



Sounds of the Hellenic world, ancient & modern

An afternoon and evening celebrating
the musical traditions of Greece, followed
by a morning workshop on music and
the current crisis in Greece



Programme

Monday 4 – Tuesday 5 July 2016

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Welcome

On behalf of the Department of Classics, the Centre for Hellenic Studies and the Department of Music at King's College London, we are delighted to welcome you to 'SOUNDS OF THE HELLENIC WORLD, ANCIENT AND MODERN', an afternoon and evening celebrating the musical traditions of Greece, followed by a morning workshop on music and the current crisis in Greece.

This event is organized with the collaboration of two renowned Greek cultural and educational institutions, the Onassis Cultural Centre and the Athens Conservatoire. This is the second time we collaborate with each of the two institutions: in November 2013, we organized, together with the Onassis Foundation and the Onassis Cultural Centre, the conference 'THE RHETORIC OF IMAGES: LOGOS, ICON, LOGO' as part of The Athens Dialogues series; and in May 2015, together with the Athens Conservatoire and the British School at Athens, we organized the conference 'MUSIC, LANGUAGE AND IDENTITY IN MODERN GREECE: DEFINING A NATIONAL ART MUSIC IN THE 19TH AND 20TH CENTURIES'.

It is a special pleasure to welcome to King's College London, along with a number of distinguished speakers, the poet Alicia (AE) Stallings for the keynote lecture and a reading of poetry, and the Sokratis Sinopoulos Quartet in their first appearance in the UK.

We would like to extend our warmest thanks to all those who have contributed to planning, organizing and running this celebration of musical traditions of Greece and the morning workshop on music and the current crisis in Greece.

VENUE:

The Great Hall, Strand Campus, King's College London, WC2R 2LS

Full programme

Monday 4 July 2016

- 13.00-13.45 **REGISTRATION** (tea and coffee provided)
- 13.45-14.00 **WELCOME & INTRODUCTION:** [Roderick Beaton](#) (Director, Centre for Hellenic Studies, King's College London)
- 14.00-15.30 **AFTERNOON SESSION 1: RECREATING THE SOUNDS OF ANCIENT GREECE**
Chair: [Edith Hall](#) (Professor of Classics, King's)
[Armand D'Angour](#) (Oxford), Approaching the sounds of ancient Greek music
[William Fitzgerald](#) (Classics, King's), Classicism's deadpan: Between boredom and sublimity in Erik Satie's *Socrate*
[Emily Pillinger](#) (Classics, King's), Xenakis' estranged *Kassandra*
- 15.30-16.00 **BREAK** (tea and coffee provided)
- 16.00-17.30 **AFTERNOON SESSION 2: MUSICAL POETICS**
Chair: [David Ricks](#) (Professor of Modern Greek & Comparative Literature, King's)
[Polina Tambakaki](#) (Centre for Hellenic Studies, King's), The music of Homer's world: George Seferis reads John Keats
- KEYNOTE**
[Alicia \(AE\) Stallings](#) (MacArthur Fellow), An American poet in Athens:
The music of poetry, ancient and modern
followed by a reading of original and translated poetry
- 17.30-18.30 **BREAK** (the Great Hall will be closed during this time)
- 18.30-20.30 **EVENING: CONCERT**
Introduction: [Martin Stokes](#) (King Edward Professor of Music, King's)
The Sokratis Sinopoulos Quartet: 'Eight winds'
Produced by: [Onassis Cultural Centre-Athens](#)
Touring support: [Onassis Cultural Centre-Athens](#)
- 20.30-21.30 **RECEPTION**

Tuesday 5 July 2016

- WORKSHOP: MUSIC AND LANGUAGE IN TIME OF CRISIS**
- 9.00-9.30 **REGISTRATION** (tea and coffee provided)
- 9.30-11.15 **MORNING SESSION 1**
Chair: [Polina Tambakaki](#)
[Korina Giaxoglou](#) (Open University), The poetics of mourning: Lament as narrative and as social critique
[Dimitrios Skyllas](#) (composer), From tradition to contemporary art music: Re-imagining the lament in time of crisis
[Pavlos Kavouras](#) (University of Athens) and [Katerina Levidou](#) (Centre for Hellenic Studies, King's), Economic integration and cultural differentiation: Western art music in Greece in the period of crisis (Reports on the Aristeia II project WestArtMus-4342)
- 11.15-11.45 **BREAK** (tea and coffee provided)
- 11.45-13.00 **MORNING SESSION 2: CONCLUDING ROUND TABLE**
Chair: [Roderick Beaton](#)
[Dionysis Kapsalis](#) (poet and Director, Cultural Foundation of the National Bank, Athens)
[Maria Margaroni](#) (journalist)
[Philippos Tsalahouris](#) (composer, Athens Conservatoire)
[Nikos Tsouchlos](#) (President, Athens Conservatoire)

Biographies of speakers & abstracts

WELCOME & INTRODUCTION

RODERICK BEATON, FBA, is Koraeas Professor of Modern Greek and Byzantine History, Language and Literature and Director of the Centre for Hellenic Studies at King's College London. He has written widely on Greek literature, culture, and history from the 12th century to the present. He has published translations from Modern Greek verse and fiction, and several of his own books have been translated into Greek. His most recent books are *Byron's War: Romantic Rebellion, Greek Revolution* (2013), *The Idea of the Nation in Greek Literature: From Byzantium to Modern Greece* (in Greek, 2015) and the translated volume: George Seferis, *Novel and Other Poems* (2016).

AFTERNOON SESSION 1: RECREATING THE SOUNDS OF ANCIENT GREECE

ARMAND D'ANGOUR is Associate Professor in Classics at Oxford University, and a Fellow of Jesus College. He is author of *The Greeks and the New: Novelty in Ancient Greek Imagination and Experience* (CUP 2011) and numerous articles on Greek music and poetry. A practising musician, in 2013-2015 he conducted a research project with the support of a British Academy Fellowship to reconstruct the sounds of ancient Greek music, which is the subject of his forthcoming book. In May 2015 he featured in the BBC TV documentary 'Sappho: Love and Life on Lesbos', explaining and demonstrating how it might be possible to use ancient evidence to re-imagine the music of a Sappho song, and he has been invited to present a programme for the BBC Radio 3 Early Music Show in late 2016.

Approaching the sounds of ancient Greek music

'No one has ever made sense of ancient Greek music and no one ever will. That way madness lies' (W. Perrett, 1932). Is the quest really so hopeless? Part of what has obstructed a fruitful approach to understanding the sounds of ancient music is the sheer weight of technical and theoretical information that scholars need to engage with before attempting to 'hear' the sounds – rhythmical, melodic, and instrumental. Yet some dozens of fragments of ancient notated music exist, and recent scholarship has allowed for the body of musical texts to encourage a renewed attempt to understand them from a musical, not just a theoretical, perspective. Practical and ethnographical approaches combine to produce some clear avenues for enlightenment about the rhythms and melodies of ancient Greek, while accurate reconstructions of instruments have allowed for huge strides in the appreciation of ancient instrumental techniques and sounds. A new discipline is being forged in which key questions about what difference the music may have made to the texts of ancient Greek poetry can be answered in a newly informed manner.

WILLIAM FITZGERALD is Professor of Latin at King's College London, where he has taught since 2007.

Previously he taught at the University of California and the University of Cambridge. He is the author of books and articles on Latin literature and classical reception, as well as on musical topics. His books include *Variety: The Life of a Roman Concept* (2016), *How to Read a Latin Poem* (2013), *Martial: The Epigrammatic World* (2007), *Slavery and the Roman Literary Imagination* (2000) and *Catullan Provocations* (1995). From September 2016 he will hold a Leverhulme Major Research Fellowship to write a book on the aesthetics of neoclassicism.

Classicism's deadpan: Between boredom and sublimity in Erik Satie's *Socrate*

Satie's *Socrate* is one of his most puzzling works (which is saying something). Satie claimed to have eaten only white food while composing his 'symphonic drama' and this paper attempts to characterize the relation between Socratic irony and modernist deadpan in this classicizing work that is both moving and boring at the same time. It considers the relation between the texts from Plato that Satie chose to set and the music in which he set them.

EMILY PILLINGER is Lecturer at King's College London, jointly affiliated with the Department of Classics and the Liberal Arts programme. Her research to date has focused on the representation of supernatural communications in the literature of the ancient world: she has written articles on the voices of prophets, witches, and the dead. Her book *Translating Cassandra: The Poetry and Poetics of Prophecy*, based on her PhD (Princeton 2009), is forthcoming. She has also published on classical reception in music and is currently working on Greco-Roman myths in music composed after the Second World War.

Xenakis' estranged *Kassandra*

Xenakis (1922-2001) was one of the most idiosyncratic and influential of 20th-century composers. A trained engineer who became embroiled in resistance and revolutionary activity in Nazi-occupied Athens, he escaped to Paris where he worked in Le Corbusier's architectural studio through the 1950s. Meanwhile he continued to pursue his musical studies and to explore his Greek national roots. With the support of Messiaen, Xenakis came to flourish as a composer whose work synthesized his knowledge of mathematics, architecture, and ancient Greek literature. Xenakis originally wrote the music for an English-language production of the *Oresteia* in Michigan (1966). When he re-wrote the music as a concert suite he arranged for the text, now in Aeschylus' Greek, to be sung entirely by the chorus. Then in 1987 Xenakis composed a new movement, *Kassandra*, to be added to the suite. In this piece a single baritone voice sings the part of both chorus and *Kassandra*, embodying the process of miscommunication itself. The singer portrays a challenge to the normal relationships between sound and sense, voice and body, man and woman, past and future, individual and community. These ruptures reflect the violent displacements and the personal and political sufferings of Aeschylus' *Kassandra*, Xenakis' *Kassandra*, and Xenakis himself: an architect in the world of music, a Greek refugee in Paris, and (as he described himself) 'a classical Greek living in the 20th century'.

AFTERNOON SESSION 2: MUSICAL POETICS

POLINA TAMBAKAKI is Visiting Research Fellow in the Centre for Hellenic Studies, King's College London. She studied Greek literature and linguistics (University of Athens) and music (violin). Her book based on her doctoral thesis 'The "Musical Poetics" of George Seferis: A Case Study in the Relationship of Modernist Poetry to Music' (King's) was published in Greek by Domos (2011) and was shortlisted for the 2012 Prize of the literary journal *Diavazo* in the category of critical writing. She has been Hannah Seeger Davis Postdoctoral Research Fellow in the Program in Hellenic Studies, Princeton University (2008-2009) and Visiting Lecturer at the University of Cyprus (2010-2011). At King's she has worked as lecturer and as George Seferis Research Associate in Modern Greek and Comparative Literature at the Centre (2011-2015). Her research interests include the relationship of poetry to music, classical reception, and the relationship between literature and history.

The music of Homer's World: George Seferis reads John Keats

In his influential essay 'Tradition and the individual talent', TS Eliot spoke famously of a poet's 'feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order'; and in his 'Music of poetry', he referred to the ability of poetic words to 'insinuate the whole history of a language and a civilization'. How would a Greek poet conceive of this 'music of poetry'? In his Nobel lecture (1963), the modernist poet George Seferis suggested an answer: 'When I read in Homer the simple words *φῶς ἡλίου* – today I would say *φῶς τοῦ ἡλίου*, the sunlight – ... it is a note ... whose harmonics reach quite far; it feels very different from anything a translation can give'. This paper examines the role played by the English Romantic poet John Keats in Seferis' search for the 'music of poetry' as a Greek poet. It traces Seferis' hidden but eloquent contrapuntal reaction to Keats' 'music of poetry', which started exactly during the period when Seferis was becoming acquainted with Eliot's work in London between 1931 and 1934.

Biographies of speakers & abstracts

KEYNOTE

AE (ALICIA) STALLINGS is an American poet who has lived in Athens since 1999. She studied Classics at the University of Georgia (in Athens, Georgia) and Oxford. She has published three collections, most recently, *Olives*, and has published a verse translation of Lucretius (*The Nature of Things*), with Penguin Classics. She has been awarded a translation grant from the National Endowment of the Arts (for work on the *Erotokritos*), and fellowships from the Guggenheim and MacArthur Foundations. She is married to the journalist, John Psaropoulos.



EVENING: CONCERT

INTRODUCTION

MARTIN STOKES, FBA, is an ethnomusicologist who works on Turkey, Egypt, Europe and the Eastern Mediterranean more broadly. His *The Republic of Love* (University of Chicago Press 2010) won the Merriam award from the Society for Ethnomusicology. His most recent publication is *Islam and Popular Culture* (edited, with Karin van Nieuwkerk and Mark Levine, University of Texas Press 2016). He is King Edward Professor and Head of the Department of Music at King's College London.

THE SOKRATIS SINOPOULOS QUARTET

SOKRATIS SINOPOULOS: lyra

YANN KEERIM: piano

DIMITRIS TSEKOURAS: bass

DIMITRIS EMANOUIL: drums

SOKRATIS SINOPOULOS studied classical guitar, Byzantine music and folk song before taking up the lyra at the age of 14. Within a year he was playing with mentor Ross Daly's group, and over the last two decades has collaborated with composers, musicians and singers from Greece and abroad. Along the way he has found his own voice as a creative musician. In addition to his playing activities Sokratis Sinopoulos has been involved in research and production for the Domna Samiou Greek Folk Music Association, has worked with the Centre for Asia Minor Studies on diverse projects, and is an Associate Professor in the Department of Music Science and Art at the University of Macedonia, Thessaloniki.

YANN KEERIM (Yannis Kirimkiridis) began playing piano at the age of 4 and received his diploma in classical music when he was 16. His compositions have been featured in numerous films and productions. As pianist he has performed with jazz and 'world music' artists including Ara Dinkjian, Manos Achalinotopoulos, and Haig Yazdjian.

DIMITRIS TSEKOURAS comes from a musical family. He played piano, violin, guitar and drums before settling on the bass, which he studied at the Athens Conservatoire under Tassos Kasdaglis.

DIMITRIS EMANOUIL graduated from the Music High School of Pallini, specializing in Greek traditional percussion and Latin percussion. He won the Greek Young Artist Award in 1997 and since then has worked with many groups of traditional Greek music and dance companies.

With clear references to the Greek musical tradition, the music of *Eight Winds* travels to the four corners of the world, meeting jazz and contemporary music. The pieces are partly improvised and partly notated, 'black and white musical sketches which we colour differently each time', in Sinopoulos' own words. 'The title itself captures both our musical technique and our aesthetic approach ... One unifying factor is the basic modality, which we all relate to, because of our backgrounds'.



IMAGE: © Tryfon Tsatsaros

Biographies of speakers & abstracts

WORKSHOP: MUSIC AND LANGUAGE IN TIME OF CRISIS

MORNING SESSION 1

KORINA GIAXOGLOU is Lecturer in Applied Linguistics and English Language at The Open University, Milton Keynes. Her research sits at the intersection of linguistic anthropology, the sociolinguistics of narrative and (mediated) discourse analysis. She was awarded a PhD in (Modern Greek) Sociolinguistics by King's College London in 2008 for her study of laments from Mani (Southern Peloponnese, Greece) that focused on the ethnopoetic narrative patterning and textual regimentation of lament texts in an unpublished manuscript folklore collection. In her current book project she is considering narrative dimensions of mediatized mourning in social media environments.

The poetics of mourning: Lament as narrative and as social critique

Drawing on sociocultural perspectives to narrative and approaches to oral poetics as critical perspectives to social life, the paper discusses the poetics and politics of mourning as they become evident in key linguistic and narrative dimensions of lament. Focusing on the case of the Maniat lament (in Greek: μανιάτικο μοιρολόι), that refers to the improvised, tuneful ethnopoetic narration of the life and death of the deceased, it will present a view of lament as narrative and as social critique used (i) to question the moral structure of local universes, (ii) to mobilize action, and (iii) to circulate affect. It is argued that lament as the 'language of the border' that marks the boundaries of language and its expressive limits constitutes a prototypical mode of weaving loss into stories – or story-like accounts – that is relevant beyond local 'traditional' contexts of culture. The paper concludes with remarks on some of the ways in which lament is invoked and (re)deployed in discourses on the Greek crisis organized around loss, suffering, and the assignment of blame. It is suggested that modes of mourning are acutely relevant to critical understandings of history, culture, change, and suffering and that there is a need to extend the focus of studies of lament from local, cultural contexts to wider socio-political formations.

DIMITRIOS SKYLLAS is a leading Greek composer based in London. His music has been performed internationally in venues such as concert halls, cathedrals, alternative stages and museums. In 2015 he presented 'Earth Minus' in Westminster Abbey, a world premiere organ piece dedicated to Bjork and Bill Viola. Skyllas is highly interested in composing contemporary laments, derived from a wide range of traditions, a fact that makes his music a shining example of contemporary rituality. Composing from solo piano to orchestral music, he also collaborates with dance, literature, film and visual arts, aiming to create a bridge between his aesthetic and the other disciplines. His academic background includes a degree from the University of Edinburgh, the Royal Conservatoire of Scotland, Kingston University (London) and private tuition with the composer Michael Finnissey. His latest commission is a piece for a ceramics residency at the V&A.

From tradition to contemporary art music: Re-imagining the lament in time of crisis

What is really a lament? Every time before I begin composing a new piece, I ask myself the following question: I am a Greek composer; however, am I writing contemporary Greek laments? My presentation is based on how I approach the idea of loss and grief through my music, and how various traditional elements of my country can become the foundation for my creative needs. I am interested in explaining the process I follow and the reason why I make specific decisions with regards to my responsibility as a young artist towards the history of the lament tradition, my personal feelings on what it means to be Greek and to live in the UK, and also how my music can function in other disciplines such as contemporary dance and the presentation of 'Lacrimal' at the Onassis Cultural Centre, where my piece 'Grief Gestures' was performed by forty dancers. In addition to that, I feel motivated to express my ideas on what it means to compose a lament in time of crisis and how the social and financial difficulties of Greece can influence my creative process, at both artistic and practical levels.

PAVLOS KAVOURAS is Professor in the Faculty of Music Studies at the National and Kapodistrian University of Athens (PhD in Cultural Anthropology, The New School for Social Research, New York). His anthropological work focuses on the production and consumption of music-cultural knowledge, and on the usage of performance and perception of music in dialogical and reflexive ethnography. Among his various scholarly publications in English and in Greek are: *Ghlendi and Xenitia: The Poetics of Exile in Rural Greece*; *Trickster and Cain: A Musical Allegory*; *Folklore and Tradition: Issues on the Re-presentation of Music and Dance*; 'Ethnographies of Dialogical Singing, Dialogical Ethnography', and 'Where the Community "Reveals Itself": Reflexivity and Moral Judgment in Karpathos, Greece'. He is the General Editor of the scholarly series *Ethnomusicology and Anthropology* (Nissos Publications). He has participated in various research projects as Scientific Expert, Principal Investigator or Research Director.

KATERINA LEVIDOU (BA, University of Athens; MMus King's College London; DPhil Oxon) is Visiting Research Fellow in the Centre for Hellenic Studies, King's College London and Tutor for the Masters Programme in the Faculty of Music Studies, University of Athens. Previously she held postdoctoral research fellowships at the Universities of Oxford, Lausanne and Athens. Her publications focus on Greek and Russian music of the 20th and 21st centuries as well as the reception of Greek antiquity in music. She is co-editor of *Musical Receptions of Greek Antiquity: From the Romantic Era to Modernism* (Cambridge Scholars 2016), which includes her chapter on Prokofiev's opera *The Fiery Angel*. She is co-convenor of the BASEES Study Group for Russian and Eastern European Music.

Economic integration and cultural differentiation: Western art music in Greece in the period of crisis (Reports on the Aristeia II project WestArtMus-4342)

The speakers will discuss the findings of the research project titled 'Western Art Music at the Time of Crisis: An Interdisciplinary Study of Contemporary Greek Culture and European Integration' (Principal Investigator: Professor Pavlos Kavouras), which was carried out under the programme 'Aristeia II' (Operational Programme 'Education and Lifelong Learning' – NSRF 2007-2013) and co-funded by the EU (European Social Fund) and National Resources in 2014-2015. The project was the first interdisciplinary study of contemporary musical life in Greece that focused on Western art music and its interface with other spheres of Greek culture. It concentrates on the post-2008 period, which coincides with the phase of economic and socio-cultural crisis in Greece. The main aim of the project was to shed light on contemporary Greek culture by exploring the Greek scene of 'classical' music in relation to the current crisis. To this end, a wide range of musical ontologies and agents were examined, which fall under three spheres of musicking: i) education; ii) music ensembles and cultural organizations; and iii) music festivals. The speakers will outline the project's methodology and findings by making specific reference to particular case studies.

Biographies of speakers & abstracts

WORKSHOP: MUSIC AND LANGUAGE IN TIME OF CRISIS

MORNING SESSION 2. CONCLUDING ROUND TABLE

DIONYSIS KAPSALIS studied Classics and English Literature at Georgetown University, Washington DC, and went on to postgraduate work at King's College London, in the Department of Byzantine and Modern Greek Studies. He has held various posts in publishing. Since 1999, he has been Director of the Cultural Foundation of the National Bank of Greece. He has published nineteen collections of poems, six books of essays, and various translations of poetry. He has translated Shakespeare (*Romeo and Juliet*, *Othello*, *King Lear*, *Pericles*, *A Midsummer Night's Dream*, *Macbeth*, *Hamlet*) and Samuel Beckett (*Happy Days*) for the Greek stage. He holds an honorary Doctorate from University of Thessaloniki and is a member of Board of Directors of the National Library of Greece.

MARIA MARGARONIS is London correspondent for *The Nation* and a contributor to *The Guardian*, *The TLS*, *The London Review of Books*, *The New York Times* and many other publications. She also writes and presents radio documentaries for the BBC, and is a translator of Modern Greek poetry, most recently for the Penguin anthology *Austerity Measures*, edited by Karen Van Dyck (2016). She holds a BA in English Literature from the University of Cambridge and an MA in Modern Greek Studies from King's College London.

PHILIPPOS TSALAHOURIS is one of the most prolific and active Greek composers of his generation. His ninety works include five symphonies, the full-length opera *Julius Caesar* and three one-act operas, several concertos and concertinos, five string quartets, several choral works and incidental music to many plays. Tsalahouris' work has been performed in Germany, France, Italy, Russia, UK, Spain, Bulgaria, Hungary, Romania, Cyprus, Uruguay, USA, Ukraine, as well as in Greece by all the major Greek symphonic and choral groups and in all the major Greek Festivals. He taught for 15 years (1991-2005) at the Drama School of the Art Theatre. He has been teaching at the Kodály Conservatoire since 1992 and at the Athens Conservatoire since 2004. He has been a member of the Union of Greek Composers since 1997. In December 2008, he received the Papaioannou Prize awarded by the Academy of Athens for composers.

NIKOS TSOUCHLOS is a conductor and Associate Professor at the Ionian University, and President of the Board of Directors of the Music and Drama Society of the Athens Conservatoire. He has been regularly guest-conducting various orchestras and ensembles both in Greece and abroad. His special interest in the musical production of the 20th and 21st centuries is documented by various premieres of Greek contemporary works. In 1991 he joined Megaron, the Athens Concert Hall, as Director of Artistic Programming and subsequently took over the Artistic Direction of this institution, a position he held until 2012. His latest book, an extensive study of musical performance practice in Germany from 1750 to 1800, won the 2011 prize of the Hellenic Association of Theatrical and Musical Critics. He has been awarded the following international distinctions: *Chevalier dans l'Ordre des Arts et des Lettres* (France, 2002) and *Cavaliere dell'Ordine della Stella della Solidarietà Italiana* (Italy, 2006).

Notes

Notes

Image on front cover: detail from Nikos Engonopoulos (1907-1985):
'Odysseus narrates to Homer'. Oil painting, 0.92 x 0.73 m,
reproduced by courtesy of the National Bank of Greece

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