

A Fresh Look in to Nikos Astrinidēs's (1921-2010) Compositions for Wind Ensembles

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Abstract

Nikos Astrinidēs (1921-2010) was one of the most important Greek composers of the last century. His compositional style encompasses elements such as Orientalism, Balkan music, the Russian National School, Greek Byzantine and traditional music, Romanticism, French impressionism, etc., in an exceptionally original way. As Director of the Wind Orchestra of the Municipality of Thessaloniki (Greece), he proceeded to compose original works and adapt his own, as well as works of other composers, for wind orchestras. Under his direction, the band developed into a high-profile wind orchestra. His compositions, orchestrations, and arrangements remain virtually unknown. This paper attempts to present them analytically, clarify issues of access and status of the existing documents, and briefly discuss their instrumentation. The ultimate goal is to facilitate researchers and conductors/bandmasters in accessing, researching, performing, and establishing these works as part of the standard repertoire for wind orchestras in Greece and abroad.

Keywords: Astrinidis, Astrinidēs, Wind orchestra, Thessaloniki, concert band, Greek music

1. Introduction. Biographical information

Nikos (Nicolaios) Astrinidēs (Astrinidis, hereafter: A.) was a prominent and internationally acclaimed musical personality, excelling as a composer, piano soloist, pedagogue, and conductor of symphony orchestras, choirs, and wind orchestras. He also had excellent orchestrational skills. Like few other Greek composers, he was able to combine in an original and harmonically distinctive way the different aspects of his talent; more importantly, he could blend styles as different as Greek and Balkan traditional music, the Russian National School, Oriental and Caribbean music, Romanticism, French Impressionism, etc.

Born in Akkerman, Romania (1921) (now: Bilhorod-Dnistrovskiy, Ukraine) and of Greek-Romanian origin,²A. studied piano at the Bucharest Music Academy with Miron Șoarec and privately with Dinu Lipatti (Sakallieros, 2014). His family life could have easily become the subject of a documentary or a film. His father was among the Greek immigrants that left Eastern Thrace for Greece during the population exchange that followed the Balkan Wars of 1917-18, eventually settling in what at the time was part of Romania. Just before the outbreak of WWII, the region (Bessarabia) was annexed by the Soviet Union, and his family was forced to escape by ship to Greece (albeit his two older brothers could not leave Romania). However, during the voyage, the Germans invaded Greece (1941). The family managed to settle in Palestine, and A. served as a member of the Royal Hellenic Air Force in Libya. Being injured in battle (1943), he was transferred to Cairo where he could gradually start performing on the piano and composing. In 1944 his composition *Cypriot Rhapsody* for solo piano gave him the first prize at the Eisteddfod Music Festival. Later he would conduct his first major orchestral work, *Oedipus Roi*. After the war, he travelled to Paris to study piano and composition (1947, Schola Cantorum). His career as a soloist and accompanist included thousands of appearances worldwide.

As a composer, he became best known mainly for his large-scale orchestral/choral works inspired by Greek Ancient and Byzantine history and mythology, as well as by the Greek Revolution and other patriotic subjects. These compositions are associated with his career in Thessaloniki, where he decided to settle in the 1960s to be close to his

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² Extended information regarding the composer's life, studies, works, and reception can be found in the sources cited in section 2.

parents. However, his earlier compositions, reflecting Oriental and Russian school (the 1940s) and French impressionism (the 1950s) influences, are equally important.

A.'s career was irrevocably connected with the cultural life of Thessaloniki. As he would say, 'I loved Thessaloniki very much. Here I wrote most of my great works' (Γαμvakos, 2014, pp. 90-95). According to Dēmētṛēs Athanasiadēs, One should dwell on the orchestrational virtuosity of the composer who, by combining the polychromy of Impressionism with the density of Romanticism, often with parallel ideas and doublings that do not strangle but assist the main thematic idea, manages to give the right balance between the aesthetic orchestrational contrast between Impressionism and Romanticism, with a fresh and fine-sounding result (Athanasiadēs, 2006, p. 13).

Figure 1 Nikos Astrinidēs (1921-2010)



Source: Nicolas Astrinidēs archive, <https://web.stanford.edu/~ichriss/Astrinidis.htm>

Interestingly, the composer would orchestrate or arrange many of his important works for various instrumental groups, without them losing functionality and sound effectiveness, each time highlighting, often with considerable alterations, the timbre idiosyncrasies of each ensemble. A piano piece can thus be encountered in arrangements for

string quartet, violin and piano duo, wind ensembles, orchestras, wind orchestras, and even mandolin ensembles. In all these arrangements the composer was thinking in a ‘symphonic way’.

2. Literature review. Consulted archives and collections

The bibliography concerning A. is limited both in research and references. This research was initially based on bachelor theses of the Department of Music Studies of the Aristotle University of Thessaloniki (hereafter: MDAU). Among his few scholars stands out Ilias Chrissochoidis (hereafter: C.), a former piano student of the composer. His Bachelor thesis (Chrissochoidis, 1992) and its revised publication (Chrissochoidis, 2012) include an extensive biography of the composer and a detailed catalog of his works. These studies, along with the excellent work of the Pappas brothers (Pappa & Pappas, 2010) and the *Greek Music Dictionary* (Kalogeropoulos, 1998) contain a wealth of biographical and historical data on the composer's life.

Figure 2 The Band and mixed choir of the Municipality of Thessaloniki under the baton of A.



(Mitroulia, 2001, p.183).

A. was appointed Artistic Director of the Municipality of Thessaloniki Wind Band (hereafter: WB) in 1965 (Chrissochoidis, 2012, pp. 30-31), but he was regularly visiting Thessaloniki already in the 1950s. During that period, he would also perform occasionally as a soloist and/or conduct the Symphony Orchestra of Northern Greece. He remained in the post of Bandmaster and Artistic Director until his retirement (1986). ‘From 1965 onwards... a huge activity of arranging pieces for the wind band commenced, to enrich the repertoire of the ensemble. This activity was directed to the composition of new works... and the transcription of several of his older compositions as well as acclaimed works of the international symphonic repertoire’ (see Figure 2) (Chrissochoidis, 1992, pp. 53-54 & 84-86). C., however, did not have—as he mentions—the ability and access to research this part of the composer's activity. However, his study includes a lot of information (such as premiere dates, existing recordings, etc.). Much of this information has been cross-checked in this paper with other sources:

The composer mentioned to me that some of his works were transcribed for wind orchestra (band) to be performed by the WB of which he was the director since 1965... However, I have not located with certainty any

manuscripts of these transcriptions in the composer's archive. It is most likely that this material is found, along with transcriptions of other composers' works that the composer worked on [at the Music Center of the Municipality of Thessaloniki].³

The WB was established in 1937 and consisted of 32 musicians with Konstantinos Panagopoulos as its first Bandmaster (Kalogeropoulos, 1998, pp. 332-334). A researcher who dealt extensively with the history and activity of the Band, including the period under discussion is Eugenia Mitroulia (hereafter: M.). Her thesis includes a lot of information about the works of the composer that were performed during his service. A. assumed his duties with the agreement that his service would exclusively concern concerts and not the regular duties of a band, with the ultimate goal of creating an Opera in Thessaloniki (Mitroulia, 2001, pp. 54-55). The focus on concert activities included a lot of arranging responsibilities. M. writes that 'the research I carried out in the archives of the Municipality of Thessaloniki... turned to be fruitless, because there are simply no records.' Shethen adds:

According to the testimony of [A.], all the works that he had transcribed for the band, were given to the Municipality after his retirement. The author conducted research at the Municipality's Music Center to find these works but to no avail. It seems that all this valuable material, which according to N. Astrinidēs was also large in quantity, has been lost (Mitroulia, 2001, pp. 3, 93). Fortunately, M. has used separate tables to record the standard WB concerts from those where the Band played reinforced with string players—mostly of the Thessaloniki State Orchestra.⁴ This information has greatly helped to ascertain and to correspond the surviving scores of wind orchestra transcriptions to the relevant documented performances.

Since 2018, cooperation between the Department of Music Science and Art, the University of Macedonia (hereafter: DMSA), the Friends of Nikos Astrinidēs Association, and WB allowed the systematic recording of the Band's archive and cross-checking of bibliographic information with the documents of the archive. The study of the surviving documents revealed that, despite the aforementioned reports to the contrary, the relevant musical material mostly does survive in the WB Library. The material was thoroughly studied to determine its condition, any missing pages or instrumental parts, orchestrational details, the identity of the copyists, etc. The author was also able to verify, which of M.'s reports regarding the Band's performances of arrangements are related to the composer and which are based on published arrangements.

Extensive research was also carried out in the Astrinidēs Archive of the Music Library of Greece 'Lilian Voudourē' of the Friends of Music Association in Athens (hereafter: LV), to which most of the composer's works have been donated; in the collection donated to the Library of the MDAU; in the electronic archive of compositions kept by Dēmētrēs Athanasiadēs, the former Director of the Macedonian Conservatory of Thessaloniki; in the collection donated to the Library of the University of Macedonia (2018); in the Library of the Society for Macedonian Studies in the archive of the Thessaloniki State Orchestra;⁵ in the Thessaloniki History Center; in the Library of the State Conservatory of Thessaloniki; and finally, in the digital archives of the State Theater of Northern Greece (hereafter: STNG) (*NTNG Digital Library*, n.d.).⁶

Research and cross-checking of the available evidence largely clarified the exact instrumentation of A.'s arrangements. Some bibliographic references and entries in the archive directories were proven unclear or erroneous. It is also likely that manuscripts of some works are still possessed by retired musicians of the WB, as the fragmentary presence of instrumental parts in the WB library suggests.

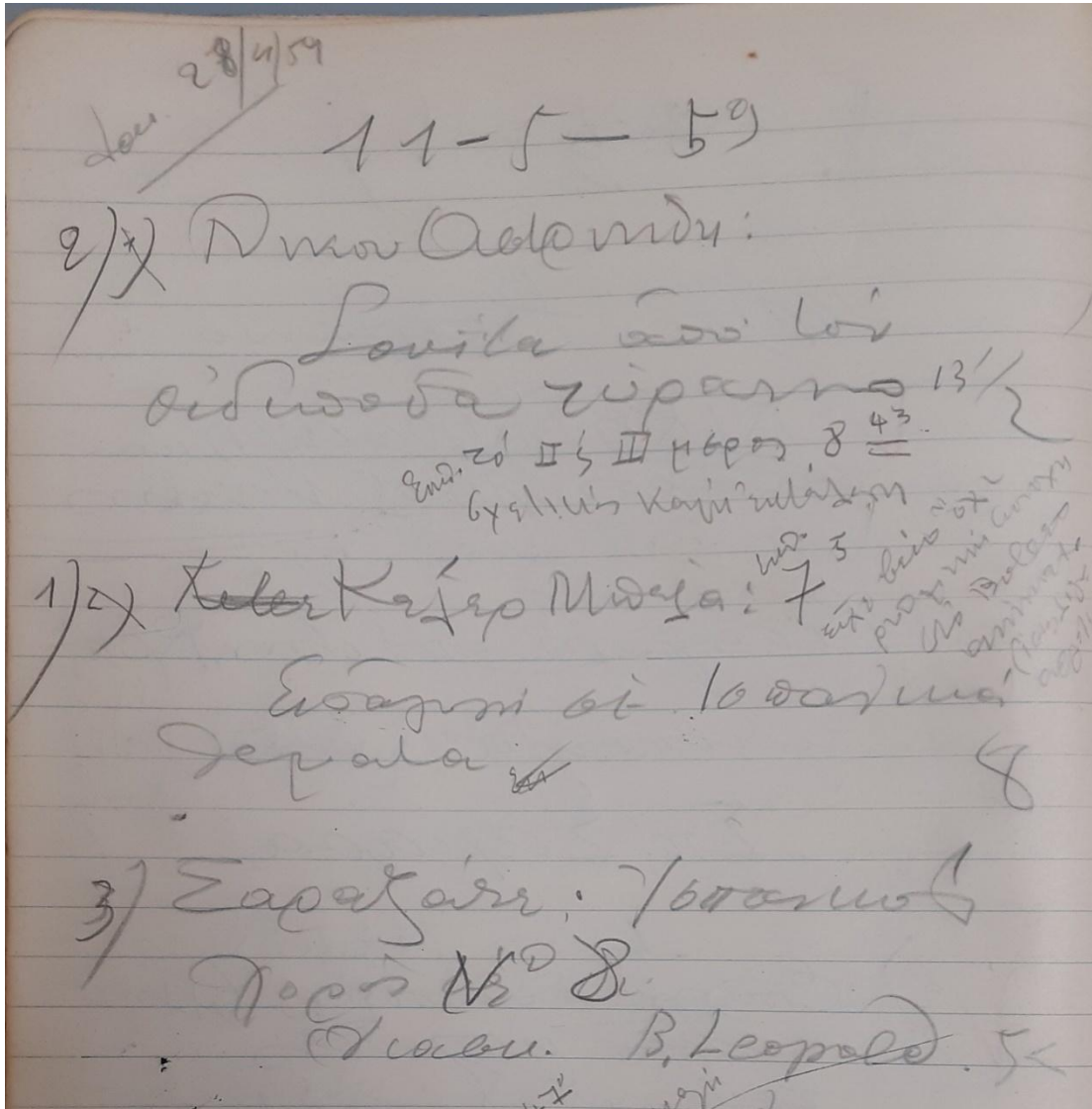
³ The Music Center of the Municipality was the building that housed all services and also where rehearsals took place. The same venue is used up to the present for these purposes.

⁴ A. often employed string groups in many of the Band's concerts, a policy that allowed him to perform symphonic and operatic works. During the period under discussion, the City of Thessaloniki Symphony Orchestra was not yet established. Thus, the city had only one symphony orchestra and no opera.

⁵ Personal communication with Theodōra Karamanidou, supervisor of the music collection of the Library of the State Orchestra of Thessaloniki, 12 April 2021. According to Mrs. Karamanidou, the Library no more possesses material by Astrinidēs.

⁶ The initials in the English version of the webpage are mistakenly translated as 'National' instead of 'State'.

Figure 3 Notes from Eurypidēs Kotsanidēs’s notebook, 5 May 1959.



Source: ‘Kotsanidēs Collection’, Library of the State Conservatory of Thessaloniki

In his arrangements, A. would often write only the instrumental parts or entrust their writing to copyists (70 Years History of the Band of Thessaloniki, 2009), and he would conduct using either a piano arrangement serving as a condensed score or the full score of the original symphony orchestra version. Consequently, full scores of some of his works for the band and of several of his arrangements do not exist (Chrissochoidis, 2012, pp. 45-46). This was verified by the investigation of several of the documents, especially those that concern stage music or operatic arrangements: the same dossier often contains published material (full scores of the original symphonic work) and handwritten band parts. Still, there are several pieces with an existing wind orchestra full score.

For the compilation of the catalog, apart from the aforementioned primary and secondary sources, existing interviews of the composer and available recordings of his works on the Internet were also consulted. It should be noted that the digitization of the archival material in LV, which includes several concert programs, cassettes, etc. has only recently started.

3. Recordings

Existing recordings of the works for wind ensembles are very few. Of the commercial recordings released, none are related to works for bands.⁷ On the Internet⁸ there exist the following, probably live and without any processing, archival recordings:

- *Cypriot Rhapsody*, probably by WB but without any information on contributors, date, and venue,
- The original arrangement of *Famed Macedonia* for wind orchestra and mixed choir,
- March from 'Metrō-metrō' [*I count-I count*], stage music for the play *Epikyndino Fortio* [*Dangerous Load*] (poetry by Kōstas Mourselas),
- An excerpt from the stage music for Sophocles's tragedy *Oedipe*, and
- A live Christmas concert of WB, directed by A. in two parts: the first includes the composer's arrangement of Pavlos Carrer's opera *Despō* for band, soloists, and mixed choir, and the second arrangements of works by Borodin, Kalomoirēs, etc. All of the above are poorly sound-engineered and include several audible errors, intonation problems, etc. In some cases, entire excerpts seem to have been left out.⁹

Research in the STNG digital library further yielded the following recordings for wind instruments:

- Stage music for Molière's comedy *Tartuffe*
- Stage music for Sophocles's tragedy *Aias* [*Ajax*]
- Stage music for Calderón's drama *Life is a Dream*

Finally, video recordings of two original arrangements for wind nonet performed by the DMSA wind ensemble were recently uploaded on the internet:

- Stage music for Molière's comedy *Tartuffe* and
- *Deux pièces en stil Grec*.

4. Reception of his oeuvre

Although a member of the French Composers' Union (SACEM) with international recognition, the dissemination and reception of A.'s work, in particular of his great symphonic compositions, remains limited both geographically and in performance numbers. As in the case of many other Greek composers, the main reason for this is that few of his works have been published (mostly some of his early works for piano or violin and piano), and none of these editions concern a large instrumental ensemble. Most of his opus, including all of his compositions for wind ensembles, has hardly ever been researched or performed.

The aesthetic value of A.'s works and their particularly rich timbres significantly expanded the repertoire of the WB and contributed to its positive reception from the audiences. According to its founding statutes, the Band 'is obliged... every two months [to perform] indoors [presenting] a musical program, consisting of works of serious music' (Mitroulia, 2001, p. 76). The ability of a wind band with otherwise service purposes to meet the technical requirements of a concert repertoire was recognized even by the limited music criticism of the local press (Mitroulia, 2001, p. 92).¹⁰

5. Works for wind orchestras and wind ensembles (original compositions/arrangements by the composer)

The following description includes in addition to the original works, A.'s arrangements of his compositions. The author considers that these arrangements have unfairly not attracted interest from researchers. The argument that wind-orchestra arrangements are of a somewhat casual character, is unsupported. The task of arranging for these transcriptions is very well processed, often with significant variations from the original to take advantage of the wind instruments' special technical capabilities and timbres. The imposing and seductive timbre of the wind instruments

⁷Recently, an LP was discovered that includes the recording of two arrangements by A. for soloists, choir, and wind orchestra of two operas by the composer Pavlos Carrer (1829-1896): a) *Despō, Ē Ēroistou Souliou* [*Despō, the Heroine of Souli*] and b) *Markos Botsarēs* (excerpts). The pieces are performed by WB and the Thessaloniki Mixed Choir and are conducted by A. (*Carrer: Despō; Markos Botsarēs*, 1988).

⁸Most of these posts are by C. who has handed me a relevant handwritten list that he compiled in 1991. The few entries on the list that concern wind ensembles seem to be identical to the internet recordings that are hereafter quoted.

⁹As, for example, in the recording of the *Cypriot Rhapsody*, where the oboe solo in bars 9-12 is missing.

¹⁰Articles in the newspaper 'Ellinikos Vorras' [in Greek: 'Greek North'] (May 1965 and June 1966): 'the band has been transformed into a wind orchestra capable of performing in demanding works as well...Its members are aware of this change'.

often dominates in the composer's symphonic works as well. In the arrangements for wind orchestras, this 'symphonic' aroma emerges from the very first moment, captivating the listener.

The accurate identification of A.'s works presents many research difficulties. The main problem is that his oeuvre is scattered in various archives. Although most of his works were donated to LV, many documents concerning wind ensembles are kept in the WB Library, and the opposite. In several cases, the information in the relevant catalogs is inaccurate or misleading. One needs to check the documents page by page to establish the exact instrumentation and status (missing pages or parts, whether the surviving wind parts are for wind or symphony orchestra, or whether apart includes one or two voices). In many works only a piano reduction score exists; given that some of the parts are often missing and that the instrumentations are not the same in all works, it is difficult to ascertain if a work is complete or not. Different versions of the same work often bear different titles. In some of the works, movements have been extracted and transcribed for different ensembles and appear in the catalogs as independent compositions with different titles. In other cases, movements of the same composition have different instrumentations but in the existing literature, the piece is referred to as having a unified instrumentation.

The following discussion lists the works in the order and opus number adopted by C. (Chrissochoidis, 2012, pp. 41-46). Unnumbered works appear at the end of the list. Section 6 lists works attributed until now to wind ensembles, for which research has shown that they have either been lost or were written for other ensembles. Section 7 includes A.'s arrangements of works by other composers.¹¹

1. *Caprice Grec*: The original composition for solo piano (Op. 10) was entitled *Second Greek Rhapsody* and was written in Cairo in 1944 (Chrissochoidis, 2012, pp. 60-61). A. later transcribed it for piano and symphony orchestra; there also exists a version for two pianos (Op. 10a, premiered in Cairo in 1946). These subsequent versions are both entitled *Caprice Grec*. The piano and wind orchestra transcription has not been exactly dated, but it is cited in various sources (Mitroulia, 2001, pp. 93, 165; Pappa & Pappas, 2010, p. 161; *70 Years History of the Band of Thessaloniki*, 2009, p. 21).¹² Its first performances took place on 14 May and 12 July 1965.¹³ The version for piano and wind orchestra was a completely revised arrangement of the original Op. 10 (Pappa & Pappas, 2010, p. 106).

2. In LV there survives a full score (autograph) and parts for wind orchestra (copyist's manuscript).¹⁴ In the MDAU Library, the author discovered a full score autograph of the wind orchestra version in good condition (fair copy), unfortunately undated (see Figure 4). A comparison of the last two sources reveals slight differences but otherwise, it is the same work and instrumentation.

3. *Kypriakē Rapsōdia [Cypriot Rhapsody]* Op. 11 (Cairo, 1944). The work has been transcribed for two pianos (Op. 11b), for symphony orchestra (Op. 11a, 1944-45, premiered in Iași in 1972), and for wind orchestra (according to C., 1965, premiered by WB on 12 July 1965).

Two autographs of the full score with slightly different handwriting were discovered in the WB Library, as well as the relevant instrumental parts dated 'April 1971'. One of the autographs is the most reliable, bearing much more information (articulation, dynamics, etc., see Figure 5). This was found in a separate closet from the so-called 'Astrinidēs Collection'. Both autographs have interpretive interventions written with pencil, such as skips, that may have been adopted at the concert for functional reasons. The above sources, in combination and comparison with the original piano version, the arrangement for two pianos, and the symphony orchestra score, constituted the primary material for the creation of the first critical and interpretative edition of the work (Sarvanidēs, 2019).¹⁵ The work was performed repeatedly by the WB (Mitroulia, 2001, pp. 161-162).

¹¹ Abbreviations and instrument transpositions are written hereafter as, for example, 'Cls 1-2 in B≡'. Instruments seldom referred to in the text are spelled out.

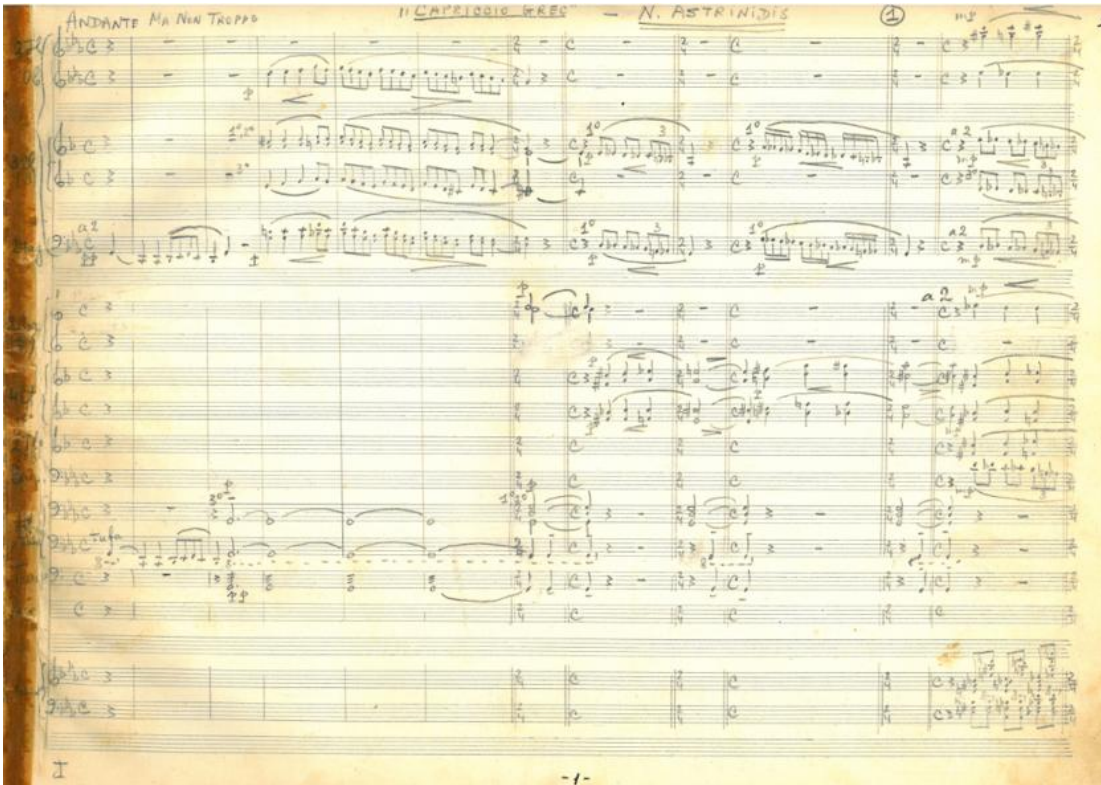
¹² It was the first concert of the Band under the direction of Astrinidēs, who in this particular piece was probably conducting and performing as a soloist.

¹³ The dates of the first performance cited by C. and M. can in some cases also be cross-checked with the programs in *70 Years History of the Band of the Municipality of Thessaloniki 1937-2007*.

¹⁴ For the detailed instrumentation of each piece the reader is referred to Tables 1 and 2.

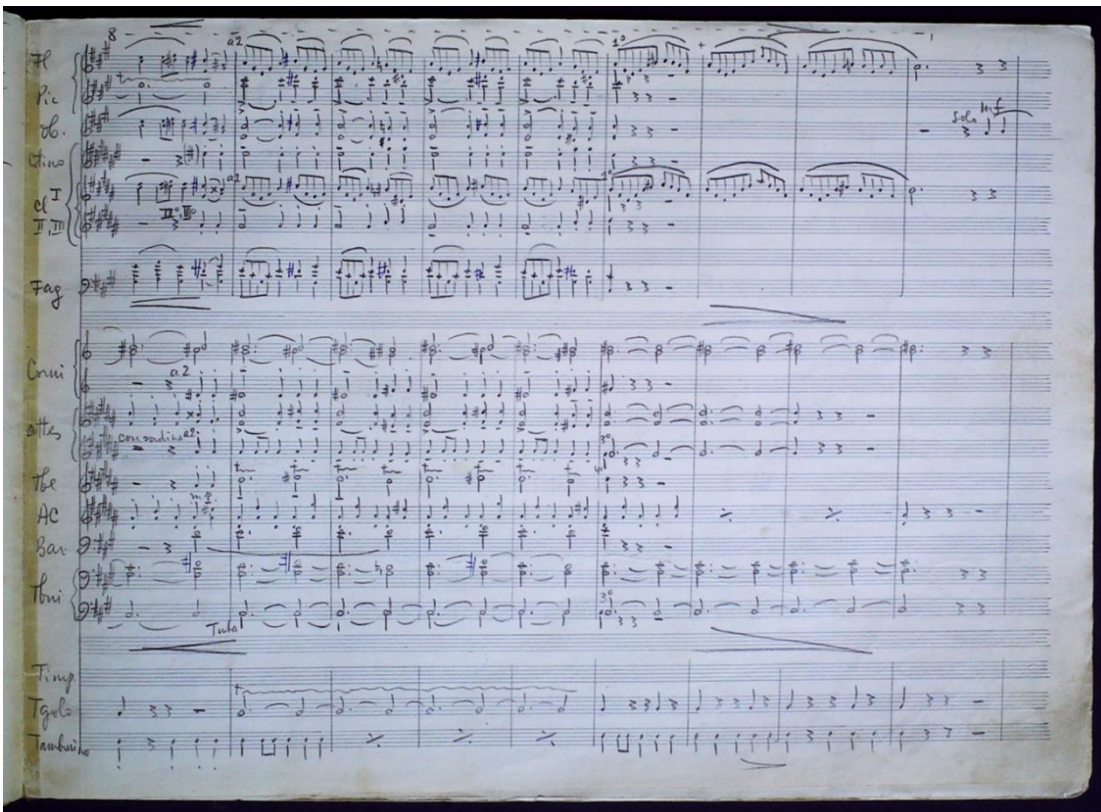
¹⁵ This version was performed on 23 May 2019 by the DMSA Wind Orchestra, as well as on 6 and 7 December 2021, in the context of the celebration of the 200 years since the Greek Revolution and the 100 years since the birth of Nikos Astrinidēs.

Figure 4 *Caprice Grec* for wind orchestra, p. 1.



Source: Library of MDAU

Figure 5 *Cypriot Rhapsody* for wind orchestra, p. 11



Source: WB Library archive.

4. *Deux pièces en style Grec* [Two pieces in Greek style], Op. 16. This is probably A.'s mostly transcribed work. The original composition was for a string quartet, titled *Petites pièces caractéristiques (en style Grec)*. It was written in three movements (Allegretto-Andante-Allegretto), between 6-20 May 1947. Later the composer added versions for various chamber music ensembles, as well as for solo piano. In all subsequent versions of the work, the composer retained only the first two movements and reversed their order (Andante-Allegretto).¹⁶

5.

LV holds another original arrangement for wind nonet (Fl, 2 Obs, 2 Cls, 2 Bsns, 2 Hns) numbered by the composer (Op. 16a3), from which both the instrumental parts and the score survive. There are no reports that this version was ever performed during the composer's lifetime.¹⁷

Figure 6 *The Marriage of Thetis and Pelleas III. Song of the Fates*. Wind Orchestra full score, p. 1

Source: Nikos Astrinidēs Archive, LV.

¹⁶Surprisingly, the instrumental parts of the piece in the same dossier bear an important difference to the score in that they include a third movement, Allegretto-Allegro-Vivace, which has not been used by the composer in any other transcription of the work. The autograph states that the date of composition of this movement is 20 May 1947.

¹⁷The concert of the DMSA wind ensemble on 23 November 2018, may thus be regarded as the first official performance of the work under the direction of this author. The piece was performed and video-recorded again as part of the concert program of the 6th International Conference of Hellenic Bands and broadcast on June 26, 2021.

6. *Oi Gamoitēs Thetēdas kai tou Pēlea* [*The Marriage of Thetis and Pelleas*], Op. 30 (1964), mythological cantata for two soloists, narrator, choir, and orchestra. Premiered in Thessaloniki on 27 October 1964. The work is structured in the following movements: I. *Ymnos tēmousikē* [*Hymn to Music*], II. *Recitativo*, III. *Tragouditōn Moirōn* [*Song of the Fates*], IV. *Tragouditōn Mousōn* [*Song of the Muses*], V. *Hymenaios*. The work was later transcribed by the composer for band (Chrissochoidis, 2012, pp. 94-95).¹⁸ Careful research in LV, however, revealed that there exists a wind orchestra transcription only for III. *Song of the Fates* (see Figure 6). Research revealed that the movements originally composed for symphony orchestra were I, III, and V and that of these only III was transcribed for band. The remaining movements (II, IV) were either intended to be sung only with piano accompaniment or A. had no time to complete their orchestration.

7.

8. *Kyrillos and Methodios* [*Cyril and Methodius*] [*Symphonic Prelude*], Op. 32 (1965-1966). Research revealed that A. edited the prelude of the original oratorio for wind orchestra, (date of arrangement unknown). A photocopy, apparently the only surviving document, can be found in the Library of the MDAU, where the catalog erroneously states that it is a symphonic work. No original was found in any of the remaining collections and archives. No source makes any mention of the specific arrangement or its performance (Chrissochoidis, 2012, pp. 96-98).

9. Stage music for the drama *Life is a Dream*, Op. 33, by P. Calderón de la Barca, for an orchestra of 22 wind and percussion players (1966). It was premiered in Thessaloniki in 1967 in STNG and directed by the composer. The work uses thematic material and the first part of *Oedipe Roïn* unaltered (Chrissochoidis, 2012, p. 98; Mitroulia, 2001, p. 93).¹⁹ Indeed, in the digital archive of STNG, a 25-page condensed score divided into 19 sections was discovered, showing similarities of the musical material (cf. Figures 7-8). The list of the LV archive states that the piece includes parts 'for strings, wind instruments, and percussion'. Closer inspection of the material proved that only parts for wind instruments, percussion, harp, and StrB are included in the relevant subfolder. It is a work for wind orchestra, although the instrumentation deviates somewhat from other pieces.²⁰

Figure 7 *Life is a Dream*, no. 7, piano/condensed score.

Source: Nikos Astrinidēs Archive, LV.

¹⁸ The first performance by the WB and the Mixed Choir of the Municipality of Thessaloniki under the direction of the composer was on 14 June 1966. However, Mitroulia (p. 145) reports that *The Song of the Fates* was performed on November 21 and 22, 1965.

¹⁹ Pappa and Pappas report that the year of the first performance was 1966, but the concert poster of the STNG agrees with the information provided by C.

²⁰ Cf. the relevant discussion for *Oedipe Roïn* pp. 27-28.

Figure 8 *Oedipe Roi*, no. 7, piano/condensed score

The image shows a handwritten musical score for 'ACT. II SCENE I' of 'Oedipe Roi', no. 7. The score is in 9/2 time and B-flat major. It features a vocal line (marked 'Largo' and 'ff') and piano accompaniment. The piano part includes various textures and dynamics, with handwritten annotations like 'Corno', 'Clarinete', and 'Tromba'. The score is marked with a circled '7°' in the top left corner.

Source: Dēmētrēs Athanasiadēs’s digital archive. One can see the instructions for the entries of brass, clarinet, and horn. In other parts of the score, there are similar indications for the entry of strings

10. *Gerakina* [Hawk], from the *Trois chansons populaires Grecques*, Op. 35 (1947). It was arranged for wind orchestra and mixed choir in 1965.²¹ The material is located in LV together (back side of the page) with the arrangement of Manolis Kalomoirēs’s *Egia Molaby A.* (see p. 32). The two pieces have the same instrumentation (Chrissochoidis, 1992, pp. 128, 186).²²

11. *Berceuse*, from the *Trois chansons populaires Grecques*, Op. 35 (1947). It was arranged for wind orchestra and mixed choir and the instrumentation is the same as *Gerakina*. The material is located in LV.

12. Stage music for Molière’s comedy *Le Tartuffe* Op. 36 ‘for chamber orchestra’ (1967). Premiered in Thessaloniki in 1968, STNG, and directed by the composer. The work was written for an ‘instrumental ensemble’ (Chrissochoidis, 1992, pp. 98-99), while in the LV catalog, it is stated that there survive parts for Fl, Ob, Cl, 2 Bsns, and Hn. *In situ* research revealed that the music is written for a wind nonet (Fl, 2 Obs, 2 Cls, 2 Bsns, 2 Hns).²³ In the STNG digital library, there are two recordings of the piece that support this instrumentation, as well as a 9-page condensed score (autograph). The movements of the piece are 1. *Ouverture à la Française*, 2. *Tambourin*, 3. *Aria*, 3a. *Choral*, 4. *Gavotte*, 5. *Rigaudon*, 5a. *Maestoso*.

13. *Symphony 1821*, Op. 39 (January-July 1971). First performance: Thessaloniki, 27 October 1971. ‘The fourth movement of the work (along with perhaps another movement) [was] later arranged by the composer for wind orchestra (band)’ (Chrissochoidis, 1992, p. 102).

²¹The first performance of this version by the WB and the Mixed Choir of the Municipality of Thessaloniki on September 1, 1969, was directed by the composer.

²²The only differences are that in *Gerakina* there is one Altn part and two Cl parts.

²³Additionally, an unfinished score was detected in LV with the title *Petite suite (in Modo classico)* for Fl, Ob, Vn, Vla, and Pno, the music of which is the same as the *Tartuffe*. This holding only includes the *Ouverture à la Française*.

Surviving manuscripts in the WB Library include a) incomplete symphony orchestra parts²⁴ and b) incomplete autograph band parts, titled ‘1821’/IV. Revolution’, of the fourth movement of the symphony.

The first performance of the arrangement by WB with soloists took place on 29 May 1972 (Mitroulia, 2001, p. 158). The piece was repeatedly performed in various towns in Northern Greece. To conclude, only the fourth movement of the symphony was indeed transcribed, but the surviving material is presently incomplete. Interestingly, the above references differ from those concerning the *Fanfare of Freedom* (see immediately below) (Mitroulia, 2001, pp. 158-161).

14. *Tēs Eleutherias to Salpisma* [*The Fanfare of Freedom*]. The work is not recorded by C. In his reference to the composition *Hymnosstē Thessaloniki* [*Hymn to Thessaloniki*] Op. 34 for baritone and piano, the researcher states that ‘the title in the manuscript was crossed-out with a pencil and underneath it was written, “Tēs Eleutherias to Salpisma”’. The composer could not remember why this had happened.’ C. considers that the symphony orchestra and mixed choir version of the work (Op. 34a) is lost (2012, p. 90). However, LV holds instrumental parts of this version, possibly incomplete. On the other hand, it holds a complete set of parts of the wind orchestra version, together with a condensed score and choral parts. In the condensed score and in one of the sets of parts, the title ‘Tēs Eleutherias to Salpisma’ is written with a blue marker over the previous title ‘Hymnosstē Thessaloniki’ (see Figure 9). In the remaining documents, the title ‘Tēs Eleutherias to Salpisma’ is originally written. All documents are autographs.

The music is indeed the same as the *Hymnosstē Thessaloniki*. In fact, the first stanza in the condensed score bears the lyrics of the original song, and underneath them, the lyrics referring to the Greek Revolution:²⁵

(The place was covered by heavy slavery
the Greeks moaned under the Turk’s violence
suddenly a myriad-mouth scream breaks out
Freedom or Death
Freedom, all Greece perseveres you
the wind fills you with kisses
blue banner of Agia Lavra
Lords, priests, the People
with blood here, sanctifying your soil
so many thoughts have longed for you
they yearn for you, all the time
and a myriad lusts sail
they sail toward you
and Greece’s wind makes them strong
oh, Freedom, to have you as the pilgrimage).²⁶

In the WB concert tables cited by M., reference to the work is accompanied by the phrase ‘from the *Symphony 1821*’. However, apart from its thematic relevance, there is no correlation between the musical material of *The Fanfare of Freedom* and *Symphony 1821*.

The fair copy (unfortunately in poor condition) which is obviously written for the WB’s needs, includes detailed entry instructions for wind instruments. The piece was performed in several towns in Northern Greece in 1971 and 1972 (Mitroulia, 2001, pp. 155-158).

²⁴ These parts are manuscripts by the copyist Panagiōtēs Diamantopoulos dated 17 October 1971 and they include all four movements of the composition.

²⁵ There is no evidence regarding the lyricist in any of the holdings. The lyricist of the *Hymn to Thessaloniki* was Dionysios Voreinos.

²⁶ Freely translated by the current author.

Figure 9 *Freedom's Fanfare*, arrangement for wind orchestra of *Hymn to Thessaloniki* for baryton and piano Op. 34, condensed score, p. 1

Source: Nikos Astrinidēs Archive, LV

15. Stage music for Sophocles's tragedy *Aias* [*Ajax*], Op. 40 (1972/3). First performed on 15 July 1972 (Chrissochoidis, 2012, pp. 102-103). In the STNG digital library, a 15-page signed autograph was found that includes the following sections: Introduction-*Parodos*-nos. 2 to 10-nos. 11 and 12-*2nd Stasimon*-*Death of Ajax*-*3rd Stasimon*-*Exodus*. Two audio files were also consulted. The first is probably a test recording and the second, lasting about 30', is a recording of the performance.²⁷ In LV, in addition to the condensed score, a set of instrumental parts was found. The STNG library recording is consistent with this instrumentation. In the condensed score (no. 9), there is a soprano voice part, but in the two existing recordings, this part is played alternately by a wind instrument. The duration of the performance is 22' but before the *2nd Stasimon*, a long section with free Greek traditional improvisation on the clarinet is inserted, which is not included in the score.

16. *Metrō, metrō* [*I count, I count*], 'March-song' (1979). The work is recorded by C. but bears no numbering. It is a song/stage music for the theater drama *Epikyndino Fortio* [*Dangerous Load*] by Kostas Mourselas, originally written for a tenor and wind ensemble. Its premiere was on 24 October 1979 (Chrissochoidis, 1992, p. 169; Pappa & Pappas, 2010, pp. 171-172).²⁸ No full score exists. The instrumental parts are located in the LV archive. There is a relevant recording of the performance on the internet (*Nicolas Astrinidis, Metro-metro*, 2012) which confirms the above orchestration.

17. *Sto Christo, stoKastro* [*To Christ, in the Castle*], Op. 47 (1991). The piece was inspired by the homonymous novel by Alexandros Papadiamantēs. In the WB Library, an incomplete set of wind and percussion handwritten parts survive. The documents were found in another closet, not in the so-called 'Astrinidēs Collection'. From the surviving parts, one concludes that it is a wind orchestra arrangement of the second part of the oratorio. There is no historical evidence that the piece was ever performed.

²⁷One can hear the voice of the composer in the short excerpt of the historical recording.

²⁸In this first performance, the tenor was Charalambos Antoniadēs.

18. *Tempo di Marcia (Allegretto)*. The piece has not been recorded by C. and therefore has no opus number. It is an original composition, masterly composed for band. The WB Library holds only a condensed score; LV holds the full score for wind orchestra, a complete condensed score (autographs), and band parts copied by Pan. Diamantopoulos. There is no evidence on whether the piece was ever performed.

19. *Ethnikos Ymnos [Greek National Anthem]*. The piece has not been recorded by C. and therefore has no opus number. It is an orchestration for a mixed choir and band of the Greek National Anthem. In the WB Library, there are instrumental parts (autographs) of this arrangement, as well as of another arrangement for choir and symphony orchestra. Although no full score exists, the rest of the material is complete.

20. *Makedonia Xakoustē [Famed Macedonia]*. The piece has not been recorded by C. and therefore has no opus number. It is an original arrangement of the homonymous folk-like tune for a mixed choir and band. The autograph of the full score is preserved in LV. Interestingly, this does not include the choral parts. In the WB Library, there exist photocopies of all parts by an unknown copyist. The document is kept outside the 'Astrinidēs Collection'. A recording of an earlier performance without further details is available online, dated 10 June 2002 (Nicolas Astrinidis, *Famed Macedonia*, 2019). Photocopies of an adaptation of the piece by the composer for a mandolin ensemble also survive in the WB Library.

6. Lost/misattributed works for wind orchestra

This section includes works recorded in the existing literature as compositions involving wind ensembles, for which research showed that they are either lost or that were written for other instrumental groups.

1. *Danse Grecque*. C. mentions that 'the composer adapted it for band, date unknown' (Chrissochoidis, 2012, p. 70). So far, the investigation in all libraries has yielded no evidence of such an arrangement. The piece is likely confused with the version of *Deux pièces en style Grec* for wind nonet or with the *Caprice Grec* (see p. 13). There is a report of the work being performed by WB on 11, 14, and 16 May 1980 (Mitroulia, 2001, p. 170).²⁹

2. Incidental music for the tragedy *Oedipe Roi* by Sophocles, Op. 13 (1945). The music was originally written for a symphony orchestra and from this version, only a condensed score (rough copy) exists (Chrissochoidis, 2012, pp. 65-69). On the internet, there is a short excerpt that involves exclusively wind instruments, attributed to this work (Nicolas Astrinidis, *Oedipus Rex*, 2012). However, no evidence associates *Oedipe Roi* with wind ensembles. The excerpt refers to no. 7, Largo, of Act II, Scene 1: 'Le Roi et Changement' (see Figure 8). The same audio passage was found in the STNG digital library, where it is recorded as stage music for P. Calderón's *Life is a Dream*. The juxtaposition of the two scores showed that the music is the same, even with the same numbering (Cf. Figures 7-8). Thus, the audio fragment on the internet probably refers to *Life is a Dream*.

3. *Agios Dēmētrios [Saint Demetrius]*, *Symphonic Prelude*, Op. 24 (1953). A. originally wrote this prelude for a symphony orchestra. The piece was later used (1961-62) as part of the homonymous large oratorio for symphony orchestra and choir (Chrissochoidis, 2012, p. 86). The LV catalog supposedly holds instrumental parts for wind orchestra (autographs), along with the symphony orchestra's full score. In fact, the surviving parts are symphony orchestra parts. In the lack of evidence from either C. or M., the hypothesis of an existing arrangement for wind orchestra is unsupported.

4. Stage music for Molière's comedy *Giatros me to stanio [Le Médecin malgré lui: The Doctor in Spite of Himself]*, Op. 29 (1964). The music was written for an instrumental ensemble (without further clarification) and the manuscript is lost (Chrissochoidis, 2012, p. 92). Since all existing recordings related to stage music involve wind and percussion ensembles, one could assume that this music was similarly orchestrated. However, no relevant evidence was found in the STNG library, or in any other collection. There is also no reference to this performance in Gourvelou's Bachelor thesis (Gourvelou, 1995, p. 35).

5. *Philip II [of] Macedon*, Op. 43 (composed in Thessaloniki, 4-20 July 1981). First performance: Katerini, 1 and 2 August 1981 (Chrissochoidis, 2012, p. 105). This is incidental music for the homonymous tragedy written by Thanasis Bindas. The text of the work was published (Katerini, 1981).³⁰ According to C., it was originally written for wind orchestra. However, the dossier in LV includes parts that pertain to a symphony orchestra without violins and with a

²⁹These concerts are listed in the section 'The band's concerts during the period '65-'86' and not in the section 'Chamber music concerts', so it is possible that the arrangement was completed but that it has not survived. However, it cannot be precluded that it was played at the concert as an *entrée* by a wind nonet and the rest of the program by the whole Band.

³⁰ A copy of the publication can be accessed in LV, with stage instructions and other information written in pencil by the composer.

reduced wind section. Given that only a piano/condensed score without any special instructions as to the entry of specific instruments survives, we may conclude that this is not a composition for a wind orchestra.

The performance, organized by the ‘EstiaPieridōnMousōn’ [Hearth of the Muses of the Pieria Mountains] Association took place at the Katerini National Stadium with about 4500 spectators attending (see Figure 10). The performance was recorded (Chrissochoidis, 1992, p. 433), but no recording has yet been identified.³¹

Figure 10

Poster for the premiere of the tragedy *Philip II of Macedon* at the National Stadium of Katerini, August 1, 1981.



Source: Archive of the ‘EstiaPieridōnMousōn’

6. Stage music for Aristophanēs’s *Eirēnē* [Peace], Op. 44 (1982). First performance in Katerini, 31 July 1982. The history of this work is similar to that of *Philip II*. The comedy, which premiered at the Katerini National Stadium, was organized by ‘EstiaPieridōnMousōn’. C. assumes that a recording of the piece exists (2012, p. 106), but such a recording has not yet been located. LV holds symphony orchestra parts. M. reports that three excerpts of the piece were performed at the Thessaloniki Garden Theater on 28 August 1982 (2001, p. 171).

7. Arrangement of the opera *Despō* by Pavlos Carrer (1829-1896) for soloists, choir, and wind orchestra. There is a recording of this transcription on the internet (*Astrinidīs conducts Carrer’s Despō*, 2012).³² A manuscript (condensed score) was found in the WB Library.³³ However, no other music material related to such an arrangement has been found in any collection.

³¹Old members of the WB and the ‘EstiaPieridōnMousōn’ Association were contacted to clarify whether the instrumental ensemble that participated in the performance corresponds to the documents held in the LV. According to Mr. Grēgorēs Mētsokapas, a member of the Association during the period under discussion (e-mail and personal correspondence, November 2021), the music in the performance was pre-recorded. The recording took place in STNG. Research continues to locate any corresponding reels or tapes that are believed to survive in both the Library of the WB and the Library of the MDAU, to clarify the issue of the exact orchestration of both this work and of *Eirēnē*.

³²Performance by the WB and the Mixed Choir of the Municipality of Thessaloniki under the direction of the composer on 26 December 1974. See also footnote 6 on p. 10.

³³But not by Astrinidēs; the score at the end bears the inscription: ‘Athens, 22 April 1971, Abher Aaron’.

8. Arrangement of excerpts of the opera *Markos Botsarēs* by Pavlos Carrer for soloists, choir, and wind orchestra. The LV catalog has three entries that pertain to material for symphony orchestra. A symphony orchestra full score is housed in the WB Library (manuscript), which includes the prelude of the opera. No other material related to a band arrangement has been found in any collection.

9. Arrangement of *L'Arlesian* by Francesco Cilea. The material is kept in LV, in the catalog of which it is written: 'Arrangements: parts for wind instruments.' The documents involve parts for Fl in D, Ob, 2 Cls, 2 Bsns, Cnt, 2 Hns, 2 Tbn, and Tba in E \flat . Some are autographs but the rest are from an unidentified copyist and dated December 19, 1961; this date is before A. assumed the office of WB. The material is most likely incomplete. In the absence of a full score, it cannot be verified that this is a transcription by the composer.³⁴

7. Astrinidēs's arrangements of other composers' works for wind orchestra

A. arranged many popular symphonic and lyric works for wind orchestra, to enrich the repertoire of WB. The importance of these arrangements is twofold: not only was the orchestra's repertoire expanded, but the quality of the orchestrations guaranteed a highly aesthetic result. For most of the arrangements kept in LV, researchers may probably need to further study the relevant documents *in situ*.

1. Manōlēs Kalomoirēs, *Te Ypermachō Stratēgō ta Nikēteria* [freely translated: *To You, Triumphant Leader*] 'for a single-voice choir and band'. In the WB Library, the full score of the arrangement (autograph) and the relevant parts (manuscripts by I. Fotakēs) survive. The score is incomplete (pages 1-4 are missing), but the work can be reconstituted based on the existing parts, which appear to be complete. This is a very interesting expansion of the band repertoire, due to its quality, theme, and style, but also because this is an indirect 'collaboration' of two leading representatives of the Greek National School, as well as two distinguished orchestrators.

2. Manōlēs Kalomoirēs, *Egia Mola* [un-translatable Greek exclamation that boatmen use to row oars together]. The material is kept in LV. The first performance was on 26 December 1975 (Mitroulia, 2001, p. 163).

3. Dionysios Lavrangas, *First Greek Suite for orchestra* (1903). A photocopy of the full score of the third movement of the original symphony orchestra version was found in the WB Library. The file also contains wind orchestra autograph parts of the whole suite (three movements).³⁵

4. Epameinōndas Flōros, *Agrotiko [Tragoudi]* [Rural [Song]].³⁶ The material is kept in LV; in its catalog, it is stated: '[possible copy or arrangement by A.]...parts for wind and percussion instruments'. The original work was written for an unaccompanied mixed choir or choir with piano. The handwriting is probably not by A. This arrangement was probably first performed on 1 and 9 September 1969, at the Summer Theater 'Aulaia' (Mitroulia, 2001, p. 148).

5. Epameinōndas Flōros, *Panost'Alonia [Up to the Threshing Floors]* The material is kept in LV; in the relevant catalog, it is stated: '[possible copy or arrangement by A.]...parts for wind and percussion instruments. "The original work was written for an unaccompanied mixed choir or choir with piano. The handwriting is probably not by A.

6. Vincenzo Bellini, *Norma* (Duetto). The material is kept in LV.

7. Vincenzo Bellini, Mass in A minor. It is an arrangement of the complete work for wind orchestra.

8. Luigi Boccherini, Menuetto. The material is kept in LV; in the relevant catalog there are two entries: the first mentions the following parts: Fl, Ob, Cl, Bsn, Hn, Bar, and the second: 'wind instrument parts.' The investigation showed that the dossier contains an autograph of the full score with the instrumentation: 2 Fls, 2 Obs, 3 Cls, 2 Bsns, 3 Hns, Bar, Trgl, as well as manuscript instrumental parts. The material is complete. There is no further information regarding the performance history of the piece.

9. Gaetano Donizetti, *Lucia di Lammermoor* (Lucia-Enrico duet). In the relevant file in the WB Library, there is a photocopy of the original full score. There is also a—most likely—complete set of parts for wind orchestra (autographs).

10. Aleksandr Glazunov, *Rhapsodie Grecque or Overture Grecque*. This is an arrangement for wind orchestra and a renaming of the *2^{me} Overture sur des themes Grecs* Op. 6 for symphony orchestra (1883). The score is an autograph and the parts are handwritten by Fotakēs. The first performance took place on 19 May 1971 (Mitroulia, 2001, p. 155).

³⁴The handwriting is also different from any of the other manuscripts in the archive.

³⁵ Written by Astrinidēs and Pan. Diamantopoulos, 5 April 1982. This movement was recently (May 2023) performed by the DMSA Wind Orchestra.

³⁶ Epameinōndas Flōros was appointed Bandmaster of the WB in 1954 or 1955 and A. was his successor. More information can be found in Mitroulia, (2001, pp. 51-52). Also, in Themelis (1980, pp. 314-315), *70 Years History of the Band of the Municipality of Thessaloniki*, (2009, pp. 17-21), and *Epameinondas Floros* (n.d.).

This work combines elements of the Russian National School with Greek traditional music in a masterful way, showing a mature orchestrational technique.

11. Charles Gounod, *Faust* (March). The material is kept in LV.
12. Franz Xaver Gruber, *Silent Night*. The material is kept in LV.
13. Leoš Janáček, 'Allegretto'. The material is kept in LV. The transcription is most likely for a brass ensemble, as it includes only: 3 Cnts, 2 Hns, 2 Althns, and Tbn (perhaps incomplete). There is no further information regarding the performance history of the piece.
14. Franz Liszt, *Hungarian Rhapsody No. 6*. There are two entries in the LV catalog: the first mentions the following parts: Fl, Ob, Cl, Bsn, Hn, Tba, Perc, and 'arrangement for wind and percussion ensemble by A.'; the second, 'parts for wind and percussion instruments.' The material which is probably complete includes the full score for the band (autograph, including the solo piano part) and manuscript instrumental parts by Diamantopoulos. There is also a piano cadenza (autograph). The first performances by the WB took place on 14 May and 12 July 1965 (Mitroulia, 2001, pp. 93, 165).³⁷
15. Giacomo Puccini, *Madama Butterfly* (excerpts). The material is kept in LV.
16. Giacomo Puccini, *La Bohème* (excerpts). The material is kept in LV.
17. Gioachino Rossini, *The Barber of Seville* (excerpts). Parts for wind and percussion instruments were found in the WB Library from Figaro's 'Cavatina', from Rosina's 'Cavatina', and from the Rosina-Figaro duet. The full scores in the file are from the relevant excerpts of the original version, therefore it is difficult to establish whether the material is complete. It was performed on 25 and 26 June 1971 (Mitroulia, 2001, p. 138).
18. Gioachino Rossini, *Ladanza* (1835). A 15-page autograph of the full score of the arrangement was found in the WB Library (pencil, complete) with the instrumental parts of the arrangement hand-copied by Diamantopoulos.
19. Giuseppe Verdi, *Aida* (duet from Act II). The material is kept in LV.
20. Giuseppe Verdi, *La Traviata*. The material is kept in LV. In the WB Library, there is an incomplete set of wind parts from the arias of Germont and Violetta (all autographs). The material from the two archives may complement one another. In the dossier, it is written that it was performed in the context of the 'Dēmētria 2005' festival.
21. Giuseppe Verdi, *Un ballo in maschera* (quintet). The material is kept in LV.
22. Giuseppe Verdi, *Ernani* (Finale from Act III). The material is kept in LV.
23. Giuseppe Verdi, *Nabucco* (*Coro di schiavi Ebrei*). The material is kept in LV. It is also mentioned that the copyist is Pan. Diamantopoulos (1971). It was performed on 25 and 26 June 1971 (Mitroulia, 2001, p. 138).
24. Giuseppe Verdi, *Rigoletto* (Quartet). The material is kept in LV. In the WB Library, two different sets of parts for wind orchestra, all autographs, were located. The first set includes four extracts from Act III: 'Scena ed aria (Il Duca)'; 'Coro'; 'Aria di Rigoletto'; and 'Aria (Gilda) e Duetto'. The second set includes the following: 'Preludio', 'Scena ed aria di Rigoletto', 'Scena e duetto', 'Scena e canzone', and 'Quartetto'. No full score exists. The second set of parts is probably incomplete and the material from the two archives may complement one another.

8. Instrumentation issues

In this section, the most important issues concerning the instrumentation and the performance forces of A.'s arrangements for wind ensembles will be briefly discussed. Although the composer had a band with a relatively stable instrumental force for a long time at his disposal, his orchestrations vary considerably from one another. These variations can be attributed to the available musicians³⁸ in combination with the requirements of each program, the venue, the musical genre, and the timbre aspirations of the composer.

Tables 1 and 2 summarize the instrumentations under discussion. Table 1 includes A.'s works and original arrangements, while Table 2 includes his transcriptions of other composers' works. For the following analysis, an account has been taken only of those works for which a full score survives, as well as of works without a score for which there is strong evidence that the existing set of parts is complete. Regarding voice doublings, the evidence is often unclear; when more than one musician was available per part (mainly on clarinets and trumpets), both would usually play.³⁹ In summary, one can observe:

³⁷In the program of the concert, dated 14 May 1965: 'conducted by Nikos Astrinidēs'.

³⁸Several older musicians of WB who were later hired by the Thessaloniki State Orchestra assisted, from time to time, in some productions (testimony by Kleantēs Zarimbas, current conductor of WB, December 2022).

³⁹Testimony by Kleantēs Zarimbas, December 2021.

Table 1
Instrumentations of *Astrinidēs's* original compositions/arrangements for wind orchestra (own works)

WORK	Picc/ Fls	Obs	Cls in E♭/B♭	Bsns/ CBSn	Hns	Cnts/ Tpts/ Flcs	Altns	Tbas	Bar/ Euph	Tbas	Timp (musicians)	Perc	Other instruments	SATB choir, soloists
<i>Caprice Grec</i> Op. 10	2 (Picc)	1	3	2/0	2	2/4/1		3	1	1	1	CC, BDr, SDr, Trgl	solo Pfls	
<i>Cypriot Rhapsody</i> Op. 11	1/2	2	1/3	2/0	4	2/4/0	2	3	1	1	1	CChimes, CC, BDr, SDr, Trgl		
<i>2 pièces en style Grec</i> Op. 16	0/1	2	0/2	2/0	2									
<i>The Marriage of Thetis and Peleus</i> Op. 30, III	0/3	2	0/4	2/1	2	4/0/2	2	3	1	1	1	CC, BDr, SDr, Trgl, Tamburo, Tamb, Glock	Pfls	SATB, Sopr, Bar
<i>Cyril and Methodius</i> Op. 32	0/2	2	0/4		4	2/0/0	1	3	1	1		BDr, Trgl		
<i>Life is a Dream</i> Op. 33	3 (Picc)	2	0/2	2	2	0/2/0		2		1	1	CC, BDr, Gong, Tamb	Hp, StrB	
<i>Gerakina</i> Op. 35	1/2	2	0/3	2	3	3/0/0	2	3	1	1	1	CC, BDr, Trgl, Tamb		Sopr/Bar
<i>Le Tartuffe</i> Op. 36	0/1	2	0/2	2/0	2									
<i>Freedom Fanfare</i>	0/3	2	0/2	2/1	2	4/0/1	1	3	2	1		CC, BDr, SDr, Trgl	A. Sax	SATB
<i>Ajax</i> Op. 40	0/1	1	0/2	2/0	2						1	Tam-tam, BDr, CC, Trgl	Vla, Vc, trad. Cl	
<i>Metró-metrô</i>	0/2	2	0/4	2/1	3	0/2/0	1	3	1	2		SDr, Trgl, CC, BDr		
<i>Tempo di Marcia</i>	1/2	1	1/3		2	0/2/1	1	3	1	1	1	CC, BDr, Trgl, SDr		
<i>National Anthem Famed Macedonia</i>	1/2	2	0/3	2/0	4	0/3/0	1	3	1	1	1			SATB
	2 (Picc)	2	1/3	2/0	3	0/2/0	1	3	1	1		CC, BDr, Trgl, Tamburo	T. Sax (or Altbn)	SATB

Table 2
Instrumentations of arrangements of other composers' works

WORK	Picc/ Fls	Obs	Cls in E♭/B♭	Bsns/ CBSn	Hns	Cnts/ Tpts/ Flcs	Altns	Tbas	Bar/ Euph	Tbas	Timp (musicians)	Perc	other instruments	choir, soloists
<i>Kalomoirēs, Tē Enzymachō Strategō ta Nihētēria</i>	2 (Picc)	2	1/4	2/0	4	2/0/2	2	3	2	2	1	CChimes, Tam-tam, Trgl, SDr, Tamburo	2 B♭ Bass (or 2 Bsns), Tpt in E♭	SATB (?) (one voice)
<i>Kalomoirēs, Egia Mola</i>	1/2	2	0/3	2/0	3	3/0/0	2	3	1	1	1	CC, BDr, Trgl, Tamb		Sopr/Bar
<i>Lavrangas, First Greek Suite</i>	3 (Picc)	2	0/4	2/0	4	4/0/0	1	3	1	1	1	CC, BDr, Trgl, Tamb	EH	
<i>Bellini, Vincenzo, Mass in A minor</i>	3 (Picc)	2	0/3	2/1	2	0/2/0	2	3	1	1	1			as in the original
<i>Boccherini, Menuetto</i>	0/2	2	0/3	2/0	3				1			Trgl		
<i>Donizetti, Lucia di Lammermoor</i>	0/2	2	0/4	2/0	4	0/2/0		3	1	1	1			as in the original
<i>Glamoux, Rhapsodie Grecque</i>	1/2	2	1/3	2/1	4	0/2/2	2	3	1	1	1	BDr, Trgl, SDr		
<i>Liszt, Hungarian Rhapsody No. 6</i>	1/2	1	0/3	2/0	2	4/0/2	0	3	1	1	1	BDr, Trgl, CC, Tamb, Trgl		
<i>Rossini, The Barber of Sevilla</i>	1/2	2	0/4	2/0	2	0/2/0	2		1			BDr		as in the original
<i>Rossini, La donna</i>	1/2	2	0/3	2/0	4	0/3/0	1	3	1	1	1	Trgl, Tamb		
<i>Stevens (ed.), Henry VIII Suite</i>	0/3	2	0/1	1/0	2							Trgl, Tamb		

- There are two distinct instrumentation categories, one involving chamber ensembles and the other involving a full wind orchestra. Between these two, works with intermediate orchestral size or special instrumentation also exist.
- The piccolo is played by a separate musician, by the second player, or even by the first flutist. It is present in most of the compositions. Flutes are almost always two.
- Oboes are almost always two.
- Clarinet parts are always in B \equiv . Their parts are usually three or four. Sometimes the corresponding staves need to be thoroughly studied to determine the exact number of players needed. The parts are often divided into 1-2 and A-B. Piccolo clarinet is not often utilized. The bass clarinet is absent from all instrumentations.⁴⁰
- Bassoons are almost always two. Contrabassoon, an instrument usually not employed in a band of this size, is often encountered in the scores.
- Saxophones are almost completely absent from all arrangements. The only work with a single alto saxophone part is *Teseletherias to salpisma*, while in *Famed Macedonia* the alternative to perform the Althn part by a tenor saxophone is given. A. did not favor the saxophone timbre and avoided employing them in the band.⁴¹
- A. frequently employed cornets, trumpets, and flugelhorns, all in B \equiv , often in combination.⁴² This alternating instrumentation is clearly shown in Tables 1 and 2. The Flic parts occur sporadically (seldom in two voices). This choice was a conscious aesthetic pursuit of the composer.⁴³ Usually, the higher and solo parts were reserved for the cornets, the middle voices for the trumpets, and the lower for the flugelhorns.
- The horn section varies in size from 2 to 4. Their parts are usually written in F; in some cases, parts in E \equiv exist, but never in the same composition.
- There is always an Althn part, sometimes two, and always in B \equiv .
- Tbn follows the conventional three-part distribution.
- A baritone is widely used, usually written in the bass key. In some cases, the alternative term ‘euphonium’ is used.
- Tba parts are usually one or two.
- The percussion instruments used are not many. In compositions of a symphonic nature such as the *Cypriot Rhapsody*, there is extensive use of glockenspiel in a soloistic role, but generally, the typical distribution of the section is Timp-BDr-CC/SC-Trgl-Tamb-SDr. In some arrangements, such as *To Christ, in the Castle*, CChimes are employed.
- In his compositions A. often applied the following policy: when a group of the same instrument consists of two players with distinct parts (i.e., 2 Bsns), their voices would be written together in a single part, following the policy encountered in French editions of symphonic works, while a separate part for player 2 part also exists.⁴⁴

Reference list

A. Primary Sources:

- Astrinidēs, Nikos. (1944). *Caprice Grec*. Autograph [Full score]. MDAU Library.
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- Astrinidēs, Nikos. (1966). *Life is a Dream*. Autograph [piano reduction]: STNG digital library; [parts]: LV, Astrinidēs Archive 17/22/2-3.

⁴⁰Surprisingly, although no bass clarinet part was found in any of the surviving documents, it was the composer's choice, whenever a musician was available for the instrument, to use it. In these cases, Astrinidēs would write a separate part for it (testimony by Kleanthēs Zarimbas, December 2021). No such parts seem to survive in the library of WB.

⁴¹Testimony by Kleanthēs Zarimbas, 2021.

⁴²Except for the arrangement of *TēYpermachō Strategōta Nikēteria* by Manōlēs Kalomoirēs, where a trumpet in E \equiv is also used.

⁴³A. sought, as far as possible for the musicians of the WB, to have the corresponding instruments available and to play their parts with the specific timbre differentiation in mind, without this being a mandatory criterion for performance (testimony by Kleanthēs Zarimbas, December 2022).

⁴⁴The reasons for this method of parts-writing could perhaps be, better coordination between the two musicians, lack of music stands or narrowness of the rehearsal or concert venues, or even, in case of lack of musicians, allowing the first musician to play passages of greater importance that were written for the second musician.

- Astrinidēs, Nikos. (n.d.). *Gerakina*. Autograph [Full score & parts]. LV, Astrinidēs Archive 24/48/7-9.
- Astrinidēs, Nikos. (n.d.). *Berceuse*. Autograph [Full score & parts]. LV, Astrinidēs Archive 24/48/21.
- Astrinidēs, Nikos. (1967). *Le Tartuffe*. Autograph [Full score & parts]. LV, Astrinidēs Archive 12/15/4.
- Astrinidēs, Nikos. (n.d.). *Symphony '1821'/IV. 'Revolution'*. Autograph [Full score & parts]. WB Library.
- Astrinidēs, Nikos. (n.d.). *Tēs Eleutherias to Salpisma*. Autograph [Full score & parts]. LV, Astrinidēs Archive 21/35/4-5.
- Astrinidēs, Nikos. (1972-73). *Ajax*. Autograph. [Piano reduction]: STNG digital library; [parts]: LV, Astrinidēs Archive 22/39/4.
- Astrinidēs, Nikos. (1979). *Metrō, metrō*. Autograph [Full score & parts]. LV, Astrinidēs Archive 9/7/3, 5.
- Astrinidēs, Nikos. (1991). *Sto Cbristo, sto Kastro*. Autograph [Full score & parts]. WB Library.
- Astrinidēs, Nikos. (n.d.). *Tempo di Marcia (Allegretto)*. Autograph [Full score & parts]. LV, Astrinidēs Archive 29/57/1-4.
- Astrinidēs, Nikos. (n.d.). *Greek National Anthem*. Autograph [Full score & parts]. WB Library.
- Astrinidēs, Nikos. (n.d.). *Famed Macedonia*. [Manuscript parts]: WB Library; [full score]: LV, Astrinidēs Archive 30/60/1-4.
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- Astrinidēs, Nikos. (1981). *Philip II [of] Macedon*. Autograph [Full score & parts]. LV, Astrinidēs Archive 22/42/3-4.
- Astrinidēs, Nikos. (1953). *Saint Demetrius, Symphonic Prelude*. Autograph [Full score & parts]. LV, Astrinidēs Archive 1/1/2-3 and 1/2/14-17.
- Astrinidēs, Nikos. (1982). *Eirēnē*. Autograph [Full score]. LV, Astrinidēs Archive 17/21/3-5.
- Astrinidēs, Nikos. (arr.). (n.d.). Francesco Cilea, *L'Arlesiana*. Autograph (?) [Parts]: LV, Astrinidēs Archive 32/77.
- Astrinidēs, Nikos. (arr.). (n.d.). Manōlis Kalomoirēs. *Tē Ypermachō Stratēgō ta Nikētēria*. Autograph [Full score]. WB Library.
- Astrinidēs, Nikos. (arr.). (n.d.). Manōlis Kalomoirēs. *Egia Mola*. Autograph [Full score & parts]. LV, Astrinidēs Archive 30/65/2.
- Astrinidēs, Nikos. (arr.). (n.d.). Dionysios Lavrangas, *First Greek Suite for orchestra*. Autograph [Parts]. WB Library.
- Astrinidēs, Nikos. (arr.). (n.d.). Epameinōndas Flōros, *Agrotiko [Tragoudi]*. Autograph [Full score & parts]. LV, Astrinidēs Archive 32/100/3.
- Astrinidēs, Nikos. (arr.). (n.d.). Epameinōndas Flōros, *Panost'Alonia*. Autograph [Full score & parts]. LV, Astrinidēs Archive 32/100/3.
- Astrinidēs, Nikos. (arr.). (n.d.). Vincenzo Bellini, *Norma* (Duetto). Autograph [Full score & parts]. LV, Astrinidēs Archive 34/109, 110.
- Astrinidēs, Nikos. (arr.). (n.d.). Vincenzo Bellini, *Mass in A minor*. Autograph [Full score & parts]. WB Library.
- Astrinidēs, Nikos. (arr.). (n.d.). Luigi Boccherini, *Menuetto*. Autograph [Full score & parts]. LV, Astrinidēs Archive 32/83/1-3.
- Astrinidēs, Nikos. (arr.). (n.d.). Gaetano Donizetti, *Lucia di Lammermoor*. Autograph [Full score & parts]. WB Library.
- Astrinidēs, Nikos. (arr.). (n.d.). Aleksandr Glazunov, *Rhapsodie Grecque*. Autograph [Full score]. LV, Astrinidēs Archive 35/120/1-2.
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- Astrinidēs, Nikos. (arr.). (n.d.). Leoš Janáček, *Allegretto*. Autograph [Full score & parts]. LV, Astrinidēs Archive 32/85.
- Astrinidēs, Nikos. (arr.). (n.d.). Franz Liszt, *Hungarian Rhapsody No. 6*. Autograph [Full score]. LV, Astrinidēs Archive 36/121/1-2.
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- Astrinidēs, Nikos. (arr.). (n.d.). Giuseppe Verdi, *La Traviata*. Autograph [Full score & parts]. WB Library.

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- Astrinidēs, Nikos. (arr.). (n.d.). Giuseppe Verdi, *Nabucco*. Autograph [Full score & parts]. LV, Astrinidēs Archive 36/131.
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