

# RECONSIDERING MODERN GREEK MUSICAL HISTORIOGRAPHY THROUGH THE ATHENS CONSERVATOIRE ARCHIVES



One largely accepted opinion about Modern Greek Musical History is that the Art Music actually never took roots in Greece, as the so called Classical Music did not interest but the higher class of the society. For years many scholars supported that Greece was not keen on integrating the Art of Music. Despite the fact that latest research has shown that in 19<sup>th</sup> century Greece, Art Music played a very important role, the general impression remains – even today – that the only music cultivated in Greece was folk music. At the same time, any Greek educational or artistic musical activity was underestimated, leaving the impression that Greece was the last one on the line. The recent opening of the Athens Conservatoire Archives is proved crucial as far as that is concerned, since the research at the archives inevitably lead to plenty of evidence that prove all that to be incorrect.

The Athens Conservatoire was founded in 1871, half a century after the beginning of the War of Independence (1821) and forty years after the establishment of the Greek state (1831), with the goal to cover the need for musical and theatrical education. The newborn Greek state, dating of 40 years of independent life, was ready to support the cultivation of the Muses of music and drama and the society of the Greek capital, familiar with the Opera since 1840, thirsted for musical activity; since back in the 1870's the only way to listen to music was to play it, or to listen to someone playing live; as a result, musical education was a precondition for musical life. The first, and for several years, unique conservatory of Athens – the oldest school of the performing arts still functioning without interruption – was founded by a group of intellectuals who had realized the need to offer musical and theatrical education to everyone, and especially to the weaker members of the society (since the higher classes would learn music at home).

The material kept at the Athens Conservatoire Archives (ACA) provides us with irrefutable evidence that, especially during the first years of the Conservatoire's functioning, the majority of the students belonged to the middle and lower classes of the society, not only because at the beginning, the classes were free of charge, or because of the collaboration with an orphanage, that gave many orphan or poor children the opportunity to learn music and, hence, to have a better professional opportunity in their lives, but also, and mainly, because of explicit elements that prove it.

The first years of the conservatory's functioning were hard and the steps made were slow and cautious. The first year there were only 5 teachers at the school, although the children were more than one hundred, and among those 5 teachers, 2 were working for free and the other 3 would very often work overtime without any extra salary. That first year there were no piano lessons yet (only flute and violin, theory of music and recitation). It is in that context that we must read a document of the first year of the conservatoire's functioning (1873), in order to understand its importance. I will read you small but characteristic extract of it:

Because of his father's poverty, who is a tailor, the twelve-year-old pupil at the conservatory, Spyridon Becatoros, is asking to work as an employee at a merchant's house. This child is very smart and gifted in music and, according to his teacher's, saying Mr Bolognini he gives hope that, very soon, he will become the best artist of the violin in Greece. Mr. Bolognini has already provided him, on his own expense,





clock-makers, blacksmiths, soldiers. All those hardworking people came at the Athens Conservatoire to learn music. The progress of the institution was rather slow, but the work made was from the first moment of high level. Those who had founded the Conservatoire were determined to change the musical life of Athens, and that would be achieved only by establishing a good educational institution, in order to create high level musicians, as well as high level audiences.

Αριθμ.	Όνομα	Ηλικία	Επάγγελμα	Πατρὶς
125 25 <sup>ης</sup> Σεπ. 73	Γεωρ. Μπουκαλόπουλος	15	Μαδρλ.	Γαλλοφονία
15 20 <sup>ης</sup> Σεπ. 73	Γε. Σπυριδίου	21	Τόμας.	Αθήναι
20 6 <sup>ης</sup> Σεπ. 73	Μ. Γέρμπος	20	Πορτ.	"
119 2 <sup>ης</sup> Σεπ. 74	Αλ. Λοιδόπουλος	21	Γοιτ. Κομ.	Ναύπλιο
11 18 <sup>ης</sup> Σεπ. 74	Γε. Μπουλντζί	18	Εργοστάσιος	Αργαίου
6 <sup>ης</sup> Σεπ. 74	Μ. Γαλαριάνης	14	Μαδρλ.	"
121 22 <sup>ης</sup> Σεπ. 72	Ανδρ. Γεωργιάδης	23	Κομποδίσ	Χαλκίδα
62 20 <sup>ης</sup> Σεπ. 73	Ανν. Μπουζουράς	13	Μαδρλ.	Αθήναι
14 <sup>ης</sup> Σεπ. 74	Γ. Μπουζουράς	16	Γοιτ. Κομ.	Αργαίου
12 <sup>ης</sup> Σεπ. 74	Αλ. Αγγελόπουλος	20	" "	Αθήναι
7 " "	Θαμ. Μπουζουράς	17	Μαδρλ.	"
16 <sup>ης</sup> Σεπ. 75	Γεωργ. "	19	Κομποδίσ	Μοναχίου
9 <sup>ης</sup> Σεπ. 74	Γεωργ. Μπουζουράς	12	Μαδρλ.	Αθήναι
18 <sup>ης</sup> Σεπ. 74	Μηχ. Μπουζουράς	18	Κομποδίσ	"
23 " "	Γεωρ. Γουλιάνης	16	Μαδρλ.	"
34 25 <sup>ης</sup> Σεπ. 72	Μηχ. Βεγγιάνης	21	Γοιτ. Σαλ.	Ναύπλιο
3 <sup>ης</sup> Σεπ. 74	Γεωρ. Λαμπάρα	12	Μαδρλ.	Χέρσουρα
28 <sup>ης</sup> Σεπ. 74	Πέτρος Σπυριδίου	23	Κομποδίσ	Αθήναι
16 <sup>ης</sup> Σεπ. 75	Γ. Σπυριδίου		Μουσικός Στρατού	
28 <sup>ης</sup> Σεπ. 75	Γεωρ. Μπουζουράς	22	Γοιτ. Εργοστάσιος	Χαλκίδα
35 30 <sup>ης</sup> Σεπ. 72	Γεωρ. Σπυριδίου	22	" Εργοστάσιος	Εργοστάσιος
6 12 <sup>ης</sup> Μαρτ. 73	Αλ. Αρλινιάνης	12	Κομποδίσ	Αργαίου
5 12 <sup>ης</sup> Μαρτ. 73	Γ. Καραγιάννης	14	Γαλλοφονία	"
30 10 <sup>ης</sup> Σεπ. 73	Γ. Καραγιάννης	10	Κομποδίσ	Αθήναι

First Registry (1872-1875)

Αριθμ. Τομ.	Εγγράφ. Ημερ.	Όνομα	Ημερ. αίτ.	Εγγράφ.	Ταμείο
-	15 Ιουλ. 74	Γαβρ. Γαβρίας	10	πάτρης	Δαρμασίος
-	2 Αυγ. 75	Κ. Γεωργίου	13	ζυδαρχός	Βάγλος
	18 Αυγ. 75	Γ. Πουσοδόπουλος		μαδρής	Αδώναι
	18 " "	Γ. Πουσοδόπουλος		"	"
330	12 Μαρτ. 73	Χαρ. Βασιλάκος	13	ζυδαρχ.	Αντισείων
327	12 Μαρτ. 73	Ανδρ. Α. Ζαζάνης	14	υποδρχ.	Σάμος
341	" " "	Μ. Δαμασκίου	14	πάτρης	Χρήτης
344	" " "	Εργολ. Δημητρίου	11	"	"
	30 Ιουλ. 73	Παυλ. Καραβάνος	12	ζυδαρχός	Αδώναι
358	12 Μαρτ. 73	Χαρίδ. "	13	ζυδαρχ.	Αδώναι
352	" " "	Κ. Καραβάνος	12	πάτρης	"
361	" " "	Γ. Καραβάνος	15	"	Πάρος
367	12 Μαρτ. 73	Περ. Καραβάνος	13	υποδρχ.	Πάτρης
362	" " "	Γ. Καραβάνος	14	"	Χαλκίδα
368	" " "	Ευκλ. Αεβαντίος	16	ζυδαρχ.	Αδώναι
379	" " "	Γ. Μανούσης	12	πάτρης	Σάμος
478	2 Ιουλ. 74	Ανδρ. Γεωργίου		μαδρής	
378	" " "	Δ. Μανούσης	13	πάτρης	Σάμος
387	" " "	Παν. Καραβάνος	14	πάτρης	Σάμος
395	" " "	Γ. Γεωργίου	13	υποδρχ.	Χρήτης
400	" " "	Ανδρ. Χαϊμαζής	12	πάτρης	Σάμος
404	" " "	Παν. Καραβάνος	14	υποδρχ.	Αδώναι
343	" " "	Γ. Δημητρίου	13	ζυδαρχ.	Αδώναι
392	" " "	Ο. Γεωργίου	15	"	Λευκάδια
	3 Αυγ. 75	Γ. Καραβάνος	13	πάτρης	Αιόλα
347	12 Μαρτ. 73	Ανδρ. Γεωργίου	13	υποδρχ.	Αιόλα

First Registry (1872-1875)

But music did not concern only boys. In 1879 the athenean newspaper *Efimeris* launched a fundraising for the Conservatoire's talented, but poor, 17 year old singer, Adele Vessel (1862-1950). The newspaper explained the reasons why the society should help the talented young musician. I quote a small extract:

This young lady, whose father had German origin but was born in Greece and was a Greek citizen, is now fatherless. She is under the protection of her mother's second husband, who is an honest carpenter, doing his best for her and for her sister [...].



She is a very poor girl but totally devoted to the studying of music and has considered incredible luck the conservatoire's founding; she is already in her second year of studying there, despite many unlucky events in her life. Her progress would be much greater and could even defeat even the greatest poorness, if she could afford to have a piano at home, so that she could study. Because that study would be the most promising wealth for her, for her family and for her country. Unfortunately she can neither buy or rent one.

The case of the young poor musician touched the society of Athens, who responded to the call of the newspaper and raised the amount to buy the piano. What is more extraordinary is that among those who gave money were her teachers but also her schoolmates at the Conservatoire. The entire society seemed to embrace the efforts of this musical institution.

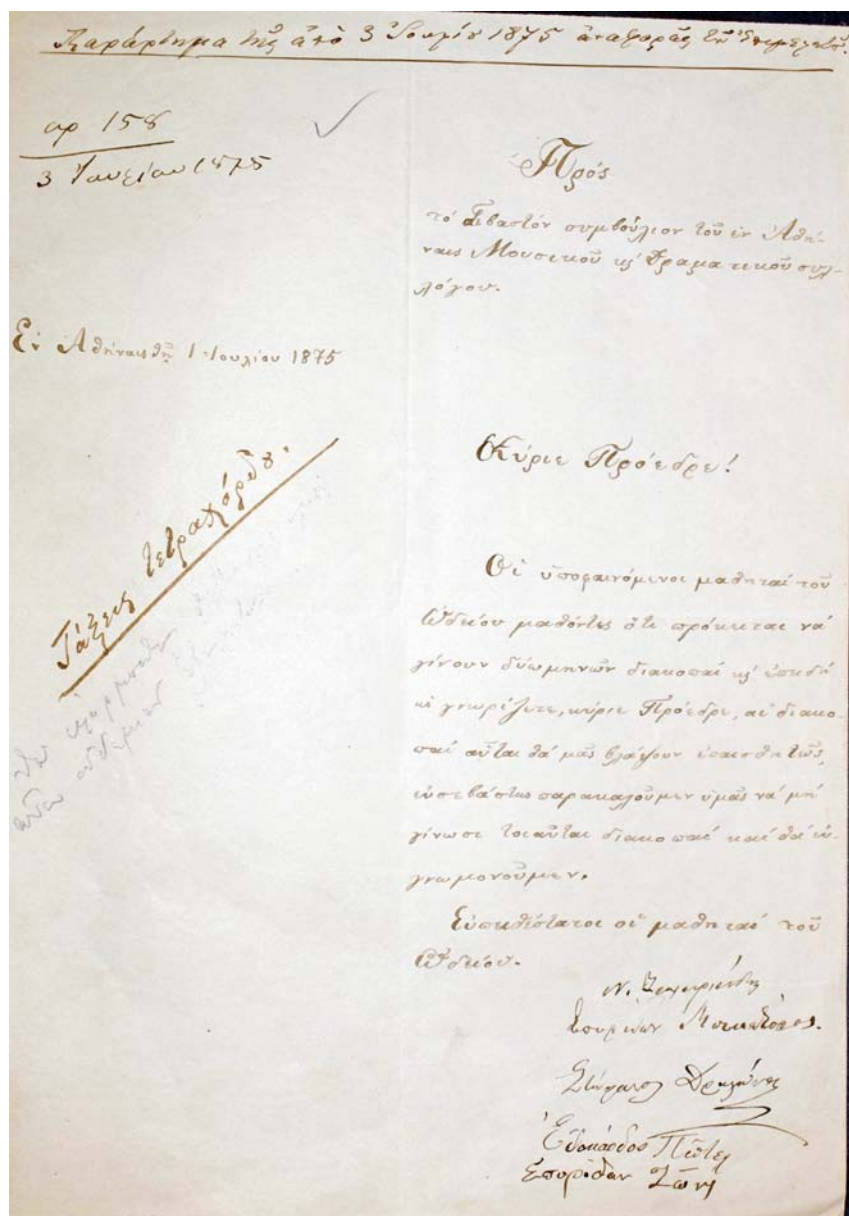
Συνεισφοραί	
μαθητῶν τοῦ ᾠδείου ὑπὲρ τῆς συμμαθητρίας αὐτῶν	
Ἀδελφῆς Βέσσελ	
πρὸς ἀγορὰν κλειδοκυμβάλου	
	Ἐκ μεταφορᾶς Δρ. 17,40
Ἀλκ. Ἀνεμογιάννης Δ. 1,15	Ἀν. Μαναράκης Δρ. 5,60
Περ. Ἀνεμογιάννης » 1,15	Ι. Νικολάρας » 2,25
Χρυσ. Βαλασιδῆς » 1,50	Ξ. Παπαμόσχου » 2.—
Βολονίνης » 3.—	Δημ. Ῥόδιος » 2.—
Μ. Καΐσαρ » 2.—	Δημ. Ῥαφαήλ » 3.—
Ι. Κατσαμένης » 5,60	Παν. Σπετσέρης » 2.—
Γ. Κρισσαριστός » 1.—	Β. Ταμπουρατζῆς » 3,35
Χαρ. Λογιώτατος » 2.—	Δ. Χέλμης » 2,30
Δρ. 17,40	Δρ. 39,90

Efimeris 7.2.1879

Συνεισφοραί		
τῶν παρὰ τῷ ᾠδεῖῳ διδασκάλων		
ὑπὲρ ἀγορᾶς κλειδοκυμβάλου		
διὰ τὴν μαθήτριαν αὐτῶν Ἀδελφῆν Βέσσελ		
Ἀλ. Κατακουζηνός	. . . . .	Δρ. 5,60
Ἀγγ. Μασκερόνης	. . . . .	» 11,20
Ι. Βολονίνης	. . . . .	» 5,60
Π. Ἀκτίπης	. . . . .	» 2,--
Γ. Γαϊδεμδέργερ	. . . . .	» 2,--
Ἰωσ. Γουίδας	. . . . .	» 2,--
Φράγκ. Ἐμκε	. . . . .	» 3,--
Βασ. Μυνολάτος	. . . . .	» 3,--
Ἰούλιος Ἐνιγγ	. . . . .	» 5,60
Ἰω. Δ. Ἰωαννόπουλος	. . . . .	» 2,--
		Δρ. 42,--

Efimeris, 9.2.1879

At the same time the students of the conservatoire also seemed to be very grateful for their studying there. As we can read in a document of 1875, the students of the violin class, of the flute and the theory (almost all the classes) made an application to the conservatoire's direction asking not to interrupt the courses during the summer because that would harm their progress. And since that application could not be accepted due to practical reasons, some students wrote a note to their theory teacher, asking questions so that they could "work during the summer".



*Application of the students of the violin Class for no interruption of the classes during the summer of 1875 (ACA, Documents 1875).*

The most interesting example of what the Athens Conservatoire could achieve by educating those young musicians – even with almost no means – is the case of the orphan Eurysthenes Ghisas. Eurysthenes Ghisas (1864-1902), who came at the conservatoire when

he was a nine year old tailor, was a very gifted and hard working young musician. After finishing his studies at the Athens Conservatoire in 1883, the institution sent him, with a scholarship, for further studies at the Vienna Conservatory. When he played for the first there, his future teachers could not believe that this young musician had studied at a music school of Greece. After finishing the first year of his studies, he was hired at the Vienna Opera House, often replacing his teacher and First Flute Roman Kukula. Ghisas made a worldwide career as a touring virtuoso and collaborated with great German orchestras – he also played three times at Bayreuth – and became the First Flute at the Vienna Philharmonic Orchestra. When he died, in 1902, Gustav Mahler, who then was the director of the orchestra was present at his funeral. Ghisas' career was a great proof that the Conservatoire's efforts were worthwhile.



Eurysthenes Ghisas (1864-1902)

70					Τμήμα 6		
ΟΧΟΔΟΛΟΓΙΟΝ					Κατ.	Πατρ.	
1'	2'	3'	4'	5'	Εγγραφή	Όνομα	Κατ. και Επάγγελμα
35					761 26 Δεβ. 76	Χρ. Γ. Τζορτζιάνης	13 α' Συρακιάς Αδελ.
36					763 13 Δεβ. "	Βασιλ. Διγενής	11 Οχρ. Γενναίων "
37					765 29 " "	Μιχ. Β. Παπαδόπουλος	" "
38					764 " " "	Αλξ. Β. Λοΐζος	12 Μανδρινών "
39					766 30 " "	Καρ. Κελεπιδής	Διμορ. ν.κ. "
40					700 30 Κελεπ. 75	Γεώργ. Βικονομακίδης	16 Μανδρινών Αρρεσιν.
41	327				12 Μαΐου 73	Αναγ. Αγγελόπουλος	Οργάνος
42	326				" " "	Αργ. Αντωνιάδης	
43	331				" " "	Γεώργιος Βράχης	
44	332				" " "	Δημ. Βούργαρος	
45	330				" " "	Χαραγ. Βασιλάκης	
46	329				" " "	Γεώργιος Βαλάνης	
47	358				" " "	Ευκλ. Τσίφας	

Ghisas' registration at the Athens Conservatoire



Relevant to the belief that Art Music did not become a real part of Greece, is the underestimation of the musical education. The conclusions that derive from the Athens Conservatoire Archives material are the completeley opposite. Eurysthenes Ghisas was an example, but not an exception. All the musicians who had studied at the Conservatoire and made a career in Europe at the time, or later, had completed their studies at the Athens Conservatoire and any further studies they made where studies of perfection; the core of their musical formation was accomplished within the doors of the Athenian conservatory and all of them left from their first musical school as mature artists.

The most well-known Greek composer of the 19<sup>th</sup> century – mostly remembered today as the composer of the Olympic Anthem – Spiro Samara (1861-1917), whose career reached South America Opera Houses and whose opera *Flora Mirabilis* made such a great success that gave its name to a musical periodical, before becoming a student of Léo Delibes, had finished piano and composition studies at the Athens Conservatoire, and had, as a 16-year-old composer presented his own compositions at a Conservatoire Concert. Before leaving Greece, he had already premiered his first opera, *Olaio*, which he had composed in collaboration with his former teacher, the Italian composer Enrico Stancampiano.



*Spiro Samara, (1861-1917)*



*Program of Samaras' Flora Mirabilis,  
Milano, Teatro alla Scala 1887*

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# Flora Mirabilis

PERIODICO ARTISTICO, LETTERARIO, TEATRALE ILLUSTRATO

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ARTE ED ARTISTI

Gio. Batt. DE-NEGRI



**GIOV. BATT. DE-NEGRI**

Così noi siamo lieti di presentarvi oggi ai nostri lettori e gentili lettori un altro omaggio e campione di quest'arte, scultore, al fianco del genio e del progresso.

La vedete? È un tipo bello, originale, non di sé, ma dell'arte con cui egli ama esporsi.

Contemplatelo. E nella fronte serena, e nel gioco della pupilla e nel sorriso che scherza su quel volto, brilla il lampo del genio focoso di gloria e di amore.

Ecco il De-Negri nel 1870 i suoi in Alessandria di Piemonte; e soltanto all'età di 25 anni, dietro l'eccezionale di anni e marci, si dedicò allo studio del canto.

In pochi mesi di scuola, aveva la sua ferrea volontà e la sua costanza, aveva prodotto straordinariamente, sicché nel 1874 debuttava a Bergamo.

I frequentatori applauditi, le feste accoglievano non lo imperioso giustissimo, perché egli colto studio operava di perfezionarsi sempre più, e nel tempo di farsi strada nel campo dell'arte lirica e nel vero dato con tutta la passione dell'animo.

Troppo lungo sarebbe enumerare i trionfi che riportò dai principali teatri dell'Europa.

Nella stagione teatrale 1876, Teodoro ha avuto il bene di rischiarare il campione che qualche anno fa l'aveva fatto delirare d'entusiasmo, e nel 1876 d'Alto e nell'Alto, fu la fortuna di rivelare il suo artista che l'aveva commosso e che entusiasma l'aveva applaudito.

Cantò nell'Orfeo e nell'Idolo, e colle caratteristiche dell'espressione e colle voci tonanti, melodiosa, che faceva fremere e scuote le fibre di chi l'aveva, e col suo tragico ed imponente e nella virilità della

gotta e nella classe della passione e del delirio lasciò l'impressione di sé, e la sua immagine ed il suo nome durava presente nella memoria dei torinesi.

Salvo adunque a te, e forte campione dell'arte, e guidando armonizzatore, e potentissimo genio.

Tu parti, volando per altri lidi dove il tuo nome è stato con stile, dove ritorna l'eco dei tuoi trionfi.

Parti portando con te l'addio e gli applausi di questa Torino alla quale dovrai trascorrere con d'incanto e di paradisi.

Tu parti, è vero, ma nutrirsi ancora una speranza: quella di averti presto nuovamente tra noi a farti piangere dalle tue lagrime, e sorridere del tuo sorriso.

Viva Mirabilis.

Flora Mirabilis, Periodico artistico, letterario, teatrale, illustrato (Torino 1888).

ΑΙΘΟΥΣΑ ΩΔΕΙΟΥ

ΕΚΤΑΚΤΟΣ ΜΕΓΑΛΗΣ ΣΥΝΑΓΩΓΗΣ

ΥΠΕΡ ΤΟΥ ΤΑΜΕΙΟΥ ΤΗΣ ΕΘΝΙΚΗΣ ΑΜΥΝΗΣ

Δοθησομένη υπό των μαθητών και μαθητριών του Ωδείου

Τῇ 17 Ἰουνίου ἡμέρα ΠΑΡΑΣΚΕΥΗ.

ΠΡΟΓΡΑΜΜΑ ΤΗΣ ΣΥΝΑΓΩΓΗΣ

ΜΕΡΟΣ Α΄.

1. ΣΥΜΦΩΝΙΑ ἐκτελεσθησομένη υπό τῆς ὀρχήστρας.	Α. ΚΑΤΑΚΟΥΖΗΝΟΣ.
2. ΧΟΡΩΔΙΑ ἐκ τῆς Sonnambula. μετὰ συνοδίας κλειδοκουμβάλου υπό τοῦ κ. Σταγκκαπιάνου.	BELLINI.
3. ΦΑΝΤΑΣΙΑ ἐπὶ τῆς Contessa d'Amalfi ὡς Σ. Σαμάρας	Σ. ΣΑΜΑΡΑΣ.
4. ΜΕΛΩΔΙΑ ἐκ τοῦ Guglielmo Tell, διὰ δύο πλαγιάλους ὡς Ἀ. Τζαβάρκα καὶ Εὐρυστ. Γαλζα, μετὰ συνοδίας κλειδοκουμβάλου ὡς Μ. Μίνδλερ.	R. GALLI.
5. ΤΡΙΩΔΙΑ «Ὁ καυχῶν γιὰ τὴ Βασίλειον» ἐκ τοῦ Columella. (κατὰ παράφρασιν τοῦ κ. Α. Μανούσου) ὡς Β. Πετροζίνη, Φ. Φωτιά- δου καὶ Κ. Σαγανοπούλου, μετὰ συνοδίας κλειδοκουμβάλου. ὡς τοῦ κ. Σταγκκαπιάνου.	RICCI.
6. ΜΟΝΩΔΙΑ ἐκ τοῦ Attila, διὰ πλαγιάλου. ὡς Μ. Δασκαλάκη, μετὰ συνοδίας τῆς ὀρχήστρας, διευθυνομένης ὡς τοῦ κ. Βολωνίνη.	VERDI.

ΜΕΡΟΣ Β΄.

Athens Conservatoire Concert Program 1877 with Samaras' Fantasia on Contessa di Amalfi.  
ACA, Program Archives

Just like Dimitri Mitropoulos, who learned the art of piano and percussion, but also of conducting and composing at the Athens Conservatoire, where he had the opportunity to show his abilities in execution but also conducting and, of course, composing in several conservatoire concerts while he was still under age. His first and only opera, *Soeur Béatrice* in a libretto by Maurice Maeterlinck was presented one year after his graduation by the Conservatoire (1920) and was conducted by his teacher Armand Marsick. It was only a couple of months later that the talented young musician would travel to Brussels with a Conservatoire's scholarship for further studies; but very quickly Mitropoulos decided to continue his studies in Berlin, the Eldorado of Music, as he would name the capital of Germany. As soon as he arrived there, in 1921, he was hired as a correpetitor at the Under den Linden Opera House, next to Erich Kleiber. But all his artistic skills Mitropoulos had already cultivated them in Athens.



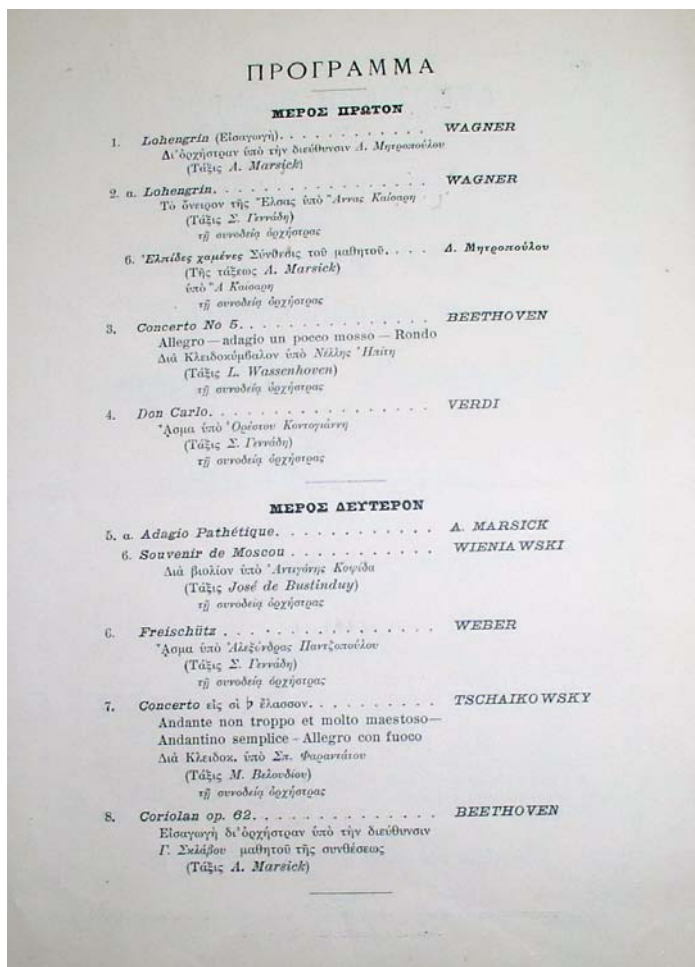
*Dimitri Mitropoulos (1896-1960)*



Μ Α Θ Η Τ Ο						
Αξιόν ἀριθμός	Όνοματεπώνυμον	Μαθήματα	Εκπαιδευ- τικὸν ἰνστιτούτον	Λυκείον	Β α θ	
		Είδος			I Λύκειον	II Λύκειον
97	Μιτροπούλου Δημήτριος	Παρτιτούρα	1	Μουσική		
	Έτος γυμνάσιου 1	Υποχρ.				
	Αριθ. μητρώου 806					
	Επίσημος					
	Έτος γεννήσεως					
	Πατρίδα πατρός					

*Mitropoulos' first registration at the Athens Conservatoire (1903-4)*





Athens Conservatoire Concert Program of  
24.4.1914 with Mitropoulos'  
Elpidēs Chamenēs (Lost Hopes)  
ACA, Program Archives



Program of Mitropoulos' opera  
Sœur Béatrice, 20 May 1920  
ACA, Program Archives

Another characteristic example is Nikos Skalkottas, who, when he went to Berlin with an Athens Conservatoire scholarship, a little before deciding to become a composer and meeting with his future teachers in composition, Kurt Weil, Philipp Jarnach and, mainly, Arnold Schönberg, his violin teacher Willy Hess could not believe that such good violonists existed in Greece of the 1920's, as Skalkottas mentions in one of his letters kept at our Archives.



*Nikos Skalkottas (1904-1949)*



478	Ευαγγέλιος Σκάλκωτας "Ετος φοιτήσεως 1 "Αριθ. μητρώου 1586 "Ετος γεννήσεως 1903 "Ιδιαίτερα πατρὶς Ἀθήναι	Εἶδος	Προφίλ 1	Schultze
		Υποχρ.	Προφίλ II	Ούμορμυλ 3 ✓

*Skalkottas' registration at the Athens Conservatoire (1914-1915)*





Skalkottas' score of Epirotikos. ACA Manuscript Scores of Greek Composers.

μαθα γραμματικῶν. Λέ' δὲ ἔκριν  
 κροτοῦν μου δὲ πᾶσι τοῖς ἰσχυροῖς  
 κροτοῦν μου. Συγγνώμη  
 γὰρ τοῦ ἀναλίστατο δὲ ἔκριν  
 φράγμα μου, πᾶσι τοῖς ἰσχυροῖς  
 ἐν δαυδαῖς μου καὶ πρὸ πάντων.  
 Τοῖς πᾶσι μου. «Μὲν  
 ὡς χροὺ καὶ εἰν ἔκριν  
 ἔκριν Violonistes»  
 ἐν πρὸς ἔκριν μου, πᾶσι  
 συγγνώμη καὶ γὰρ, πᾶσι  
 μου. ἔκριν δὲ καὶ πᾶσι μου  
 γὰρ «Τὶ ὅτι».  
 Συγγνώμη καὶ ἰς ἐκριν  
 μου. καὶ πᾶσι μου.  
 Μουσταῖς.  
 23/11/21.  
 Παναγιώτης

Skalkottas' letter to the Athens Conservatoire Secretary (23.11.1921).  
ACA Correspondance of 1921.



[illegible]

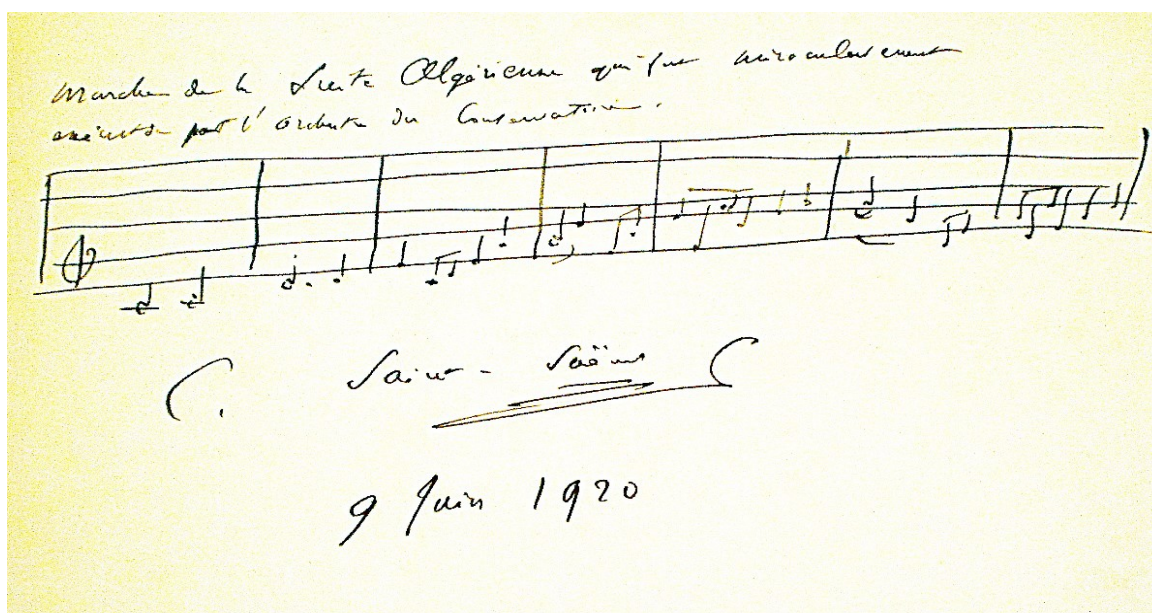
15

The high level musical education and activity in Athens was not restricted to some personalities. The Conservatoire Orchestra, whose quality had significantly improved thanks to the efforts of the Belgian violonist, conductor and composer Armand Marsick, who, in 1908 had undertaken the direction of the Athens Conservatoire's Orchestra along with the Theory and Composition classes, proved to be the best orchestra in Greece and later became the State Orchestra of Athens. Before that, the orchestra had gained the respect of Camille Saint-Saëns, who visiting Athens in 1920, invited by the Athens Conservatoire director, Georgios Nazos, for a Festival on his honor, collaborated with this orchestra as a pianist in one of his own works, and said that the Conservatoire's orchestra could stand anywhere (*Ethnos* 8 May 1920).



*Camille Saint-Saëns and the Athens Conservatoire director, Georgios Nazos, at the Theatre of Herodes Atticus (May 1920). ACA, Photographic Archives.*

Before leaving Athens, the famous French composer left a musical autograph at the Athens Conservatoire Visitors' Book, where he wrote: «Marche of the Suite Algérienne, that was miraculously executed by the Conservatoire's Orchestra» (in French: «Marche de la Suite Algérienne qui fut miraculeusement exécutée par l'orchestre du Conservatoire, Camille Saint-Saëns, 9 juin 1920»).



*Athens Conservatoire Visitors' Book, ACA*

A couple of years later, in 1924-25, when Dimitri Mitropoulos came back from Berlin he started to work as a teacher and conductor at the Ellinikon Odeion, (Greek Conservatory) a new conservatory created by a former teacher of the Athens Conservatoire, Manolis Kalomoiris. The Orchestra of Ellinikon Odeion and the Athens Conservatoire Orchestra were unified for two years (1925-1927) to make the Association of Concerts (Syllogos Synaulion). This short but very significant effort, which unified the best musicians of both conservatories, with Dimitri Mitropoulos (basically) on the podium, presented in Greece some of the most avant-garde works of the time. In an interview of September 1925 (*Elliniki*, 27.9.1925), presenting the orchestra's aspirations, Dimitri Mitropoulos would mention the names and works of some composers: Gustav Mahler, Arthur Honegger, Alexander Mossolov, Ferruccio Busoni (Mitropoulos teacher in Composition), Igor Stravinsky, Arnold Schönberg, Richard Strauss, who was also invited and conducted the orchestra, and many others. One of the first works to be presented to the Greek audience would be Honegger's *Pacific 231*, «the famous symphonic poem 'tribute to steam engine' which made such an impression in Paris» as noted Mitropoulos in this same interview. Honegger's futuristic *Pacific* had made its premiere in Paris only one year and 5 months ago (on May 1924 under Serge Koussevitsky) and was one of the first works that this new orchestra wanted to present. The work was premiered on the 12 of December 1925 in the 9<sup>th</sup> Subscription Concert of the Orchestra, conducted by Mitropoulos.

It was only a couple of months later, on January 1926, that Mitropoulos presented Stravinsky's *Soldier's Tale*, translated in Greek (by N. Poriotis). After the first incomplete performance in Lausanne (1918) and the first complete one in Paris (1924), the *Soldier's Tale* Greece would be the fifth country where the work would be presented, before the U.K. (the London premiere was a year later - 1927) and the United States, since the American premiere took place 22 years later (in 1948) and again by Dimitri Mitropoulos. Later the same year, on December 1926 Mitropoulos made the Greek Premiere of Arnold



Schönberg's *Verklärte Nacht*. The audience was very keen on this new music language, although Honegger's *Pacific* had provoked rather negative reactions and Stravinsky's *Soldier's Tale* had divided the audience. The Austrian pianist and composer, Felix Petyrek, who at the time lived in Athens and worked at the Athens Conservatoire, seemed very excited about the Greek reception of Schönberg's work, which when first presented in Vienna (1902) had embarrassed the audience. Petyrek mentioned that Athens, considering its shorter history in comparison to other European musical centres is proved to be very keen in new tendencies in art (*Eleftheron Vima*, 14.1.1927). His words strongly recall the words of the German pianist Martha Remmert, student of Franz Liszt, who had come in Athens in the 1890's, and according to a newspaper of Leipzig, Remmert said about musical life of Athens, back in 1899 (*Asty*, 11.9.1899):

What I saw and what I heard is excellent and worthy of mentioning and felicitation. [...] In no other conservatory that I have visited abroad, have I ever found such a sincere care and respect for music than the one in Athens. I have also had the chance to be present in a concert, in which I was a witness of the best musicians of this institution. I confess that I was astonished with the intelligence and the ability of the musicians.

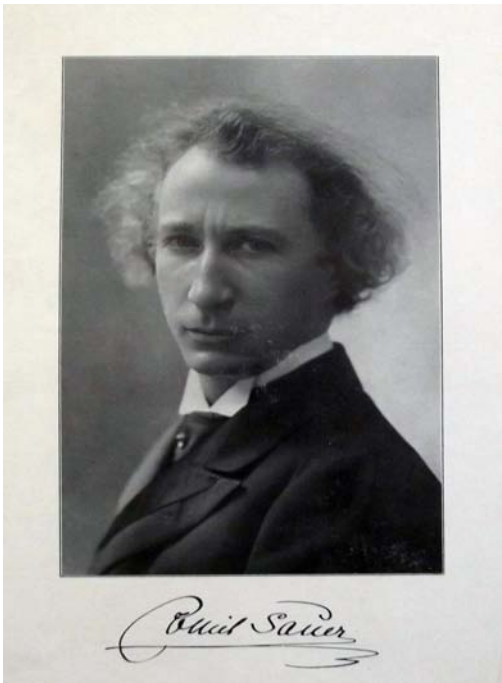
The praise of the foreign artists, of people who have lived in Europe and especially in French or German cities, is perhaps the safest prove that the level of musical life of Athens was high indeed. It was not only the facts themselves (as for example such early reception of modernistic works), but also the opinion of some people who had high standards. Otherwise it would be unexplainable how so many great artists visited Athens at the time and collaborated with the athenean orchestras and Greek artists. I will mention only a couple of those names who came in Greece during the period 1920-1940: Camille Saint-Saëns, Richard Strauss, José Iturbi, Bruno Walter, Emil von Sauer, Arthur Rubinstein, Felix Weingartner, Jascha Heifetz, Andrés Segovia, Pablo Casals, Alfredo Casella, Lotte Lehmann, Paul Wittgenstein, Arthur Schnabel, Charles Munch, Herbert von Karajan.

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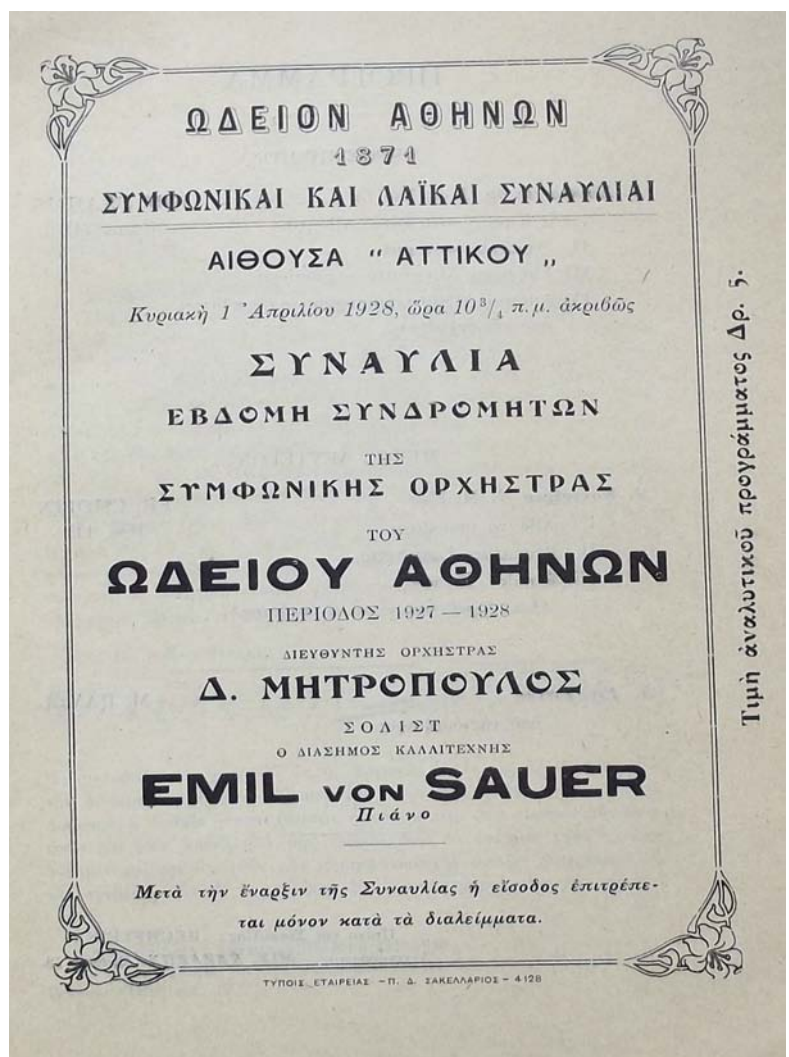
The research at the Archives and the Press is undoubtedly the only secure path for a scholar to reconstruct History; any History, the History of a community, of a society, of a country, of an institution, of a personality. Theory should come after words, only to explain History, and not the opposite. Browsing all those concert programs, looking at all those pictures and tracing the steps of all those Greek and foreign musicians who came as students, teachers or artists at the Athens Conservatoire, I can only confess that I really would like to have been a witness of this musical activity, which is without any doubt, our musical heritage, and of which, I feel really proud.

STELLA KOURMPANA

PICTURES, CONCERT PROGRAMS AND LETTERS OR CONTRACTS OF  
SOME FAMOUS MUSICIANS WHO CAME AND COLLABORATED WITH THE  
ATHENS CONSERVATOIRE, DURING THE PERIOD 1920-1940 (ACA).



Emil von Sauer (1862-1942)  
April 1928





Arthur Rubinstein (1887-1982)  
November 1927

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871

**ΣΥΜΦΩΝΙΚΑΙ ΚΑΙ ΛΑΪΚΑΙ ΣΥΝΑΥΛΙΑΙ**

**ΑΙΘΟΥΣΑ " ΑΤΤΙΚΟΥ "**

*Κυριακή 27 Νοεμβρίου 1927, ώρα 10<sup>3</sup>/<sub>4</sub> π. μ. ακριβώς*

**ΣΥΝΑΥΛΙΑ**

**ΔΕΥΤΕΡΑ ΣΥΝΔΡΟΜΗΤΩΝ**

ΤΗΣ

**ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ**

ΤΟΥ

**ΩΔΕΙΟΥ ΑΘΗΝΩΝ**

ΠΕΡΙΟΔΟΣ 1927 — 1928

ΔΙΕΥΘΥΝΤΗΣ ΟΡΧΗΣΤΡΑΣ

**JEAN ΒΟΥΤΝΙΚΟΦ**

ΣΥΜΠΡΑΞΙΣ

Ο ΔΙΑΣΗΜΟΣ ΚΑΛΛΙΤΕΧΝΗΣ

**ARTHUR RUBINSTEIN**

( Πιάνο )

Μετά την έναρξιν της Συναυλίας ή είσοδος επιτρέπεται  
μόνον κατά τὰ διαλείμματα.

Τιμή αναλυτικού προγράμματος Δρ. 5.

ΤΥΠΟΙΣ ΕΤΑΙΡΕΙΑΣ - Π. Δ. ΣΑΚΕΛΛΑΡΙΟΣ - ΛΥΚΟΥΡΓΟΥ 8 - 3869



BUREAU DE CONCERTS MARCEL DE VALMALÈTE

45-47, Rue La Boétie (MAISON GAYEAU) PARIS (VIII<sup>e</sup>)

TELEPH. ELYSÉES 79-46  
79-47

DE 3<sup>h</sup> A 5<sup>h</sup> (SAUF SAMEDI)

Cables & Téleg. VALMALETAV-PARIS-47

R.C. SEINE 311/047

PARIS le 16 Septembre 1932

Référence V.W.

Monsieur Ph. OECONOMIDES  
Directeur du Conservatoire  
de Musique & de Déclamation  
ATHÈNES

(Grèce)

Cher Monsieur,

ARTHUR RUBINSTEIN - Les termes de votre lettre du 16 Août dernier ont eu toute mon attention. Je vous serais infiniment reconnaissant de me dire si vous avez depuis cette date, pu prendre une décision concernant vos concerts pour la saison prochaine.

Je vous informe qu'A. Rubinstein pourrait vraisemblablement donner un ou 2 concerts à Athènes dans les premiers jours de décembre. Il doit en effet finir sa tournée en U.R.S.S. le 27 Novembre, probablement à Tiflis.

Je pense que les 3 Jours, des 28, 29 & 30 Novembre seraient suffisants pour permettre à Rubinstein d'effectuer le voyage Tiflis-Athènes.

En tout cas je vous serais très reconnaissant de bien vouloir me renseigner à ce sujet si vous possédez ces renseignements concernant ce voyage, que je n'ai pas ici à Paris. Si, comme je le crois, ce voyage est possible suivant mes prévisions, A. Rubinstein pourrait vraisemblablement jouer à Athènes, les 1er et 2 Décembre prochain par exemple, étant donné qu'il doit également jouer à Istanbul les 4 & 7 décembre; mais il faudrait que vous me transmettiez, cher Monsieur, de toute urgence votre décision puisque vous m'avez dit qu'en principe le concours de l'éminent pianiste Rubinstein vous intéresserait pour la saison prochaine.

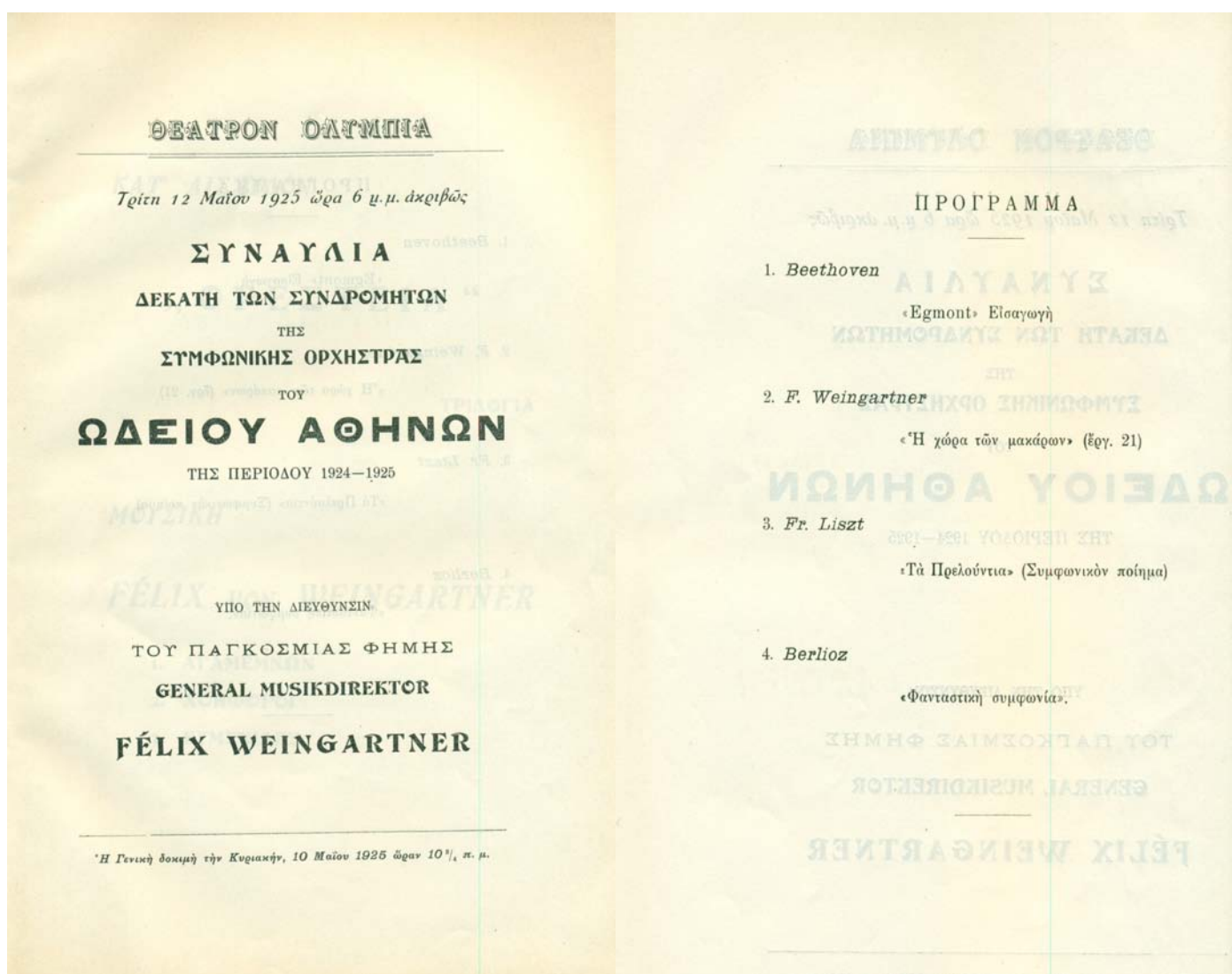
Entre temps, j'ose espérer que la crise financière que traverse la Grèce actuellement va s'améliorer puisqu'en ce moment il y a un vent favorable qui souffle dans ce sens dans les principaux pays d'Europe.

Dans l'attente du plaisir de vous lire de toute urgence, je vous prie d'agréer, cher Monsieur, l'expression de mes sentiments distingués.

BUREAU DE CONCERTS MARCEL DE VALMALÈTE.

*M. Huchet*  
Prière d'adresser la correspondance IMPERSONNELLEMENT au BUREAU de CONCERTS MARCEL de VALMALÈTE  
MARCEL DE VALMALÈTE en tant qu'intermédiaire agit sans responsabilité de ce port.

Felix Weingartner (1863-1942)  
May 1925





Varnovic, le 13/4/1925

• EN AGHNAIS  
NOTES ET APPELS STANBOS  
AP. PROT. 191  
SARON T. 25/4/25 1925

Cher Monsieur le Directeur,

Notre charmante lettre du 30 Mars et celle de Mr. Boutniskoff me sont arrivées ici. Je suis très heureux de vous avoir avisé que M<sup>me</sup> Weingartner et moi nous arriverons à Athènes à peu près le 5 Mai. Nous télégraphions encore l'heure exacte de notre arrivée. J'espère que le matériel de ma Musique est bien arrivé à Athènes, ainsi de Leipzig que de Londres. Veuillez avoir la grande aimabilité, cher Monsieur le Directeur, d'exprimer à Mr. Boutniskoff ma prière, de lire avec l'orchestre ma 5<sup>ème</sup> Symphonie, afin que je trouve les professeurs de là un peu préparés pour cette pièce pas du tout facile.

Ci-joint je me promet de vous envoyer une critique de la "Times" (Londres) qui interviendra sans doute aussi le public si vous pourriez la publier dans quelques journaux d'Athènes.

Convaincu que l'Ancien Théâtre Herode d'Attigie a une acoustique merveilleuse je vous prie d'annoncer mon deuxième concert dans ce vénérable édifice.

Au plaisir de vous serrer bientôt la main je vous prie, cher Monsieur le Directeur, ainsi que Mr. Boutniskoff de recevoir mes salutations très distinguées et cordiales

Helix Weingartner.

à la fin d'Avril Bucarest (Roumanie) Palais  
Royal Cotroceni.





Jascha Heifetz(1901-1987)  
November 1928

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871

**ΘΕΑΤΡΟΝ ΚΕΝΤΡΙΚΟΝ**

Παρασκευή 16 Νοεμβρίου 1928 ὥραν 6½ μ. μ.

**ΔΕΥΤΕΡΟΝ ΤΕΛΕΥΤΑΙΟΝ**  
**ΡΕΣΙΤΑΛ**

**ΗΕΙΦΕΤΖ**

ΕΙΣ ΤΟ ΠΙΑΝΟ

**ΙΣΙΔΟΡ ΑΧΡΟΝ**

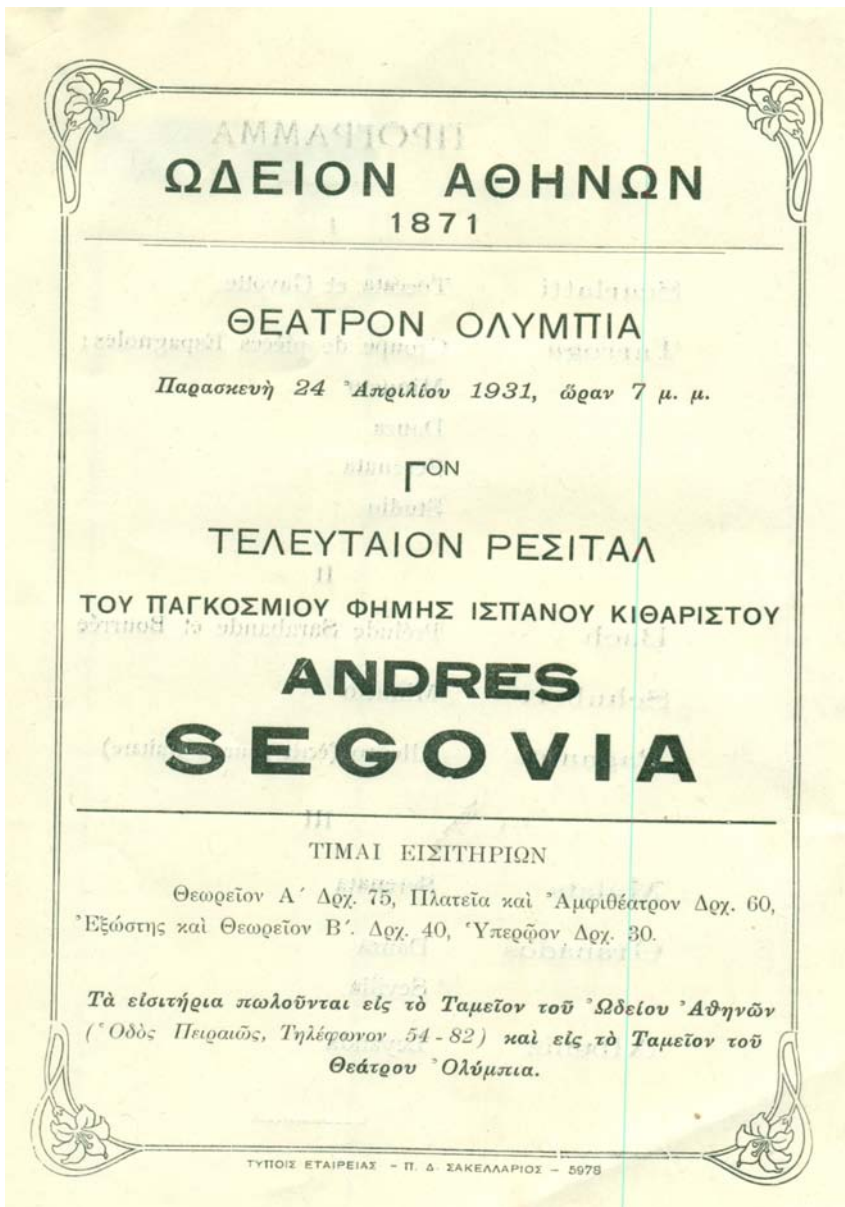
ΤΙΜΑΙ ΕΙΣΙΤΗΡΙΩΝ

Θεωρεῖον καὶ Πλατεῖα Α΄. Δραχ. 175, Πλατεῖα Β΄ 100,  
Ἐξώστης 150, Ἀμφιθέατρον Α΄. 100, Ἀμφιθέατρον Β΄. 75.

*Τὰ εἰσιτήρια πωλοῦνται εἰς τὸ Ταμεῖον τοῦ Ὁδείου Ἀθηνῶν καὶ εἰς τὸ Θέατρον «Κεντρικόν».*



Andres Segovia (1893-1987)  
April 1931



## CONTRAT D'ENGAGEMENT

ENTRE LES SOUSSIGNÉS :

M. LA SOCIÉTÉ DES CONCERTS D'ATHÈNES, à ATHÈNES

M. André SEGOVIA

d'une part et

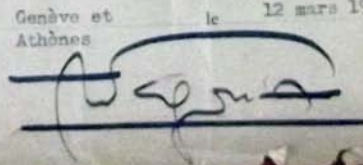
d'autre part,

IL A ÉTÉ CONVENU ET ARRÊTÉ CE QUI SUIT :

1. M. A. SEGOVIA s'engage à aller à Athènes pour y donner deux concerts de guitare les 18 et 21 avril 1931.
2. Les concerts de M. A. SEGOVIA auront lieu dans les salles ayant une bonne acoustique et n'ayant aucune défectuosité pouvant gêner en quoi que ce soit l'exécution du concert. La capacité de la salle ne doit pas dépasser 1500 places. Il est stipulé en outre que, par mesure d'ordre et dans l'intérêt des auditeurs, la circulation sera interdite dans la salle pendant l'exécution.
3. Aucun autre artiste ne pourra prendre part au concert pour lequel est engagé M. A. SEGOVIA.
4. M. LA SOCIÉTÉ DES CONCERTS D'ATHÈNES paiera à M. A. SEGOVIA un cachet de trois cents dollars ( \$ 300.- ) par concert, soit Six Cents dollars pour les deux concerts.
5. Cette somme est payable avant <sup>/chaque/</sup> ~~chaque~~ concert.
6. En outre M. --- paiera à M. A. SEGOVIA les frais de voyage en 1<sup>re</sup> classe ---
7. A la date de --- M. --- versera à M. A. SEGOVIA à titre d'avance une somme de --- Cette avance sera déduite de ---
8. M. A. SEGOVIA s'interdit de façon absolue de donner, d'annoncer ou de participer à aucun concert public avant le 18 avril 1931
9. En dehors des cas de force majeure prévus par la loi, le présent engagement ne pourra être résilié à moins d'un dédit ~~de~~ du montant du cachet total.
10. Les deux parties reconnaissent la juridiction des tribunaux de Genève pour toutes les contestations auxquelles pourrait donner lieu le présent contrat. Les frais de timbre et d'enregistrement du présent contrat seront à la charge de la partie qui succombera.
11. Article additionnel.

Fait en triple et de bonne foi, à Genève et Athènes le 12 mars 1931.

Signature :







Pablo Casals (1876-1973)  
November 1938

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871

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ΑΙΘΟΥΣΑ "ΠΑΛΛΑΣ"  
(ΜΕΓΑΡΟΝ ΜΕΤΟΧΙΚΟΥ ΤΑΜΕΙΟΥ)

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ΔΕΥΤΕΡΑ 28 ΝΟΕΜΒΡΙΟΥ 1938, ὥραν 6.30 μ. μ.

**ΣΥΝΑΥΛΙΑ**  
ΤΕΤΑΡΤΗ ΣΥΝΔΡΟΜΗΤΩΝ  
ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ  
**ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ**  
1893 - 1938

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ΔΙΕΥΘΥΝΤΗΣ ΤΗΣ ΟΡΧΗΣΤΡΑΣ  
**Φ. ΟΙΚΟΝΟΜΙΔΗΣ**  
ΣΟΛΙΣΤ  
**PABLO CASALS**  
ΒΙΟΛΟΝΤΣΕΛΛΟΝ

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ΚΥΡΙΑΚΗ 27 ΝΟΕΜΒΡΙΟΥ 1938, ὥραν 11 π. μ.  
**Η ΓΕΝΙΚΗ ΔΟΚΙΜΗ**

Μετά τὴν ἔναρξιν τῆς Συναυλίας ἡ εἰσοδος θὰ ἐπιτραπῇ μόνον κατὰ  
τὰ διαλείμματα.

Bucarest 15 Nov. 1938

Monsieur le Directeur  
Ο ΕΝ ΑΘΗΝΑΙΣ  
ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΕΛΛΗΝΙΚΟΣ  
ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Athènes

ΑΡΙΘ. ΠΡΩΤ. 10152

ΕΛΛΗΝΙΚΗ ΤΗΛΕΓΡΑΦΙΚΗ ΕΤΑΙΡΕΙΑ

21 ΝΟΒΕΜΒΡΙΟΥ 1938  
Cher Monsieur Deconomides

Je reçois votre télégramme par lequel vous me faites part de l'ordre donné par le Ministère au Consulat grec de viser mon passeport, ainsi que de l'empêchement d'organiser la concert du 23 projeté - Je vous remercie de toute vos attentions et je me réjouis de me trouver de nouveau en votre compagnie pour quelques jours -

mes hommages à  
Madame Deconomides je vous prie et croyez moi votre  
sincèrement dévoué

Pellelavats

Επεμπεύθη ελ' άνω εντάλματι: Εργαστήριον Τηλεγραφικόν Εταιρεία



Alfredo Casella (1888-1947)  
December 1930

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871  
**ΣΥΜΦΩΝΙΚΑΙ — ΔΑΪΚΑΙ ΣΥΝΑΥΛΙΑΙ**  
ΓΕΝΙΚΟΣ ΔΙΕΥΘΥΝΤΗΣ Γ. Ν. ΝΑΖΟΣ

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**ΘΕΑΤΡΟΝ ΟΛΥΜΠΙΑ**  
*Τρίτη 2 Δεκεμβρίου 1930 ὥραν 6.30' μ.μ. ἀκριβῶς*  
**ΣΥΝΑΥΛΙΑ**  
ΔΕΥΤΕΡΑ ΣΥΝΔΡΟΜΗΤΩΝ  
ΤΗΣ  
ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ  
ΤΟΥ  
**ΩΔΕΙΟΥ ΑΘΗΝΩΝ**  
1893-1930  
ΔΙΕΥΘΥΝΤΗΣ ΟΡΧΗΣΤΡΑΣ  
**ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ**  
ΣΥΜΠΡΑΞΙΣ  
Ο ΔΙΑΣΗΜΟΣ ΙΤΑΛΟΣ ΣΥΝΘΕΤΗΣ  
**ALFREDO CASELLA**  
Σολίστ (Πιάνο) καὶ διευθυντὴς ὀρχήστρας

*Μετὰ τὴν ἑναρξιν τῆς Συναντήσεως ἡ εἰσοδος ἐπιτρέπεται  
μόνον κατὰ τὰ διαλείμματα*

ΤΥΠΟΙΣ ΕΤΑΙΡΕΙΑΣ — Π. Δ. ΣΑΚΕΛΛΑΡΙΟΣ — 5757

*Τὴν Κυριακὴν 30 Νοεμβρίου, ὥραν 11 π. μ. ἡ ΓΕΝΙΚΗ ΔΟΚΙΜΗ*

ΜΕΡΟΣ ΔΕΥΤΕΡΟΝ

3. *Scarlattiana* . . . . . ALFREDO CASELLA  
Divertimento διὰ κλειδοκτύμβιλον  
καὶ 32 ὄργανα ἐπὶ θεμάτων τοῦ  
*Domenico Scarlatti*.  
Sinfonia.  
Minuetto.  
Capriccio.  
Pastorale.  
Finale.  
Ὁ κ. Alfredo Casella καὶ ἡ ὀρχήστρα.  
(πρώτη ἐκτέλεσις).

4. *La Giara* . . . . . ALFREDO CASELLA  
Συμφωνικὴ σουίτα ἐκ τοῦ ὁμωνύμου  
μπαλέττου ἐπὶ διηγήματος τοῦ Pi-  
randello.  
α) Προλόγιο. Σικελικὸς χορὸς.  
β) Ἱστορία τῆς νεαρᾶς κόρης τῆς ἀπα-  
θείσης ὑπὸ τῶν πειρατῶν, (σόλο - τε-  
νόρου : ὁ κ. **Ὁδὼν Κόκκινος**). Εἰ-  
σοδος καὶ χορὸς τῆς Νέλας. Εἴσοδος  
καὶ διασκέδαισις τῶν χωρικῶν. Γενι-  
κὸς χορὸς. Finale.  
Ἡ ὀρχήστρα ὑπὸ τὴν διεύθυνσιν τοῦ κ. *Alfredo Casella*.  
(πρώτη ἐκτέλεσις).

Πιάνο : STEINWAY & SONS  
Ἀντιπρόσωπος : Ε. Τσαμοντζής

Τιμὴ ἀναλυτικῶς προγράμματος Δρ. 5.



**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871

**ΘΕΑΤΡΟΝ ΟΛΥΜΠΙΑ**

Τετάρτη 25 Νοεμβρίου 1931, ὥραν 6.30 μ.μ.

**Α<sup>ΟΝ</sup> ΡΕΣΙΤΑΛ**

ΤΗΣ ΠΑΓΚΟΣΜΙΟΥ ΦΗΜΗΣ ΚΑΛΛΙΤΕΧΝΙΔΟΣ ΤΟΥ ΑΣΜΑΤΟΣ  
KAMMERSÄNGERIN

**LOTTE  
LEHMANN**

ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΠΕΡΑΣ ΤΗΣ ΒΙΕΝΝΗΣ

ΕΙΣ ΤΟ ΠΙΑΝΟ  
Ο ΚΥΡΙΟΣ  
**Δ. ΜΗΤΡΟΠΟΥΛΟΣ**

ΤΙΜΑΙ ΕΙΣΙΤΗΡΙΩΝ

Θεωρεῖον Α'. Δρχ. 175, Πλατεῖα καὶ Ἀμφιθέατρον Α'. Δρχ. 150,  
Ἀμφιθέατρον Β'. Δρχ. 125, Ἐξώστης Δρχ. 90, Θεωρεῖον Β'. Δρχ. 75,  
Υπερῶν Δρχ. 50.

Διὰ τοὺς κ. κ. Συνδρομητὰς τῶν Συμφωνικῶν Συναντικῶν τοῦ  
ᾠδείου: Θεωρεῖον Α'. Δρχ. 150, Πλατεῖα καὶ Ἀμφιθέατρον Α'.  
Δρχ. 125.

*Τὰ εἰσιτήρια πωλοῦνται εἰς τὸ Ταμεῖον τοῦ ᾠδείου Ἀθηνῶν  
(Ὁδὸς Πειραιῶς τηλεφ. 54-82) καὶ εἰς τὸ Θέατρον «Ὀλύμπια».*

ΤΟ ΠΡΟΓΡΑΜΜΑ ΤΙΜΑΤΑΙ 1 ΔΡΑΧΜΗΣ

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871

Η ΠΑΓΚΟΣΜΙΟΥ ΦΗΜΗΣ ΚΑΛΛΙΤΕΧΝΙΣ ΤΟΥ ΑΣΜΑΤΟΣ  
KAMMERSÄNGERIN

**LOTTE LEHMANN**

ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΠΕΡΑΣ ΒΙΕΝΝΗΣ



Τετάρτη, 25 Ν/βρίου 1931, ὥραν 6.30 μ.μ. Παρασκευή, 27 Ν/βρίου 1931, ὥραν 6.30 μ.μ.

**Α<sup>ΟΝ</sup> ΡΕΣΙΤΑΛ** **Β<sup>ΟΝ</sup> ΤΕΛΕΥΤΑΙΟΝ ΡΕΣΙΤΑΛ**

*Τὰ εἰσιτήρια πωλοῦνται εἰς τὸ ᾠδεῖον Ἀθηνῶν (ὁδὸς Πειραιῶς, τηλεφ. 54-82)  
καὶ εἰς τὸ Θέατρον «Ὀλύμπια».*

Lotte Lehmann (1888-1976)  
November 1931



Paul Wittgenstein (1887-1961)  
November 1932

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871  
ΣΥΜΦΩΝΙΚΑΙ — ΛΑΪΚΑΙ ΣΥΝΑΥΛΙΑΙ  
ΓΕΝΙΚΟΣ ΔΙΕΥΘΥΝΤΗΣ Γ. Ν. ΝΑΖΟΣ

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ΘΕΑΤΡΟΝ ΟΛΥΜΠΙΑ  
*Δευτέρα 21 Νοεμβρίου 1932, ὥραν 6.30' μ.μ. ἀκριβῶς*

**ΣΥΝΑΥΛΙΑ**  
ΠΡΩΤΗ ΣΥΝΔΡΟΜΗΤΩΝ  
ΤΗΣ  
ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ  
ΤΟΥ  
**ΩΔΕΙΟΥ ΑΘΗΝΩΝ**  
1893 - 1932  
ΔΙΕΥΘΥΝΤΗΣ ΟΡΧΗΣΤΡΑΣ  
**ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ**  
ΣΟΛΙΣΤ  
**PAUL WITTGENSTEIN**  
Πιάνο

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*Μετὰ τὴν ἐναρξιν τῆς Συναντίας ἡ εἴσοδος ἐπιτρέπεται  
μόνον κατὰ τὰ διαλείμματα*

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*Τὴν Κυριακὴν 20 Νοεμβρίου ὥραν 11 π. μ.  
Ἡ ΓΕΝΙΚΗ ΔΟΚΙΜΗ*

Τιμὴ ἀναλυτικῶς προγράμματος Δρ. 5.



Arthur Schnabel (1882-1951)  
March 1931

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871  
**ΣΥΜΦΩΝΙΚΑΙ — ΛΑΪΚΑΙ ΣΥΝΑΥΛΙΑΙ**  
ΓΕΝΙΚΟΣ ΔΙΕΥΘΥΝΤΗΣ Γ. Ν. ΝΑΖΟΣ

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**ΘΕΑΤΡΟΝ ΟΛΥΜΠΙΑ**  
*Τρίτη 24 Μαρτίου 1931 ὥραν 6.30 μ. μ. ἀκριβῶς*

**ΣΥΝΑΥΛΙΑ**  
ΕΒΔΟΜΗ ΣΥΝΔΡΟΜΗΤΩΝ  
ΤΗΣ  
ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ  
ΤΟΥ  
**ΩΔΕΙΟΥ ΑΘΗΝΩΝ**  
1893 - 1931  
ΔΙΕΥΘΥΝΤΗΣ ΟΡΧΗΣΤΡΑΣ  
**ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ**  
ΣΟΛΙΣΤ  
**ARTH. SCHNABEL**  
Πιάνο

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*Μετὰ τὴν ἑναρξιν τῆς Συναυλίας ἡ εἵσοδος ἐπιτρέπεται  
μόνον κατὰ τὰ διαλείμματα.*

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ΤΥΠΟΙΣ ΕΤΑΙΡΕΙΑΣ - Π. Δ. ΣΑΚΕΛΛΑΡΙΟΣ - 5926  
*Τὴν Κυριακὴν 22 Μαρτίου, ὥραν 11 π. μ. ἡ ΓΕΝΙΚΗ ΔΟΚΙΜΗ*

Τιμὴ ἀναλυτικοῦ προγράμματος Δρ. 5.





Charles Münch (1891-1968)  
November 1938

**ΩΔΕΙΟΝ ΑΘΗΝΩΝ**  
1871

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ΑΙΘΟΥΣΑ "ΠΑΛΛΑΣ,"  
(ΜΕΓΑΡΟΝ ΜΕΤΟΧΙΚΟΥ ΤΑΜΕΙΟΥ)

ΔΕΥΤΕΡΑ 7 ΝΟΕΜΒΡΙΟΥ 1938, ὥραν 6.30 μ. μ. ἀκριβῶς

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**ΣΥΝΑΥΛΙΑ**  
ΔΕΥΤΕΡΑ ΣΥΝΔΡΟΜΗΤΩΝ  
ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ  
ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ  
1893 - 1938

ΔΙΕΥΘΥΝΤΗΣ ΤΗΣ ΟΡΧΗΣΤΡΑΣ  
**CHARLES MÜNCH**  
ΣΟΛΙΣΤ  
**NATHAN MILSTEIN**  
Βιολίον

---

ΚΥΡΙΑΚΗ 6 ΝΟΕΜΒΡΙΟΥ, ὥραν 11 π. μ.  
**Η ΓΕΝΙΚΗ ΔΟΚΙΜΗ**

Μετά τὴν ἑναρξιν τῆς Συναυλίας ἡ εἴσοδος θὰ ἐπιτραπῇ μόνον κατὰ  
τὰ διαλείμματα.



Herbert von Karajan (1908-1998)  
June 1939



KONZERTDIREKTION  
RUDOLF VEDDER

Berlin W 9, den 7. Juni 1939.

Potsdamer Platz 3

Telefon: 21 26 58/59

Dresdner Bank, Depositenkasse 52, Potsdamer Straße 24

Postscheckkonto: Berlin 177841

RV/Ew.

Herrn

Direktor O e c o n o m i d e s  
Conservatoire de Musique et de Declamation d'Athènes

Ο ΟΙΚΟΝΟΜΙΔΗΣ  
ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΣΥΛΛΟΓΟΣ  
ΩΔΕΙΟΝ ΑΘΗΝΩΝ

A t h e n

Rue du Pirée 31.

ΑΡΙΘ. ΠΡΩΤ. 629

ΕΛΛΗΝ. ΤΗΛ. 10. Loutriki 28  
Sehr geehrter Herr Oeconomides!

Karajan / Athen

Ich habe Ihnen gestern ein dringendes Telegramm geschickt. "Konzert Karajan 13. Juni in Ordnung".

Mit vorzüglicher Hochachtung!

Konzertdirektion  
RUDOLF VEDDER

*Το, η άποψη μου  
Schwarz ist ein Karajan.*

*Karajan*