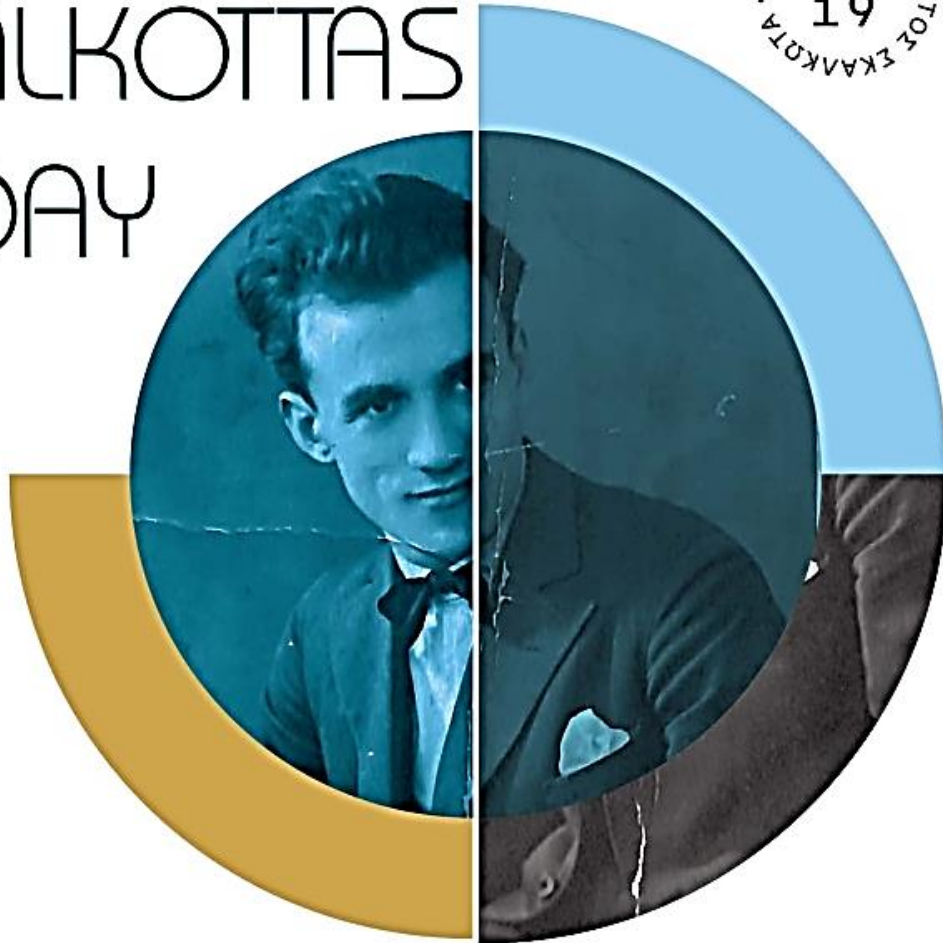


SKALKOTTAS TODAY

ΕΤΟΣ ΣΚΑΛΚΩΤΑ • ΕΤΟΣ
ΣΚΑΛΚΩΤΑ • 20
19



International Conference

November 29 to December 1, 2019

**Music Library of Greece of the Friends of Music Society
at Megaron – the Athens Concert Hall**



MUSIC
LIBRARY
OF GREECE
in cooperation
with the
FRIENDS OF
MUSIC SOCIETY



International Conference Program

“SKALKOTTAS TODAY”

November 29 to December 1, 2019

**Music Library of Greece of the Friends of Music Society at
Megaron – the Athens Concert Hall**

Organised by the Music Library of Greece “Lilian Voudouri” of the Friends of Music Society, Megaron—The Athens Concert Hall, Athens State Orchestra, Greek Composer’s Union, Foundation of Emiliios Chourmouzios—Marika Papaioannou, and European University of Cyprus.

With the support of the Ministry of Culture and Sports,
General Directorate of Antiquities and Cultural Heritage,
Directorate of Modern Cultural Heritage

The conference is held under the auspices of the International Musicological Society (IMS) and the Hellenic Musicological Society

Saturday, 30 November

13:00-13:30	George Zervos Twelve-tone technique, modality and bitonality in the second movement of Skalkottas's <i>Petite Suite No.1</i> for solo violin and piano (1946)	Vana Papaioannou <i>A Different kind of Bridge and the Water Dragon</i> - A music fairy tale for narrator and string orchestra as an alternative way for introducing to the young audience Skalkottas's music works
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Honorable organizers, dear delegates, ladies and gentlemen.

I welcome you to my presentation. A rather uncompromising presentation, as many would argue that the difficult and complex composer Nikos Skalkottas has little reference and contact with the children and their music. And to be honest, whether we like it or not, these thoughts of difficulty and complicity exist in many children minds. When you add to this thinking's, melodies with unusual chords, improbable melodic inflections, and strange harmony structures difficulty is getting tougher .

At this conference prominent remarks have already been heard, and I am sure that in the next few hours other thoughts, full of scientific excellence will be announced too.

But across from each composer there are not only his analysts, scholars and critics, but there are also his listeners, who can be divided into two categories, to listeners with knowledge and awareness, and listeners with little or without knowledge and awareness. For the first category listeners Nikos Skalkottas's music is interesting, full of progressive melodic twists, advanced harmonious creativity, and unexpected musical ideas. For the rest Skalkottas's music is an unreadable music also for the mind and for the heart.

So if we want to summarize these thoughts we can conclude that we have a kind of art in front of us.,the art of classical music focus on music of 20th

century that **many** listeners do not understand. And if we delimit it, to audiences of 6-15 years old, we must accept the boundaries and dividing lines, So we have a deadlock... Yes? No? Perhaps?

But when we find ourselves in a deadlock, at least we **who are** educators, we do not give up. So, I didn't give up either. I felt that the difficult Nikos Skalkottas was too great to leave him in the a region of activity of the experts because I believe that his biography and his music have something to give a message of art and goal of empathy.

The motivation for my reassurance came when the young conductor Gustan Dudamel post me this thought it is not that people don't like classical music. It's they don't have the chance to understand and experience it. **This is the key.... experience it!** This is how.... the idea of a training program for Skalkottas's music was born.

But where to start? Where to base my educational topic?

Which compositions should I choose from this enormous composer, that could also **be addressed to kids?**

Which teaching method should I pick up? Narration, suggestion, lecture or myth as the ancient Greek and storyteller Easop did.

I choose the last one because I believe that **no significant learning** can occur without **a significant relationship**. Kids don't learn from people they don't like and fell uncomfortable. Kids **learn behaviors** and **copy attitudes** from their heroes where are exist in their fairytales or their movies or their cartoons. So if this is happening in childrens's everyday life why not to be happened for music?

Based on the above, I started to devise the tale for the little Nikos Skalkottas, into consideration because an the important part of the musical education **is not only the training of music** but is also the **training of sensitive listeners.**

With very specific motivational goals, I created a fairy tale for narrator and music that could meet the needs of an symphonic orchestra or chamber

music ensemble **with the purpose ...to gain children's interest** while attending a concert and **guide young audience** to Skalkottas's music works with an **alternative** way.

Alternative ways indeed needs **alternatives** titles so I choose the big story title "A Bridge Different from the others and the Dragon of the water"

My vision was a kids' fairy tale book for Skalkottas, to be transformed to a 60' educational event with intension to induct children into the world of the musical personality of Nikos Skalkottas and the highlights from his biography .

Having as a basic music materials the famous 5 Greek Dances, other Skalkottas works and compositions from composers, which Skalkottas had studied their works as an academic student [Schoenberg, Kurt Wai]. I create a music fairy tale which present

the world of Western tonal classical music, but also the atonal music, East-Greek music, byzantin and Greek folk music, terms of music notation while looking forward to raising awareness on issues related to social solidarity and cultural history.

In 2014, in collaboration with the Primary Education Directorate of the Prefecture of Evia, the Art Education Laboratory in Vasiliko Evia and with funding from the Region of Central Greece. I presented a training program with an interactive format to a total of 3000 students in order to check issues of musical comprehension, to test endurance of active listening and to experiment the right points in the narrative flow through music. The conclusions of this project were very helpful and the evaluation of this test in terms of feedback, was enlightening

In the following years, between 2015-2019 I began to reconstruct the text of the music fairy tale. My final version of the fairy tale for little Nikos Skalkottas containing 7 small scenes and a music exhibition called **Orbits** which provides a familiar look to biography of Skalkottas and historical timelines. And since we will talk about the musical tale of little Nikos

Skalkottas lets put ourselves in orbit by showing you a brief music passage from the fairy tale

live music example The trawler [for the ballet SEA]

The story of little Nikos Skalkottas begins with a backdated narration from a paper stone that is crafted by scores of Western classical music, and the East-Greek music byzantine music [the kind of music born Greek folk music] and takes the place of the witness to our history.

The 1st Scene, presents 3 introductory music riddles. The solution should be found through the audience. These music riddles concern the **three basic dimensions** of music, rhythm, melody and harmony.

You know it is very important for children to understand where to pay their attention, while listening to music and more specifically, when they listen to classical music.

The 2nd Scene begins the introductory narration of the musical cities made by the data of European and Greek culture world, the worlds explored by Nikos Skalkottas himself and containing characteristic musical extracts

These two musical cities are geographically located in the composer's hometown Chalkida, in its historical center, which includes a Venetian castle, a Byzantine temple, a bridge that unites these areas of these two buildings and the phenomenon of the sea currents. With this concept I try to present the symbolisms and artistic frames of classical music, which is no other than music eras, musical currents, artistic bridges and music exchanges from Greek ancient years to West Enlightenment

And as in all fairy tales, in the 3rd Scene, I had to present a bad element for the plot and thus I created a different dragon, not with flames, but a Dragon with human characteristics feelings that have hampered Skalkottas's artistic career, .I think these are nothing more, than jealousy and artistic insecurity.

Because of the dragon, the two music cities are engaged in a battle, that tears down the bridge of communication between them. At this point the tale is based on both symbolic and real events and elements of Nikos Skalkottas's life and work. Little Nikos Skalkottas is looking for a reunification of these musical cities because he is missing his friends and the action begins with a trawler and this the right time! for children to listen *The Trawler* from *The Sea*, [a music work you have already heard]

The evolution of the plot, in the 4th Scene, takes place through orchestra musicians and in time of a musical rehearsal I choose this scenario because the environment of the symphonic music is a music field ..that Nikos Skalkottas has served so high.

An eagle -TSAMIKOS DANCE was the suitable music composition to guide children to listen music chords in combination with improbable melodic inflections. Let's understand the mood

live music example 5 Greek Dances TSAMIKOS

The main part of the 4th scene is the story solution idea of an invisible bridge, made by very special and resistant materials such as music art and solidarity, **concepts that only classical music can present** so deeply and completely. An appropriate music choice in this particular scene is the Arcadian dance because of the harmony and the stable music structure.

Also, in this part of the story we present the causes of the dragon's behavior which is compared with the behavior of a listener who rejects classical music. In this timing, I was given the opportunity to reveal atonal music by the 5th Little Piano Piece of Schönberg and the famous Kurt Weill's melody theme- Mack the Knife from the Three Penny opera

At the 5th Scene the bridge is built by children and musicians with the sounds Cretan dance. In the narration, the paper stone says characteristically, they chose a folk tune harmonized by western harmony composition rules and then decorated with bright diaphones adding piano

and forte dynamics. Thus, artistic communication is restored but the tale does not end.

In the 6th Scene: the dragon understands his defeat and hides in the sea forever Its existence at the bottom forms streams, that symbolically indicate the music eras.

In the 7th and final scene which I have called: *The secret power of the different bridge*, two dances, Epirus and Kleptic presented as the narrator explains that little Nikos **really** exists, **as well as** his music **does**.

I would like to read another a snippet for you now: As the years went by, our hero Nikos Skalkottas, never stopped in appreciating all the ways of musical scripts, he continued to believe in the music bridges, in the secret power that it is hidden into their music foundations and as it is well understood, he continued fighting Dragons! And when he grew up and became an adult, he decided to study the Music composition under the guidance of the greatest teachers of this noble and fine art!

This another though that I want to highlight to the children that Music composition is a noble and fine art!

The fairy tale “**A Bridge different from the others and the Dragon of the water**” aims to show how a music concert can fit in a short time items of music history and cultural symbolisms.

The tale for the little Skalkottas basically is arranged for string orchestra and narrator, but for the reasons of economy transcribe for a piano trio including cello and bass.

As you already have heard... the Cantus Firmus workshop made a transcription for this rare music ensemble investing in the movements of the voices, the distinct presentation of the musical themes and the simple interpretation of music dynamics. **Acoustic dimensions which can be heard and understand easily** by the children. Let me show what I mean
live music example 5 Greek Dances CRETAN

With these efforts, the music fairytale **and the** example of the supplementary exhibition **Orbits**, I would like to hope that Nikos Skalkottas will not be the **unapproachable** composer.

Borrowing the title of Heroes from the wonderful idea of the new season of the Athens State Orchestra, an orchestra where Nikos Skalkottas was a musician member, I want to testify that in a sample of total 5000 children who listened to his music the 62,6 %[present] were thrilled because they discovered a little hero who writes music boldly and is not afraid of confliction.

Conclusion: If we decide small and big chamber music venues, symphonic orchestras, and Music Foundations to invest more concert time for educational projects composers as Skalkottas and other composers of the 20th century will be present in our musical choices and perhaps we might behold full concerts halls.

Musicians, music teachers, music schools, orchestras, conductors, music arrangers, music editors, managing directors, music producers, they should make the difference choosing.

That is the meaning of classical music, the difference! That is the revolution of 20th century music to make the difference and I think this was also Skalkottas's wish!

Progress to the way.

Thank you for your time!