

GROUP 1 – WORK 2

COMPOSER: CHRISTINA ATHINODOROU

WORK TITLE: *MÉLODIE POUR UN PORT VIEUX (Melodie for an Old Port)*, for Solo Clarinet in Bb / or Solo Clarinet in Bb with Isokratima* (pedal tone)

Composed in 2018

Melody for an Old Port was written after a walk in the Old Port of Thessaloniki, a city in Greece in May 2018.

There are two ways to play the piece:

1. The solo clarinet plays through the piece once, without repetition.
2. The solo clarinet plays the work once and in the last bar measure (or bar) a second instrument is introduced, which preferably has a range at least one octave lower than the clarinet. The second time the piece is played, the clarinet will be accompanied by the second instrument's equal temperament A flat.

Thus, the aim is to have *two types/levels of listening*: one in which the ear can freely "harmonize" the clarinet solo, and one with a harmonic "support" provided, one after the other.

* In Byzantine music, the term "isokratima" or "isokratis" is used to describe the continuous horizontal harmonization of the tonic of a sound, or more specifically the tonic of a tetrachord or pentachord, with the melodic line. *It is in other words a pedal note or a drone.*

Recording: <https://athinodorou.com/wp-content/uploads/2024/02/Athinodorou- - Melodie-pour-un-port-vieux.mp3>

In the recording the solo clarinet is accompanied by a cello. The clarinet part was played by a 17-year-old clarinet student, with a special interest in contemporary music. The piece requires specific fingerings for the microtones in the composition. It can be played by upper intermediate students.

Duration: (with repetition) 3 minutes

Pay attention to:

- The quintuplet motif (and how it is extended each time) that 'acts' as a unifying element;
- The alternation of 'lyrical' passages with long notes and passages that have a more energetic character because of the rhythmic, melodic and expressive elements;
- The use of microtones;
- The harmony that is created with the addition of the 2nd instrument in the repetition;
- The use of a wide range of dynamics, articulation, expression marks and performance guidelines - *this is a common practice of 21st century composers, that is to be very precise, on the score with regards to performance directions.*

Score: https://athinodorou.com/wp-content/uploads/2024/02/Athinodorou_Melodie-pour-un-port-vieux-2018-cr.FS_.pdf

BIOGRAPHY CHRISTINA ATHINODOROU

Increasingly rising to prominence on the contemporary music landscape, Christina Athinodorou (b. 24 April 1981, Paphos) is a composer who is developing a profound and highly personal language. Her catalogue comprises of more than sixty compositions to date, written from solo to orchestra, for vocal, instrumental and electronic forces, interdisciplinary projects, music for the stage and opera. Her music has been presented in some of the most prestigious festivals worldwide, including the Venice Biennale, the Festival d'Aix-en-Provence, Musikprotokoll, ISCM World New Music Days, Wien Modern, MITO Settembre etc, by the Orchestra National d'Île-de-France, Athens State Orchestra, State Academic Symphony Orchestra of St Petersburg, Mediterranean Youth Orchestra, Ensemble Aleph, Klangforum Wien, Sentieri Selvaggi, Ensemble Reconsil, Het Collectief, , Nomos Ensemble de Violoncelles, Ensemble C Barré etc.

Her works have been commissioned by Radio France, La Monnaie/De Munt, Festival d'Aix-en-provence, Musik der Jahrhunderte, Onassis Stegi, Pharos Arts Foundation, Amici di Sentieri Selvaggi and others. Her music ("atmospheric, strangely fascinating" and "captivating") has been broadcast by BR Klassik, Ö1, CyBC, RAI3, ERT Trito and France Musique.

As a conductor, Christina Athinodorou has worked with the Orquestra Sinfónica do Porto, Nederlands Symfonieorkest, Cyprus Symphony Orchestra, Manchester Camerata, London Sinfonietta etc. She has given the first performances of various works, including her own *Quatre Silences* with the Sinfonia Finlandia Jyväskylä ('comfortably, yet intensively interpreted'), and her *Votrys* with the Tonkünstler Orchester Niederösterreich at the esteemed Grafenegg Festival.

She has also initiated and curated interdisciplinary projects including the cine-concert "Re:Mains" in collaboration with the animator Charalambos Margaritis and the peripatetic concert-photo exhibition "Achroun-Aosmon" in collaboration with the violinist Alda Dizdari and eight photographers from Cyprus, Romania and Greece.

Christina Athinodorou began her musical training as a pianist and flutist from the age of seven in Cyprus and started to compose from a very young age. She went on to study at the Guildhall School of Music and Drama in London and later she completed a doctorate in composition at the Royal Holloway University of London. She also took composition courses at the UNT, CNSMD de Lyon, Centre Acanthes, IEMA Frankfurt, and IRCAM, and read Byzantine music. Her most important composition teachers were Julian Philips (GSMD 2000-5), Michael Zev Gordon (RHUL 2007-10) and Philippe Leroux (composition courses at Rieti 2013, Tel-Aviv 2015 and private lessons in Paris 2012-17). She also followed summer courses with Philippe Hurel, Unsuk Chin, Joshua Fineberg and others. In parallel, she studied conducting in the class of Alan Hazeldine, as well as with Mark Shanahan, Peter Eötvös, Sian Edwards, Lothar Zagrosek and Jorma Panula, in various masterclasses around Europe.

Christina is an invited ENOA artist. She was also composer-in-residence at the CAMAC, the Queen Elisabeth Music Chapel, Belgium, La Monnaie and at the Cité des Arts in Paris.

Composer's Website:

www.athinodorou.com

Recordings on SoundCloud:

https://soundcloud.com/athinodorou?fbclid=IwAR1apfRTO_57jvDbp0wV2PvOPrNNduvas_cTlyFpClwWgVxRab4M-QzKgeQ

Recordings on YouTube:

<https://www.youtube.com/playlist?list=PLlw2pAUozOmh9ghla6Hq-89Rt7RGZLAPF>

Christina Athinodorou, Photo @ Thanos Savvidis 1BW

