen Zeichen von Anestis Logothetis, in: *Deutsche Zeitschrift für Sprache und Literatur*. Fink Verlag, München 2011, p. 82-92.
- Magnus, D. Linie, Zwischenraum, Unschärfe. Von der Operativen Bildlichkeit
- zum ästhetischen Kalkül in Earle Browns 'December 1952', in: *Drehmomente. Philosophische Reflexionen für Sybille Krämer*, Berlin 2011 (<http://www.geisteswissenschaften.fu-berlin.de/v/drehmomente/>).
- Magnus, D. 'You have to know how to notate very difficult images'. Zur Plastizität des Klanges in Morton Feldmans 'Projection I', in: B Flath, A M Pirchner, E Pözl-Hofer, S Sackl (Eds.), *All You Need Is Image?!*, Grazer Universitätsverlag, Graz 2010, p. 110-120.

#### Thomas Gorbach

- born in West Austria at 1966
- Studies in Teaching, Composing, Conducting and Modern Chamber Music at the University of Music and Theatre in Bern / Switzerland
- Studies in Music and Dance at the Jerusalem Academy of Music and Dance
- Studies of Computer Music at the University of Music and Performing Arts in Vienna
- Masterclass with Annette Vande Gorne/Bruxelles, 'Spatialisation of Sound on the Acousmonium'
- Actual Art & Research in:
- Technical approach to experimental computer music in the fields of Acousmatic and Algorithmic Composition
- Research on sound transformations by FFT Analysis and Granular Synthesis
- research on performing Electroacoustic Art Works on the Acousmonium (loudspeakers orchestra)
- Founding of The Electroacoustic Project: a Concert series specialised on Electroacoustic Music in Vienna, 33 Concerts from 2007 to 2012
- Founding of Austria's first loudspeaker orchestra: The Electroacoustic Project Acousmonium
- CD Releases
- CD Volume One of Thomas Gorbach: *Trilogy & Miasma*
- CD of Anestis Logothetis: *Electroacoustic Works*, First official digital release of his Electroacoustic Works
- website: [www.theelectroacousticproject.at](http://www.theelectroacousticproject.at)



#### Kostas Moschos

B. 1959. He studied musical theory and composition in Athens, electronic music, computer music, music phenomenology and conducting and musicology in France and Germany. He followed several seminars with I. Xenakis, P. Boulez, St. Reich, and KH. Stockhausen, S. Celibidache. He has composed 60 pieces in several forms including music for the theatre, cinema, dance and interactive music installations. He worked on several studios and has taught music and technology in several Universities, Music Academies and the Athens Conservatory. He is co-founder and director of the Institute for Research on Music & Acoustics (IEMA) and involved on many research projects like Composers Work Catalogues, The reconstruction of Ancient Hydraulic Organ, Automated Systems of Music Coding and Retrieval, The Acoustics of Open Theatres, Distance Learning of Music, Interactive Music Installations, Web Music Creation Interactions, Specifications for the Digitization of Music and Digital Music Archives. Member of several

committees and groups as the new curriculum for music team and the “Digital School” project. Member of the Hellenic Composers Union, the Electroacoustic Music Association (ESSIM-HELMCA ) and member of the board of International Association of Music Information Centres (IAMIC).

### **Stelios Giannoulakis**

B. 1971. Studies include Electronic and Biomedical Engineering (Athens, Greece), guitar, MA in Digital Music Technology (Keele, UK), PhD in Electroacoustic Composition (Bangor, UK). Composition, sonic art, sound design, live electronics, multi-instrumental improvisation, circuit bending, sound engineering and studio production, cross-genre experiments, music for theatre and dance, media art, stylistic studies and interdisciplinary practical research. International performances, awards and commissions. Since 1987 collaborating with individuals, groups and institutions in music and art. Teaching and writing about music and technology in Athens. A founding member of ESSIM-HELMCA.

### **Mike McInerney**

Mike McInerney is a composer and performer with particular interests in new technology and exploring musical notation. His work has been presented at Neue Töne Open (Stuttgart 2011), Plymouth New Music Festival (2007, 2009, 2011 and 2012), Spitalfields Winter Festival (London 2011), Plymouth Contemporary Piano series (2009), Sonic Arts' EXPO (Plymouth 2007, Leeds 2009) and Making New Waves (Budapest 2005, 2006).

Dr McInerney is a music lecturer with the University of Plymouth.

### **Panos Vlagopoulos**

Panos Vlagopoulos studied Law and Musicology. His thesis on the historiography of the French Ars nova was completed at the Ionian University under the supervision of Irmgard Lerch. He presented papers in conferences in Oxford, Vienna, Athens, and Thessaloniki. He has translated, among other things, Pierre Boulez's *Penser la musique aujourd'hui* (1989) and Nelson Goodman's *Languages of Art* (2005). He has written the entry for Jani Christou in the *Komponisten der Gegenwart* dictionary (2009). He served as a Music Librarian (Head of Acquisitions) at the Music Library Lilian Voudouri in the Athens Megaron from 1995 to 2003). He is editor-in-chief of the musicological journal *Moussikos Logos* (2000- ). In the last years, he is interested in the aesthetics and ideology in Greek nineteenth- and twentieth-century music. He is an Assistant Professor at the Ionian University, where he teaches history of twentieth-century music and analysis.

### **Manos Panayiotakis**

Manos Panayiotakis was born in Herakleion, Crete, Greece in 1982.

He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at conservatory “Musical Horizons” in Athens. During the period 2007-2011 he studied composition with Thomas Simaku for a master and a PhD degree at the University of York, funded by IKY (State Scholarships Foundation)

In September 2008, his work *Lux Perpetua* for solo flute won the third prize in the 6th composition Competition of Volos (Solo instrument category). His work *Talus* for piccolo and tam-tam won the first prize in the same competition (Chamber music category) and also the first prize of the International Festival InterArtia 2008.



### **Antonios Antonopoulos**

PhD in systematic-analytical musicology of the avant-gardes (University Sorbonne - Paris IV).

Graduate in Pedagogical Studies (University of Athens).

Diploma in Composition.

Researcher/Tutor of Systematic Musicology in Aristotle University – Thessaloniki.

Associated researcher to international research teams.

Member of Scientific Committees in international symposia.

Accredited music professor and instructor (E.U. Accreditation Centre & National Accreditation Centre of Greece).

Teacher in Music Theoretics since 1986.

Member of the Greek Composers Union (GCU).

Author of:

- From Tonal to Contemporary Music Theory (Athens, 1999).
- Studies and articles on Iannis Xenakis' compositional procedures.
- Studies and articles on Ancient Greek Music.

Musicologist in charge of Iannis Xenakis by himself – A tribute to Iannis Xenakis (Athens Festival, 2011).

Musicologist in charge of the 2nd Tribute to Iannis Xenakis (National Museum of Contemporary Art, Athens 2009).

Scientific ex-collaborator of the National Pedagogical Institute of Greece.

Producer of Μούσα Πολύτροπος radio program on Ancient Greek Music (National Radio 3 - Greece).

### **Baveli Maria-Dimitra**

She was born in Athens in 1980. She studied music at the Conservatory and musicology at the Department of Musical Studies in the University of Athens. At the same University since April 2008 she is preparing her doctorate in Aesthetic and Decodification of the Graphical Scores of Anestis' Logothetis under the supervision of Prof. Olympia Psychopedi. Simultaneous she continued her studies in Composition at the University "Franz Liszt" Weimar in Germany under Prof. Michael Obst, while the year (2008-2009) she was an exchange student in Composition at the University of Music and Performing Arts in Vienna under Prof. R. Karger.

She participated in international conferences and seminars like Berlinale Talent Campus 2010 as sound designer, Greek music for the opera and other forms of the performing arts in the 20th century in March 2009 in Athens and SMC08 5th Sound and Music Computing International Conference in August 2008 in Berlin.

Her music has been performed in Germany, Austria and Greece.

### **Iakovos Steinhauer**

Born in 1973. Studies of Music Sciences and Art History at the J. W. Goethe-University in Frankfurt/Main. Master of Arts 1999 and admission to the graduate programme. From 2000 to 2003 scholarship of the Interdisciplinary Post Graduate Programme (University of Frankfurt): "Experience of Time and Aesthetical Perception". 2005 PhD at the J. W. Goethe-University: "Musical Space und Compositional Object in the Music of Edgard Varèse", published in 2008 (Frankfurter Beiträge zur Musikwissenschaft vol. 34, Hans Schneider Verlag). 2006 beginning of a postdoctoral qualification on "The Aesthetics of Film Music", since 2007 scholarship of the Fazit-Stiftung. Assistant Professor at the J.W. Goethe- University (2010). Interdisciplinary main points of research in the areas of 20th century music, music aesthetics and film music. Publications and lectures at the University in Athens and in Frankfurt/M. on music theory, aesthetics, film music, antic recep-

tion in the 20th century music, relationships between music and visual arts. Stage music compositions at the National Theatres in Wiesbaden and Mannheim.

### **Anastasia Georgaki**

Anastasia Georgaki studied Physics (University of Athens, 1986) and Music (accordion, piano, harmony, counterpoint/Hellenic Conservatory of Athens, 1981-1990). She continued her studies at IRCAM (Paris, 1990-1995) in computer music and music technology (DEA and PhD in Music and Musicology of the XXth century, IRCAM/EHESS). During the period 1995-2002 she has been teaching as a lecturer in Music Acoustics and music technology at the Music Department of the Ionian University at Corfu. Since 2002, she is lecturer and currently Assistant Professor in Music Technology at the Music Department of the University of Athens. Since 2008 she teaches at three different Master programs at the University of Athens and the School of the Fine Arts (music and new media, sound ways off knowledge, digital visual music). She is also supervisor of PhD candidates on the area of vocal analysis and new media.

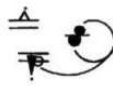
She has participated in many international computer music and musicological conferences and has published a number of articles concerning the synthesis of the singing voice, the interactive music systems, the Greek electroacoustic music (Xenakis, Adamis, Logothetis), physical modelling of instruments, music technology in education. She has chaired as a member of the organizing committee five symposia as: music and computers (Ionian University, 1998), First Greek Symposium on Music Informatics (Ionian University, 2000), International Symposium Iannis Xenakis (University of Athens, 2005), SMC07 (Lefkada, 2007) and Pythagorean views on music and mathematics (Pythagorion, 2009). She has collaborated also with the Greek research institute ILSP in music information retrieval European projects (Wedelmusic), with IEMA, with the Voice lab of the Computer science department, with the Onassis Cultural Center, with IRCAM, etc. Her research projects focus on the analysis and acoustics/psychoacoustics of the Greek singing voice, controlling synthetic voices through a MIDI-accordion, as also the development of tools for the application of new technologies in music creation and technology in education. Member of numerous committees in Greece and abroad. She is a professional accordion player ([www.novitango.gr](http://www.novitango.gr)) and active musician.

### **Iannis Zannos**

Iannis Zannos has a background in music composition, ethnomusicology and interactive performance. He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M.) in Berlin, Germany, and Research Director at the Center for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He has taken part at numerous international collaborative Media Arts projects and has realized multimedia performances both alone and in cooperation with other artists. He is teaching audio and interactive media arts at the Department of Audiovisual Arts and at the postgraduate course in Arts and Technologies of Sound of the Music Department at the Ionian University, Corfu. Publications include: "Ichos und Makam" (Comparative Studies on the Modal systems of Greek and Turkish Music, 1994), "Music and Signs" (edited proceedings of the 1997 conference on Music Semiotics and Systematic Musicology), an a number of articles on Music Technology and Media Arts. Participation in artistice collaborations include (2000), with Martin Carlé programming of interactive sound for Eric Sleichim / B!ndman Quartet, and Ulrike and David Gabriel, 2005-2006: Cosmos-X - Multimedia installation with multiple audio and video projections based on the work of Iannis Xenakis, with Efi Xirou, and 2004-2005, with Jean-Pierre Hébert real-time sound programming for the installation series on "Sand". Currently Iannis Zannos is focussing on how environmental issues as well as problems of multiculturality are reflected in media-art terms.







### **Makis Solomos**

Makis Solomos was born in 1962 in Greece and he is living in France since 1980. He is Professor of musicology at University Paris 8, after having taught at University Montpellier 3. He is specialist of Xenakis: PhD on the notion of “sonority”, many articles and papers that deal with new questions, two book (Iannis Xenakis, Mercuès, PO Editions, 1996; updated in 2004; Iannis Xenakis. et Ιάννης Ξενάκης. Το σύμπαν ενός ιδιότυπου δημιουργού Athens, Alexandria, 2008), many conferences in various countries... He also published a detailed commented bibliography of writings of/on Xenakis and the first Greek edition of Xenakis’ writings (Athens, Psychogios, 2001), and he organized (with the Cdmc and Radio France, Paris) in 1998 the first international symposium on Xenakis, the International Symposium Iannis Xenakis, Athens, May 2005 and the symposium on Xenakis’ electroacoustic music, Paris, May 2012. He is also the author of numerous publications about recent music, and the cofounder of the review Filigrane. Musique, esthétique, sciences, société. His new book (forthcoming) is: De la musique au son. Une histoire plurielle de l’émergence du son dans la musique récente.. He is preparing a book about Xenakis’ electroacoustic music.

### **Dimitris Michalaros**

Dimitris Michalaros was born in 1981 in Megara, Greece. He currently lives and works in Thessaloniki and Megara, Greece. He graduated with a Master in Fine Arts from the School of The Art Institute of Chicago, with emphasis in Art and Technological Studies, in 2008. He obtained a Bachelor and Master in Painting from the School of Visual and Applied Arts, at the Aristotle University of Thessaloniki, Greece. He acquired a certificate in European Animation Masterclass, from International Academy of Media and Arts Halle, Germany.

Since 2011, he is co-Curating the Visual Art Festival “Action Field Kodra” in Kalamaria, Thessaloniki, Greece.

Exhibitions include: Gallery 2, Chicago; National Bank Cultural Center of Northern Greece; Thessaloniki Center of Contemporary Art, Greece; Teloglion Foundation of Art, Greece; Action Field Kodra, Thessaloniki, Greece. Screenings include: Theatre/Halle, Germany; Schaubuehne Lindenfels Kruz 2007 Suechtig, Germany; Mauerstreifen, CineMUROe.V., Germany. Curations include: Action Field Kodra, Thessaloniki, Greece; XV Biennale de la Méditerranée, Action Field Kodra’s Stalking Horses, Thessaloniki, Greece; Awards include: Scholarship, Alexander S. Onassis Public Benefit Foundation; Kate Neal Kinley Memorial Fellowship, University of Illinois at Urbana-Champaign; Grants/Prizes include: Exhibition visual project- exhibition “Synergia”, Center of Contemporary Art Thessaloniki; Performance “Collision”, Teloglion Foundation of Art; “3rd Biennale Of The Students Of The Greek Schools Of Fine Arts”, Crete, Greece. Teaching experience: School of the Art Institute of Chicago, USA; Aristotle University of Thessaloniki, Florina, Greece; Pinewood- American International School of Thessaloniki, Greece.

### **Kordellou Angeliki**

Born in Athens (Greece). She studied piano, singing and music theory at the Hellenic Conservatory and the P. Nakas Conservatory. She received a Bachelor degree in Musical Studies from the National and Kapodistriako University of Athens. After earning a Master degree (D.E.A.) in music and musicology of the 20th century from the University PARIS IV-SORBONNE -where she wrote a thesis on the musical theater of George Aperghis, she pursued her doctoral studies at the same university obtaining a PhD in music and musicology of the 20th century (title of the dissertation: The string quartets of Nikos Skalkottas). She has taught music in the post-secondary education at the Institute of professional formation of Patras and Athens and has worked as lecturer at the Technological Educational Institute of Ionian Islands/ Department of Sound and Musical instruments (2008-2011). She has been teaching music in the elementary school since 2009.

### **Theodore Antoniou**

One of the most eminent and prolific contemporary musicians, has had a distinguished career as composer, conductor, and professor of composition at Boston University. He studied violin, singing and composition at the National Conservatory of Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Centre in Darmstadt. After holding teaching positions at Stanford University, the University of Utah and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978. As a conductor Antoniou has been engaged by several major orchestras and ensembles. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces, his scores for theatre and film music alone numbering more than a hundred and fifty compositions. He is the President of the Greek Composers Union.



### **Christos Carras**

Christos Carras was born in London (UK) in 1962. He studied philosophy as an undergraduate at Cambridge University and received his PhD from the Sorbonne in 1989. The theme of his dissertation was “Aesthetics of music and composition: reflections on the conditions of criticism” and the field covered was post WW2 music in Europe and North America.

For several years he was involved in the wine and specialty and organic food business. Subsequently, he was the project manager for the EU funded Medimuses network of musical performance and education institutions from the Middle East, North Africa and Europe from 2002 to 2005. From 2006 to 2009 he was the General Manager of the B & M Theocharakis Foundation for the Fine Arts and Music.

From 2009 he has been the Executive Director of the Onassis Cultural Centre, Athens, as well as the head of the music program of the Centre.

### **Julia Logothesis**

Julia Logothesis, born in Vienna, studied and graduated in painting at the Akademie der bildenden Künste at Professor Elsner, besides studies of mathematics and philosophy at the University of Vienna . British Council Scholarship at Goldsmith's College, 1971-73 , London. Longterm sojourn in NYC & Bologna, Venice.

1981 Assistant Professor for Professor Georg Eisler, nude painting.

Exhibitions in various international institutions such as:

Il Traghetto Nr.1, 1976, Venice. Alte Schmiede, 1976, Vienna. Museum des 20.Jhdt. 1980 and 1983, Vienna. Gallery Ora, 1984, Athens. Galerie Hildebrandt, Klagenfurt, Austria. Video Installation Er!schaute! Klänge about scorereading of Anestis Logothesis, KHM Theseus Tempel, 2002 Vienna. Schuwala Palace, 300 year anniversary of St. Petersburg, 2003, St.Petersburg.

Awards: Meisterschulpreis of the academy of applied Arts (Akademie der bildenden Künste), for Acquarell, Sinaide Ghi Foundation, Rome.

Julia Logothesis currently lives and works in Vienna.