

JUBILEE CONCERT

JULIA-MARIA KRETZ

Violin

ANTONÍN DVOŘÁK

Violin Concerto
in A minor, Op. 53

THEO ABAZIS

Tints [ΑΠΟΧΡΩΣΕΙΣ]



KAROLOS TRIKOLIDIS

THESSALONIKI STATE SYMPHONY ORCHESTRA
ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΘΕΣΣΑΛΟΝΙΚΗΣ

"LET'S PUT ON A CONCERT!"

The European Centre for the Development of Vocational Training (Cedefop) is Europe's most important address when it comes to vocational training. It was 25 years old in 2000. A quarter of a century of research, policy advice, information and documentation in the field of vocational training was certainly a good reason to celebrate. But what kind of celebration? Not an easy question to answer. What about a concert? A concert?! What has Cedefop ever had to do with music? Of course, the world of music has its own professions - conductor, musician, composer, cantor, singer, instrument-maker, music copyist and much more. But the Centre had never studied these occupations. And even if some members of Cedefop staff are ardent music-lovers, music is not an object of the Centre's scientific activity. On the other hand, the world of music has always been fascinated by what people do for a living, a fact richly and audibly documented. Ever since Josef Haydn's charming little musical drama "The Apothecary" and Mozart's "The Marriage of Figaro", both written in 1786, opera composers have always shown a particular interest in certain professions. The most popular career groups have been hairdressers and barbers, foresters, hunters, soldiers, sailors, tailors, masons and locksmiths, doctors and apothecaries, carpenters, troubadours and trumpet-players.

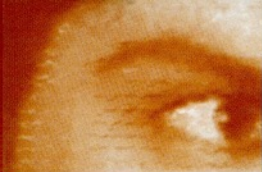
"LET'S PUT ON A CONCERT!"

There are more than two dozen operas whose stories describe the life of specific professionals. Of course, composers' and librettists' interests tend to focus on the private life of the leading character. So there are plenty of points of contact between music and vocational training. But it was something else that prompted us to arrange a concert. For one thing, education and culture belong together - and music is a part of both culture and education. Secondly, the work of the Centre is very similar to that of an orchestra. The development of vocational training in Europe requires just the kind of interaction that is characteristic of a great orchestra, in which over a hundred musicians, playing very different instruments - sometimes with very different interests, too - can only produce the right sound by working closely together. Developing vocational training in Europe is just as varied and complicated, requiring great patience, lots of practice and rehearsal until finally something sonorously new is created, bringing everyone together in harmony. We should "make music" together more often and create our future in a concerted way.

Johan van Rens
Director of Cedefop

S. Oliver Lübke
Chairman of the Cedefop Management Board





JULIA-MARIA KRETZ

Julia-Maria Kretz was born in Berlin in 1980 into a musical family. She started to learn the piano and violin at an early age, being taught by her mother. Since the age of nine she has been a pupil of Professor Marianne Boettcher and since 1994 she has been a young student at the Julius Stern Institute of the Berlin College of Arts (HdK).

In 1997 Julia-Maria Kretz won first prize in the national competition “Youth makes music” in Leipzig and later went on to win the prize for classical music awarded by the city of Muenster and West German Radio (WDR).

She had solo parts with different orchestras, playing the violin concertos of F. Mendelssohn-Bartoldy, Antonín Dvořák, W.A. Mozart, including Vivaldi’s Four Seasons. She founded a piano trio in 1996 and toured throughout Germany, and gave the Triple Concert of Ludwig van Beethoven in the Berlin Philharmonic in 1998. The trio was awarded first prize in the chamber music competition organised by the Berlin colleges and has studied under Menahem Pressler (Beaux-Arts Trio) and G. Sebok.

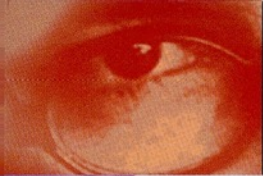
Julia-Maria Kretz

After completing school studies, Julia-Maria Kretz commenced violin studies under Professor Thomas Brandis at the Berlin College of Arts. She was awarded a scholarship by the "Study Foundation of the German People" in March 2000.

Julia-Maria Kretz is the great-great-granddaughter of Antonín Dvořák and identifies particularly with his music.

In September 2000 she played the Fantasia for Violin and Orchestra by Josef Suk, Dvořák's son-in-law, in the Berlin Concert House accompanied by the Youth Orchestra of Berlin, of which she was a member and concert master from 1995 to 1997.





THEO ABAZIS

Born in Athens in 1967, Theo Abazis studied piano and music theory at the National Conservatory in Athens, composition under Prof. Henk Alkema and conducting under David Porcelijn and Kenneth Montgomery at the Utrecht Conservatory. An Onassis Foundation scholarship allowed him to continue his composition studies under Professor Tristan Keuris in 1993.

Other activities include participation in the 1992 Contemporary Music Seminar in Darmstadt and the 1993 Wakefield seminar for composers and choreographers (on a scholarship from the International Dance Trust). From 1993 to 1995 he furthered his composition studies under Dimitris Terzakis at the Musik- und Theater-Hochschule in Bern.

Theo Abazis' works have been performed in the Netherlands, Germany, Spain, England, Georgia, Canada and the USA, as well as in Greece, and he has collaborated extensively with choreographers, visual artists, theatre directors and poets.

Productions include the ballets *Anathema and Orpheus* (commissioned by the Stuttgart State Theatre), *Helen* (London, May 1996, choreography by Marc Bruce), the opera *The Sofa* (Amsterdam, September 1998), the chamber opera *The Apology of Socrates* (commissioned by the Athens Concert Hall, performed in January 2000) and the ballet *Rigmina* (Athens, March 2000). His symphonic work *A Walk through Hell*, commissioned by the Orchestra of Colours, was performed in Athens in October 2000.

Theo Abazis represented Greece at the 1991 European Organ Festival and the 1996 Cultural Capital events in Copenhagen. This year he represented Greece at the BIG Torino 2000, a biennial event for emerging artists.



TINTS

Rapid technological change has an immediate impact on all of us, acting as a catalyst in the way we live and think. One of our major social activities, work, seems increasingly to be losing its basic qualities and becoming a rare and precious good.

The degree to which each social group adapts to developments will determine its chances of survival. Today, information is one of our most important resources, as it alone can reveal current realities and help us predict the future. Thus, information allows each social group to prepare itself in the best possible way.

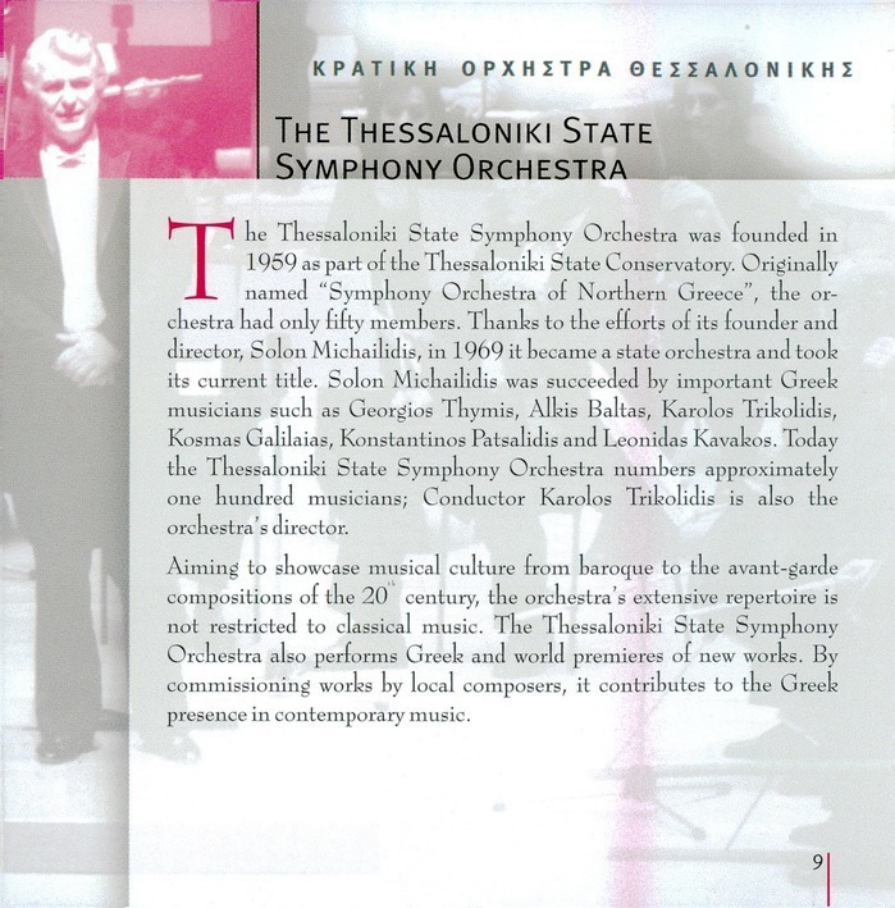
Cedefop's invitation offered me the chance to attempt an exploration of this subject in musical terms.

The initial musical material seems lost and trapped in time. Isolated melodic and rhythmic elements wander aimlessly and hesitantly, seeking help. Gradually, they seem to become aware of one another and try to act in similar ways. The form is still fluid.

Tints

The orchestration helps the material develop while motion becomes steadier, as if all these elements have become conscious of their possibilities and weaknesses: forming groups, they begin to co-operate and educate each other. The result is immediately apparent. The various ideas now form a single musical gesture. The initially monophonic music, after being guided through an educational polyphony, ends its journey in polychromatic unanimity. The form becomes steadier, subjugating and controlling time. All ends in a triumphant melody, a symbol of conquest: the conquest of communication, knowledge and creativity.

Theo Abazis

THE THESSALONIKI STATE
SYMPHONY ORCHESTRA

The Thessaloniki State Symphony Orchestra was founded in 1959 as part of the Thessaloniki State Conservatory. Originally named “Symphony Orchestra of Northern Greece”, the orchestra had only fifty members. Thanks to the efforts of its founder and director, Solon Michailidis, in 1969 it became a state orchestra and took its current title. Solon Michailidis was succeeded by important Greek musicians such as Georgios Thymis, Alkis Baltas, Karolos Trikolidis, Kosmas Galilaias, Konstantinos Patsalidis and Leonidas Kavakos. Today the Thessaloniki State Symphony Orchestra numbers approximately one hundred musicians; Conductor Karolos Trikolidis is also the orchestra’s director.

Aiming to showcase musical culture from baroque to the avant-garde compositions of the 20th century, the orchestra’s extensive repertoire is not restricted to classical music. The Thessaloniki State Symphony Orchestra also performs Greek and world premieres of new works. By commissioning works by local composers, it contributes to the Greek presence in contemporary music.

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The Thessaloniki State Symphony Orchestra

One of the main concerns of the Thessaloniki State Symphony Orchestra has always been to encourage new talent. For many years the winners of the Young Musicians' Competition, organised by the orchestra itself, were invited to perform in its concerts. In this way the orchestra offered young musicians a stage at the beginning of their careers.

The Thessaloniki State Symphony Orchestra has held concerts honouring Greek composers such as Kalomiris, Varvoglis, Michailidis, Christou, Mitropoulos. In addition, it has held concerts for special events, such as in support of Amnesty International, in memory of the Athens Polytechnic Uprising, and in schools, factories and cultural centres as part of educational programmes.



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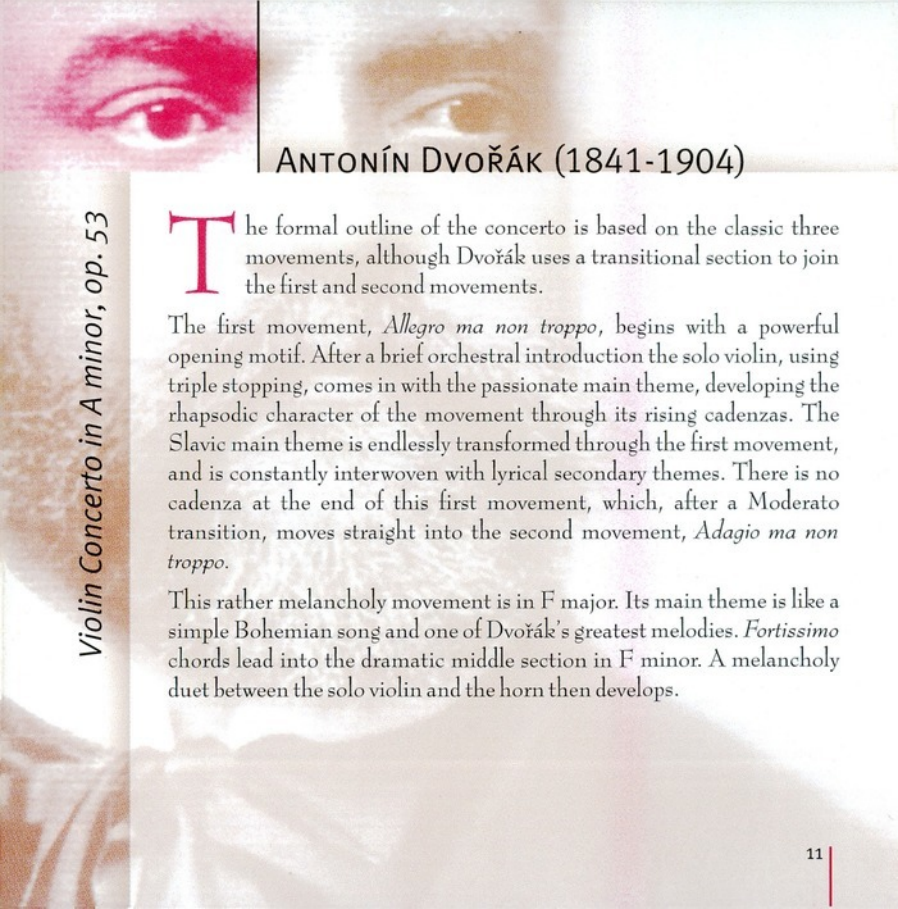
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A close-up photograph of a person's eyes, split vertically. The left side is tinted red, and the right side is tinted yellow. The eyes are looking directly at the camera.

ANTONÍN DVOŘÁK (1841-1904)

The formal outline of the concerto is based on the classic three movements, although Dvořák uses a transitional section to join the first and second movements.

The first movement, *Allegro ma non troppo*, begins with a powerful opening motif. After a brief orchestral introduction the solo violin, using triple stopping, comes in with the passionate main theme, developing the rhapsodic character of the movement through its rising cadenzas. The Slavic main theme is endlessly transformed through the first movement, and is constantly interwoven with lyrical secondary themes. There is no cadenza at the end of this first movement, which, after a Moderato transition, moves straight into the second movement, *Adagio ma non troppo*.

This rather melancholy movement is in F major. Its main theme is like a simple Bohemian song and one of Dvořák's greatest melodies. *Fortissimo* chords lead into the dramatic middle section in F minor. A melancholy duet between the solo violin and the horn then develops.

Dvořák

Antonín

Antonín

Antonín

Dvořák

After this break in the prevailing mood, inner turmoil lessens: the song theme is taken up again and the lyric, idyllic mood returns. The movement is full of longing and melancholy, a powerful expression of Dvořák's feelings for his homeland and the landscape of Bohemia.

The finale, *Allegro giocoso, ma non troppo*, a lively rondo in A major, is one of the most magical movements not only in Dvořák's oeuvre but of any concerto – a virtuoso piece of the first order.

Here Dvořák effectively juxtaposes elements of Bohemian folk music with each other, including dance elements from the Czech *furiant* dance and the *dumka*.



“Cedefop” is the French acronym of the organisation’s official title, European Centre for the Development of Vocational Training (Centre européen pour le développement de la formation professionnelle).

Cedefop was established by Council Regulation 337/75 as a non-profit-making body, independent of the Commission, to help rethink the direction and requirements of vocational training and assist the Commission in promoting the development of vocational training.

WHAT IS CEDEFOP?

The European agency that helps policy-makers and practitioners of the European Commission, the Member States and social partner organisations across Europe make informed choices about vocational training policy.

WHAT CAN IT DO FOR YOU?

Cedefop can provide you with the latest information on the present state of and future trends in vocational education and training in the European Union.

HOW TO REACH US

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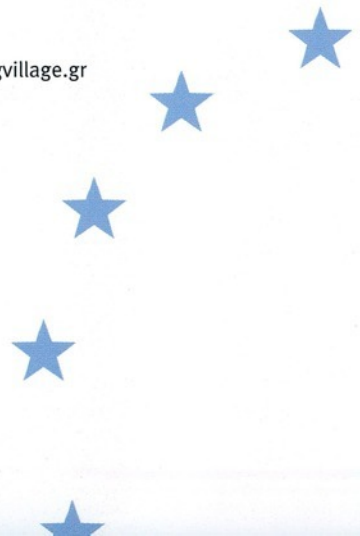
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JULIA-MARIA KRETZ, Violin

ANTONÍN DVOŘÁK

Violin Concerto in A minor, Op. 53.....[31'45"']

1. Allegro, *ma non troppo*.....[11'35"']
2. Adagio, *ma non troppo*.....[10'56"']
3. Finale. *Allegro giocoso, ma non troppo*.....[09'54"']

THEO ABAZIS

Tints [ΑΠΟΧΡΩΣΕΙΣ].....[15'07"']
commissioned work by Cedefop

KAROLOS TRIKOLIDIS

THESSALONIKI STATE SYMPHONY ORCHESTRA
ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΘΕΣΣΑΛΟΝΙΚΗΣ

25TH ANNIVERSARY of CEDEFOP

JUBILEE CONCERT