



GREEK CLASSICS



Yannis
PAPAIOANNOU
(1910–1989)

**In the Depth of
the Looking Glass
Associations
Erotic • Rhythms
and Colours**

Kostas Chardas Piano
Kostis Theos Cello
Myrtò Papatnasiu Soprano
dissonArt ensemble
Vladimiros Symeonidis Conductor

Yannis Papaioannou (1910–1989) Instrumental and Vocal Music

Yannis Papaioannou was born in Kavala in Northern Greece in 1910 but lived mainly in Athens from 1922 until his death in 1989, with the exception of the academic year 1949–1950 during which he lived in Paris and visited other European cities. This journey proved crucial for his later artistic career, since he attended classes with musicians including Arthur Honegger and René Leibowitz, and, most importantly, experienced the rich Parisian musical life, in which the seeds of the post-war avant-garde were growing. Although in the late 1940s Papaioannou had already gained a reputation as a gifted composer within the then institutionally dominant Greek nationalist musical context, from his return to Greece in 1950 onwards he was connect-ed with the gradual advent and institutional establishment of modernist idioms. With his music he contributed to a wider rethinking of culture which was taking place in Greece during that period. At the same time Papaioannou played an active rôle for the institutional dissemination of modernist idioms, since he was the first president of the Hellenic Association of Contemporary Music and of the Greek Section of the International Association of Contemporary Music. Papaioannou's contribution was even stronger through his fervent educational activity, since he was the first Greek composition teacher to teach modernist idioms as part of a curriculum that nevertheless included all eras of the western musical tradition.

At the age of 24 Papaioannou's own formal music education was completed, including diplomas in harmony, counterpoint, fugue, composition and piano. The quantity and range of the books on music (and the arts in general), however, and the scores of his own library (which was donated by his widow to the Ionian University after his death) demonstrate his undying quest for information on various artistic aspects, focussing, after 1950, on the growing literature on modernist music, and especially on twelve-note technique. This quest is also expressed by his experimentation with various stylistic elements throughout his long creative career. Papaioannou left the following outline of his creative path:

- (a) 1932–c.1944: Impressionistic trends.
- (b) c.1944–1952: Approach to Folklore and the Greek 'National School', use of elements of Byzantine music.

- (c) 1953–1965: Twelve-note system and 'recent techniques'.
- (d) 1966–[1989]: 'Entirely personal style'.

This periodization dates after 1970 and, thus, inevitably provides Papaioannou's teleological perception of his own career, giving emphasis to its last phase. As the present recording demonstrates, however, Papaioannou's journey through styles has his own imprint, and reflects an attitude which is solidly based on his continuous dialogue with his environment (both Greek and international). On this recording Papaioannou's music is not presented in chronological order so as to create a linear narrative of his "development". We can rather listen to the constant dialogue with the previously mentioned environments (through the stylistic inclinations of each work) and, also within the various musical personalities of Papaioannou. It should be mentioned that, inevitably, many characteristic aspects of Papaioannou's music are omitted, the most important of these being his symphonic work, which consists of five symphonies, one concerto for orchestra, and many concertos for various instruments. The chosen works, however, do represent the different phases of his career, while at the same time they uncover the common thread that connects the immensely stylistically different phases of his music: form in Papaioannou's music evolves out of small sections (in some cases fragments) which, however, are generically linked through common motivic cells. In other words, form in Papaioannou's music vacillates between the miniature and the whole.

Fragmentary texture, which is often created by the unexpected exact repetition of small phrases, is one of the impressionistic characteristics of the three *Preludes* with which this recording begins. These *Preludes* belong to the two series of *Twelve Preludes* for piano that Papaioannou wrote in 1938 and 1939 respectively. All the *Preludes* from the first series were presented in the first concert exclusively devoted to Papaioannou's music (Athens: Athens Conservatoire Hall, 9th April 1938) in which he also served as a pianist. The "impressionistic" musical material (extended tonal harmonies, parallel chords of a colouristic effect, pentatonic and whole-tone scales) alludes to the subject-matter of each *Prelude*, which is suggested only by the

subtitles in brackets, clearly in the manner of Debussy: [1] *Night in the Country*, [2] *Morning at the Beach* and [3] *Water-colour*. Similar impressionistic elements can be found in the *Serenade* for cello and piano of 1937 [10] and the *Scherzo* for piano of 1938 [8]. The last, however, also reflects Papaioannou's continuous concern with formal models of the western tradition (here a rondo) and contrapuntal textures (with clear allusions to Bach, a lifelong source of inspiration for him).

During and after the Second World War Papaioannou experimented with elements of Greek musical traditions (folk-song and the Byzantine). There is a clear expression of patriotism and nationalism in the programme notes that he wrote for the two emblematic works of this period (the *Symphonic Legend Vassilis Arvanitis* of 1945 and his *Symphony No. 1* of 1946). The *Island Dance (Mytilene)* of 1944 for violin and piano ([11] arranged for cello and piano) is also heard in *Vassilis Arvanitis* serving the musical depiction of its programme. While in *Island Dance* we can hear a typical Greek folk-song rhythmic pattern (*syrtos*), the song *Farewell Roses* of the same year [5] is based on the modal vocabulary of this tradition and contributes to a wide repertoire of Greek nationalist music written to poetry by Kostis Palamas.

The extra-musical references of Papaioannou's music changed according to the aesthetic priorities of each period of his creativity. Thus, the song *Candles* of 1953 [6] confirms his post-1950 experimentation with modernist means, since it is based on an emblematic poem by Constantine P. Cavafy – a symbolic figure of the history of Greek literature, because of his free approach to verse and his emphasis on marginal themes of Greek history. In *Candles* post-tonal harmony (uncertain tonal centres, chords based on fourths and fifths, etc.) together with the counterpoint between the piano's sparse texture and the rich vocal line, give a poignant musical depiction of human loneliness.

In general the works of the period 1950–1965 show a personal adoption of musical elements derived from the historic western modernist movements. Thus, the *Corsair Dance No. 1* for piano of 1952 [17], which was initially the music for the first number of the ballet *Pirates*, clearly alludes to Stravinsky's early ballets through its repetitive textures and post-tonal harmony. The *Suite for piano* of 1959 [18] finds

its historical predecessor in the neoclassical twelve-note music of Schoenberg, while *Oraculum* for piano of 1965 [19] bears Webern's influence in its fragmentary texture, absence of melodic lines and concentration of expression.

Stylistic allusions become even stronger in *Fourteen Children's Portraits* of 1960. This work encapsulates Papaioannou's three musical properties (the composer, the teacher and the pianist). Moreover, it aptly reveals a salient feature of Papaioannou's educational attitude: to give to his students a first acquaintance with different eras of western musical culture, but also with aspects of Greek musical traditions. In the three *Portraits* that are included on the present recording Papaioannou offers an introduction to the waltz [12], to Greek folk-song [13] with the characteristic *kalamatianos* metric pattern (7/8) and to linear counterpoint [14].

The remaining works included in this recording belong to the last phase of Papaioannou's creative life. During this period the emphasis was initially on the exploration of timbre and the virtuosic potentialities of classical instruments. The work *Rhythms and Colours* for solo cello of 1974 [15] exemplifies a wide repertoire of Papaioannou's works for solo instruments from this period (for violin, flute, tuba, piano etc.). A similar attitude, however, is also discerned in works for small ensembles of the same period, such as the *Associations* of 1978 [9]. In the works of the last decade of Papaioannou's life (*In the Depth of the Looking Glass* of 1984 for lyric soprano, flute and piano [7], *A Poet at the Sea* of 1986 for soprano and instrumental ensemble [16], and *Erolic* of 1986 for piano [4]) the sense of individuality acquires a new meaning, through the development of a melodic, almost expressionist, style, in which slowly evolving melodic textures tell a story full of sharp contrasts and deeply expressive gestures.

Papaioannou's music essentially offers, in miniature form, a panorama of the agonies that shaped twentieth-century Greek art music. The most interesting element about the stylistic references in Papaioannou's music is, I believe, the way in which they have been creatively absorbed into an idiomatic approach, which offers a good example of how rich, imaginative and fruitful the trans-planting of western aesthetic issues into a 'peripheral' cultural context such as that of Greece could be.

Kostas Chardas



Kostas Chardas

Kostas Chardas is a lecturer in systematic musicology at the Aristotle University of Thessaloniki. He took his first degree in Musicology and his piano diploma at the Aristotle University of Thessaloniki and the Athinaikon Conservatoire respectively. He also received an MMus degree at the University of London (with John Bingham) and a PhD at the University of Surrey, under Christopher Mark. He also attended piano master-classes with Domna Evnouchidou, Martino Tirimo, Roberto Szidon, Philip Fowke and Andrew Wilde. As a pianist he has given numerous solo and chamber music concerts in Greece, England and the Czech Republic and has recorded for Greek radio. His *The Music for Solo Piano of Yannis A. Papaioannou up to 1960* was published in 2010, and he is also working on critical editions of Papaioannou's piano music for Nakas Editions.



Myrtò Papatanasu

Born in Larissa, Myrtò Papatanasu began her musical studies at the Conservatory there. She studied singing at the State Conservatoire of Thessaloniki and musicology at the Aristotle University, and continued her studies in Milan under Roberto Coviello. She has performed in major international theatres, including the Vienna State Opera, Theater an der Wien, Munich State Opera, Berlin State Opera, Sydney Opera, Netherlands Opera in Amsterdam, Zurich Opernhaus, Carlo Felice Genoa, Rome Teatro del Opera, Tokyo National Theatre, Konzerthaus of Vienna, Copenhagen Royal Opera, La Monnaie in Brussels, Turin Teatro Regio, Staatstheater of Stuttgart, Teatro Comunale, Bologna and many others. She has worked with many important directors including Franco Zeffirelli and David Mac Vicar. In 2012 she was proclaimed winner of the Maria Callas: Best Début Artist of the Year. Her CDs and DVDs include Rossini's *Il Turco in Italia*, *Don Giovanni*, Beethoven's *Choral Symphony* and Rossini's *Semiramide*.



Kostis Theos

Kostis Theos was born in Athens in 1966. He took his first cello lessons at the age of eleven with Dimitris Gouziou and continued with Eleftherios Papastavrou. He studied at the Royal Academy of Music (London) with David Strange, at the Ferenc Liszt Academy (Budapest) with Laszlo Mezò, (funded by the A.S. Onassis Benefit Foundation) and at East Anglia University with Matthias Feile (MMus). He was a member of the European Union Youth Orchestra and is currently principal cellist of the Athens Symphony Orchestra. He is also a member of the Hellenic Ensemble of Modern Music with which he appears as soloist at concerts with music by contemporary Greek composers. He has appeared extensively at music festivals of chamber and contemporary music and as a composer wrote original music for the documentary series *Hellenism and the West*, produced by the State Greek TV Channel (ET1), and for the fiction film *Eleatis Xenos* by Dimos Theos.



dissonArt ensemble

Based in Thessaloniki, the dissonArt ensemble was founded in 2005 with the intention of disseminating the stylistic diversity of new music both in Greece and internationally. Following similar contemporary orchestral groups, the ensemble is organized around a core of

eight soloists and associated partners, with a flexible internal structure. Its programmes aim to promote works of recognized as well as emerging composers, and its repertoire comprises all aspects of 20th- and 21st-century music, with a special focus on Greek composers. Collaborations with groups of other artistic disciplines, including dance and video-art, resulting in the creation of original works, are among the main objectives of the ensemble, as are pedagogical projects. In 2011 dissonArt was Ensemble in Residence at the Thessaloniki Music Megaron. For the present recording the players are:

Panagiotis Kougiumtzoglou *oboe*, Alexandros Stavridis *clarinet*, Traianos Eleftheriadis *horn*, Theodoros Patsalidis *violin*, Hara Seira *viola*, Vassilis Saitis *cello*, Yiannis Chatzis *contrabass*, Lenio Liatsou *piano* and Vicky Chouzouri *percussion*.



Vladimiro Symeonidis

Born in Greece in 1972, Vladimiro Symeonidis is a graduate in conducting of the University of Music and Performing Arts in Vienna (diploma in orchestral conducting from Uros Lajovic's class and diploma in composition from Erich Urbanner's class) and of the Music Department of the Aristotle University Thessaloniki. From 2006 to 2011 he was principal conductor of the National Symphony Orchestra of Greek Radio-Television (ERT). He has conducted the Austrian Radio Symphony Orchestra (RSO Wien), the contemporary music ensembles Klangforum Wien, die reihe, and dissonArt, the Athens and Thessaloniki State Symphony Orchestras, the City of Athens Symphony Orchestra, the Sofia Philharmonic Orchestra, the Cyprus Symphony Orchestra, the Camerata-Orchestra of Music Friends and the Belgrade Sinfonietta, among many others.



Alexis Theofylaktou

Alexis Theofylactou had his first violin lessons at the age of eight with Themis Christodoulou. By the time he was sixteen, he obtained his LRSM violin diploma of the Associated Board of the Royal Schools of Music. He studied violin at the Eastman School of Music of the University of Rochester in the United States under Oleh Krysa. He continued his studies with the distinguished Greek professor Stelios Kafantaris. He graduated with a Soloist's Diploma from the Conservatoire 'Alex Thurneyssen' (Athens), winning unanimously the first prize and gold medal. He followed his studies as a postgraduate at the Karlsruhe Staatliche Hochschule für Musik in Germany under Nachum Erlich. After graduating with honours, he studied with Gracia Arutunian. He has given numerous recitals in Europe and appeared on Cyprus Radio and Television. He has further collaborated with various orchestras, including the Bietigheim Chamber Orchestra, the Heidelberg Symphony Orchestra, the Cyprus State Orchestra and the Mediterranean Youth Orchestra. Currently he is Concertmaster of the Orchestra of the National Opera of Greece, Athens.



Jannis Anissegos

Jannis Anissegos has held the position of second flute in the Thessaloniki State Orchestra since 1999. Due to his interest in contemporary music and the use of extended techniques in the flute family, he has collaborated with many composers in a wide repertoire. He is also a member of the dissonArt ensemble and of the IAMA Trio. He studied at the Thessaloniki State Conservatoire, the solo department of Cologne University of Music, and Trinity College London with Iliia Makovei, Hans-Martin Müller, Anna Noakes, Lynda Coffin and Alan Baker. He also graduated from the Department of Music Studies of the Aristotle University of Thessaloniki. He has regular concert activity in Greece and abroad, and has appeared as a soloist with the major Greek orchestras.



Grammenos Chalkias

Grammenos Chalkias studied the clarinet in Thessaloniki with Cosmas Papadopoulos, and graduated from the Aristotle University Thessaloniki. He then moved on to the Royal Northern College of Music in Manchester to gain his PG.Dip as a pupil of Paul Dintinger, Nicholas Cox and Colin Lawson. He completed his studies with Colin Parr, Janet Hilton and Marc O'Brien at the Birmingham Conservatoire (University of Central England in Birmingham) graduating with an M.A in Music with distinction. He is currently Principal Clarinet with the City of Athens Symphony Orchestra. He also enjoys teaching at Campion School in Athens and Naflion Music School.



Evie Papathanassiou

Evie Papathanassiou studied at the Municipal Conservatoire of Larissa, the New Conservatoire of Thessaloniki and the Department of Music Studies of the Aristotle University in Thessaloniki. She obtained the cello diploma from the State Conservatoire of Thessaloniki, where she studied with Dimitris Patras. She continued her studies at Trinity College of Music in London with Derek Aviss (Postgraduate Diploma with distinction) and in 1998 obtained a Master in Performance and Related Studies from the University of London. She has performed solo and chamber music in Greece, England and Prague, and was awarded first prize in the string category of the Anglo-Czechoslovak Trust competition. She has played with various chamber music groups and most Greek orchestras. Since 2001 she has been a permanent member of the Athens State Orchestra.

Recording credits: Producers: Kostas Chardas (1–8, 10–19); Jannis Anissegos (9) • Engineers: Nikos Espialidis (1–8, 10–14, 16–19), with Bobby Blazoudakis (5–7, 16); Kostas Kontos (9); Andreas Mandopoulos (15) • Assistant engineers: Alex Areteos (1–4, 8, 10–14); George Mathioudakis (6–7, 16) • Editing & Mastering: Peter DePian (1–8, 10–19) • Mixing: Nikos Espialidis (1–8, 10–19) • Editing & Mixing: Kostas Kontos (9) • Mastering: Peter DePian (9) • Publisher: Philippos Nakas Music House

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Yannis Papaioannou lived mainly in Athens, but also experienced a crucial period of study in Europe with musicians such as Arthur Honegger, and encountering the richness of post-war Parisian musical life. Papaioannou's stylistic phases reflect a panorama of 20th-century Greek art-music. His creative absorption of Western techniques ranged from the impressionism of the *Preludes* to the more traditional nationalism of *Island Dance*, from a post-1950 experimentation with the modernism of Stravinsky, Schoenberg and Webern, to the deeply expressive works of his final years.

Yannis PAPAIOANNOU (1910–1989)

1	Prelude I (Night in the Country)	9	Associations (1978)	14:28	
	(1939)	2:03	10	Serenade (1937)*	2:12
2	Prelude II (Morning at the Beach)	11	Island Dance (Mytilene) (1944)*	1:07	
	(1938)	1:23	Fourteen Children's Portraits		
3	Prelude III (Water-colour)		(1960) – excerpts	2:48	
	(1938)	1:21	12	Portrait III	0:53
4	Erotic (1986)*	5:08	13	Portrait VI	0:29
5	Farewell Roses (1944)*		14	Portrait VII	1:24
	<i>Text: Kostas Palamas</i>	1:30	15	Rhythms and Colours (1974)*	10:16
6	Candles (1953)*		16	A Poet at the Sea (1986)	
	<i>Text: Constantine P. Cavafy</i>	2:57		<i>Text: A. Zakythinis</i>	2:38
7	In the Depth of the Looking		17	Corsair Dances – No. 1 (1952)	1:37
	Glass (1984)*	5:41	18	Suite: VIII. Vivace (1959)*	1:18
	<i>Text: G. Kotsiras</i>	4:51	19	Oraculum (1965)	1:27
8	Scherzo (1938)*				

*** WORLD PREMIÈRE RECORDING**

Kostas Chardas, Piano 1–8, 10–14, 16–19
Myrtò Papatanasu, Soprano 5–7, 16 • **Jannis Anissegos, Flute** 7
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Recorded at Athens Concert Hall, 28 July 2011 (tracks 1–4, 8, 10–14, 17–19), 9 June 2010 (5–7, 16) and 26 February 2010 (15); Foyer of the Department of Music of the Aristotle University, 15 June 2011 (9)

Further recording credits will be found in the booklet

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