

S-36656
STEREO



ALBUM 2

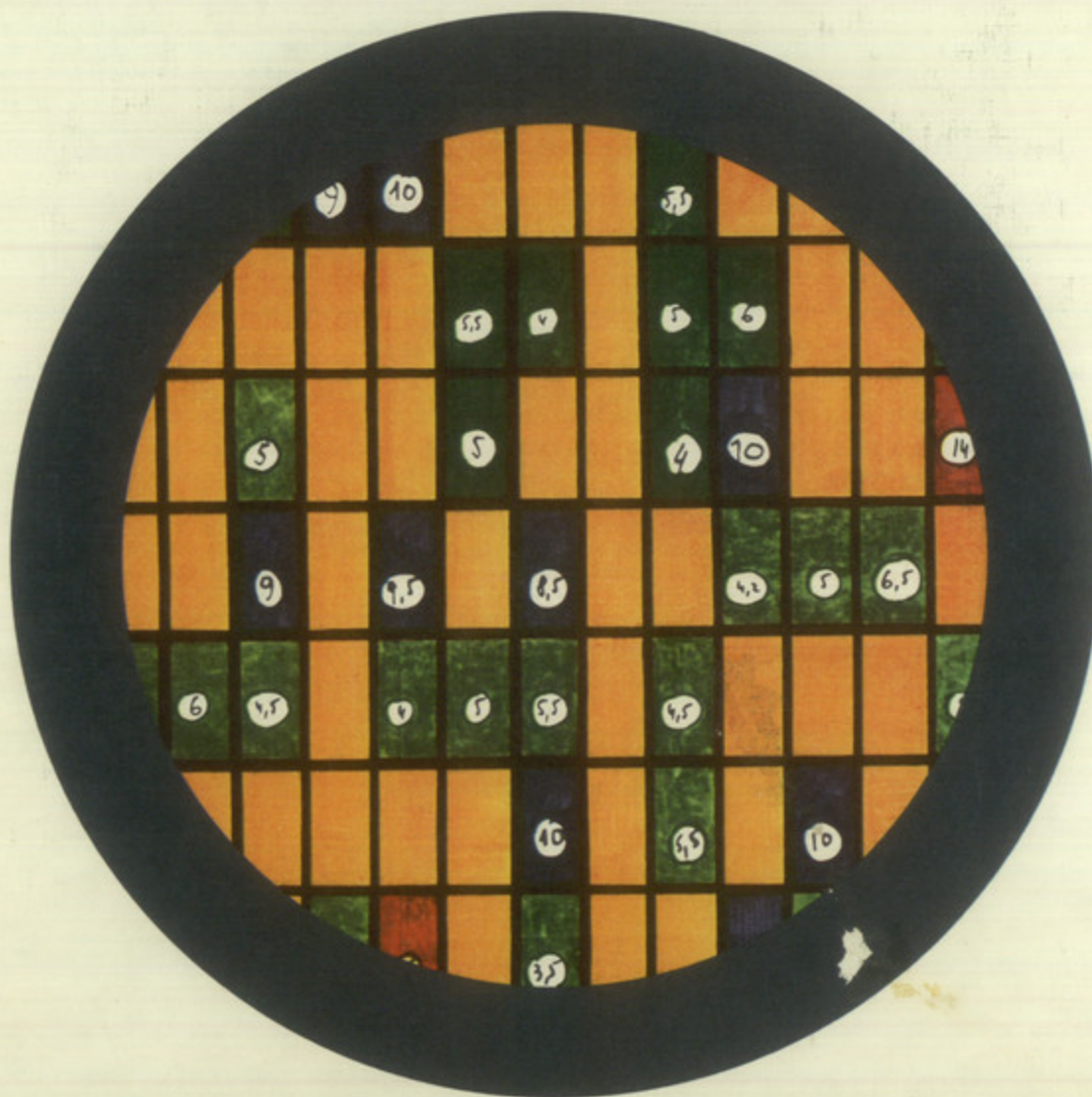
IANNIS XENAKIS

AKRATA · ACHORRIPSIS

POLLA TA DHINA* · ST/10

**PARIS INSTRUMENTAL ENSEMBLE FOR CONTEMPORARY MUSIC
KONSTANTIN SIMONOVITCH COND.**

*CHILDREN'S CHOIR OF NOTRE-DAME DE PARIS





Angel



creating "... a form of composition which is not the object in itself, but an idea in itself, that is to say, the beginnings of a family of compositions."

PARIS INSTRUMENTAL ENSEMBLE FOR CONTEMPORARY MUSIC
"CHILDREN'S CHORUS OF NOTRE-DAME DE PARIS"
(Chorus Master: Abbé Revert)
KONSTANTIN SIMONOVITCH conducting

SIDE TWO
19:09

AKRATA for 16 Wind Instruments (1964-65)

(band 1 - 9:50)

Commissioned by the Library of Congress in Washington, D.C., this work was dedicated to Olga and Serge Koussevitzky and premiered at the Bach Festival, Oxford, in June 1966.

Appropriately titled "Pure," "Akrata" has what one French writer has defined as "a timeless architecture" based on the theory of transformation groups. It makes use of the theory which annexes "modulo z" congruences and is derived from an axiomatic of the universal structure of music. The theory also makes use of complex (imaginary) numbers.

ACHORRIPSIS for 21 Instruments (1956-57)

(band 2 - 9:14)

Premiered in Buenos Aires in 1958 under the direction of Hermann Scherchen, "Achorripsis" ("Jet of Sound") was composed with Poisson's Law of Probabilities and was developed with the help of a matrix (diagram type) of this compositional behavior which is stochastic in nature. (See front cover and illustration below.) Xenakis' theory is that "Achorripsis" exists musically in a given space with musical instruments and men. There is no obligatory cause or will to produce sounds but in a sufficient period of time, it is possible that there will be a generation of sounds which have a certain duration, a certain spectrum and a certain speed. These sonorous, rare events can be other than isolated sounds; they can be melodic figures, or cellular structures, or agglomerations whose characteristics are ruled equally by the laws of chance. For example: shades of punctual sounds, temperatures of speeds, etc. In various ways these events form a pattern of a succession of sonorous events in a chain formation.

PARIS INSTRUMENTAL ENSEMBLE FOR CONTEMPORARY MUSIC
KONSTANTIN SIMONOVITCH conducting

ALBUM 2

IANNIS XENAKIS

Writes conductor Konstantin Simonovitch:

My first meeting with Iannis Xenakis took place in 1960, after performances of the first work that I had conducted on the scores of Webern and Varese with the Paris Instrumental Ensemble for Contemporary Music which I had founded two years before. I was then searching for new compositions through which I could explain the very reason for the existence of my orchestra. The musical thought of Xenakis which manifested itself in very audacious and totally contrived structures, as well as the technical means by which he brought them to life, put me in the presence of a type of music which existed totally... His work seemed to me most valuable for its evocation of a certain nobility of spirit, both in the listener as well as the musician. Therefore, a few months after our meeting, we completed the first recording of Analogical A & B, a recording which proved to both of us the necessity of continuing and going further and further; even beyond so-called "reasonable" limits that had, for centuries, been enforced upon us by the conservatories.

Years of collaboration between the composer and the Ensemble musicians followed... in May 1965 we finally organized the first Xenakis Festival, a daring but historic evening, and it is with pride that we are today (with some symphonic works as exceptions) the only orchestra in the world having as a repertoire the complete works of Xenakis.

"A new Monteverdi? A new Stravinsky? A new Schoenberg? Perhaps even more because that is all in the past, the present and the future of music as well as thought... the method and the work of Iannis Xenakis pose the question again. The worldwide republic of musicians is totally shaken."

— LE NOUVEL ADAM

work was actually realized at the Paris IBM installation (Place Vendôme) in 1962 under the direction of Simonovitch himself.

The composition signifies the initial calculation by the IBM 7090 (utilized by Xenakis for "Atrées (Hommage à Pascal)," "Morisma-Amorisma" and "ST/4" among other works), following a special stochastic (probabilist) program devised by Xenakis. To the composer, the calculation of probabilities in itself is based upon the only theory capable of dealing with great numbers. The program he used here was a derivative of the thesis of "Minimal Rules of Composition" which he had formulated four years earlier for the "Achorripsis for 21 Instruments" (side two, band two). Basically, the program is a complex of stochastic laws by which the composer orders the elec-



Photo by Isabelle Arnstam

tronic brain to define all the sounds one after the other in a previously calculated sequence: First comes the occurrence date, then the tonal class (arco, pizzicato, glissando, etc.), the instrument, the height, the glissando pitch if there is any, the length in time and the dynamic form of the emission of sound. In the title itself, ST stands for stochastic (from the Greek word stochos, meaning aim) and is a term Xenakis frequently applies to his music. (In mathematical terms, stochastic has reference to the contingency of change or the theory of probability first introduced by Jacques Bernoulli in 1713.) 10-1 signifies that this is Xenakis' first work for ten instruments. 080262 equals February 8, 1962, the date when the work was calculated by the 7090. As Xenakis has commented, the IBM 7090 has served his music well by advancing his goal of

SIDE ONE
19:50

*POLLA TA DHINA for Children's Chorus and Orchestra (1962)

(band 1 - 7:35)

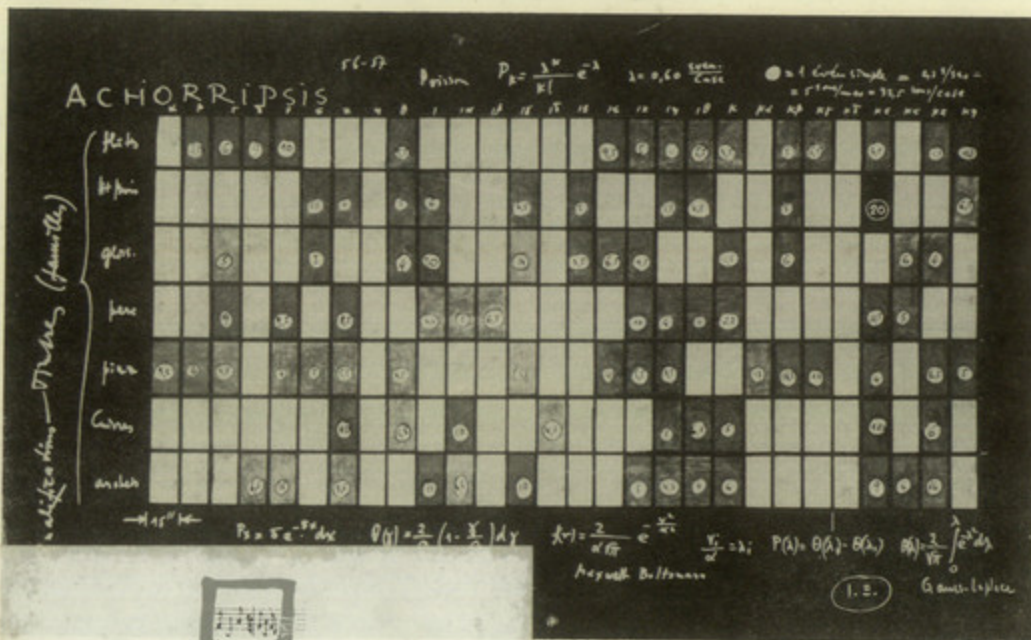
Premiered in 1962 at the Stuttgart Festival of Light Music for which it was commissioned, Polla Ta Dhina is dedicated to Hermann Scherchen. Interestingly, the vocal portion of the composition is an extract from Sophocles' "Antigone" titled here, "Hymn to Man."

ENCLOSED: Leaflet with Greek translation and English translation.

ST/10=1-080262 for Ten Instruments (1956-1962)

(band 2 - 12:10)

Dedicated to Konstantin Simonovitch and the Paris Instrumental Ensemble for Contemporary Music which performs it here, the



ΕΥΛΑΓΟΣ ΟΙ ΦΙΛΟΙ ΤΗΣ ΜΟΥΣΙΚΗΣ ΜΕΤΑΝ ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ

ΔΩΡΕΑ

Αρξείο P. Zambian

0-750773 applies to this recording

REETS, HOLLYWOOD, CALIF. • FACTORIES, SCRANTON, PA., LOS ANGELES, CALIF., JACKSONVILLE, FL.

S-36656



IANNIS XENAKIS

POLLA TA DHINA

for Children's Chorus and Orchestra (1962)
Text from Sophocles' "Antigone"

polla ta thina kuthen anthrou thimoteron peli;
tulo ke pollu peran pontu khimerio noto
khori, perivrykhilisin
peron yp' lthmasin,
theon te tan ypertatan, Gan
aphithon, akamatan, apotryete
ilomenon apotron etos is etas
lppo yeni polevon.

kuphonoön te phylon ornithon amphivalon ayi
ke thiron agrion ethni pontu t' inalian physin
stiresi thiktyokklostis,
periphrathis anir,
krati the mikhanes agravlu
thiros oressivata, laslavkhena th'
lppon okhmadzete amph lophon dzylon
urion t' akmita lavron.

ke pthegma ke anemoen phronima ke astynomus
agoras ethithaxato ke thysavlon
pagon ypeithris ke thysomvra phevyn vell,
pantopos, aporos ep' ulhan eikhete
to mellon, Altha monon phevix uk eraxete;
noson th' amikhanon phygas xympephrate.
sophon ti to mikhanon tekhnas yper elpith' ekhon
tote men kakon, alio' ep' esthlon erp. . . .

Wonders are many, but none more wondrous than man;
he crosses the sea in storms
of winter, cutting through
surging waves;
the greatest goddess, Earth,
unfainted, unwearied, he wears away,
plowing furrows year after year,
his horses turning the soil.

He traps the light-witted race of birds
and beasts of field and sea
with his knotted nets,
this thoughtful man;
he craftily rules over flocks
born in the mountains, he yokes
the shaggy neck of the horse
and the mighty bull.

Speech and wind-swift thought and commerce
he has taught himself, and how to find
shelter from cold winds and rain,
this inventive creature; he is never
helpless in danger; death only he never escapes,
though he has contrived to avoid sickness.

Wise and clever, with skills beyond imagining,
he creeps now toward evil, now toward good. . . .

(translation by George Sponhartz)

MORE OF TODAY'S MUSIC ON ANGEL RECORDS



Early and late works by the father of the French avant-garde • **OLIVIER MESSIAEN: El Especto Resurreccionem Mortuorum** — 1964 (for large orchestra of woodwinds and brass and percussion ensemble); Les Offrandes Oubliées — 1930 (Méditation Symphonique) — Orchestre de Paris, Serge Baudo cond. S-36559



Major works by the avant-garde of Britain's "New Music" • **ROBERT GERHARD: Collages** (for electronic tape & orchestra) — BBC Symphony Orchestra, Frederik Prausnitz cond.; **PETER MAXWELL DAVIES: Revelation and Fall** (for soprano & sixteen instrumentalists)—Mary Thomas, Pierrat Players conducted by the composer. S-36558



Major works by Sweden's leading musical revolutionary • **KARL-BIRGER BLONDAHL: Game for 8** (Choreographic Suite); Prelude and Allegro for strings—Stockholm Philharmonic, Ulf Björin cond.; Five Italian Songs — ArneBöll Rosenberg (mezzo-soprano) & Hans Leygraf (piano). S-36576



Two modern Japanese composers • **TOSHIRO MAYUZUMI: Bacchanale**; Phonotagie Symphonique, **YASUSHI AKUTAGAWA: Music for Symphony Orchestra**; Triptagie for String Orchestra, Tadashi Mori cond. S-36577



Compositions by the contemporary Greek innovator • **IANNIS XENAKIS: Atalée** (Hommage à Pascal); Morsima-Amorsima — Paris Instrumental Ensemble for Contemporary Music; Konstantin Simonovitch cond.; **ST/4—Bernide String Quartet**; Nomos Alpha—Pierre Perussou (cellist). S-36560



Acclaimed performance of the contemporary masterpiece • **OLIVIER MESSIAEN: Quatuor for the End of Time**; Michel Beroff (piano), Ger vase de Peyer (clarinet), Emanuel Hurwitz (violin), William Pleeth (cello). S-36587



New sounds from Paris • **BETSY JOLAS: Quatuor II—Mady Messiaen** (soprano) & French String Trio; **IANNIS XENAKIS: Herma—Georges Pluckermacher** (piano); **ANDRÉ BOUDOURCHIEV: Archipel I** for Two Pianos and 54 Percussion Instruments — Georges Pluckermacher & Claude Heffer (pianists), Jean-Claude Casadesus & Jean-Pierre Drouot (percussion). S-36655



S-36656

05