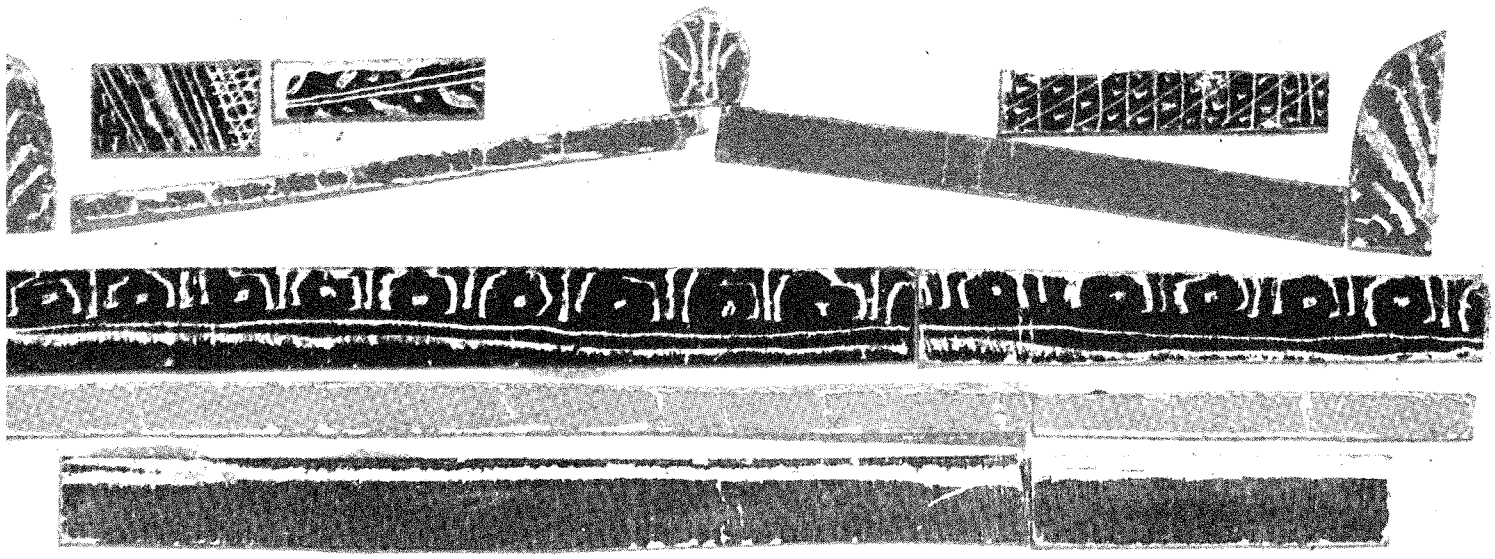


ΜΑΝΟΣ ΧΑΤΖΙΔΑΚΙΣ

Για μιά μικρή λευκή όχιβάδα

ΠΡΕΛΟΥΔΙΑ ΚΑΙ ΧΟΡΟΙ ΣΤΟ ΠΙΑΝΟ

έργ. 1

MANOS HADJIDAKIS

For a little white seashell

PRELUDES AND DANCES FOR THE PIANO

op. 1

ΕΚΔΟΣΗ "ΣΕΙΡΙΟΣ" 1986

ΣΧΕΤΙΚΑ ΜΕ ΤΟ ΥΦΟΣ ΚΑΙ ΤΗΝ ΕΡΜΗΝΕΙΑ ΤΟΥ ΕΡΓΟΥ

Με μια έμφυτη απέχθεια προς το **αισθηματικό** παίξιμο, που συνηθίζαν στον καιρό μου οι πιανίστες και τα Ωδεία (και που δυστυχώς συνεχίζουν μέχρι σήμερα), η ΑΧΙΒΑΔΑ γράφτηκε με μια διάθεση, θα' λεγα, **αντιδράσεως.** Αντιδράσεως στην ταλαιπωρημένη «μουσική ευαισθησία», στο με χρωματιστό μολύβι «αίσθημα» που καθορίζει ο δάσκαλος, στη σοβαροφάνεια διδασκάλων και μουσουργών και τέλος, στη κάθε σκονισμένη αντίληψη, ευρωπαϊκής επαρχιακής καταβολής, γύρω από τη Μουσική και την ερμηνεία της.

Γι' αυτό η ΑΧΙΒΑΔΑ πρέπει να παίζεται με αυστηρή ρυθμική αίσθηση και με το προσδιορισμένο από τη γραφή του **αίσθημα.** Τα πέρα από τα προβλεπόμενα όρια, είναι και άχρηστα κι επιβλαβή.

Η ΑΧΙΒΑΔΑ είναι ένα **αντιρομαντικό** έργο, τουλάχιστον με την έννοια που δίναν στη λέξη ο Κόπλαντ και ο Προκόφιεφ μέσ' απ' τη μουσική τους. Κάθε ερμηνευτική υπερβολή και ρυθμική αυθαιρεσία, γελοιοποιεί τον ερμηνευτή και εξαφανίζει την μουσική ουσία του έργου.

Μ.Χ.

CONCERNING THE STYLE AND INTERPRETATION OF THE WORK

Thanks to my innate loathing for **sentimental** interpretation in my time, the usual case with pianists and Conservatories (which unfortunately, still exist nowadays). "FOR A LITTLE WHITE SEASHELL" was composed with a so-to-speak, **reactionary** intent. Reaction against maltreated "musical sensitivity"; against "feeling" as defined by the teacher with a coloured pencil; against the pomposity of professors and composers; and finally, against every dusty concept (provincially European in origin) concerning Music and its interpretation.

This is why "FOR A LITTLE WHITE SEASHELL" must be performed with a strict awareness of rhythm and with the **feeling** defined by its actual written form. Everything beyond the prescribed limits is both useless and harmful.

"FOR A LITTLE WHITE SEASHELL" is an **anti-romantic** work at least according to the meaning given the word by Copland and Prokofiev in their music. Every exaggeration in interpretation and every arbitrary choice of rhythm ridicules the interpreter and ruins the musical essence of the work.

M.H.

ΓΙΑ ΜΙΑ ΜΙΚΡΗ ΛΕΥΚΗ ΑΧΙΒΆΔΑ
ΠΡΕΛΟΥΔΙΑ ΚΑΙ ΧΟΡΟΙ ΣΤΟ ΠΙΑΝΟ

FOR A LITLE WHITE SEASHELL
PRELUDES AND DANCES FOR THE PIANO

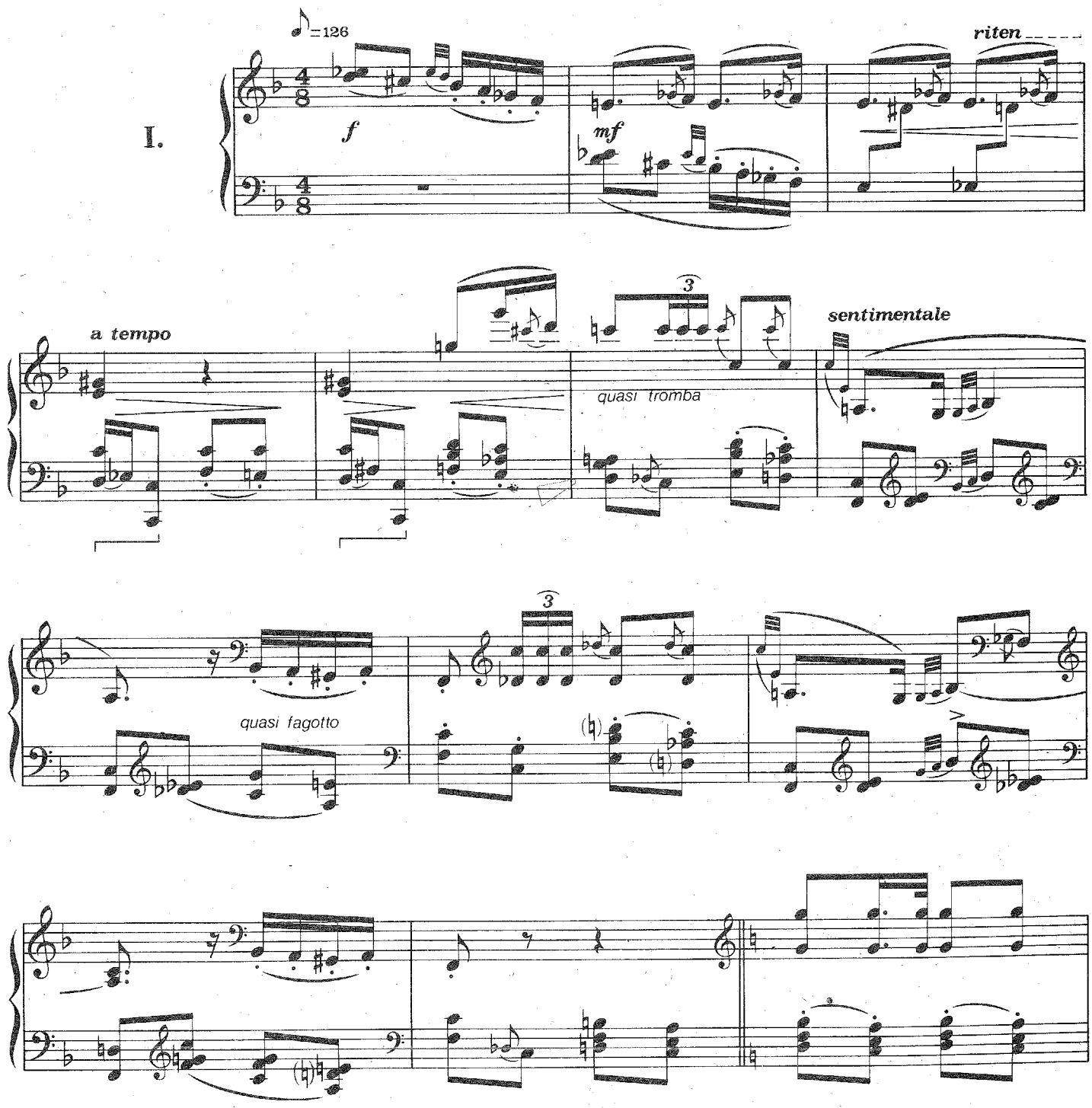
Op. 1
(1945-1947)

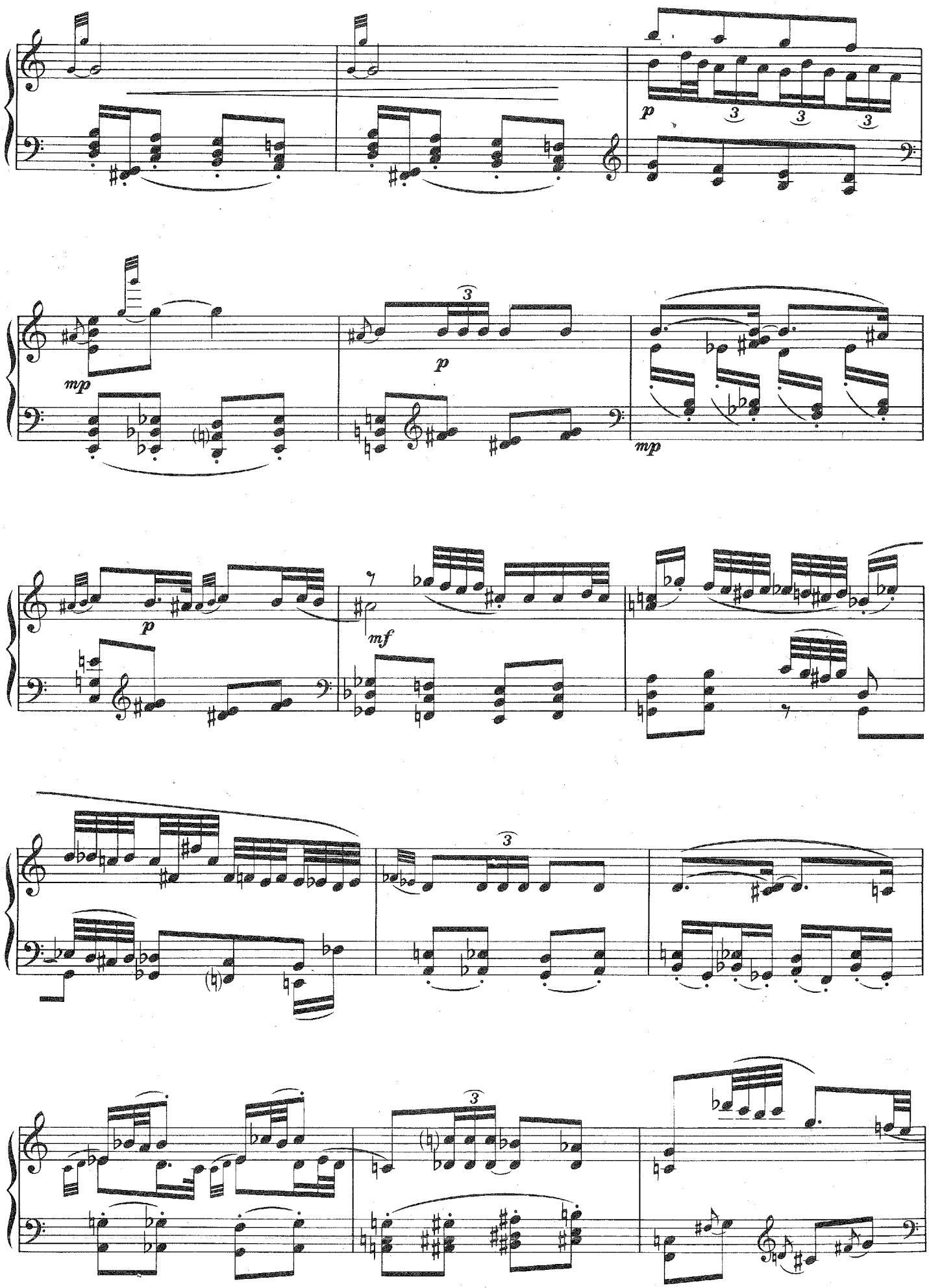
στον Νίκο Κούνδουρο

ΜΑΝΟΣ ΧΑΤΖΙΔΑΚΙΣ

EMBATHPIO (MARCH)

I.

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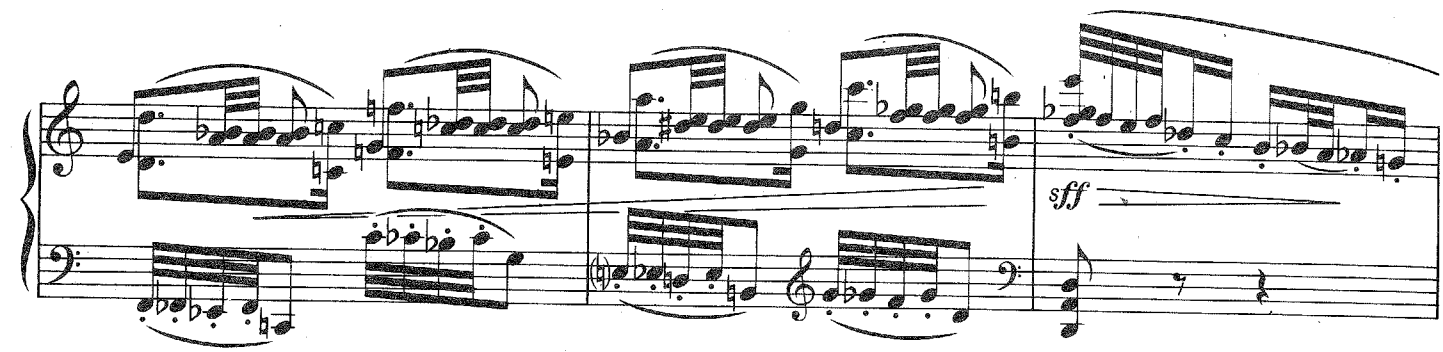
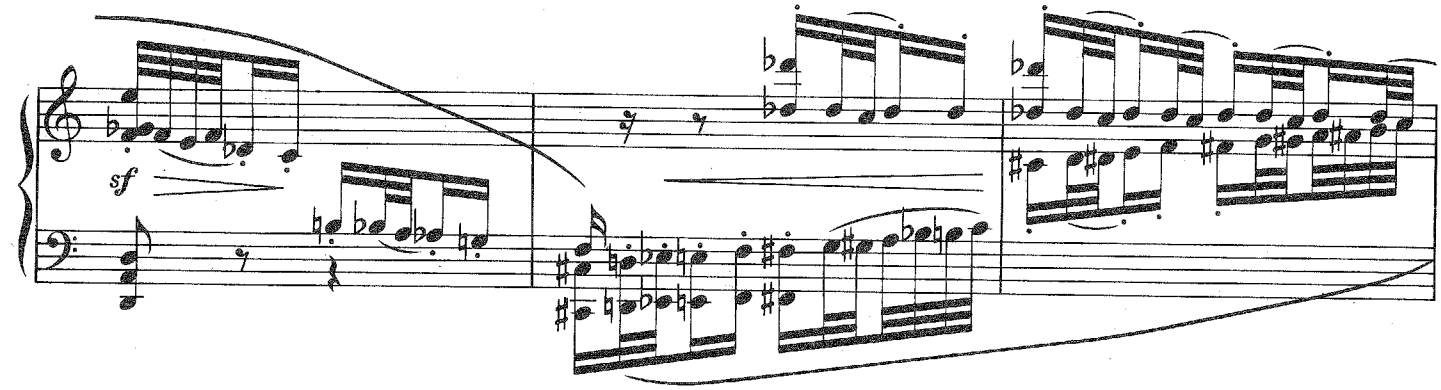
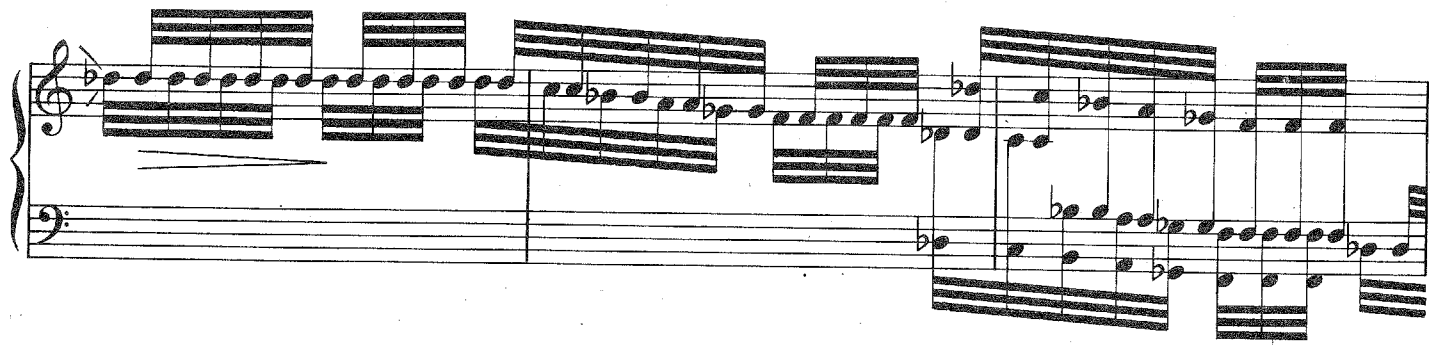
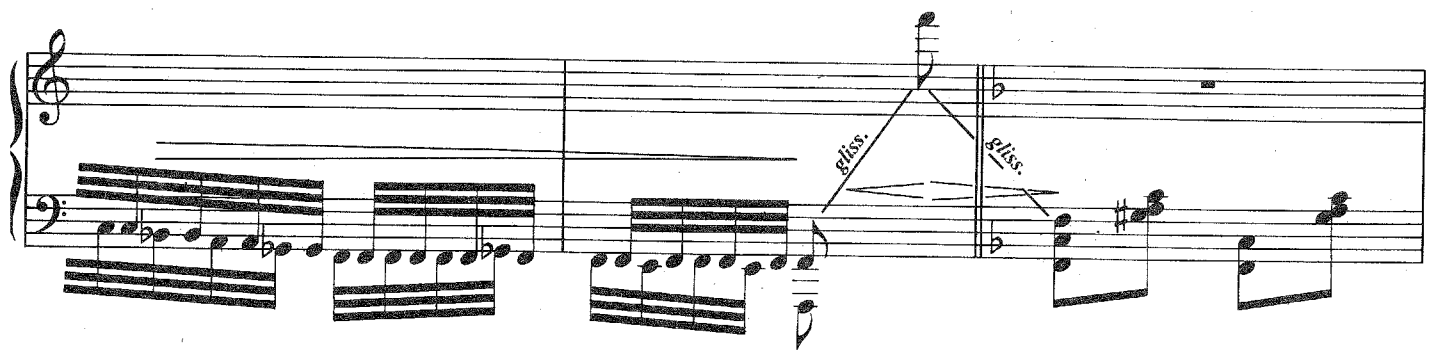
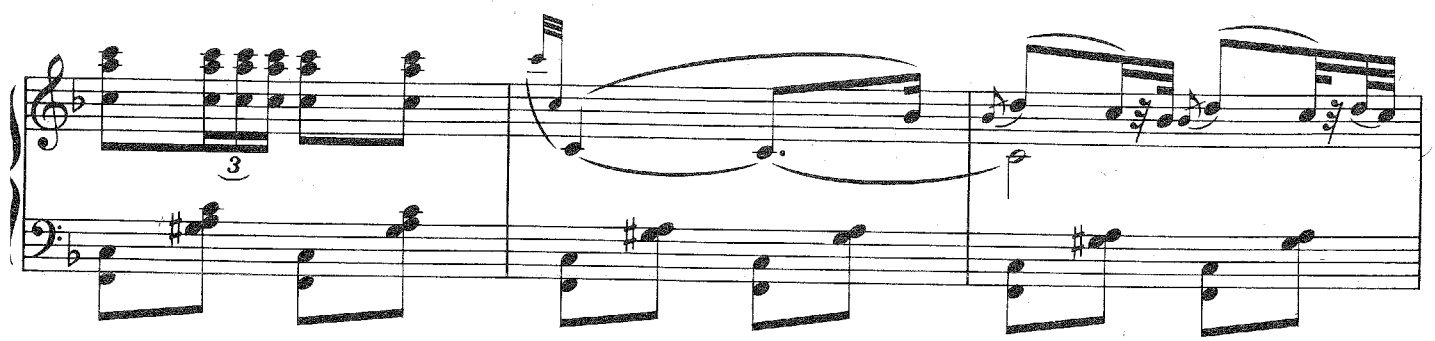
mp
3
p
mp
p
mf
3
3
3


sfff


sf




gliss.
gliss.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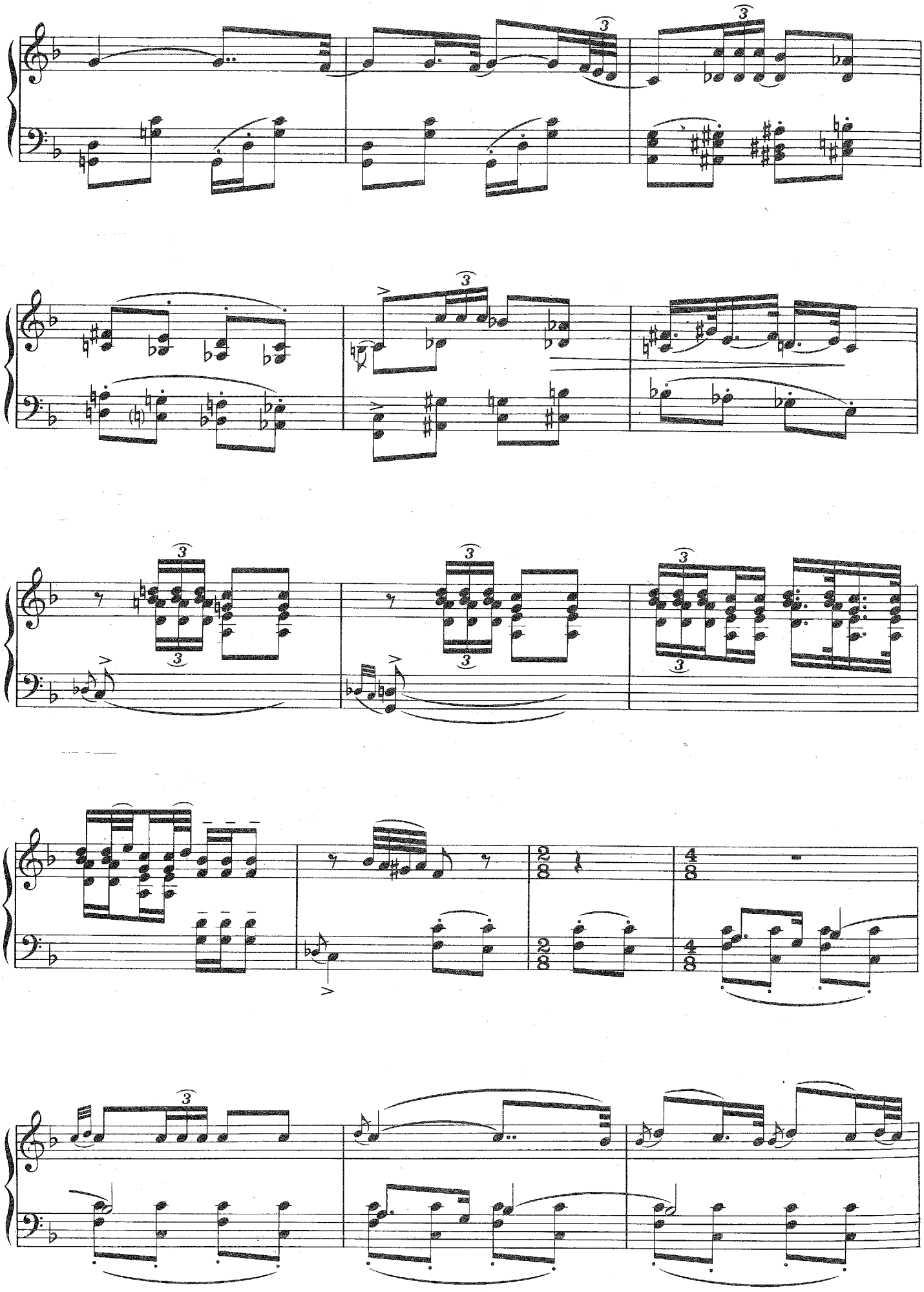
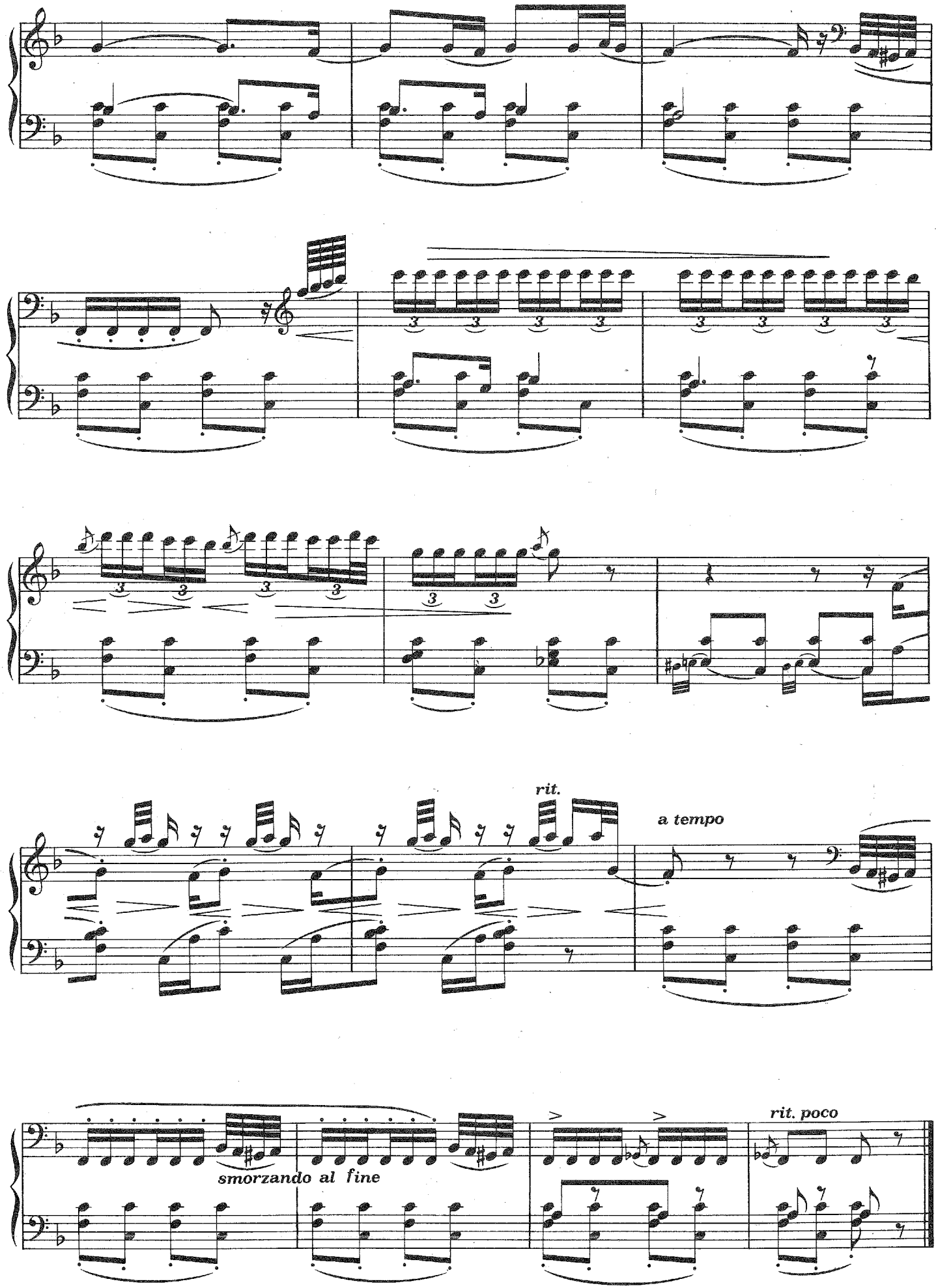
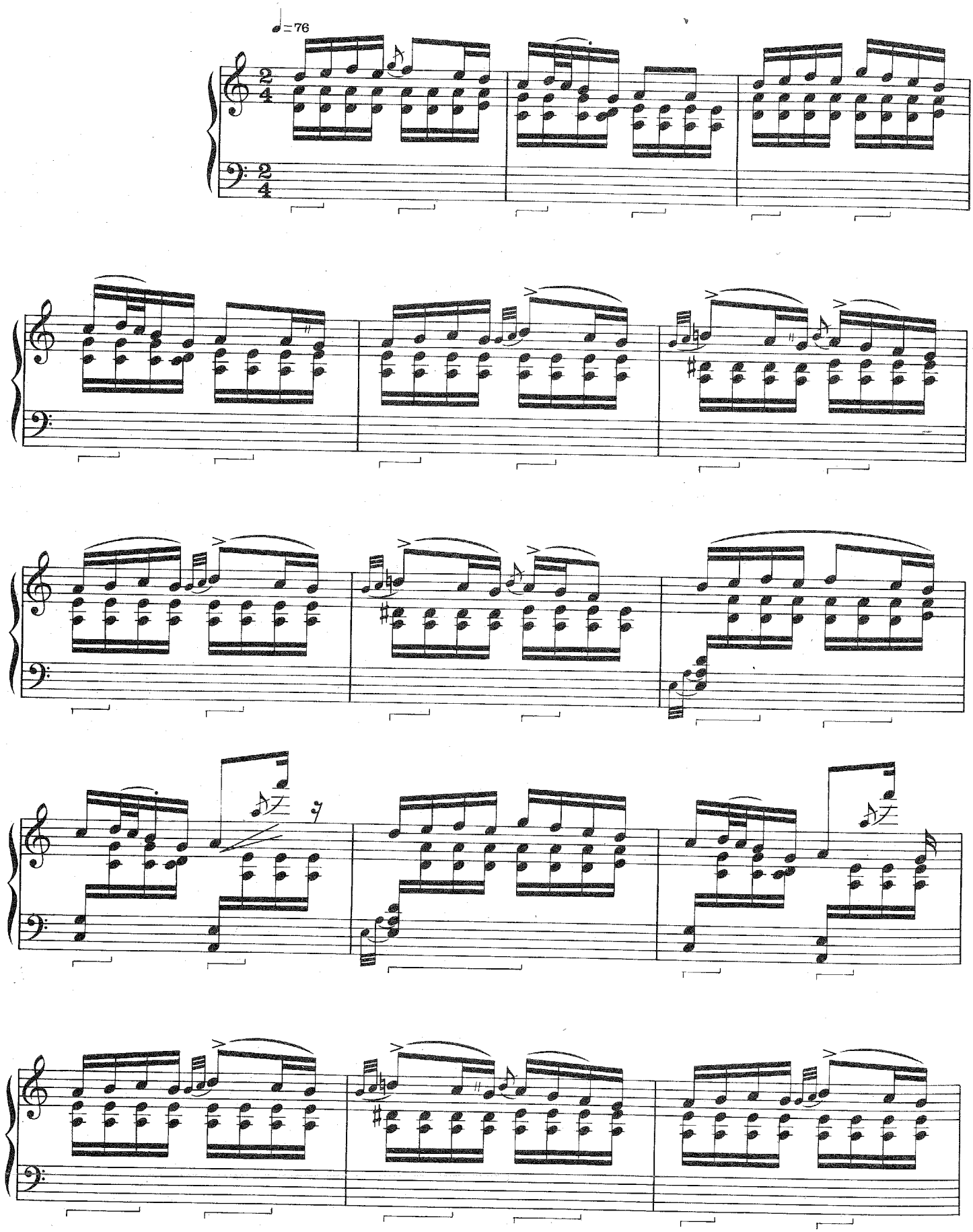
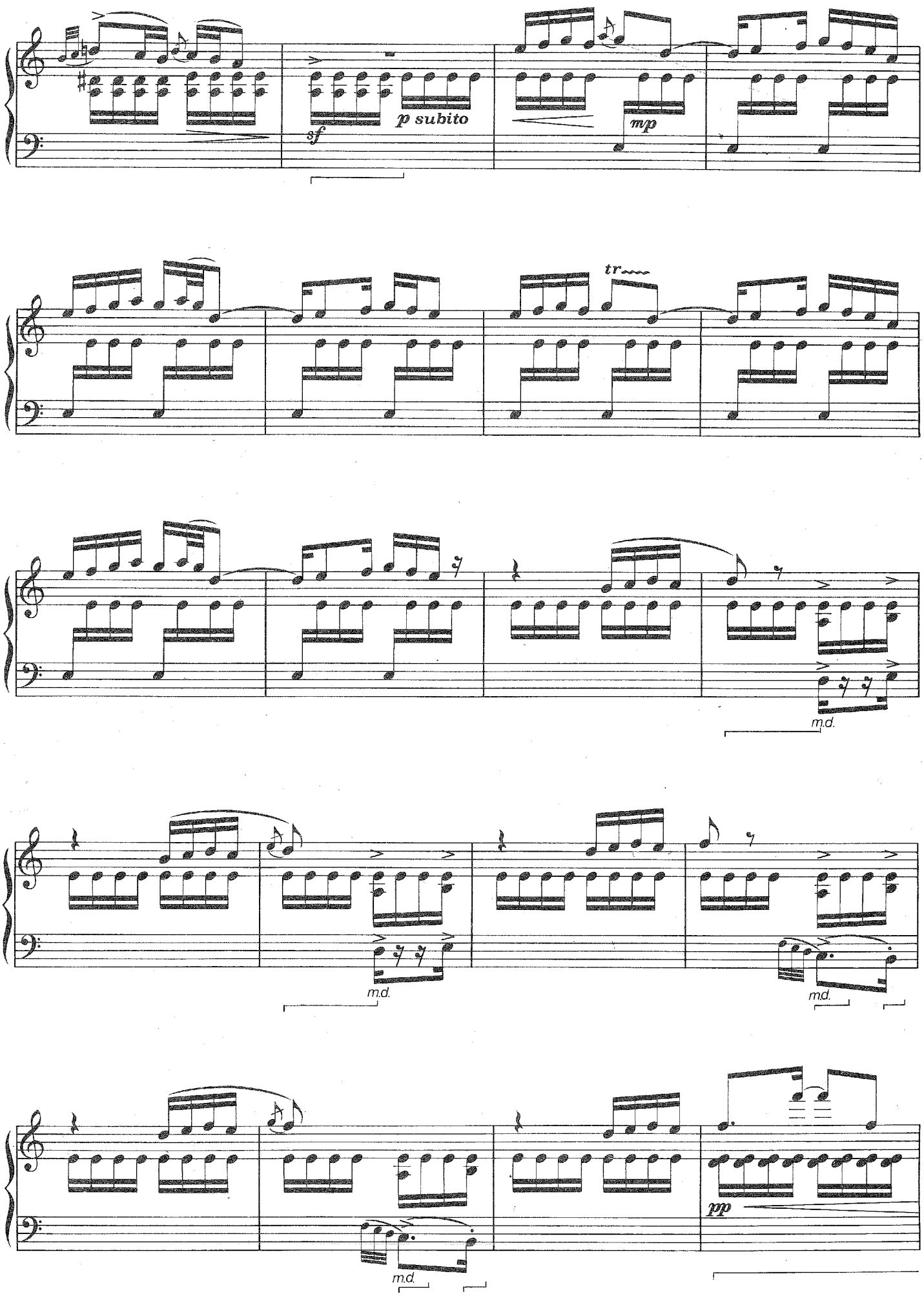
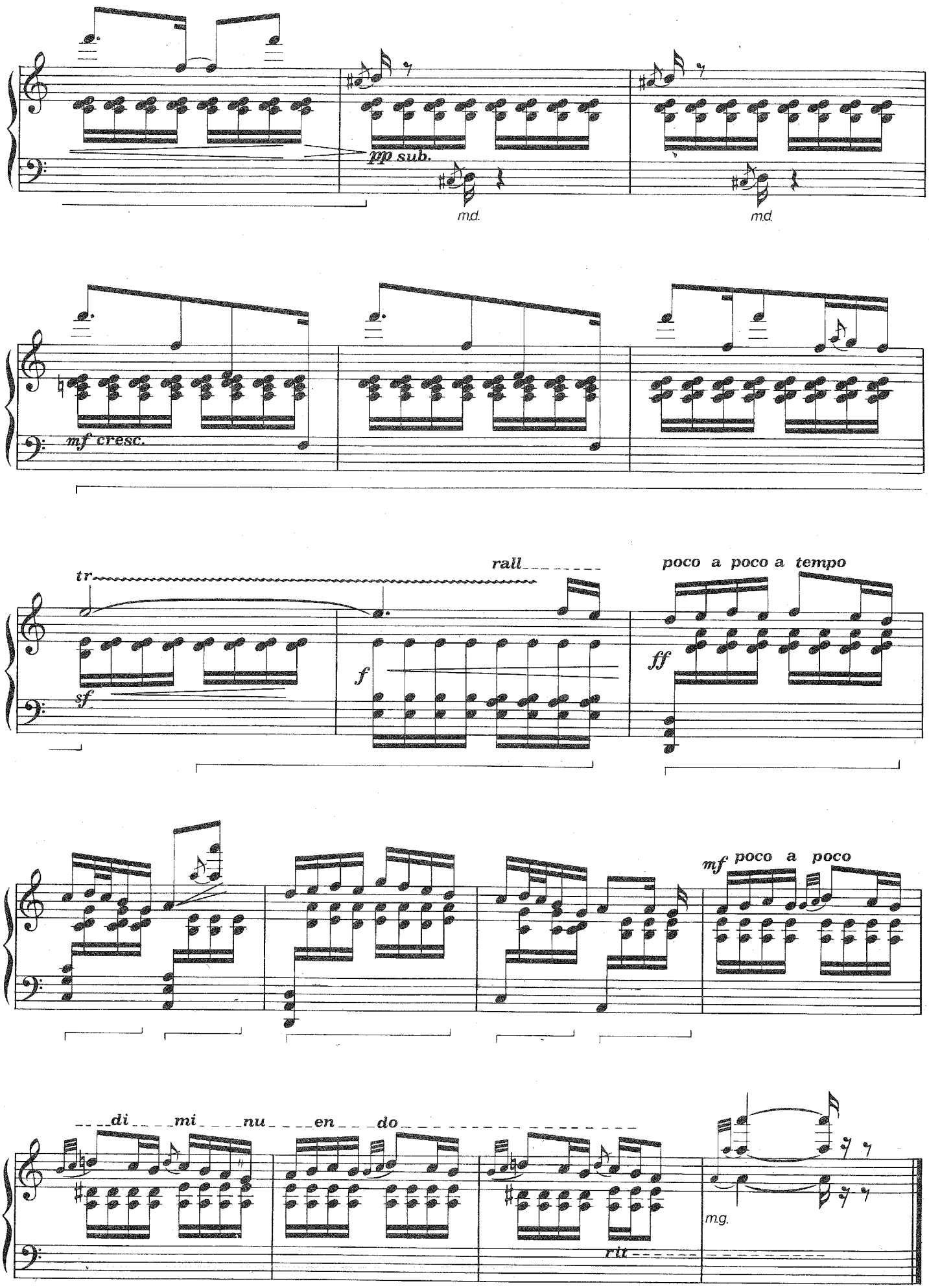



rit.
a tempo
smorzando al fine
rit. poco

ΣΥΡΤΟΣ (SYRTÓS)

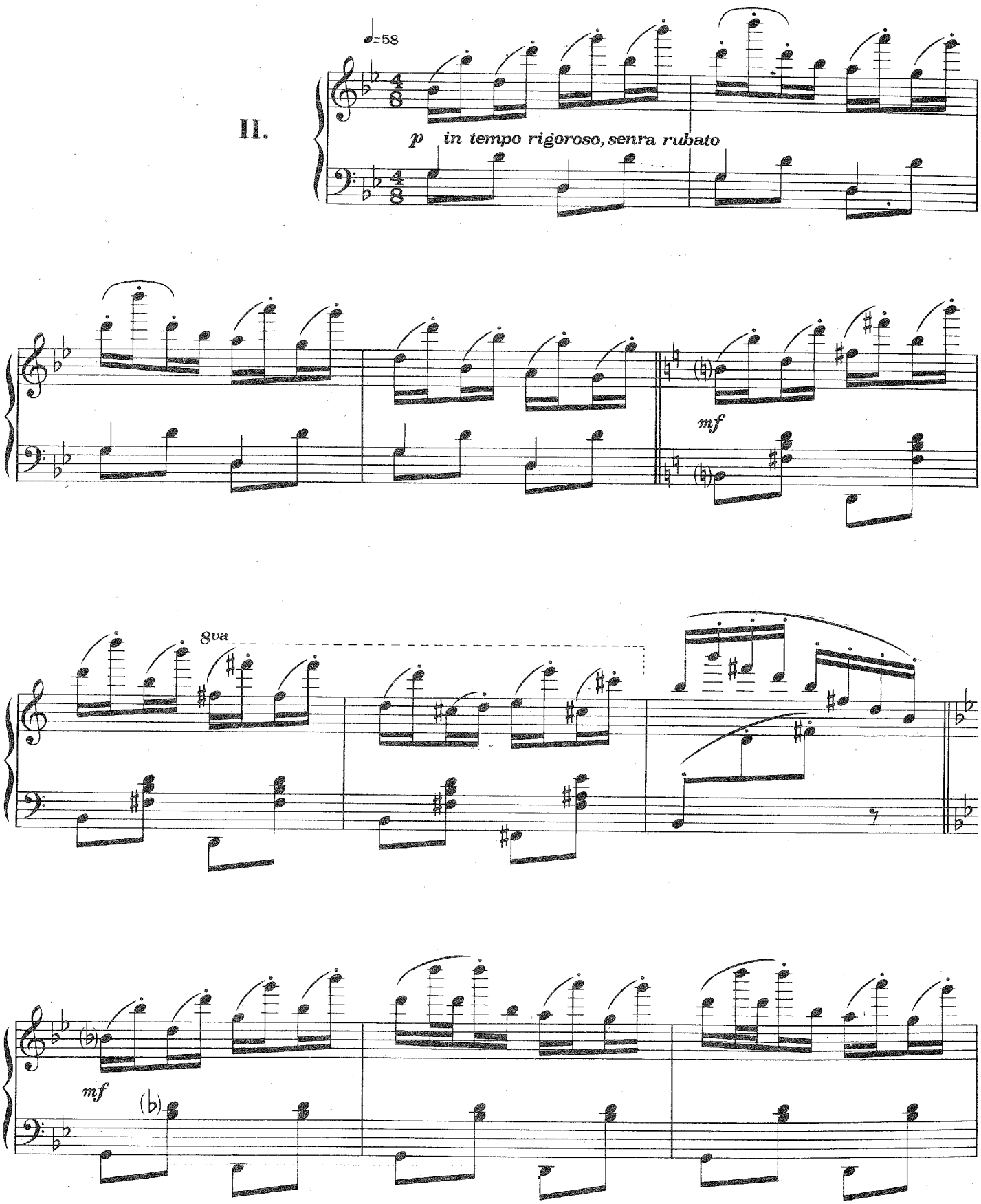


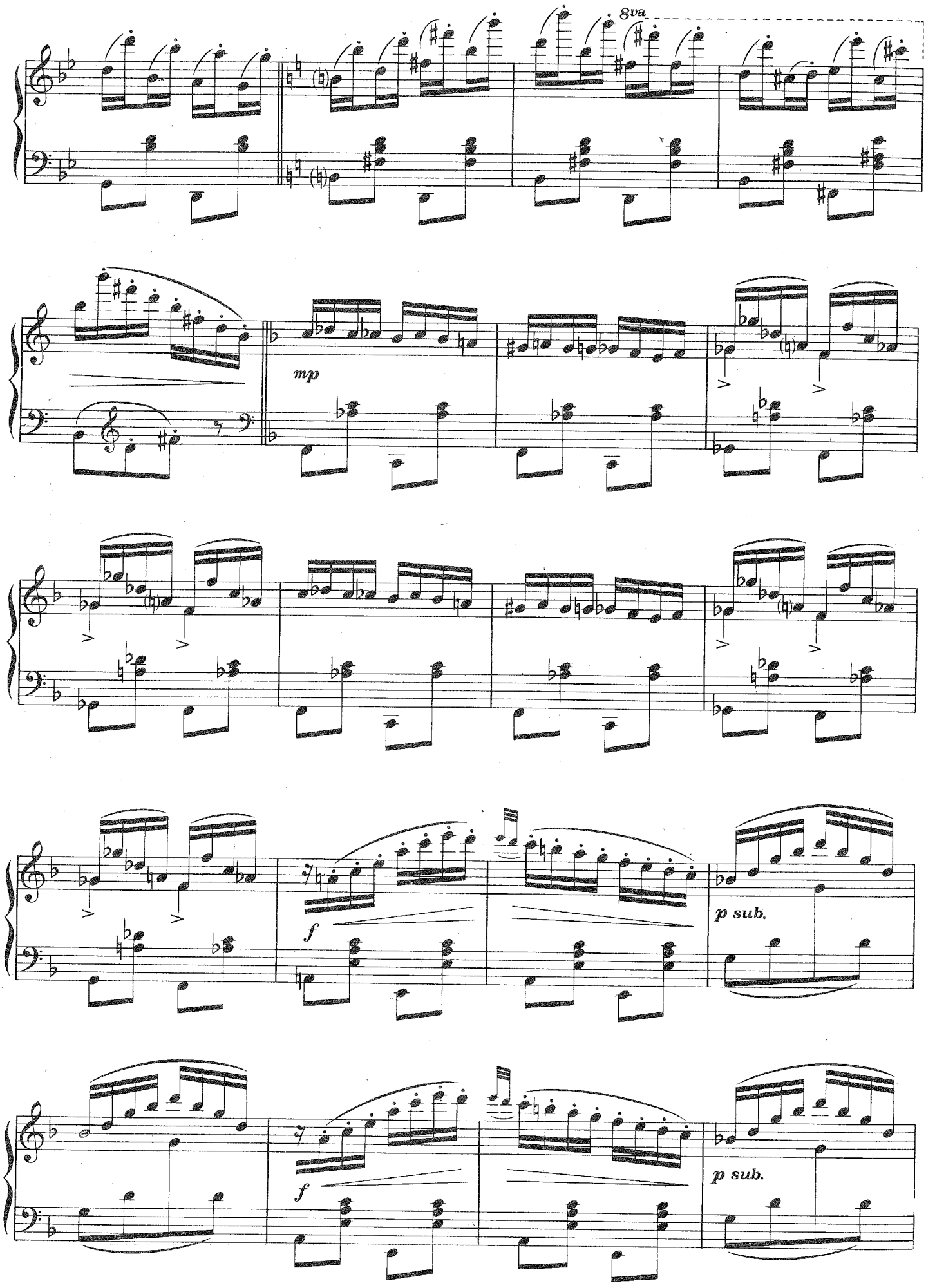

sf
p subito
mp
tr
m.d.
m.d.
m.d.
m.d.
pp

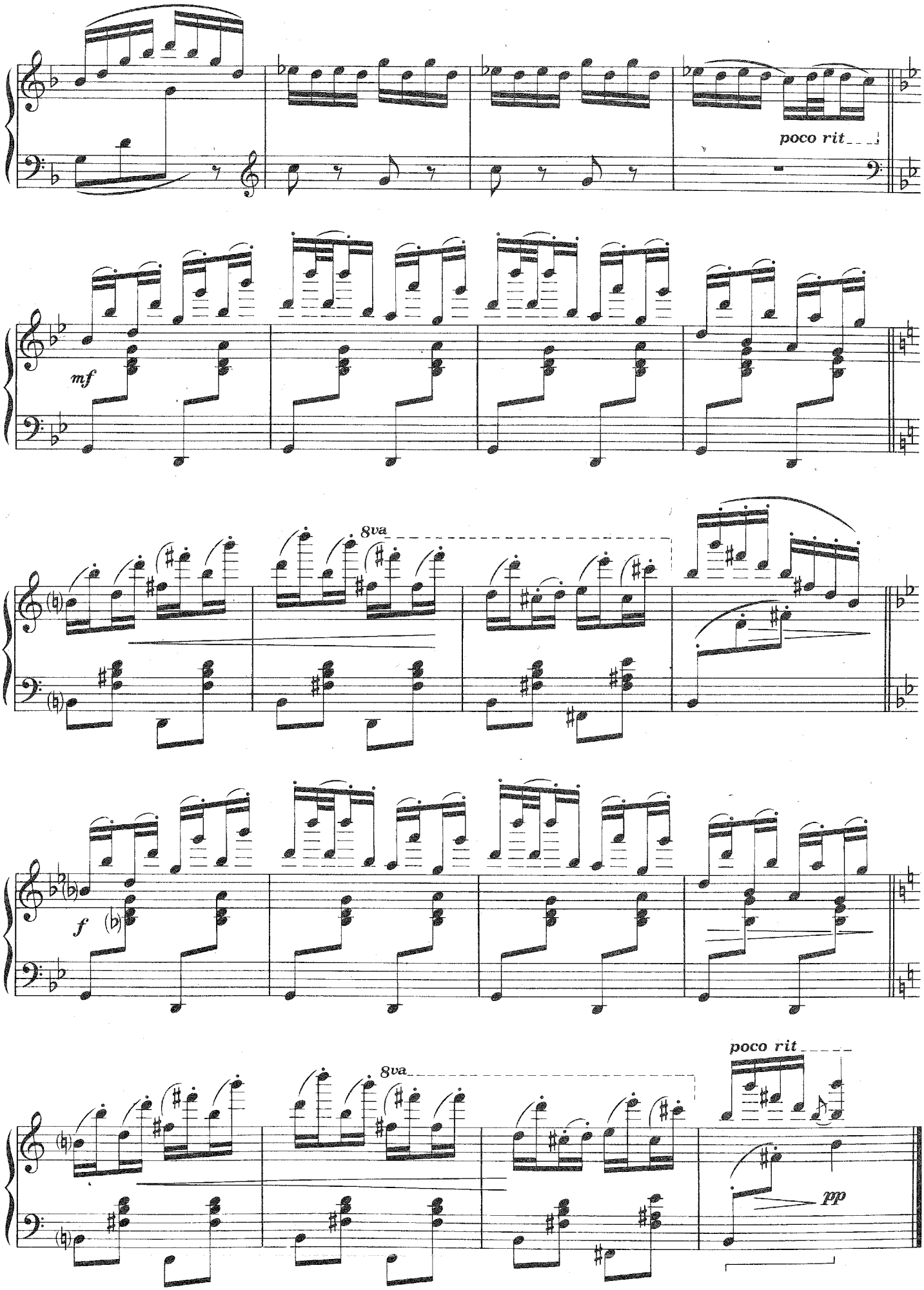

pp sub.
m.d.
m.d.
mf cresc.
tr
sf
rall
f
poco a poco a tempo
ff
mf poco a poco
di mi nu en do
rit
m.g.

ΣΥΝΟΜΙΛΙΑ ΜΕ ΤΟΝ ΣΕΡΓΙΟ ΠΡΟΚΟΦΙΕΦ
(CONVERSATION WITH SERGEI PROKOFIEV)

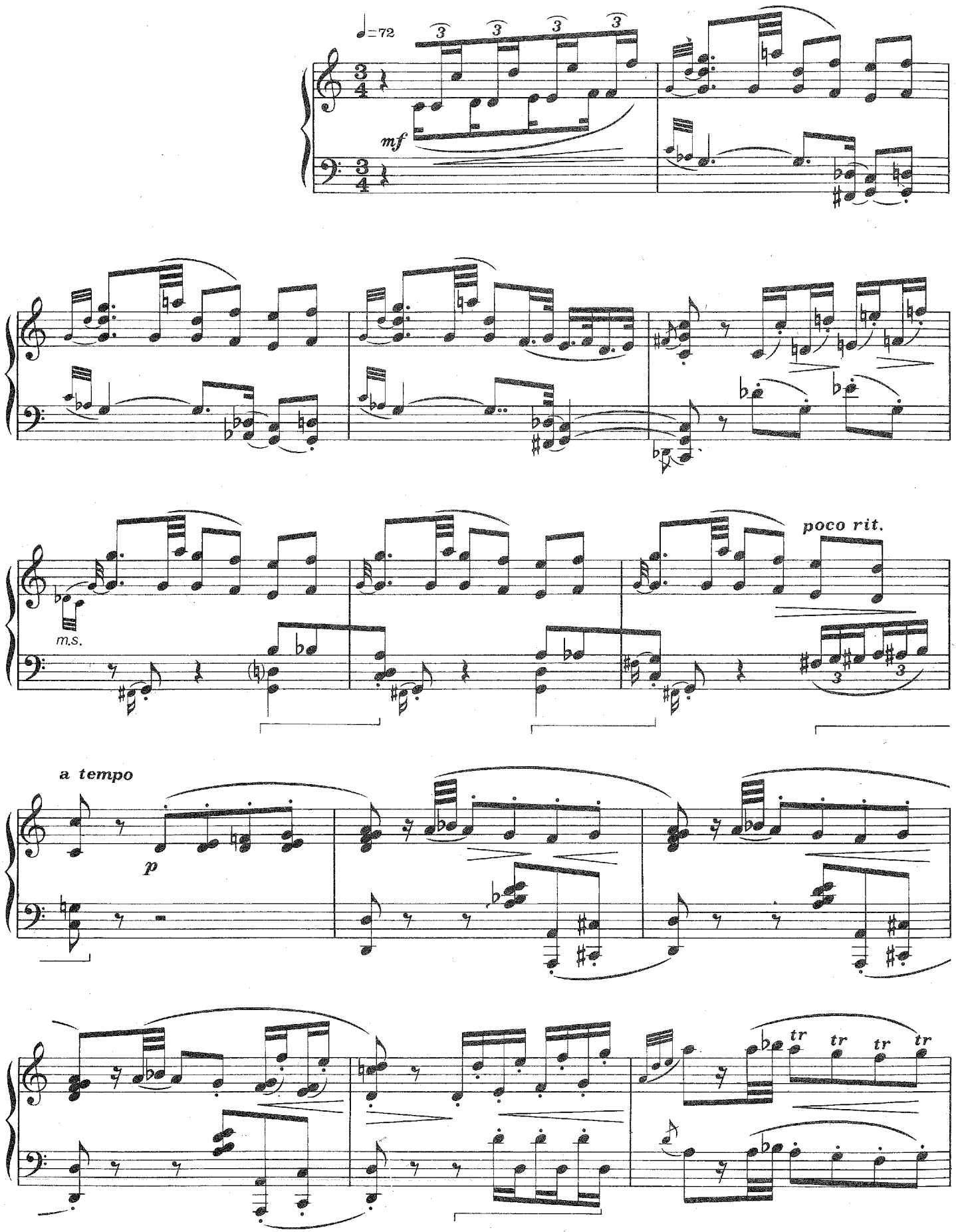
II.

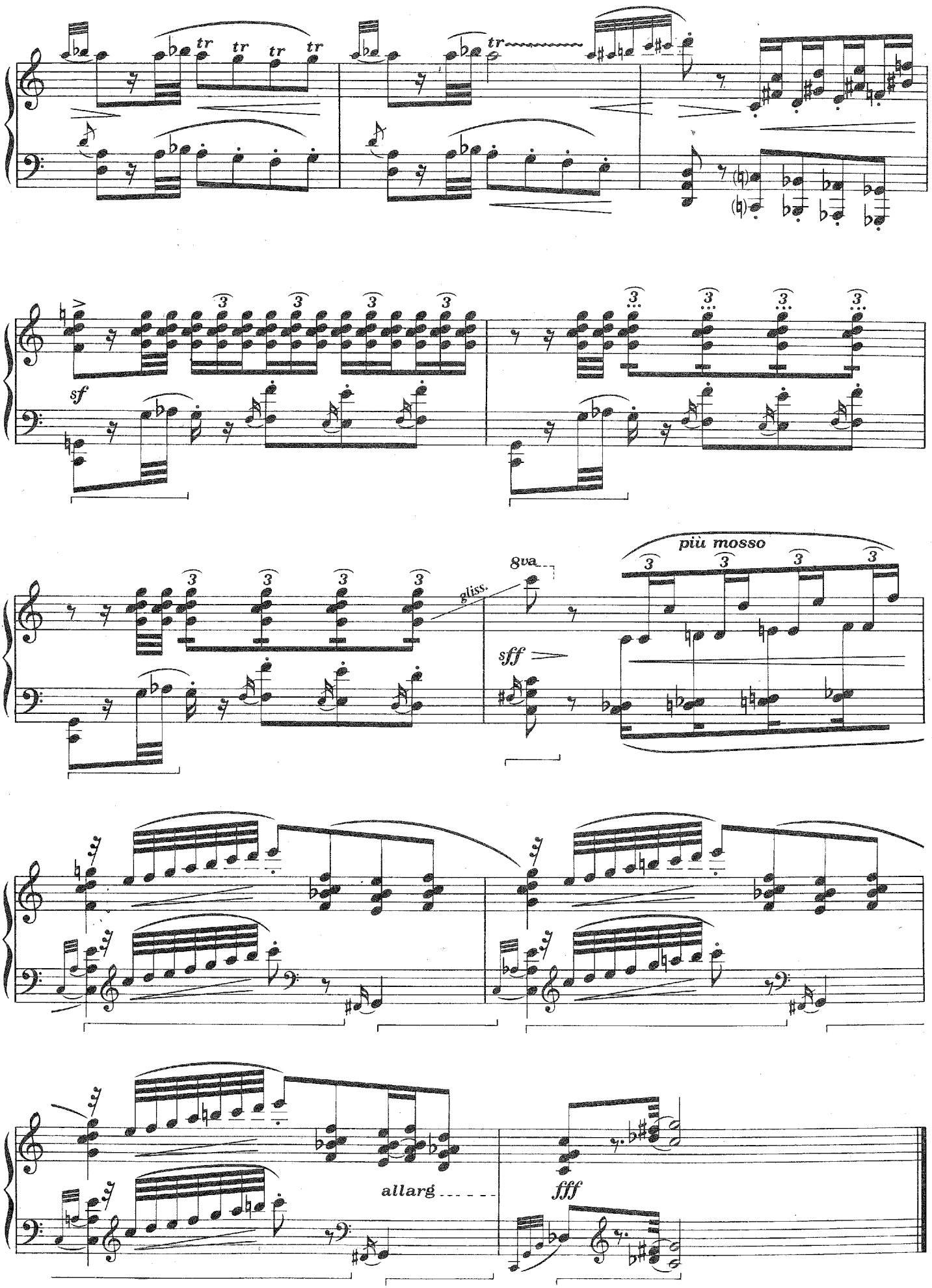



8va
mp
p sub.
f
p sub.
f


poco rit
mf
8va
f
8va
poco rit
pp

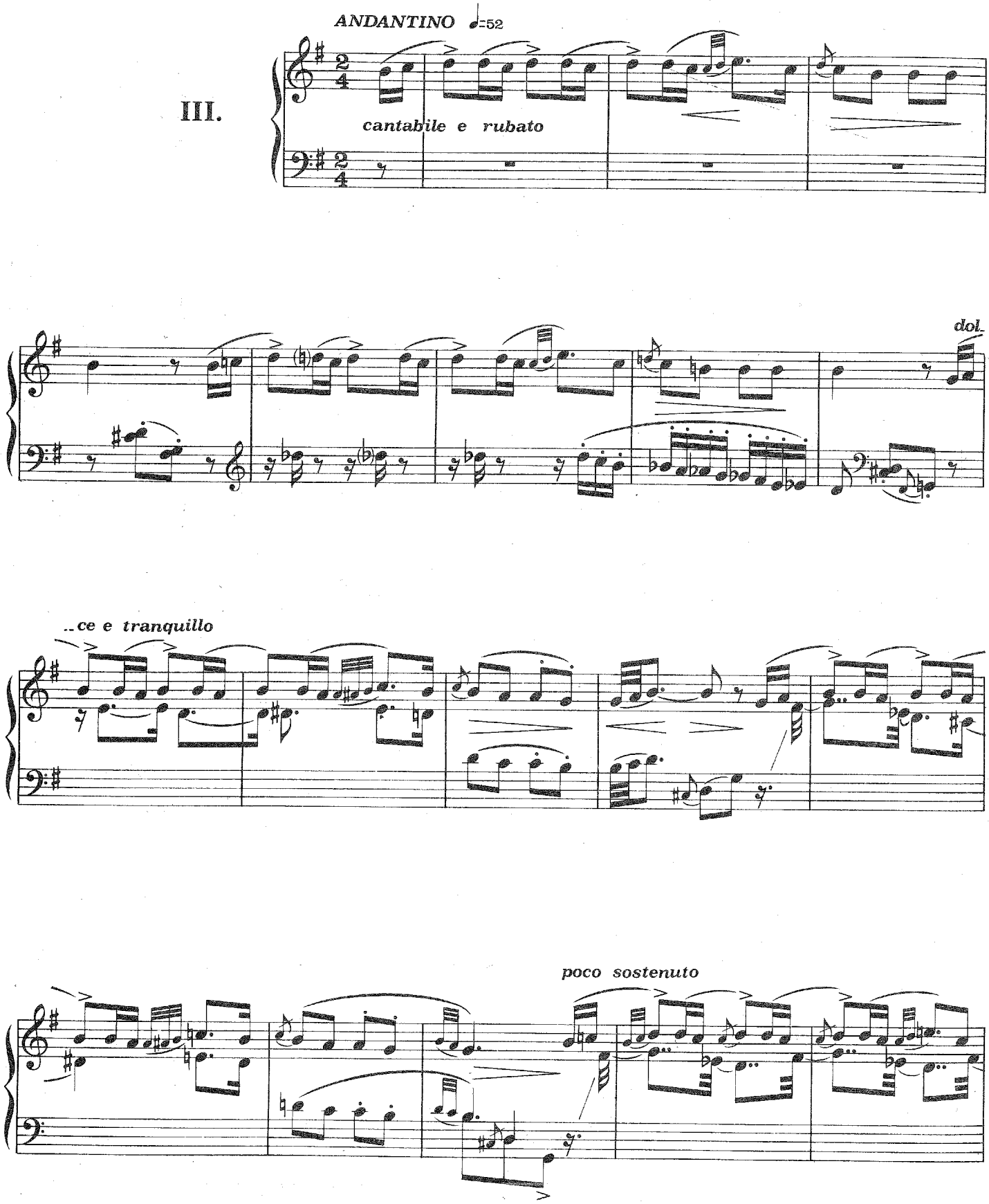
ΤΣΑΜΙΚΟΣ (TSÁMIKOS)

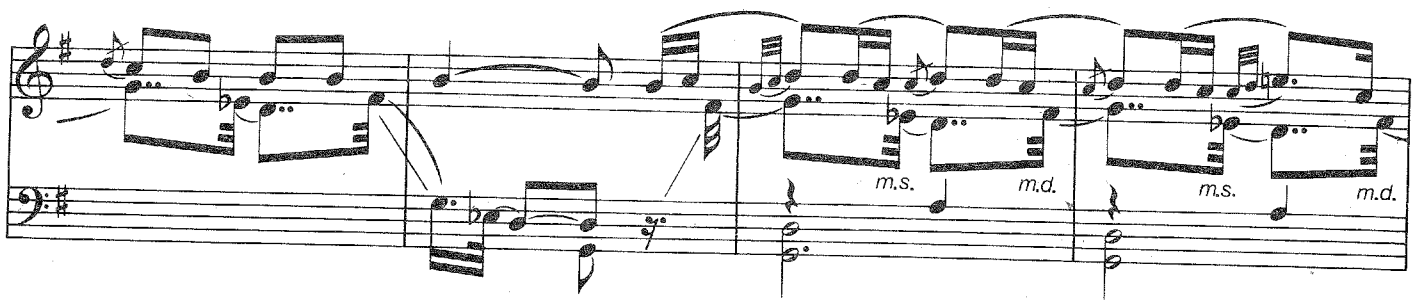



tr
sf
gliss.
8va
sff
più mosso
allarg
fff

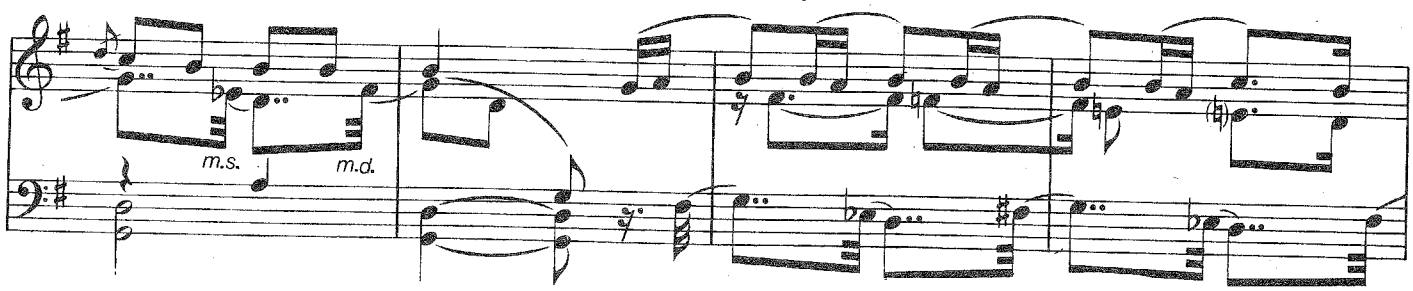
MANTINAΔA (MANDINÁDA)

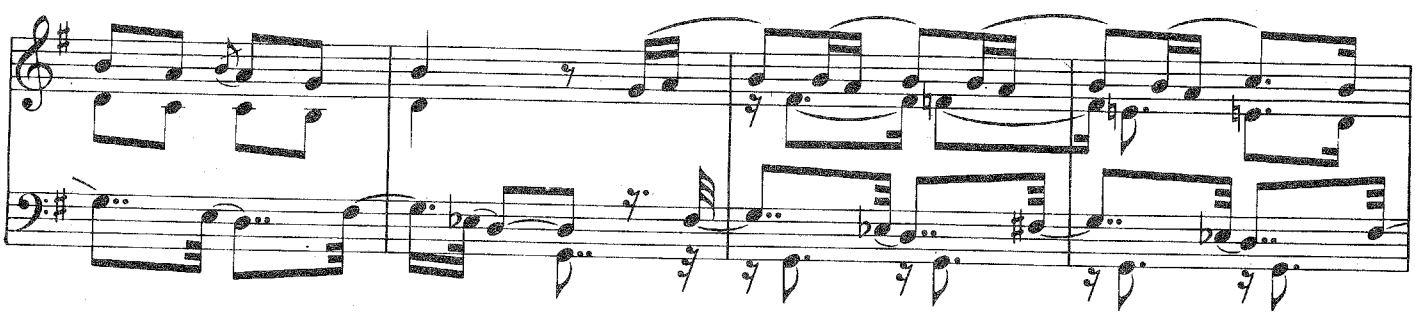
III.



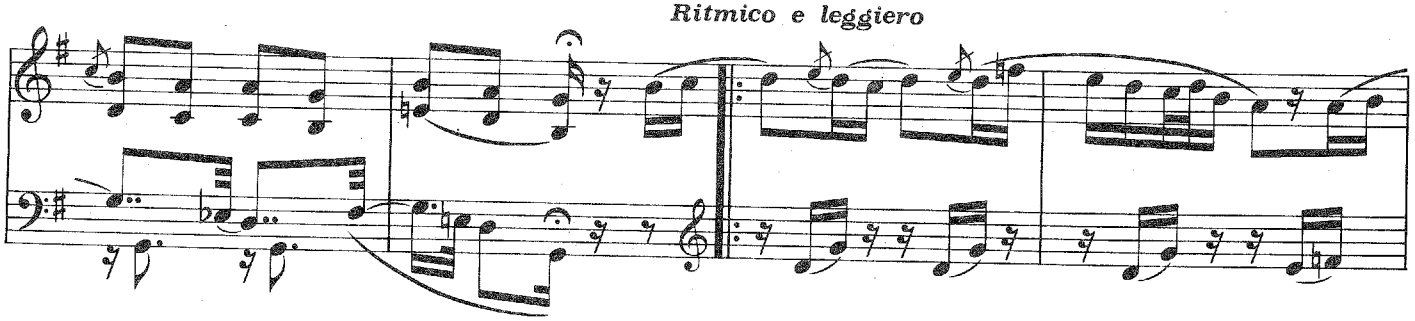


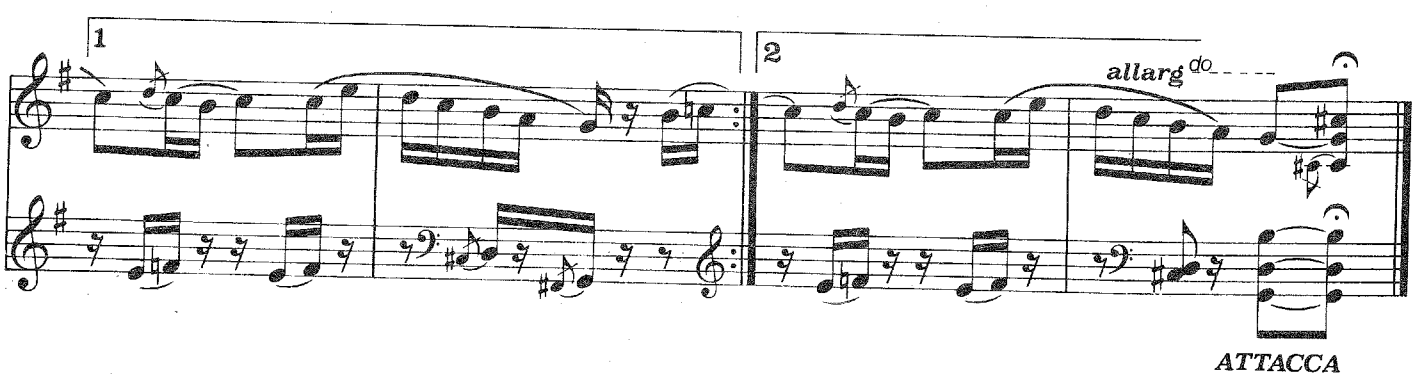
un poco più pesante





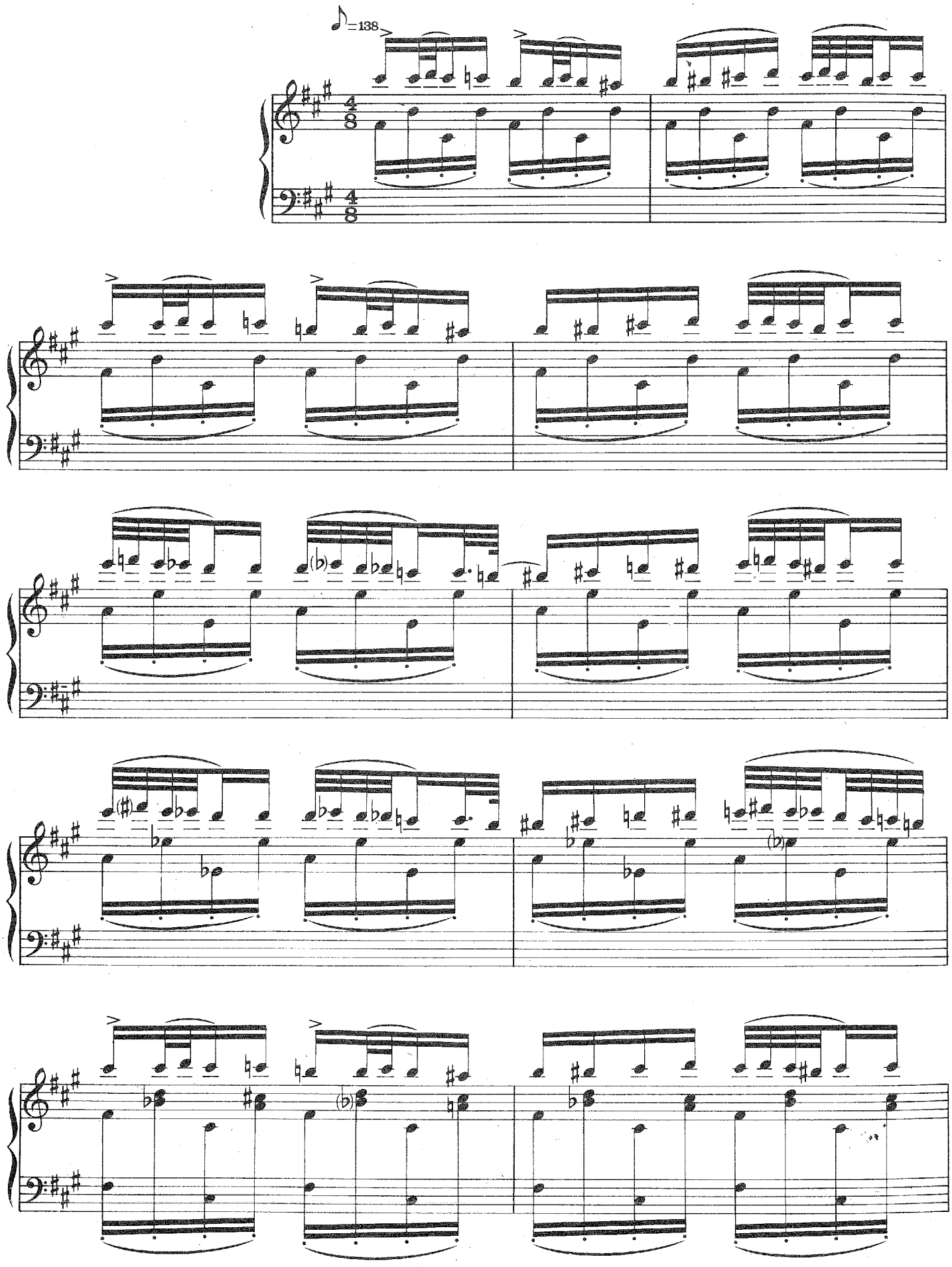
Ritmico e leggiero

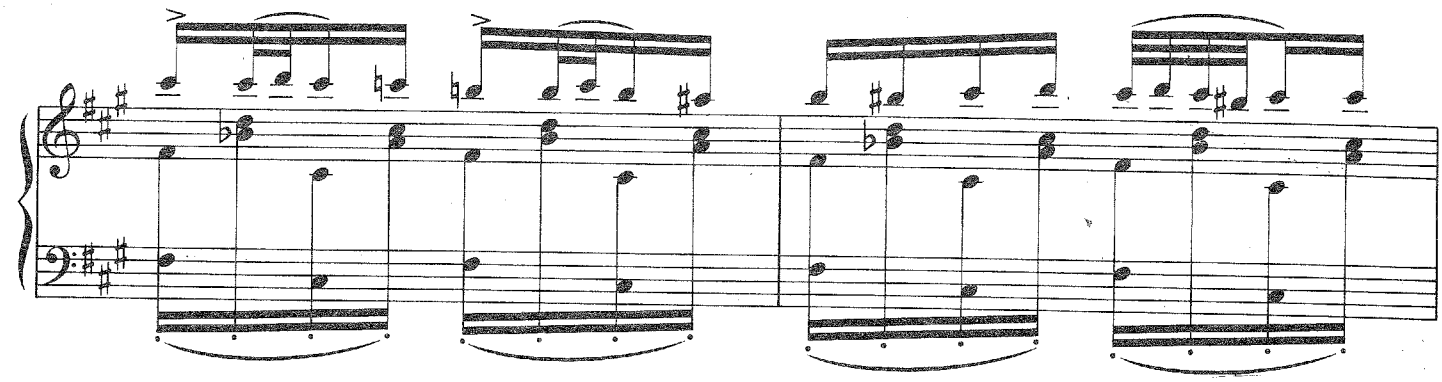


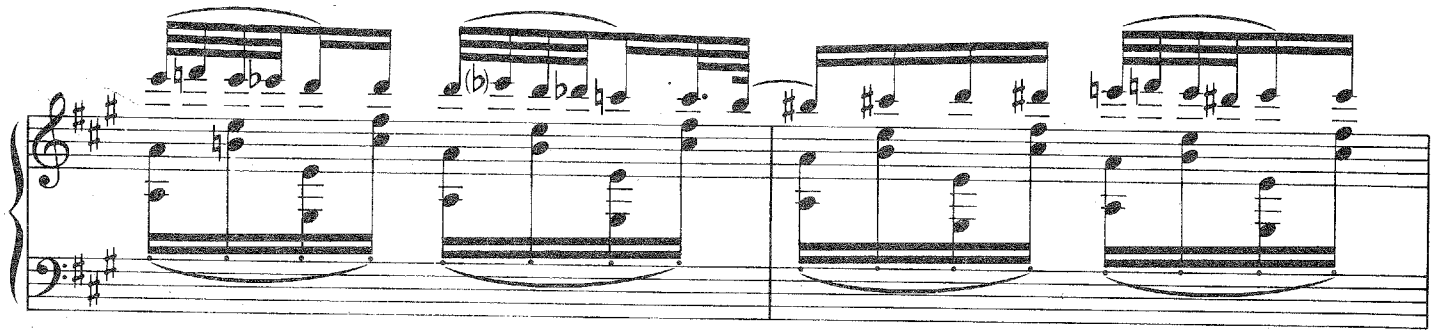


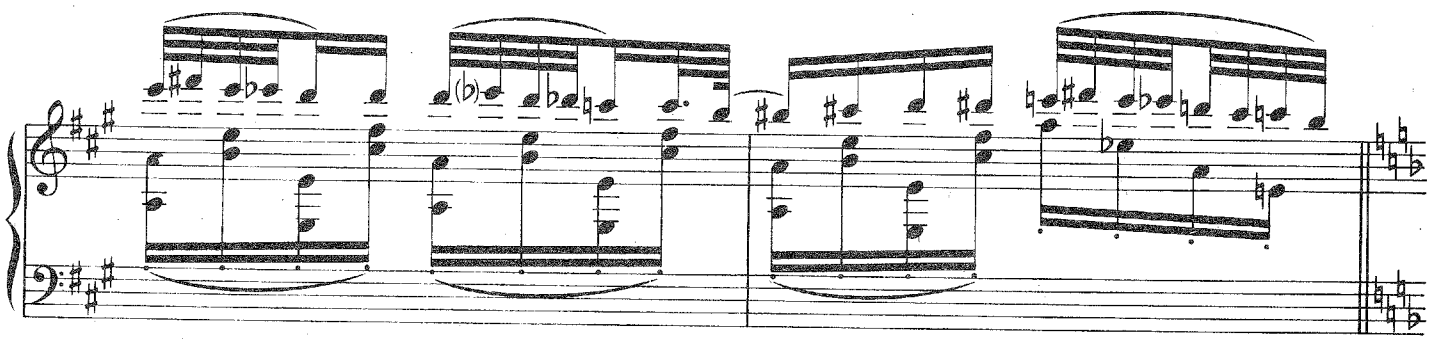
ATTACCA

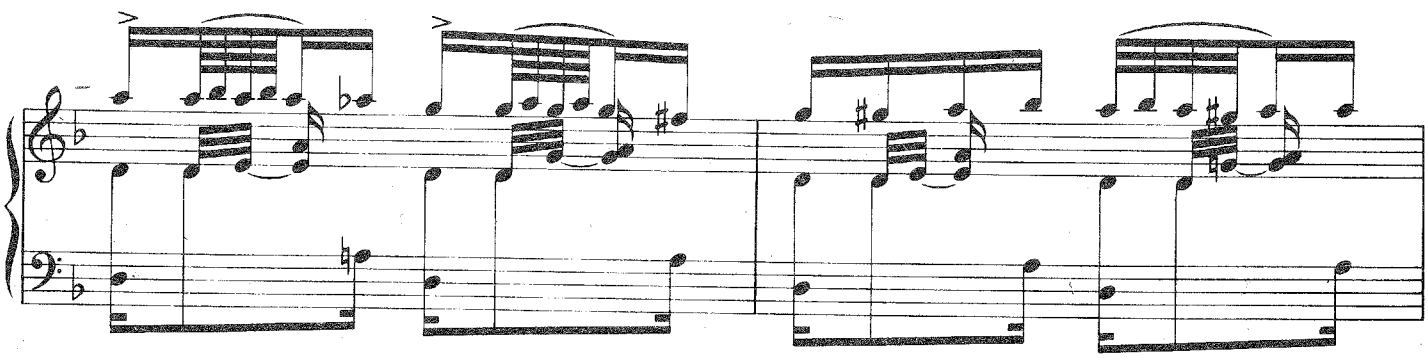
ΜΠΑΛΛΟΣ (BÁLLOS)

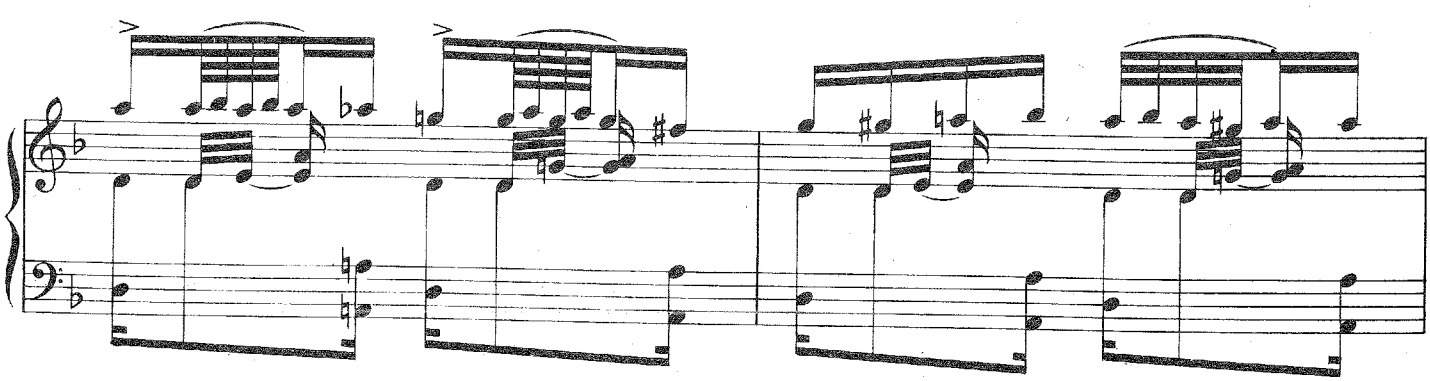


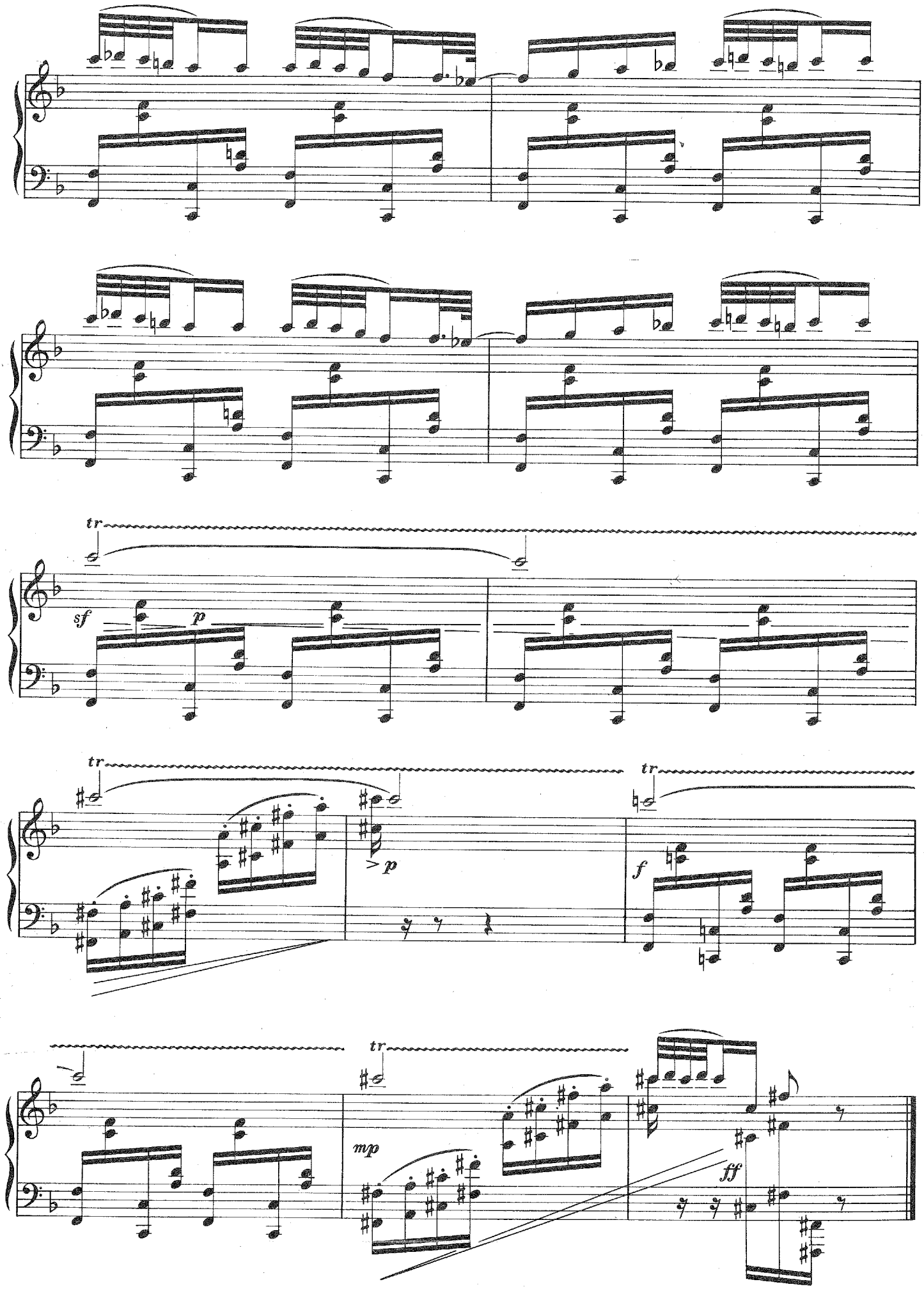








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