



Hellenic Ministry of Culture and Tourism,
European Cultural Centre of Delphi



International Association 'Dmitri Shostakovich'



SHOSTAKOVICH AND HIS FRIENDS COMPOSERS, TISHCHENKO & WEINBERG

Saturday 7 July 2012 - 9.30 PM
with the **Danel Quartet**
at the **Ancient Theatre of Delphi.**

With the support of the 10th Ephorate of Prehistoric
and Classical Antiquities (Archaeological Museum of Delphi)





Υπουργείο Πολιτισμού και Τουρισμού
Ευρωπαϊκό Πολιτιστικό Κέντρο Δελφών



International Association 'Dmitri Shostakovich'



Ο ΣΟΣΤΑΚΟΒΙΤΣ ΚΑΙ ΟΙ ΦΙΛΟΙ ΤΟΥ ΣΥΝΘΕΤΕΣ ΤΙΣΕΝΚΟ & ΒΑΪΝΜΠΕΡΓΚ

Σάββατο 7 Ιουλίου 2012, ώρα 21:30

με το Κουαρτέτο Danel

Αρχαίο Θέατρο Δελφών

Με την υποστήριξη της 1^{ης} Εφορείας
Προϊστορικών και Κλασικών Αρχαιοτήτων



PROGRAM

Boris TISHCHENKO

String Quartet N° 1 opus 8 (1957) - 12'

Andante mesto – Allegro giocoso – Lento

Mieczyslaw WEINBERG

String Quartet N° 5 opus 27 (1945) - 25'

Melodia. Andante sostenuto – Humoreska. Andantino – Scherzo Allegro molto - Improvisation. Lento
Serenata Moderato con moto

Dmitri SHOSTAKOVICH

String Quartet N° 3 opus 73 (1946) – 35'

(dedication to the Beethoven Quartet)

Allegretto – Moderato con moto

Allegro non troppo – Adagio – Moderato

with The Danel Quartet

*This concert is dedicated to Fyodor Druzhinin (1932 – 2007),
violinist member of the Beethoven Quartet.*

DMITRI DMITRIEVICH SHOSTAKOVICH (1906 – 1975)



The Russian composer Dmitri Shostakovich, whose music is known and played throughout the world, continues to acquire new and ever more fervent admirers. He epitomises the most noble traditions and values of our civilization. The personality of Shostakovich proved a powerful moral influence on his contemporaries. During the hard and cruel era of Stalinism and Nazism he had the courage to express in his music the misery of his people by means of an extraordinary dramatic feeling, and to denounce the hidden forces which were then eliminating millions of human lives. His music became a moral support for all who were persecuted. Belief in the final victory of justice, instilled through his works, transformed his music into a powerful stimulus to the spirit of resistance and freedom. The inner power of his music, always of great vividness, enriches the many thousands of new listeners who discover it with eagerness and pleasure. Thus, even after his death, Dmitri Shostakovich continues to lead the world towards light and reason. His work, of universal value, is recognised by all.

(International Association 'Dmitri Shostakovich')

Shostakovich – String Quartet N° 3 opus 73 (1946)

The composition of Shostakovich's fifteen quartets extends over the period 1938-1974, in other words from the composer's 32nd to 67th year, thus covering all the years of maturity in a creative career of fifty-five years. The first half of this (1921-1948) had produced nine symphonies and only three quartets, the second (1949-1975), on the other hand, contributed most of the latter with twelve quartets as against four instrumental symphonies only. The watershed was 1948, when the composer was condemned for 'formalism' and saw the number of symphonies authorised in concert reduced to three (Nr. 1, Nr. 5 and Nr. 7), leading the composer to write film music in order to survive, and to keep within the silence of his desk drawer his essential scores. The death of Stalin in 1953 did not unfortunately lead to that of the ideology, and the 'thaw' was soon seen to be illusory. The quartet – an intimate genre in which the censors were not much interested – became a favourite form in Shostakovich's music, joined from 1967 onwards by four great song cycles, the 35 texts of which confirm by their often polemical contents the expressive intentions of the composer.

From 1946, the year of the Third Quartet, thirteen more quartets were to flow from Shostakovich's pen, but only six more symphonies. Moreover it was the quartets that tended to retain a 'symphonic' density of musical construction, while the symphonies – after N° 10 of 1953 – moved towards programmatic frescoes and mixed vocal/instrumental genres. One reason for the accelerated pace of quartet composition was that he decided at some point (and openly declared the intention during rehearsals for the premiere of the Seventh Quartet) to complete a cycle of 24 quartets in all the different keys, as he had done with the 24 Preludes and Fugues of 1950-51 but with a different succession of tonalities based on descending thirds. Within this overall scheme the variety of overall design and mood from one work to the next is more important than any grouping that might be imposed on them. In many ways the Third Quartet draws on the character and design of the wartime Eighth and Ninth Symphony. Like them it is cast in five movements. The opening Allegretto shares its sad-clown cheekiness with the finale of the Ninth Symphony, though its contrapuntally virtuosic development section arises directly from the nature of the quartet medium. The two substitute scherzos that follow are close cousins to the corresponding movements of the Eighth Symphony. So too is the substitute slow movement, which absorbs the shock of the preceding cynicism and brutality. The concluding Moderato has something of the disorientated lyricism of the Eighth Symphony finale. Its first contrasting idea recalls the marionettish character of the Quartet's opening movement, as though trying to recapture gaiety in the midst of tragedy, and a second episode brings a passionately protesting version of the Passacaglia theme. The final bars inhabit a haunted, desolate version of F major: 'The Eternal Question: 'Why, and for what?', as Shostakovich once suggested to the Borodin quartet in rehearsal.

Frans C. Lemaire

BORIS IVANOVICH TISHCHENKO (1939-2010)



The works of Boris Tishchenko have a unique position in the panorama of today's art. There is no need to remind how difficult the development of music in the 20th century was. Probably the greatest trial it had to pass was the urge towards radical innovations, which often led to the nearly complete loss of an individual style. Tishchenko's music has a rare quality – it is instantaneously identifiable, literally by the first notes and bars. They form a world imperiously establishing its own laws and demanding maximum concentration of thought from the listener. Integrity, scale of artistic issues, and finally constant feeling of artist's responsibility – such are the key points of the composer's personality. The whole life of Boris Tishchenko was related to St. Petersburg; it was there that his genesis as musician began. First of all, one should remember the years of study at the Rimsky-Korsakov School of Music, where Tishchenko studied piano with V. Michelis and composition with G. Ustvolskaya. Her influence proved to be powerful and fruitful, and no surprise that Tishchenko as author can be amply heard even in his early works (among them are the piano Variations, with which Tishchenko entered the conservatory.) Apart from composition, at the Conservatory, Tishchenko studied as pianist (with A. Logovinsky.) His composition classes were with V. Salmanov, V. Voloshinov and O. Yevlakhov, and his postgraduate studies, with Shostakovich. The role of creative contacts with Shostakovich cannot be overestimated. It was to him that Tishchenko dedicated his Third and Fifth Symphonies afterwards (the later was written after the death of Shostakovich.) Already in his student years, many of his works became known, especially as some of them were performed for the first time by the author (First Piano Concerto, Third Piano Sonata.) In 1965, Tishchenko started his professor activity teaching various subjects at the St. Petersburg Conservatory, in particular score reading and instrumentation, and composition from 1974. Among his students were several well-known composers of St. Petersburg. Chamber music is a special sphere. For instance, symphonic drama mightly shows itself in the Second and Third String Quartets and in piano sonatas. They may be rightly called symphonies for piano. The author's idea seems to be tending to destroy the borders of traditional abilities of the instrument – by using a maximum dynamic range, or by combining transparent one-voice chant and deafening clusters (in the Seventh Sonata, bells chime in addition to the piano.) the emotional gamut is extremely vast there, it makes you remember the style of Ancient Russian frescoes, and lyrical sentimentality (this is also very clearly indicated in the « Portraits » cycle for organ.) The range of artistic themes of the composer's vocal music is really broad. They include the vocal cycle « Sad Songs » written in the year of graduation from the Conservatory in Composition, and the parody grotesque of the « Little Orange » cycle (to words by various poets), and the piercing « The race of time » to words by A. Akhmatova. A very important line in Tishchenko's creativity is the history of Ancient Rus, full of stern fascination and detachedly proud greatness. The noble glory of warlike feats and sorrow for lost freedom, rejoicing chimes of bells and ascetic, severe sounds of sacred chants – these images will immediately come to the mind of a listener of the ballet Yaroslavna and soundtracks to the films Suzdal and The Tale of Igor's Campaign. The uniqueness and individually of Boris Tishchenko's style is strikingly emphasized by its relationship to absolutely different cultural traditions. On one hand, it is the music of past ages, Renaissance and Baroque. The passion for it has proved to be very stable – this primarily relates to works of J. S. Bach and C. Monteverdi (it is worth reminding that the composer created his own orchestral version of « The Coronation of Poppea ».) they are also the origins of the linear polyphonic type of thinking as the structural base of Tishchenko's music. It is this feature that gives an impression of strict rationality and discipline, knowing nothing excessive and just

emphasizing the rich fantasy of the author. Another very important source of creative discoveries was non-European cultures : India, China, Japan etc., and folklore (the composer went to folklore expeditions a conservatory student.) It is due to them he generated a monodic type of melodies, infinite rhythmic diversity and freedom, and finally the development technique itself, where the whole grows out of a brief melodic « grain ». And finally, we cannot avoid remembering the impact of the 20th century music, and primarily B. Bartok, A. Berg, S. Prokofiev, I. Stravinsky, and of course the composer's teachers Ustvolskaya and Shostakovich. Probably the main thing connecting Tishchenko to them is conviction that any innovation turning into end-in-itself is disastrous for art. All discoveries of Boris Tishchenko in the sphere of rhythm, melodic texture and orchestration, and drama originate from his creative goals achieved under the laws of the art of music. Tishchenko's music addresses various strata of musical experience, from allusions to the Renaissance art (in the finale of the Fifth Symphony) to dancing pop rhythms (in the seventh Symphony for example.) The bare tragic intonations of Requiem to words by A. Akhmatova, alumnus patriotism of the cantata The Music Garden and restrained touching intimacy of songs to words by O. Driz, and finally the infinity of senses in the Dante Symphonies – all this emphasizes once again the universality and abundance of the composer's artistic world.

Tishchenko – String Quartet N° 1 opus 8 (1957)

The First Quartet was written in 1957 (at the time when the author had entered the Leningrad Conservatory ; in 1975, the composer wrote a new version of the quartet.) Outwardly, the opus is of a chamber scale (lasting about 15 minutes), however its inner intonational life is extremely plentiful. The most important focus is not on vast dramatic scenes or acute collisions, but rather details, subtle thematic transformations determining a gradual increase of tension. The quartet has three movements, Andante mesto, Allegro giacoso, Lento. The predominance of slow tempos in the first and last movement creates the overall restrained attitude of the opus. Opposite to it is the scherzo middle movement. The quartet opens in a melodious theme of the viola containing the intonational « sign » of the whole movement – soft descending motion on the triad sounds. Its features are multimodal structure and prose-like syntax and metrical freedom reminding the genre of drawling lyrical song. Other instruments join in, their thematic material subjected to flexible transformations in motives. As a result of development, the rhythmic motion accelerates but declines at once. The viola regains the theme that sounded in the beginning, its motives gradually fade away on pianissimo with other instruments ; with the viola and cello, they freeze in a low register. The second movement is based on two themes. The first one uses whimsical rhythms and sudden changes of register, and the second one is a cantilena. It is conveyed by the violins ; dissonances intruding the soft two-voice texture render it a special acerbity and somewhat capricious nature. The first theme reappears ; after two crisp bow knocks on the cello sounding board, the motion on semiquavers in a high register leads to a growing crescendo, and the second theme is played on ff. The action goes down, preparing the final statement of the first theme. Generally, any changes of dynamics, rhythmic motion, and themes in this movement are subordinated to a concerto logic having an expressly playing nature. The quartet's finale is built upon expressive intonations of the theme played by the first violin. The choral accompaniment by other instruments creates an atmosphere of lucid and restrained sorrow remaining throughout the movement. During the development, the theme's intonations are also played by other instruments ; in the culmination on ff they are gathered into one rhythmic node. Suddenly, abatement comes, and the theme, after a glissando and general pause, is retaken by the first violin, gradually dissolving in phantasmal silence.

Yuri Serov

MIECZYSLAW WEINBERG (1919-1996)



Weinberg was born in Warsaw, and his early musical activities were as pianist and ensemble leader at the Jewish theatre where his father was composer and violonist. From the age of 12 he took piano lessons at the Warsaw Conservatoire, and in later life his fluency as a sight-reader and score-reader was much vaunted (among his several fine recordings is his own Piano Quintet with the Borodin Quartet). In 1939 he fled the German occupation (in which his parents and sister were murdered) to Belorussia, where a border guard reportedly inscribed his documents with the stereotypically Jewish first name, Moisey. This became the name by which all official sources thereafter referred to him, while friends and family used the pet-name Metek. In the Belorussian capital of Minsk from 1939 to 1941, he attended the composition classes of Vasily Zolotaryov, one of Rimsky-Korsakov's numerous pupils, where he acquired a solid technical grounding. Following the Nazi invasion of the USSR, just after his graduation concert, Weinberg moved further east to Tashkent, capital of the Soviet Socialist Republic of Uzbekistan in Central Asia. Then at the invitation of Shostakovich, who had been impressed with the score of his First Symphony, he settled in Moscow, where he lived from 1943 until his death. There were to be many more encounters with Shostakovich, including premiere performances as pianist and a famous recording of the duet version of Shostakovich's Tenth Symphony alongside the composer. When Weinberg was arrested, interrogated and imprisoned in February 1953, as a consequence of family connections at the height of Stalin's anti-semitic purges, Shostakovich took it upon himself to write to Lavrenty Beriia, the feared head of the MGB (which became the KGB a year later), and Weinberg was released at the end of April, not long after the death of Stalin. Interestingly, throughout the succeeding years of the Khrushchev Thaw, Brezhnev's stagnation, Gorbachev's glasnost and the break-up of the Soviet Union, Weinberg declined to exploit any image of victimhood preferring to recall with pride that his music had been championed by many of the starried musicians and conductors in his adopted country. Official recognition came in the form of honorary titles, in ascending order of prestige: 'Honoured Artist of the Russian Republic' in 1980, and 'State Prize of the USSR' in 1990. Though never enrolled as one of Shostakovich's official pupils, Weinberg readily acknowledged the inspiration, reportedly declaring: 'I count myself as his pupil, his flesh and blood.' And Shostakovich lost no opportunity to commend Weinberg's music to friends and colleagues. Both composers worked across a wide range of genres and in a gamut of styles from folk idioms (including, especially for Weinberg, Jewish ones) to twelve-note elements. Yet for all the unmistakable echoes of his revered role-model, Weinberg retained a higher level of independence than many of his Soviet colleagues, distancing himself both from official academic conservatism and, in the 1960s and after, from the younger generation's fervent embrace of formerly forbidden Western-style modernism. In fact, respect and influence between Shostakovich and Weinberg were mutual. Both left an imposing body of symphonies and string quartets – in Weinberg's case numbering 26 and 17, respectively. In addition Weinberg composed six concertos, seven operas, three ballets, four cantatas, some 23 sonatas and upwards of 200 songs. His more than 60 film scores, together with theatre, radio and even circus music, were a principal source of income enabling him to avoid teaching or administrative posts that he did not feel drawn to. Among champions of Weinberg's work in his lifetime he could count the likes of David Oistrak, Mstislav Rostropovich, Emil Gilels, the Borodin Quartet, and conductors Kirill Kondrashin and Vladimir Fedoseyev. Yet it was not in his nature to self-promote or seek publicity. Because of this and his atypical Polish-Jewish background he was never groomed as a marketable export by the Soviet authorities. Hence his music was scarcely promoted internationally, even when he was at the height of his national fame and creative powers in the 1960's. Following the death of Shostakovich in 1975, Weinberg's physical energies declined, though creatively he still worked at a rapid pace. Sadly for him, interest among audiences, performers and critics at this time was turning towards the radical chic end of Soviet music – embodied by the likes of Alfred Schnittke, Edison Denisov and Sofya Gubaydulina. In the West, too, their music also had the cachet of greater exoticism, thanks to a mixture of technical and conceptual features that could be deemed progressive. The growth of Weinberg's reputation outside Russia has largely been a posthumous phenomenon. But it has been steady and exponential, and it reaches a peak in 2009-10 with celebration in Manchester, Liverpool, Hamburg and Bregenz. One aspect of his work, inevitably brought out in these retrospective celebrations, deserves to be flagged here. Weinberg's music commemorating Nazi atrocities, especially in his native Poland, is – to put it

soberly – among the most powerful of its kind. It culminates in two works from the late 1960's : his first opera, *Passazhirka* (The Passenger) and his *Requiem*. Both works were too hot for Soviet authorities to handle at that time and had to wait until 2006 and 2009 respectively for their premieres, 2010 in the case of the staging of the opera (Bregenz, Austria). Together with a number of symphonies and other vocal works, they represent direct engagement with the ethical issues of the heart of the 'short twentieth century'. Yet their marginalisation in Weinberg's adopted homeland cannot be put down to anything remotely anti-soviet on Weinberg's part. On the contrary, their anti-facist, internationalist humanism was – or at least should have been – entirely in accord with declared Soviet ideals. More than that, Weinberg regarded the Soviet Union in general, and the Red Army in particular, as his saviours. And for all his occasionally dire personal suffering at the hands of that system, there is no evidence that the lost faith in its core values or that his occasional ventures into folk-based idioms and celebratory pieces d'occasion were made in any spirit of cynicism or capitulation. That is not to say that he condoned the system in all its manifestations, still less that he actively worked on its behalf ; unlike the majority of his composer colleagues, he never sought a teaching or administrative position. Any political views he may have held, beyond those implicit in his music, he kept strictly to himself. So when Mstislav Rostropovitch is quoted as referring to Weinberg's 'party affiliation', this can most likely be put down to the great cellist's well-known taste for mischievous story-telling, plus his annoyance that Weinberg would not publicly support his defense of Solzhenitsyn. Weinberg's loyalty and gratitude towards, yet also distance from, the organs of power in the Soviet Union, is one indication of the complexity of his persona. Also more complex than they might seem are the preponderance of traditional genres in his output and the language of moderated modernism, akin to that of Shostakovich and Benjamin Britten, plus the fact that the great majority of his works – not speaking now of the boldly commemorative one mentioned above – refuse to engage with socio-political concerns. In the West, even in his native Poland, all these features might have been viewed as tokens of conservatism ; even in the Soviet Union some would have taken them for the same thing. In fact, however, they represent not so much an act of conservatism as one of cultural preservation. By his very disengagement from the events and institutions of the outside world, Weinberg was going against the grain. Indeed against two grains. He was resisting both the careerist Socialist Realist establishment and, from the 1960's on, the clubbish mentality of the Soviet avant-garde. His output thus takes on an ethical dimension of a different kind from a more obviously maverick artist, but of no less enduring significance. And that dimension is given eloquent communicative force by virtue of impeccable craftsmanship. The development of his craft and the unfolding of his ethical concerns is nowhere more clearly delineated than in the cycle of 17 string quartets that spans half a century from his student days in Warsaw until near the end of his composing career and of the Soviet Union itself.

Weinberg - String Quartet N° 5 in B flat, opus 27 (1945)

The String Quartet N° 5 forms part of a succession of masterful chamber works composed during Weinberg's first three years in Moscow. It is the first of his quartets in which the movements carry generic titles – Melody, Humoresque, Scherzo, Improvisation and Serenade – on ideas they may have inherited from Shostakovich, who the previous year had titled the movements of his Second Quartet Overture, Recitative and Romance, Waltz, and Theme and Variations. Weinberg himself had just completed an orchestral Suite, Op. 26 with similar titles. Another innovation for Weinberg, and one that may actually have passed to Shostakovich rather than from him, is the comparative sparseness of texture, especially in the opening Melody, in the Improvisation (whose first minute or so is given over entirely to the first violin) and in the Serenade (where the second violin does not play for the first 107 bars). Going beyond mere economy of means, this conscious withholding of forces would become typical of Shostakovich, but not until the slow movement of his Fifth Quartet, composed some seven years later. Melody – as opposed to dynamic physically – is the premise for a large number of Weinberg's slow movements in all chamber media, and even his fast first movements have lyrical inclinations. Here for the first time he launches a quartet with melody as the prime mover. Unlike Shostakovich, whose slow, provisional-sounding first movements often prepare the ground for manically driven scherzos, Weinberg does not seem to have had any longer-term strategies in mind. In his Fifth Quartet the remaining movements are as straightforward as their titles suggest. However, their tendency towards internal disintegration increases as the work progresses, and the final gesture is a perfect cadence made wistful by the searching quality of its preceding pages. At the apex of the work is the Scherzo, which, when taken at something close to its supersonic metronome mark (as the Quatuor Danel does), is a tour de force of driving energy.

David Fanning



© D. Trillo

QUATUOR DANEL

The Quatuor Danel was formed in 1991 and served its apprenticeship under the Amadeus Quartet, Walter Levin (Lasalle Quartet), Hugh Maguire (Allegri Quartet), and Pierre Penassou (Parrenin Quartet). Prizewinners at competitions in Evian, London and Florence, the Quatuor Danel rapidly developed a broad-based repertoire, with a special place for Russian music, stimulated by their consultations with Valentin Berlinsky, cellist of the Borodin Quartet. In 1993 they won first prize at the International Dimitry Shostakovich Competition in Moscow, together with the special prize for interpretation of a quartet by Shostakovich. There they met Fyodor Druzhinin, violist of the Beethoven Quartet, with whom they continued to explore Russian traditions of interpretation.

The Danels have given performances of the complete cycle of Shostakovich's 15 Quartets all over Europe, and their recording for Fuga Libera has won wide critical acclaim. Meanwhile their interest in other Russian works has broadened to embrace composers from Borodin, Gubaidulina, Popov, Prokofiev, to Tchaikovsky, and Raskatov, and above all the Polish-born émigré Mieczyslaw Weinberg.

Since 1995, encouraged by Valentin Berlinsky, Irina Shostakovich (the composer's widow), Frans Lemaire, Alexander Raskatov, and Manashir Yakubov, the Quatuor Danel has gradually assembled scores of all Weinberg's quartets introducing them selectively to audiences, who have been amazed that such fine music should be so little known. They have programmed all 17 quartets at the University of Manchester, where they have been in residence since 2005, in collaboration with their colleague Professor David Fanning, and in close association with Reinhard D. Flender, the Hamburger-based publishers Peermusic Classical GmbH, and the International Association 'Dmitri Shostakovich' in Paris.

The *CPO* series of Weinberg recordings, the first of which was selected as BBC Music Magazine's Chamber CD of the month in March 2008 (*CPO* 777 313-2), adds to the Quatuor Danel's existing diverse and adventurous discography, which includes Gounod, Mendelssohn, Rosenthal, Saygun, Bacri, Bartholomé, de Clerck, Defoort, Dusapin, Koering, Goeyvaerts, Lampson, Zhang, Fafchamps and Raskatov, as well as participation in quintets and larger ensembles by Biarent, Flender, Souris, Mernier and Toch.



The Ancient Theatre of Delphi (Greece) : The Ancient Theatre in the archaeological site of Delphi has been built on the same hill as the Temple of Apollo, but it is located further above it. Its situation provided audiences with a great view of the entire sanctuary and the above olive tree valley. Dating back to the 4th century B.C., the theatre was constructed using the limestone of Pamassos mountain. The 35 rows of the theatre could seat nearly 5000 people, though the lower seats were constructed in the Hellenistic and Roman periods. The theatre went through many reformations. However, it has kept its basic structures: the stone seats, a round stage and an orchestra. Today it hosts many ancient plays and other cultural events, mostly in summer. (DR)



THE INTERNATIONAL ASSOCIATION 'DMITRI SHOSTAKOVICH'



The International Association 'Dmitri Shostakovich' was created in 1995 in Paris.
Its principal objectives are:

- to give further value to, and to enhance the universality of the works of Dimitri Shostakovich
- to contribute to the organisation of conferences, festivals and competitions pertaining to his work
- to maintain and develop activities at the Paris-based Centre of Contemporary Music and Documentation «Dimitri Shostakovich» in order to make available the composer's archives to the public and specialists alike
- to establish a worldwide reference network in all countries where Shostakovich's work is valued

The President of the Association is Mrs. H el ene Ahrweiler.

The Board of Directors of the Association includes among others, Mrs. Irina Shostakovich, widow of the composer, and Director of DSCH Publishing House (Moscow).

This organization is dedicated to the life and music of the most poignant composer of XX Century, Dmitri Dmitrievich Shostakovich.

Open to researchers, musicians, students or fans worldwide, the library, based in the center of Saint-Germain des Pr es (Paris), makes available duplicates of the composer's family archives in addition to various other Western collections (including the world's largest audio collection of the composer's works).

In an attempt to add a geographical as well as artistic context to Dmitri Shostakovich's vast musical heritage, the Centre takes in important documentation on other Russian musicians - interpreters and composers - from the earlier part of the 20th century as well as on young musicians from Russia today and from the former Soviet republics.

The Centre is the Western counterpart of the Moscow-based «Shostakovich Apartment-Museum», based in the composer's last-known work-place.

Contact : Mr Emmanuel Utwiller

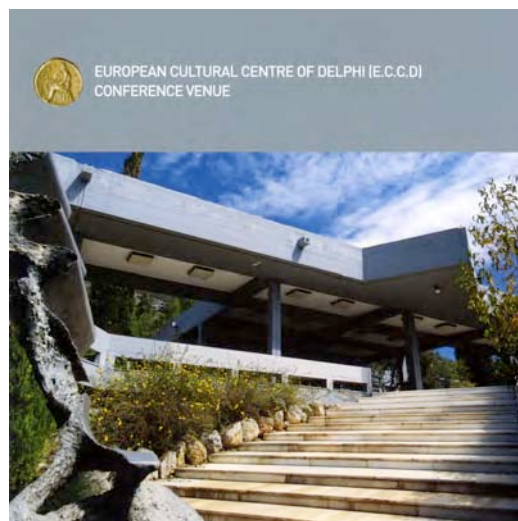
Association internationale «Dimitri Chostakovitch» 19bis, rue des Saints P eres
75006 Paris (France)

phone : (33) (0) 1 47 03 90 43 - fax : (33) (0) 1 47 03 90 23

email : emmanuel.utwiller@chostakovitch.org

web : www.chostakovitch.org

The European Cultural Centre of Delphi (ECCD) was founded upon the inspiration and initiative of Konstantine Karamanlis. The first deliberations upon the creation of a spiritual centre in Delphi begun in the aftermath of the 1st World War and the foundation of the League of Nations. In 1927, Angelos and Eva Sikelianos organized the First Delphic Festival. The poet envisaged a global centre, where a “league of fine men” would convene, just like in Antiquity, aiming at the composition of the peoples` conflicts and ensuring the universal and permanent Peace (“Delphic Ideal”).



Following the 2nd World War, the matter was once again brought back to the agenda, mainly from people from the realms of the arts and letters. In London, the worldwide association of writers (International PEN) by proposal of the Greek poet – and latter politician – Yiannis Koutsoheras proposes the creation of an international spiritual centre in Delphi. In March 1957, Greece officially files a draft proposal to the Council of Europe for the Foundation of a Delphic Centre. In September 1962 the Delphic Centre is placed under the auspices of the Council of Europe, following a decision by the Committee of the Foreign Affairs Ministers of the member states. The Hellenic Government undertook the obligation to offer the location for the building of the venue. The cornerstone is being placed on March 28, 1966 and the construction for the conference venue begins. In 1977, by an act of the Greek Parliament, the European Cultural Centre of Delphi (ECCD) was established as a “corporate body under private law”, under the supervision of the Hellenic Ministry of Culture and the auspices of the Council of Europe. According to its founding law, its aim is to “serve international cultural interests” and “develop common cultural principles that will unite the peoples of Europe” through the “publication of studies on European culture, the organization of cultural assemblies and other artistic activities...”

Contact : Mrs Muro Nicolopoulou
European Cultural Centre of Delphi
9 Frynihou Str. - 10558 Athens (Greece)
tel : 30 210 3312781
mail : eccd-cul@otenet.gr - web : www.eccd.eu