

## Program focus Fontanari & Logothetis in Venice - CASA PUNTO CROCE

### Background and objectives

On the occasion of the sudden and painful passing of Enrico Fontanari in the summer of 2020 and the centenary of Anestis Logothetis in 2021, it is the interest and intention of the surviving Fontanari and Logothetis families to dedicate an event in Venice to the memory of two citizens of the world who passed away too soon.

The Fontanari and Logothetis families had become acquainted through a close friendship between Elena Fontanari, Enrico's sister, and Julia Logothetis. Several visits took place in Vienna or Venice. Enrico and Anestis got to know each other during one such visit to Austria and, thanks to Enrico's excellent knowledge of German, were able to have a good conversation about their unifying professional interests - music and architecture.

Enrico Fontanari urbanist, lecturer in urban and landscape planning, loved music and was an avid music listener and Anestis originally studied civil engineering in Vienna before turning to music full time and graduating from the Hochschule für Musik. (Composition with Alfred Uhl and Erwin Ratz, piano with Hermann Schwertmann and conducting with Hans Swarowsky).

In addition, Anestis Logothetis had a special affinity for Italy. He was the first Austrian composer to receive a scholarship from the Austrian Cultural Institute in Rome as early as 1956 and then again in 1958-1959.

As Anestis recorded in writing, Venice in particular was a place of inspiration for him, which gave him the initial idea of his notation for radio plays.

He wrote: „The idea for the work Mantratellurium (1970) came long before its realization. In 1956 I was in Venice and got on a vaporetto. After some time I closed my eyes and listened to what was there in me in terms of sound. There was suddenly from the vaporetto the mechanical „chug, chug, chug...“ then the lapping of the water, then the voices of the people - that fascinated me very much. I didn't understand a word, and yet they were human voices. I suddenly felt like creating something like that. But how do you tackle it? It was during the time when I had been working very intensively with notations. I had the idea of abandoning the five-line system, because such sonorities as those described could not be captured with it at all. The five-line system is a punctual, analytical, but not a synthetic system. Then, in 1958, I began to develop a new notation, which soon took on a certain form. I tried to transfer the idea of dynamics and sonority to speech as well, and to transfer it to writing“

After the Second World War there was a radical change in the old „codes“ that led to new innovative ways of thinking in Europe, the foundation of which was laid by the intellectual parent generation of Enrico and Elena Fontanari and Julia Logothetis in their respective disciplines: Diego Fontanari in the generation of Anestis Logothetis, as neurologist and co-founder of the „Basaglia Project“ of an „open psychiatry“ described the origin as follows:

„This moment was achieved by overcoming intellectual positions and doctrinal concepts that were considered very solid and that still need to be modified, because it is laborious to maintain the importance of the concept that freedom, even for the mentally ill, is curative“.

The younger granddaughter of Diego, Claudia Fontanari, staged in her play „El Dotor dei mati“ the developments that the Neurological Department, of which her grandfather was the founder, has taken.

While the artistic forum and platform for the musicians were the Darmstadt Summer Courses, which brought together the most innovative minds of their time and included Anestis Logothetis, Luigi Nono, Bruno Maderna, John Cage, as well as Earle Brown and others. [(The latter conducted Seismography I by Anestis Logothetis in Athens in 1967)].



verlieh (leihweise, denn der Besitz der Medaille war auf Lebenszeit beschränkt). Zu den Ausgezeichneten gehörten Kolisch, Steuermann, Adorno, Leibowitz, Robert Schollum, Ilona Steingruber, um nur einige zu nennen. Hermann Scherchen, Kandidat des ersten Jahres, hat abgelehnt und an seiner statt – erfolglos – den damals noch kaum bekannten 32jährigen Bruno Maderna empfohlen („genial“).

In Zusammenarbeit mit Friedrich Wildgans und Karl Schiske hat das „Institut zur Förderung der Künste in Österreich“ dann während vieler Jahre Darmstadt-Stipendien an junge Komponisten des Landes vergeben. Darunter findet man Namen wie Günter Kahowe, Erich

Urbanner und auch Otto Zykan, der früh in Darmstadt als Pianist mit dem Kranichsteiner Musikpreis ausgezeichnet worden ist. Zwei andere, Friedrich Cerha und Kurt Schwertsik, haben in jenen Jahren das Ensemble „die reihe“ ins Leben gerufen (dem die Gründung der Zeitschriftenreihe gleichen Namens durch Herbert Eimert und Karlheinz Stockhausen vorausgegangen war). Kaum einer Einrichtung aus jenen Tagen war ein so dauerhafter Erfolg beschieden; kaum eine hat dem „eilfertigen Abtransport in die Geschichte“ (Adorno) beharrlicheren Widerstand entgegengesetzt. „Es hilft den jungen Komponisten in Österreich sehr“, schrieb Cerha damals hoffnungsvoll über die Ziele des Ensembles nach Darmstadt.



left to right:  
Diego Fontanari,  
Enrico Fontanari,  
Julia Logothesis,  
Foto Georg Spitzer

Coming together in the next generation was not unusual for those who fought for a new world. Growing up in such an environment, it is not incomprehensible that Enrico Fontanari chose the continuity of innovative opportunities as a focus of his activity, working as an international relations officer at the University IUAV. With this, constantly traveling to represent the university in the world and contribute to renew its reputation and strengthen relations. The interest and his enthusiasm for art, music and culture in general - after Angela Vettese he was the first to be actively involved in the art sector, together with Renato Bocchi - gives further reason for an event in memory of the networking, interdisciplinary and intercultural cultural work that Enrico Fontanari has done. He created spaces and relationships that we want to remember together by bringing some milestones of the multimedia work of Anestis Logothesis from Vienna to Venice.

After difficult years of pandemic, the time has finally come for us to remember.

It is a pleasure to perform at CASA PUNTO CROCE in Venice on the 5th of April 2023.

left to right  
Enrico Fontanari,  
Diego Fontanari,  
Serafin Spitzer,  
Julia Logothesis,  
Claudia  
Fontanari,  
Leonie Spitzer  
Foto by Georg  
Spitzer,  
Dolomits 1997



## PROGRAM

5th of April 2023

Leonie Spitzer + Matija Schellander installation + video + concert of compositions by Anestis Logothetis

Leonie Spitzer, a graduate of IUAV and resident in Vienna, presents one of her early works "Did you ever think of which language to use if you met Dante in hell?" video together with the sound and space installation "Kybernetikon", based on a score by composer Anestis Logothetis. The installation will be accompanied by a concert by Matija Schellander, who will perform compositions by the same composer, 'Styx' and 'Real-time computer music', with a modular synthesiser and computer. Space and time will flow simultaneously, as in the avant-garde graphic scores by Anestis Logothetis.

**"Kybernetikon"** by Leonie Spitzer

space and sound installation conceived for the Event at Casa Punto Croce

**„Real-time computer music“** by Anestis Logothetis

"Real-time computer music programmed and realized by Anestis Logothetis at EMS Stockholm, December 1980," reads the introduction for a piece of electronic music spoken by the composer himself. It is available as a stereo version on a tape found in Anestis Logothetis' personal archive. This piece was thus created before one of his main electronic works Waveforms during the composer's stay in the electronic music studio in the Swedish capital. The computer system Logothetis used to compose is called IMPAC and is based on a graphical interface that, according to Tamasz Ungvary, a technical mentor at EMS Stockholm at the time, "allowed him to follow on the screen a few seconds of a development once started with the joystick." IMPAC was developed by Michael Hinton at the EMS in the late 1970s and was one of the first computer programs to allow real-time control and manipulation of complex musical sounds and structures.

**„Real-time painting** by Leonie Spitzer live performance by Matija Schellander

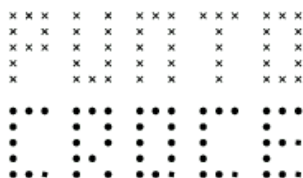
Excerpt of 7Minutes "Real Time Painting Video" and Live Performance by Matija Schellander with modular synthesizers

**"What language would you use if you met Dante in Hell"** by Leonie Spitzer

The Video was conceived for the final Art Lab's held by Nicolas Bourriaud's and the given key issue on "Interculturalism" the work was exhibited in Magazzini del Sale Venice 2008 and will be shown again for the occasion at CASA PUNTO CROCE

**"Styx"** by Anestis Logothetis interpreted by Matija Schellander with electronics.

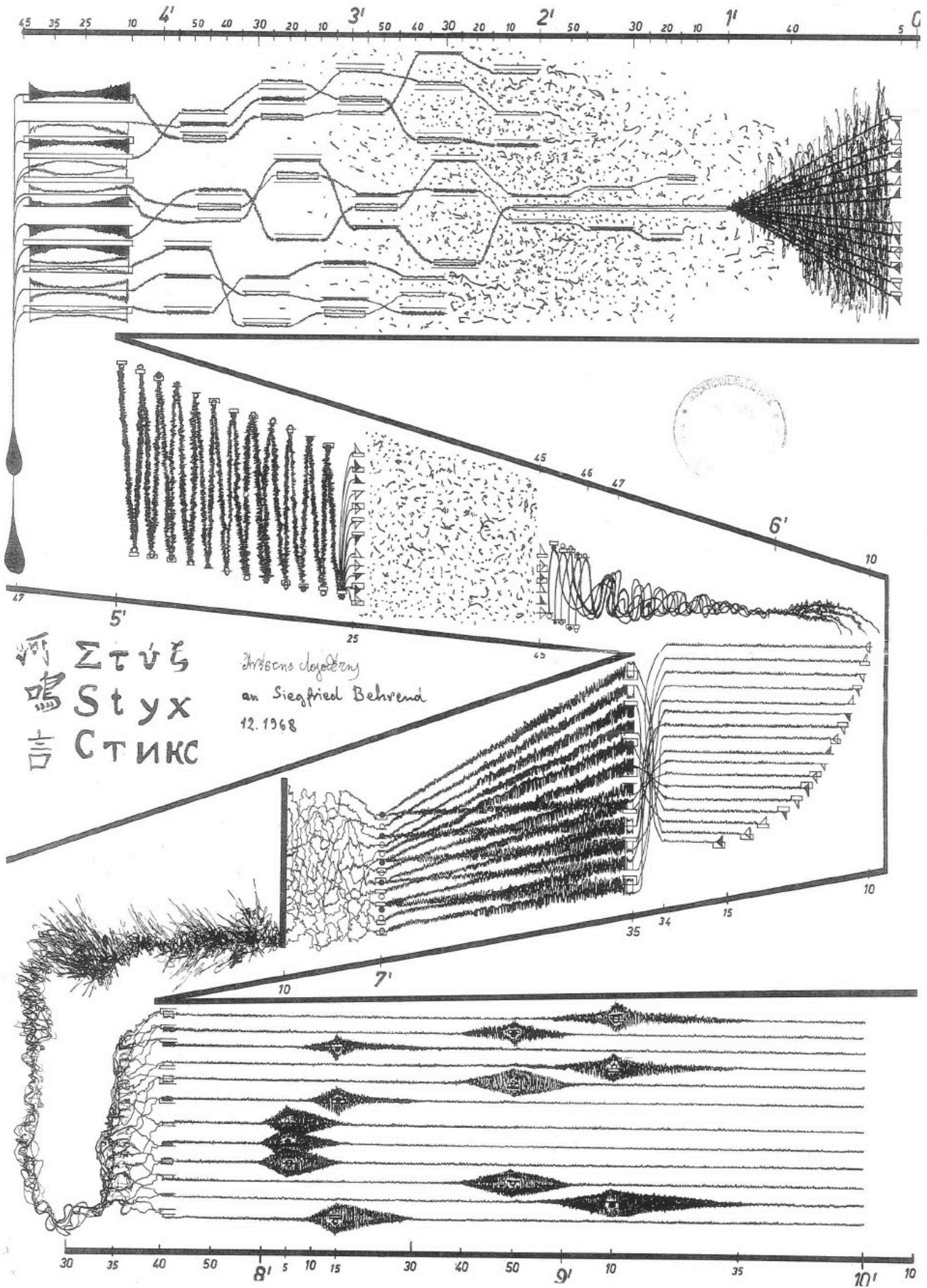
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 Federal Ministry  
Republic of Austria  
Arts, Culture,  
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Handwritten notes or signature



河 鳴 言  
ΣΤΥΧ  
Styx  
СТИХ

Αριστос λογοθητις  
an Siegfried Behrend  
12. 1968