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SOLON MICHAELIDES.

MODERN GREEK MUSIC.

KING GEORGE'S HALL
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Ladies and Gentlemen,

The French composer and historian Henry WOOLLETT beginning the chapter on ancient Greece in his History of Music writes in the course of other enthusiastic words the following: "Whatever may be our artistic faith and our ideal, and however remote from the ancient art may be our own, so disturbed and varied, and high-strung as it is, no-one can deny the beneficent influence of the GREEK art.... All the artists have been, are and shall be, debtors to the Greek art; no art in the world could have ever reached the art of this small privileged people, of this select land of everlasting Spring which is bathed in the blue waters of the Aegean Sea." ~~These~~ ^{Such} words full of enthusiasm, ~~are~~ ^{reiterated by innumerable authors in various ways,} put before us some important questions: How and up to what extent has modern Greece responded to the teaching and the admirable example of ancient GREECE? Have (the) modern Greeks been worthy of their glorious ancestors in letters and arts?

The physical conditions which inspired the ancients have most probably remained unchanged. The same bright blue sky which ^{bathed} (was bathing) the Athenians of old, the same fragrant mountains with the shady forests, the deep ravines, the rapid torrents and the ~~cool~~ ^{cool} little fountains with pine-trees and fir-trees, all full of the shadows of ancient gods. The same beaches, the same deeply blue waters and the beautiful isles of the Aegean sea, as Ulysses knew ~~the~~ and Byron sang... All these features are indeed the same. But though the natural scenery remains almost unaltered, how considerably the conditions of life have changed since then. The Greek people have lived through innumerable storms during their long history. This is an important fact which, I think, everyone studying the Neohellenic civilisation must bear in mind in order to form a just and correct judgment. A brief historical outline would thus be useful and indeed indispensable. Greece, as she is now, has been created a free country only recently.

It maybe reminded that

From the latter half of the 15th century Greece sank into a dark slavery under the Ottoman domination for over three centuries. It was due to the National Rising of 1821 and ^{following} ~~after~~ a struggle lasting for ~~nine~~ years that Greece was declared and became once again a free state in 1830. So, the statehood of Modern Greece is a little more than a century old. But, even then, only one section of Greece was liberated while considerable other parts, such as Crete, Thessaly, Macedonia etc. remained enslaved. Throughout the 19th century down to the present day all efforts of Greece have been directed towards the integration of her National Unity. ~~Those~~ ^{as the result of} excluded parts were incorporated only ~~after~~ the Balkan wars of liberation in 1912-13 and the first world-war (1914-18). So, if we want to be impartial and just in answering the questions put above we must see the things in the light of modern history. How ~~could~~ ^{could have} a country so tormented and tortured, created in a few decades men who could vie with such colossal figures as Homer, Socrates, Plato, Aristotle? Such a legacy would indeed be very heavy for any people. But I am not of those who are inclined to blink the achievements of modern Greece. If we take into consideration the recent history we can say that the Neohellenic civilisation, which begins with Solomos, the great poet of our ^{the "Hymn to Freedom"} National Anthem, shows that Modern Greece is walking with ^a vigorous step in the broad avenue of Civilisation, thus tending to realise the prophetic vision of Shelley who, inspired by her War of Independence in 1821, was writing:

"Another Athens shall arise
And to remoter time
Bequeath, like sunset to the skies,
The splendour of its prime;
And leave, if naught so bright may live,
All Earth can take, or Heaven can give."

As regards Music, I can say without hesitation that we are on the eve of a real blooming, offering the most confident hopes for the future of Greek Music.

Modern Greek music may be divided into two classes: the folk-music and the art-music. Between the two stands Byzantine music, that is, our Church music. It is an art more connected with our folk-music, because the oral tradition, through which the folk-art is being perpetuated, has played also a prominent role in the evolution ^{and preservation} of Byzantine music. Moreover, with its character and its fundamental elements, it constitutes a genuine art - representative of the Greek people's aesthetics. ~~X~~ (p. 12)

α) The Neohellenic folk-music viewed generally contains, on the one hand, fundamental elements of the ancient Greek art and, on the other, well pronounced features of the chromatic oriental music. In continental Greece the diatonic modes are more predominant, while in the Aegean Islands, ^{near} ~~near~~ Asia Minor, and in Cyprus the chromatic element is rather stronger. Moreover, in the Ionian Islands, near Italy, there is an influence of the modern major and minor modes, and of the European music in general. There is also some relationship with the folk-music of the other Balkan peoples, which has been influenced by Greek art, especially since the days of the Byzantine Empire. These elements are rather freely intermixed and, therefore, are to be found everywhere. But, generally speaking, the diatonic element prevails, I think, over the chromatic. A careful study of the Neohellenic folk-music reveals that the ancient tradition continues to live uninterrupted through the ages. Of course, the musical heritage of ancient Greece was principally theoretico-scientific and educational than practically artistic; on the other hand, folk-music is a living art formed and preserved by oral, that is living, tradition. But certain elements, such as modes, rythms, the tonal system and generally the spirit of the ancient art are alive in the folk-song; this proves that the aesthetics of the Greek people, in spite of the evolution, still preserves certain fundamental principles. To prove this we have to say a few words on the ancient modes and generally the system of ancient Greeks. Many, and sometimes confusing, studies have been written

on this subject; I shall try to be as clear and brief as possible. You know that the fundamental element in ancient music was the tetrachord. The place of the semitone, in the diatonic genus, was ruling the kind of the tetrachord. So, there were three species of tetrachord: The Dorian, which was the principal, the Phrygian and the Lydian.

Ex. 1

(Note the descending form of the tetrachord usual to ancient Greeks and due to the position of the strings on the lyre). Two similar tetrachords might be united either (a) by disjunction ($\delta\iota\alpha\zeta\epsilon\upsilon\zeta\iota\varsigma$), that is with a tone between the two tetrachords ($\delta\iota\epsilon\zeta\epsilon\upsilon\gamma\eta\epsilon\nu\alpha$), or (b) by conjunction ($\sigma\upsilon\nu\alpha\gamma\eta$), i.e. with a common note.

Ex. 2

With two disjunct tetrachords they were forming the three principal modes: Dorian, Phrygian and Lydian.

Ex. 3

With a sort of inversion we take the three plagal modes which had the same name of their respective "authentic" with a preposition hypo ~~XXXXXX~~ (under) before it: Hypodorian, Hypophrygian and Hypolydian.

Ex. 4.

To these six modes we have a seventh one, called Mixo-lydian and formed by two conjunct tetrachords and an added note.

Ex 4a.

Each mode is divided in pentachord and tetrachord; in the principal modes the fourth is the first, while in the plagal the fifth comes first. In the Dorian mode both divisions are possible. The two notes (or strings) dividing the octave are the principal notes of the mode; they are given a prominent part in every melody and by their frequent repetition they determine the mode. The final ending was generally made on the lowest note ~~XX~~ of the octave.⁽¹⁾ Thus, in the following ~~XXXXXXXX~~ fragment of a "Hymn to the Sun"

(1) Geraert: "La mélodie antique" p. 12+13.

(or "Hymn to Phoebus"), attributed to the Cretan musician Mesomedes (second century A.D.), the important part played by the note e (mi), its frequent recurrence and the final ending with it determine the Dorian mode. I give you now the first period and the last part of this Hymn.

Ex. 5.

(1) ~~Gevaert "La mélodie antique" p. 12 & 13~~

Again in the following, rather charming, little melody the recurrence of the principal notes d - g - d (re - sol - re) and the final ending on d (re) determine the Phrygian mode. This melody is the inscription of Sikelus (Σικελος) discovered near Tralles in Asia Minor by W. H. Ramsay.

Ex 6.

These modes belong to the diatonic genus, but there were two other genera, the chromatic and the enharmonic. In the chromatic, the tetrachord had two semitones and an augmented second (minor third) mi-fa-fa[#]la or as in the following: mi-fa-sol[#]la, called "neochromatic".

In the enharmonic genus use was made of quarter-tones by dividing the semitone: mi^{1/4}-mi^{1/4}~~x~~-fa^{2/4}-la.

Attention must be drawn to the fact that the outer notes forming the perfect fourth were never affected by any alteration. Now, if we add to the Dorian scale two tetrachords by conjunction, one above and a second below, together with an added lowest note ("προβιβασμός") we have what they were calling "Perfect major system". (*) Besides this, they had also the so-called "Perfect minor system", consisting of three conjunct tetrachords. These two systems were united in one called "Perfect immutable system". In this system the note b (si) could be either natural (siⁿ) or flat (si^b); in this way a modulation is possible despite the contradiction in terms (M. Emmanuel explains it by that no passing modulation is permitted except that of the fourth above)

Ex. 7

This is in a few words an outline of the System and the

Modes of ancient Greeks after Aristoxenus, the great theorist. You know that these modes despite some differences continued to live in the Plain-song, and the Polyphonic music up to the end of the 16th century. The great classical masters rather ignored them; there are only very rare examples of their use, one being that of Beethoven who used the Lydian mode (ancient Hypolydian) in the third movement (*Molto Adagio*) of his String Quartet in A minor, op. 132, composed in 1825. This movement has the title "Thanksgiving to God by one recovering from illness, in the Lydian mode" (mode of F with *B* natural). But the modes began little by little to reappear; among the Romantics, Berlioz discusses their use in his book "Through songs"⁽¹⁾ and makes some not well defined use of the Aeolian in his "Damnation of Faust" (IV part, "Invocation à la nature" final cadence), and in the fugato of the IInd part of his "Childhood of Christ". Saint-Saëns, Bourgault-Ducoudray, Gounod and especially Mussorgsky (see e.g. the beginning of "Boris" or the chorus of Monks 1st Act) and the Russian schools made also use of them. But it is in the Modern school that they found an important place; they indeed lent themselves to enrich the palette of Modern composers.

(1) ~~"A travers chants"~~ p. 13.

They constitute a healthy aspect of contemporary musical life. Here are some examples, if need there is to prove it. Debussy begins his lyric-drama "Pelléas et Mélisande" with four bars in the Aeolian mode entering with it his mysterious atmosphere. Soon after he suddenly attacks his whole-^{tone} scale, with the motive of Golaud, Mélisande's husband.

Ex. 8

In the third act, again, he creates a delicate and charming melody for Mélisande when dressing her hair; it is in the mode of d and resembles in melodic outline a folk-song.

Ex. 9

From the other side of the channel Vaughan-Williams has made, as you know, extensive, almost exclusive use of the modes.

(1) "A travers chants" p. 13.

Here is a typical example from his Mass in G (beginning, "Kyrie"):

Ex. 10.

In works of a different character the modal change helps to create calm but profound expression of feeling. A very expressive passage is found in the second movement of Arthur Bliss' "Morning Heroes" - ("The tearful parting")

Ex 11.

Even Stravinsky could not escape their simple charm; here is a part of his church-hymn "Our Father", in the Aeolian:

Ex. 12.

Many musicians, at first, were thinking that the interest of the revival of the ancient modes would be only of archaeological value. It was just the contrary, because the modes continued to live always, not only in church-music, but also in the folk-songs of most countries. For this reason these modes are now universal. The collections of Russian folk-songs by ^{Kireff,} Bala, ~~Kireff~~, Korsakov and others show the predominant place they have in Russian folk-music. Here are two typical examples, from Balakisev's and Korsakov's collections.⁽¹⁾

Ex. 13.

By the collections and the studies of the Czech musicologist L. Kuba (^{1 2 n} ~~Towards the~~ research of the Slav folk-song") it is amply shown that the influence of the modes predominate in the Slav folk-song.⁽²⁾

Ex 14.

Béla Bartók says in his book "The Hungarian folk-music" that in Hungary besides the pentatonic (old style songs) the most usual scales ^(in "new style songs") are the Dorian, the Aeolian, (the major) and the Mixolydian. Here is a characteristic melody:⁽³⁾

Ex. 15.

- (1) Balakisev: "Recueil des chants populaires russes" 1898, No 8.
 XXX Korsakov: "100 chants nationaux russes" 1877-No. 7. No 84
 (2) L. Kuba: "A la recherche de la chanson slave" 1933, 2nd vol No. 333.
 (3) B. Bartók: "Hungarian Folk-Music" O.U.P., London 1931, p. 40.

But also in western Europe, in America even, in Asia, everywhere we find these modes, which ~~perhaps~~ constitute a progressive stage after the pentatonic in the evolution of music.

Ex. 16.

After this rather long parenthesis, from which we see how widely the ancient modes are in use, we come to the Greek folk-song itself. It is but natural to see them holding a most important place in it. The most usual is the Hypodorian or Aeolian; we may count by hundreds the folk-songs written either wholly or partly in this mode. I shall give you two melodies.

Ex 17.

And now two songs, again in this mode. The first is called "Tsavellas" or "The 40 Pollikars" and belongs to a particular class of songs not found in other countries, the "Klephtic songs". Perhaps some explanation about the history of this class of songs would be interesting. During the Turkish occupation many people were abandoning their families and homes, and going to live on the snowclad mountains, from where they carried on, for centuries, a continuous warfare against the conqueror. So, there had been created a new class of men, called ^{by} ~~to~~ the Turks "Klephts" (bandits), who spent all their life on the mountains under the most difficult conditions. They left a very rich heritage, both with their heroic patriotism and their ballads and songs. Some of these songs have a ~~heroic~~ heroic tone, others have a delicate feeling of tenderness and love, and often of a nostalgic yearning for peaceful life. The song we are going to give you is related to an episode of the fighting in Peloponnese. It speaks about 40 'Klephts' who are going to capture Tripolitsa, the principal town of Peloponnese and a Turkish stronghold.

Ex. 18 (song)

second this
The next song is a famous dance-song, called the "Dance of Zalongo". It is connected with a tragic episode, similar to which it is almost impossible to find in the whole history of the World.

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It is not without special interest that the Greek people seek expression of such a desperate feeling through old Greek music

In 1804 Suli, a mountainous village of Epirus, was in danger of falling into the hands of the Turks. Slavery and shame were awaiting all, especially women. These last, hand in hand, with their children, made a circle and began dancing and singing a sad farewell song above the precipice; when the leader of the ring reached the brink of the precipice she separated herself from the rest and fell to her death; then followed, after each verse, the second, the third, until all had perished, thus preferring death to slavery and humiliation.

Here is a translation of the text: "Farewell! lovely world of sorrow, farewell! sweet life; and to you, my sad country, farewell!

Farewell! cool little fountains, hills, mountains and forests.

Suliot women know not only to live; they know also how to die rather than live in slavery".

I may give you some more exs. at the piano { Travella's Sunday
Ex. 19 (song)

The ancient Dorian (mode of e) was the national mode "par-excellence." We meet it, though not so often as the Hypodorian. The following love-song, collected by Bourgaul~~l~~-Ducondray, is in this mode:

Ex. 20.

The first of the five folk-songs harmonised by Ravel ^{LS} also in this mode. ~~It was~~ ^{It was} collected by Hubert Pernot with 16 others on the island of Chios in 1903 (1)

The Phrygian mode (modern Dorian, d) is found very frequently. I give three examples: The first is a folk-song of the ~~XXXX~~ island of Rhodes (Bald~~e~~-Bo~~v~~y: "Chansons du Dodécanèse" No. 8, p. 31); the two others are fragments of dances of Cyprus and Crete respectively.

Ex. 21.

Here are also some examples in other modes: *Phrygian Mixolydian*

Ex. 22.

In Greek folk-songs we find also an application of the ancient systems.

Ex. 23.

(1) H. Pernot: "En Pays Turc...L'île de Chio" Paris 1903, No. 8. p.236.

(x)

p. 9 a

(16)

In this song we observe a final ending of the melody which is one of the most pronounced characteristics of ^{the} Greek folk-melody. At the end of the phrases - especially the last one - the Greek popular creator does not descend the steps regularly but divides them in a sort of attraction from the one to the other degree: Ex.

In the chromatic may be thus:


Ex:

This feature of melody-making has been transplanted to some Slavⁿ nations of the south (as observed by Kuba, op. cit. vol. II, p. 364).

I give now two melodies in another mode (the ancient Phrygian, or modern Dorian) which is ~~found~~ extensively used. They are fragments of dances of Cyprus and Crete respectively. Ex.

Here is ^{a rare} ~~an~~ example of the ancient Mixolydian (mode of B); it is a folk-song of the island of Rhodes (Kory: 8, p. 31) Ex.

For those in the audience knowing the tonal system of ancient Greece I shall give two ^{rather} interesting examples. In the first, part of a Cretan "syrtos", we have ^{an} application of the so-called "Perfect minor System" (or "Lesser Perfect System"), while in the second, a little Cretan carol, an application of the "Perfect Immutable System": Ex.



~~is~~ these ~~modes~~ giving a western European aspect
to certain ^{Greek} songs. In this class belongs ~~to~~
the third song of our programme; It is
a charming love-song of the island of
Crete. ~~By~~ ^{my} Hopling.

(13)

(17)

In Byzantine music we can also find almost all the ancient modes, especially the Phrygian, the Aeolian and the Dorian. The eminent French Byzantinologist, Amédée Gastoné, writes in his book "Introduction à la Paléographie Musicale Byzantine" (p.30) that the eight modes (ἑξῆς) of this music, as taught by its old masters (about the 13th century) were "similar to the forms of octave of the ancients and called with the same names" Prof. Egon Wellesz in his "Trésor de la Musique Byzantine" (Vol. 1, p.22) says that after the Byzantine writer Nicholas Mesarites (end of 12th century) the children that were being taught music in the churches' yards were using even the ancient names of the notes "nete, hypate, parhypate, etc." (*) This proves in a certain degree that the ancient tradition continued to live almost uninterrupted, in Byzantine music, as it is the case beyond any doubt in the music of the Latin church (and this last was proved by such authorities as Gevaert "Mélopée antique dans le chant de l'Eglise Latine", Gastoné: "Les origines du chant romain" etc; see also the article on the "Ecclesiastical modes" by Rockstro in the Grove)

Before leaving the ancient modes I shall give you a folk-song of the island of Rhodes with a striking resemblance to the ancient "Hymn to Phoebus". Compare the two melodies.

Ex. 24.

Between the diatonic modes we often find also the modern major (Ionian) and minor modes. Here is a very popular melody in the major; it is called "The price of the Kiss". The anonymous author makes a different valuation according to the case; so he estimates 4 for the kiss of the married woman, 14 for that of the widow, 44 for that taken in secret and one thousand for that of the young girl! The melody is almost classical; it consists of two sentences of 6 bars each, divided regularly in fore-phrase and after-phrase of 3 bars. All but one the cadences are made on the tonic. ~~there is also an extension on the 3rd cadence.~~

Ex. 25.

(17)

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(*) p. 10

The exact names of the Greek modes are also found in a MS of the 15th century in the Library of the Holy Sepulchre in Jerusalem, as also in the Treatise of the monk Gabriel (1440) - see Rebours: Traité de Psaltique, p. 276 and 278.

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Ex. 25.

⑧ The mother lull to sleep her child ^{off her} promising ^{to her} Alexandria as sugar, and ^{off her} ^{son's} ^{fair} ^{single} as her possession for 3 years.
 (Say 4+5)

18 The diatonic modes represent the one aspect of the Neohellenic folk-music. But, as I have already mentioned, there are also many songs either wholly or partly composed in the chromatic scale. (Chromatic here is said in the ancient meaning of the term, that is of a tetrachord containing the augmented 2nd. There are scales with two such tetrachords: e.g. d-e^b-f[#]-g-a-b^b-c[#]-d- or d-e-f-g[#]-a-l-b^b-c[#]-d. The first is the most typical oriental scale, and it is used also in Byzantine music. The second is the scale of Gypsies.) If we take into consideration that the chromatic genus was used by ancient Greeks and that Greece, owing to her geographical position, has been a crossroad between east and west, we cannot declare this element as quite unnatural in modern Greek art. Here is a "Lullaby" of the island of Cyprus as collected by B-Z. 14/1876. Here are two melodies chromatic in character.

Ex. 26

A characteristic feature, observed by Bourgault-Ducondray, is that when the range of a melody is more than the octave, the song does not take notes of the same scale but enters in a new tetrachord separated by disjunction (a whole tone). This, of course, is not observed always.
 (And another chrom. d. love song from Smyrna)

Ex. 27.

This shows clearly the role played by the tetrachord on the Neohellenic folk-music, as it was the case also with ^{the} ancient Greek music. In Byzantine music also the 4th or 5th is playing a preponderant part.

Both elements, the diatonic and the chromatic, are often intermixed. (In the following melody we have a mixture of chromaticism with modal feeling at the cadence.

Ex. 28.

This mixture has created many new scales having a chromatic and a diatonic tetrachord.

Ex. 29.

Before leaving the folk-music we have another point deserving attention. In Greek folk-music, as also in the Byzantine music, some intervals smaller than the semitone are used, quarter-tones or

third-tones as some theorists support. The same happens ⁱⁿ to the music of most oriental peoples. It is true that the popular singer (or instrumentalist) at certain moments takes a small interval with an expressive light glissando, but it is difficult to define whether it is a third-tone or a quarter-tone or even a smaller interval. Observe the case in the following example.

Ex. 30.

As for the measures used in Neohellenic music I may mention especially the 5/8, 7/8 and 9/8. Of these the 7/8 is the national "par excellence"; many of the melodies given are in this measure which was used by ancient Greeks with the name "epitritos" (the five-part measure also was in great use with the name of "palon"). The 9/8 has an interesting sub-division in : $3/8 + \frac{2+2+2}{8}$ or $\frac{3}{8} + \frac{3}{8}$. Here is an example.

Ex. 31

Most of the melodies given are rather simple with well defined texture; but there are many songs very free, full of vocalisms and melismatic ornamentations. Their irregular change of values and accents makes the notation very difficult.

+ + +

b) Modern Greek Music - I mean now art-music - begins with the liberation of Greece (1830) and may fall into two periods: (a) the initial stage and (b) the contemporary school. The first period covers all the 19th century and perhaps the first decade of the 20th. Musical life in the broad sense of the word did not exist in Greece until the end of the 19th century. This period is dominated by Italian music, chiefly Operas. Italian companies were regularly visiting Greece, and the Italian operas with their arias were the ^{principal} first medium which acquainted the ^{Greek} people with European music. A somewhat concrete stage in shaping the musical life in Athens began in 1871 with the foundation of the "Athens Conservatoire", which played a preponderant part in the evolution and progress of music in Greece. The first Greek composers come from the Ionian islands; almost all of them study in Italy and their art is influenced by the

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Italian school. I shall mention three of these composers: the first, Nicholas Mantzaros, was the composer of our National Anthem. Born in Corfu (1795, where he died in 1873), he was a sound theorist, a great ideologist and teacher, but as a composer, though considered by some Italian writers ("Dizionario Universale dei Musicisti" vol. 2 p. 28) as original, he was indeed more Italian than Greek. The second of the three, Paul Carrer (1829 - 1896) from Zante, also greatly influenced by Italian music - most of his operas were written on Italian texts - succeeded nevertheless in freeing himself at certain moments to write some Greek music. He is the composer of one of the most popular songs which is sung everywhere in Greece and is considered as a folk-song ("Γένω-Αἴμος"). The third, Spiro Samara, is the most interesting of all Greek ^{composers} ~~musicians~~ of this period. He was born in Corfu in 1863 and died in Athens in 1917; he studied in Paris with Léo Délibes and has been chiefly an operatic composer. His operas met with success in Italy and France, where he spent most of his life. His style was not much more Greek than that of his predecessors, but he was the first Greek composer to be recognised on an international scale. He opened the way to the next generation. } From the Ionian islands continued to come forward other composers, who now seek out their inspiration from inside Greece, from the ~~folk~~ folk-song, from the national legends and traditions. So, the Greek school began to evolve and develop in this direction, after the example set first by the Russian School with the group of the ~~Five~~ Five about the middle of the 19th century. Of course here, as it is also the case with other Schools, ^{there} ~~it~~ is no question of imitating the folk-art, but of seeking inspiration within their country with a view to achieving development on higher level of the elements found in ^{folk-} popular art. Among these composers from the Ionian islands I should mention two, Denis Lavrangas from Cephalonia (1864 - 1941), a pupil of Massenet and founder of the Greek National Opera, and George Lambelet from Corfu (1875 - 1943). Both died during the German occupation.

Lambelet was one of the first to propagate the gospel of the creation of genuine Greek music. He was chiefly a song-writer and published also several studies on folk-music; a special mention must be made of his nice and rich collection of folk-songs in French (edited by the Greek Ministry for Foreign Affairs, in 1934). His brother, Napoleon, was also a composer and had lived until his death (1932) in London. Of George Lambelet's I shall give you now a song.

Ex. 32.

A girl speaks to herself and expresses her feeling of narcissism for her own beauty - most probably the music is for the model with simple harmony (traditional)

With these two composers we enter the contemporary school in which there is no more trace of Italian influence. The Greek composers study now either in Germany or mostly in France. The French school has exercised a considerable influence on modern Greek music; this phenomenon is easily explained, of course. The French school, after having been influenced by Mousorgsky and the Russian school succeeded in influencing in its turn most other schools by the impressionistic aesthetic movement, the development of exotic means, the harmonic methods, the bright art of orchestration and generally by the particular spirit so characteristic of the French art. For the Greek composers, besides all these reasons, there was also some relation of temperament, a sort of aesthetic affinity more profound perhaps than with other nations. Of the composers of the pre-war generation (I mean the first world war, 1914 - 18) there are two distinct groups, one working inside Greece and the other outside, especially in France. Of these belonging to the first group Manolis Kalomiris has offered the most considerable national service. From 1910 he has been the leading figure in this movement, trying with his compositions, his articles and books, and his teaching, to encourage the creation of pure Greek music. Born in Smyrna in 1883, he studied in Vienna and had been for 4 years a Professor at the Conservatoire of Harkov in Russia. He is now the head of the "National Conservatoire of Athens" which he founded in 1926. Many of his works have been performed in France, Germany

and other countries.) He composed 3 operas (one was given in Berlin in 1940), two symphonies, a piano concerto, suites and other works for chamber music, piano solo, songs etc. (I will give now a song from Kalomiris'

Ex. 33

In connection with the same group I should mention Emil Riadis (1892 - 1935), a pupil of Ravel and a very delicate and original composer (see about him in the Grove's Dictionary, supplementary volume, p.541); also ~~Margaritis~~ Margaritis and Sklaivos. Of ~~these~~ who chiefly lived and worked outside Greece and made a name for their country and themselves the principal composer is Petro Petrides, a powerful composer and an outstanding figure in the whole modern musical world. He is the most widely known of Greek composers (~~although New York's MacMillan Encyclopedia puts him as a Turkish composer!~~) He was born in Asia Minor (Nigde) in 1892 and studied in Paris, first with Albert Wolf and later with Albert Roussel. He composed four symphonies (of which the 4th was given a first performance in Brussels on the 8th of January this year), two piano concertos, a cello concerto, two suites (a Greek and an Ionian), an opera, a concerto grosso, and many other works. His works are regularly played in Continental Europe.) "His music (says Calvocoressi in Grove's Dictionary, supp. vol. p.509) is the straightforward expression of a virile, full-blooded temperament: it testifies to breadth of vision and to a keen sense of design and colour." I am giving you now one of his most popular songs, "The ~~Sun~~ beam"

Ex. 33.

Special mention must be made also of Mario Varvoglis, an Athenian, (1885)^{and} a charming composer ^{who after living for 20 years in Paris established himself in Athens where he is the} and director of the "Hellenic Conservatoire". He studied in Paris with ~~XXX~~ Xavier Leroux, Caussade and Vincent d'Indy; also of Ponizidy (1892) a pupil in Brussels of Ysaÿe and in Paris of d'Indy and a very prominent figure in Greek music (about whom see the article by Calvocoressi in Grove's suppl. vol. p. 519); of Levidis, President of the Union

1922

I really regret that I have to give you only songs as examples. You realize quite well, I am sure, that no School can ever be represented satisfactorily with a few songs; this applies even more strongly to the case of composers of symphonic music. I do hope, however, that these few examples of Greek music will have their interest for you and will give you some faint idea of Greek music.

of Greek Composers, ^{Spathis} and Mitropoulos. I think that many of you have heard about the eminent conductor Dimitri Mitropoulos. Born in Athens (1896) he studied in Belgium and later in Berlin with Busoni; after having conducted in Italy, France, Russia, Germany and England he established himself in the United States where he ^{became} is the permanent conductor of the "Minneapolis Symphony Orchestra" ^{and in 1949 of the N.Y. Philharmonic}. As a composer he is a cosmopolitan, belonging to the "avant-garde" ^{of his time}.

I realise quite well that I have accumulated many names, mostly or wholly unknown to you. But ~~it~~ was, I consider, necessary for me to mention all those who have worked for the rebirth of Music in Greece. In a lecture on modern Greek Music it would be difficult, if not unjust, to omit some of the younger generation who have won a select place in the school. (~~The following names are the last to be given !~~). I want to mention an excellent composer of sound technique, A. Evangelatos (1903), conductor of the "Lyric Scene", ^{and co-director of the "Hellenic Conservatoire"} Andreas Nezeritis (from Patras, 1897), who gave some important symphonic works, Skalkotas, a pupil of Schönberg, who orchestrated many Greek dances; also ^{some excellent younger composers} Karyotakis, Kazasoglou, Papaioannou, Pallandios ~~and others~~ etc.

To this list I want to add the world famous critic and musicologist Michael D. Calvocoressi. Although he was born in Marseilles (1877) and lived all his life outside Greece, he was nevertheless a Greek musician. He was an authority especially on Russian music and published books on Mussorgsky, Glinka, ^{Liszt, Schumann} etc. He ^{contributed} collaborated in Grove's Dictionary, in the French "Encyclopédie de la Musique" and ⁱⁿ other Encyclopedias, ^{at} and music magazines. He died in February, 1944.

To complete now the picture I shall give you some information on the musical life in Greece (~~this time without names~~). The principal centre is Athens, where there are three main Conservatoires; but there are also ^{High} Schools of Music in Piraeus, Salonika, ~~Patras~~, ~~Volos~~ etc. The oldest is the "Conservatoire of Athens" established in 1871; it has been the chief institution which cultivated and

encouraged the development of music in the country. In 1893 it founded its ~~XXXXXXXXXXXXXXXXXXXX~~ Symphony Orchestra, whose concerts have played the same educational role there as Sir Henry Wood's Promenade Concerts have in England. The orchestra soon became a body of high standard, and has been conducted at times by such composers and conductors, as Saint-Saëns, Richard Strauss, Weingartner, Bruno Walter, G. Pierné, Paul Paray and others. Among soloists who played with the Orchestra I ^{may} mention: Sauer, Schnabel, Cortot, Lamond, Backhaus, Rubinstein, Dohnányi, Kreisler, Huberman, Casals... The "Conservatoire of Athens" is now working with about 60 Professors and Teachers. The other two High Schools of Music are the "Hellenic Conservatoire" (1919) and the "National Conservatoire" (1926), which have local centres throughout Greece, in Egypt and Cyprus and are carrying on examinations along the same lines as Trinity College of Music. Athens have also a ^{established 1940 theatre} "Lyric Scene" (National Opera House) giving almost daily performances with Greek and foreign operas of the international repertory. The "State Symphony Orchestra" (which is the old orchestra of the Conservatoire, taken up by the State in 1943), gives weekly concerts throughout the year; the concerts in summer are given in the ancient Theatre of Herodes ^{of} ~~Affica~~ at the foot of the Acropolis. In this way Neohellenes are enjoying Art at the same place and under the same blue sky, as their ancestors did.

And with this I close this lecture, in which I tried to give you a picture of Modern Greek Music.
