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ALTERATIONS: A SERIES OF WORKS TITLED “MUSIC NOVELLAS” BY GREEK COMPOSER THOMAS BAKALAKOS AS A CONTEMPORARY SUGGESTION FOR THE RESURRECTION OF GREEK NATIONAL SCHOOL OF MUSIC. [1]

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Abstract:

The Greek National School of Music, likewise the composition schools of other European countries, looked on the one hand for its compositional muse into the rich melodic reservoir of folk tradition, yet delayed due to particular historical and political developments in Greece until the beginning of 20th century which hindered the arrival of international cultural fermentations. Although its founders and leaders along with the affected composers incorporated Hellenity into the compositional mainstreams of last century's first half, subsequent creators abdicated that path by choosing a neutral musical language. However, during the last decade Greek composer Thomas Bakalakos through his chamber music works titled Alterations revived the demand for return to the roots of demotic inheritance as a prime material for the production of contemporary music by transforming folk melodies from several regions of Greece with a personal fusion of tonal and atonal compositional idiom. The description of those compositions with the term “music novellas” by the composer himself underlines their thematic historic interface with folk memory and comprises a useful guide for both the interpreter and the listener composing a contemporary proposal of connection between collective national cultural subconscious of the past and transnational music reality of the present.

Keywords:

Greek National School of Music, folk song, Bakalakos, Greek art music composition, music novellas, programme music.

The Greek National School of Music, likewise the composition schools of other European countries, looked, on the one hand, for its compositional muse into the rich melodic reservoir of folk tradition, nevertheless delayed due to particular historical and political developments in Greece until the beginning of 20th century, namely, the Ottoman occupation which hindered the arrival of international cultural fermentations. A notable guide for the comprehension of the circumstances that formed Greek National School, comprises the scientific text by Olympia Fragkoy – Psychopaedi titled *The National School of Music - Ideology's Concerns* [2] where she outlines the essential characteristics of European National Schools, places Greek art music into the context of domestic and international intellectual production and reflection, analyzes aesthetical parameters and ideological issues of Greek National School and examines the crucial, for Greek compositional art, matter of folk song's harmonization.

Particularly delighting would be, first, a brief overview of the manner that the main composers – pillars of National School applied and employed folk song in their works. [3] From the beginning of 20th century already emerge submissions of theoretical reflections regarding the

efficient use and well-balanced incorporation of elements of traditional folk music into the Western art music which focus on the burning, in this era, issue of demotic song's harmonization. During the first half of 20th century are detected in neo-Hellenic music composition various manifestations of Greek folk material's usage which aims for assignation of national identity to the music work. [4] Certainly, as it happens to every important innovation in music history, occasioned by the absorption of traditional melodic richness in compositional art, different tendencies have been shaped in Greek territory regarding its ideal use which caused inevitably conflicts. From the one side, there has been the aspect of those who wished the incorporation of modern Greece to West-European culture considering the authentic folk expression as "uncivilized" or "oriental". The inclusion of traditional melody into Greek art music, which certainly does not constitute a product of compositional parthenogenesis rather comes from movements of the so-called "National Schools" that were born and developed since the middle of 19th century mainly in countries of central and Eastern Europe, is combined with compositional means and devices of Western European tradition: late German romanticism and Russian School which define Kalomoiris' first period (until 1921-22), movement of anti-romanticism and neo-classicism with French influences (since the third decade of 20th century) which is traced in Kalomoiris' second period, in Petridis' and subsequently in Konstantinidis' work, mixture of national elements followed by introduction of modernistic compositional tendencies deriving from music avant-garde, and having Skalkotas as main representative.

Manolis Kalomoiris, the flagship - person of Greek National School, featured the firm belief that at the forefront of the nation's cultural rebirth has been the movement of Demoticism with which Greek music as well should join hands. For this reason, he identified himself from the very beginning absolutely consciously with that movement, which had already dominated literature and civic progressive environment of its time, and with leaders such as litterateurs Psycharis and Palamas. Kalomoiris' identification with Demoticism, which comprised essential axis of his music ideology, placed him into the consciousness of music world as a kind of "*music ethnarch*". [5] The most creative means for the promotion of his national visions has been the rich reservoir of folk songs, his most important inspiration's source. Besides, as historian Konstantinos Dimaras notes emphatically, "*we find indeed nowhere else a purer and more unaffected glow of Greek soul as much as in folk songs*". [6] And, though in Kalomoiris' initial compositional period, Wagner's impact becomes apparent as a spirit of romantic identification between music and poetry where "*the contents of his era's myths are based on artistic speech and not on the archaism of the epic*" [7] and the references to the contemporary poetry connect him strongly with the Russians, his middle period, after 1925, is dominated by an impressionistic style signifying a turn towards France as a result of historical incidents in Greek territory (destruction of Izmir), of personal losses (death of his son), and of the bonding of Greek-French relationships during the current decade.

At the opposed ideological side in this historical conflict has been George Lampelet. The neo-Hellenic National School of Music revolves the most essential directions of its aesthetical quests around the answer to the crucial question about the nature of Greek music. Therefore, for Lampelet true art is only the national one. The German exemplar works as a guide to the representatives of National School for the approach of the so-called "Greek soul", based on the belief that European culture contains Greekness as central reference point, and simultaneously that the handling of tradition by German composers – highly affected by ancient Greek culture – is exemplary regarding the way they express the soul of their nation. On the contrary, within the attempt to find the true expression of Greekness, the Italian exemplar is faced with denigration and distrust as deficient. As Anastasia Siopsi insightfully articulates, according to the dominating aspects during the 30's, "*Italian exemplar encourages the imitation of foreigners by Greek artists and the innovative music elements threaten the Hellenity of art [...] through the displacement of all those vital attributes which are considered to give meaning and form to Greekness*". On the other hand, "*Greek tradition,*

as well as the manners with whom European - German in particular - composers draw inspiration from the tradition of their countries, are the implements which the Greek composer uses to build up his work". [8]

Greek composers, however, adopt music exemplars of other nations under the condition that these influences do not deform but, on the contrary, strengthen the Greekness of their creation. The discord between the two opposed reflections is placed both in the field of folk song's inclusion into the neo-Hellenic art music, and in the thorny issue of its ideal harmonization. Kalomoiris in the larger part of his compositional production avoids the faithful usage of folk melodies aiming first at reproducing the atmosphere of Greek traditional music, and rejecting the song's simple transcription and harmonization as stale: "*A simple transcription and harmonization of a folk song cannot be considered as music creation*", notes the composer emphatically, in 1946, during a speech delivered at the Academy of Athens. [9] And he repetitively underlines the value of personal inspiration: "*Unfortunately, many people think that a simple use of an authentic song with elementary harmonization constitutes original music production ignoring the importance of personal inspiration and technical evolution of folk musicians, even of poetic elements, for the creation of a valuable and sustainable Greek music art*". [10] According to the forementioned belief, folk traditional element has been for Kalomoiris just the trigger for an idiosyncratic and original compositional expression. As an unavoidable "side effect" of this aspect, he chose consciously to sacrifice the particular melodic and rhythmic nuances of monophonic demotic or Byzantine genus in order to achieve its easier and more effective adaptation to the tempered Western music system. As Nikos Maliaras notes, Kalomoiris recognizes the existence of micro-intervals and peculiarities of a pure Greek demotic melody which is not possible to survive in their tempered transposition. Nevertheless, he embraces and carries out the compromise of their conscious tampering believing on the worth of their sacrifice "*in order (the folk song) to adapt freely to the music art territory*" and "*to become possible the employment of traditional Greek music as most important primordial material for the production of national music*". [11] Folk song with its fine peculiarities functions as an endless source of inspiration for the creation of demotic themes and motives, however, this works only when the slip of its stale reproduction and the incorporation of authentic folk melodies into the compositional works is avoided. He conceives music creation mostly as a maker of sound poems, as an expression of "*a completely new, personal, subjective creation which it can only be Greek, as long as the composer-subject feels this way*". [12] His reflection remains constant and unchanged throughout his lifetime. For Kalomoiris, "*the harmonization of folk melody does not comprise the purpose but only the means*". [13] Through the accompaniment of a demotic melody, which is not restricted just to its simple harmonization according to the established harmony of major and minor scales but attempts to create a whole system of harmonic sonances capable to support accompany-wise the traditional melody which derives from the nature and the texture of the demotic song itself, the leader of Greek National School aims for capture of the atmosphere and pulse that would be created by the authentic melody in its natural environment, the Greek countryside.

However, the attempt of such melodies' harmonization and ornamentation with the Western aesthetics of multi-thematic development and expanded polyphony has been criticized by the representatives of the other aspect as random violation of Greek soundings. A. Tournaisien in his review about the *Symphony of Unknowing and Good Men* rejects the reference to folk song as criterion of Greekness in Kalomoiris' music which he faces just as a historic complement positing as primary criterion of the Greek character of his work the element of Greek nature and the subjectivity of Greek composer in his personal creation. [14] As last words, he notes: "*We have to feel it completely. Greek music is not meant to exist just through a simple imitation of demotic song*". [15] And he adds that for the musician "*would be useful the knowledge of the surrounding and of the atmosphere of his country's folk music, likewise the folk poetry (is useful) for the poet.*

Nevertheless, not in order to copy or to imitate it, but to get inspired and create a personal language which captures artistically the pulse, the soul of its nation". [16] Music critic Minos Dounias expressed poignantly his anxiety; the folk song remoted from its natural environment "to become unrecognizable". [17]

Lampelet, main supporter of the other way, on the one hand, recognizes the significance of personal making, but at the same time, he considers as most critical the harmonization of folk melodies perceiving the right harmonization as prerequisite for a successful creation. In particular, the process of collecting folk songs and the criteria of their selection for compositional employment concerns him: "...*The mission for a collector of folk melodies is not to collect every song or dance that he finds (as mistakenly many of our collectors did until now), but to select among them those featuring aesthetic expressive value and constituting somehow most representative exemplars of noble musical folk inspiration*". The Hellenity of their attributes is considered to be a requirement: "*The collectors of folk melodies should be concerned chiefly with the Greekness of songs and dances which they collect. When a song or a dance contains every attribute of such Greekness and still has complete form and indisputably artistic value, must be established, even if it seems to have been affected and altered*". Moreover, regarding the common case of the existence of many different variations for the same folk song, Lampelet chooses the selection by the composers or researchers of its most Greek version: "*Another issue, which causes questions to researchers of Greek music, is the case where the same folk song, separately executed by ten e.g., singers of various origins, can present ten different melodic types due to the local influences, as the song has been transferred throughout the ages from one area to the other. In any case, the collector should select from these ten melodic types the best and most Greek of all. He also could select more than one as long as they are complete in terms of form featuring all the essential ingredients of a melody of Greek character.*" [18] According to Ol. Fragkou-Psychopaidis, [19] the basic points of discordance between Kalomoiris' and Lampelet's aspects concerning traditional song are concluded as following: a) Controversy in their aesthetic reflections referring to the relation between music and poetry and their aesthetic persuasion to folk song, and b) controversy in their general ideological beliefs, specifically regarding the meaning of "National" in Greece, their relationship with archaizing form of Modern Greek or demotic Greek language, with "venizelism" and "anti-venizelism" movements, and with the concept of universality. Lampelet connects the prudential and appropriate treatment of folk melody with the production of "pure" music, while Kalomoiris highlights the personal inspiration and technical evolution of traditional material in art music in a more abstract way. However, the manifestation of specific theoretical aspects does not mean necessarily that they have been completely applied by them practically.

In similar ideological context with Kalomoiris, in the field of National School, lies Marios Varvoglis, the first composer, according to S. Skippis, who comprehended the wide possibilities for employment of the "*treasure of folk songs*". [20] He adopted the belief as well that demotic motives should not be used authentic, but on the contrary, they might be processed, evolved, developed. Varvoglis' harmonization is based on tetrachords of Grecian echoes, features spare and bright character, while the composer has been established himself as a charismatic master of counterpoint. German romanticism is absent, in contrast, French influences are noticed in some of his "non-national" works. According to Romanou, "*French impact manifests itself also through his position against German transcendentalism: Music is art, in the initial meaning of the word, and do not tend to replace life*". [21]

Aimilios Riadis, apart from inducting Greek folk song into the Western classical forms maintaining its peculiar harmonic and rhythmic structure though, he shined at composing song cycles with piano accompaniment, based on demotic verses by him or by other poets which preserve the authenticity of demotic attributes. Apparently, his intense interest in history and culture of Eastern nations within a wider context of quest for exotism [22] has been expanded to his

musical expression as well, as emerges from his compositions list (cycles for voice and piano featuring exotic titles and content) and from texts of delivered speeches in Thessaloniki during the 1920's regarding the "virgin" field of music in exotic, non-European cultures. Clearly affected by French impressionists and Ravel, in particular, he was fond of using harmonic patterns and ornaments of Eastern timbre as well as chromatic tetrachords from Greek folk music featuring the defining trisemitone interval, while he captured inspiringly the sounding of folk music instruments which favors the production of an appropriate, supporting for the vocal part, folk atmosphere.

Petros Petridis, modernist composer who has been the first one who dealt so consciously with the issue of harmonic accompaniment of folk songs adopting a clearly contrapuntal aesthetics in accompaniment according to French tradition, and aiming for a system of contemporary compositional production which could be based on the "*codification of modal scales*", [23] he established a technique which combines, in a balanced way, counterpoint and modality featuring clearly Debussy's and Mussorgsky's compositional expression.

At the other pole in relation to Kalomoiris and Varvoglis, concerning his position regarding the handling of folk song, is oriented Yannis Konstantinidis, a devoted defender of unalterable conservation of authentic folk theme's particular attributes in his works (characteristic rhythmic pulses and particular melodic micro-intervals and ornaments) through transparent harmonization and finest orchestration with light impressionistic nuances in a multi-dimension way: both as rich reservoir of compositional material, authentic or processed, as well as a conscientious value, since traditional music has been raised to symbolic idea representing religious – social stereotypes, like: Mother – Mother Virgin Mary – Mother Country. [24] Into the prism of huge respect for the symbol of folk music's dominating idea, Konstantinidis avoids thematic development of folk melodies and rhythms in order not to alter their demeanor and to preserve their primordial texture. He applies artistic ornamentation and alternative harmonization devices, specifically during the repetitions of demotic melodic phrases, yet he does not mispresent its authentic identity achieving to keep their initial essence unaltered. The transition of traditional melody to the tempered tonal music system is carried out as faithfully as possible through avoidance of rhythmic and intervallic alterations and an inspiring orchestration as central axis of music development for his orchestral works.

As a worthy balancer of these two forementioned approaches for usage and harmonization of folk song in the context of Western composition, having found the golden mean for its most fecund employment, is considered to be Nikos Skalkotas, admittedly and by all accounts the greatest from all Greek composers. Having composed in three different music idioms (twelve-tone, free atonal and tonal) and, although he did not produce exclusively "national" works featuring wider compositional choices, he uses extensively folk music elements independently of the music idiom which he chooses for composing. According to Skalkotas, "the processing of folk songs is necessary for the great creator who would like to deliver works of a timeless value". [25] Therefore, the process of folk melodic material is indispensable for the efficient highlighting of its artistic value. Skalkotas' compositional processes refer to all music parameters, separately or combined: music form (addition or subtraction of whole measures), melody (tone alterations in the demotic melody), rhythm (occasional alterations), tempo and harmony (faithful conservation of folk song's authentic harmony or production of a new one which derives from the original or comprises exclusively his own inspiration). In his master work *36 Greek Dances* for orchestra, an ambitious attempt of systematization and exemplary example of folk song's ideal treatment. [26] The innovative and bold orchestration of the work and the interesting harmonic sonances - which, although they meet the limits of atonality, they support successfully, discretely, and refined the peculiar color of traditional music – constitute an exemplar of folk melody's treatment in the context of Western art. And, though in the *Dances* the traditional melodies are used unaltered and remain easily recognizable by anyone, in other cases – both of tonal and twelve-tone works – a difficulty is to be found to identify a melody regarding its origin, namely, if it is about an authentic

folk melody or just a composer's inspiration which sounds like a folk melody. A defining practice refers to the integration into Western art production, apart from the folk element, of popular music motives as well widening accordingly the meaning of National in music: in his Concerto for two violins, he introduces a song by the great popular composer, Vasilis Tsitsanis. [27] Conclusively, Skalkotas, concerning his position about folk song, stands between Kalomoiris and Konstantinidis: he does not reject either the use of authentic demotic melodies, as Kalomoiris who sought original creation including the attributes and style of traditional melody, neither he preserves exclusively unaltered its texture, as Konstantinidis does. On the contrary, Skalkotas, by employing his personal particular music flair, unifies the two options treating the demotic material with creative freedom, and interfering sometimes drastically in its texture, rhythm and content. Folk song does not function for Skalkotas as imperative means for the establishment of Greek National School, as the supporters of this persuasion believe, but only as an inspiring trigger for composing music which gives the listener the sound impression of Greek music.

Even though the founders and leaders of Greek National School, along with the affected composers, incorporated the melismatic Greekness into the dominant compositional mainstreams of last century's first half, the subsequent creators abdicated that path by preferring a more international and neutral music language, chiefly remote from folk melodicism. During the last two decades, nevertheless, composer Thomas Bakalakos revives the demand for return to the roots of demotic inheritance as a prime material for the production of contemporary art music through his series of works for ensembles and solo instruments titled *Greek Alterations, an Elegy to Greek Province* transforming traditional melodies from several regions of Greece with a personal fusion of atonal and tonal compositional idiom. The characterization of these compositions by the composer with the term "music novellas" underlines their thematic historical interconnection to folk memory and comprises a guide both for the interpreter and the listener constituting a contemporary creative suggestion for connection of the collective national cultural sub-consciousness of the past with the transnational music reality of the present.

Born in 1948, in Thessaly, Bakalakos – whose cultural attempts include the establishment of Panhellenic Chamber Music Festival, a contemporary music competition where he has hold the President position of the jury since 2003 for seven years, as well as his initiative for the institution of music libraries in all Greek municipalities aiming for the submission of new compositional works which "promote Greek contemporary art music" [28] - comprises a particular case of a composer with extended list of works and long route that has not been studied yet systematically by the Greek musicological science. Having evolved his initial compositional direction towards popular art song during 1975-1993 to the field of Western art music, since 1985 until nowadays, Bakalakos is somehow another case similar to the one of Giannis Konstantinidis-Kostas Giannidis who had also combined a double creative music identity in the past. To his compositions belong works for larger and smaller symphonic ensembles, with most important the oratorios *Hippocratic Oath* (on the homonymous text by the "Father of medicine", Hippocrates, "an homage to Greek philosophy" which aimed to "highlight even more the Hippocratic principles and the oath's meanings which constitute universal and eternal human messages" [29]), and *Symphony of Love* (on a letter "about love" by Paul the Apostle), the opera *Thetidos' Achilles*, and the cantatas *Aristea and the monkey* (on verses by poet Kostas Varnalis), and *The last day* (on a poem by Nobel laureate George Seferis), works for voice and piano of instrumental ensemble, compositions for solo instruments, mostly for the guitar (including a concerto and a quartet), and several chamber music works for strings, wind instruments, and percussion, with most significant those which are included in the collections under the general title *Alterations - Greek*. Additionally, he has composed stage music, film music, as well as music for documentaries, and broadcast and TV productions. His works have been performed during the last two decades by prominent opera singers and

distinguished Greek conductors, by the writer, piano soloist Apostolos Palios, by the string quartet L' Anima, while three works for string quartet were recorded by the New Hellenic Quartet and violinist George Demertzis. [30] In theoretical field, affected also by his studies in mathematics, he is inventor of a new suggested method of music notation which uses exclusively numbers and the four arithmetic operations through a Numeral Music Description. [31]

Subsequently, he came to crucial conclusions about the different ways that music is used as communication code by the folks and, therefore, it is regulated in any case by a particular grammar which defines music as a language directly interconnected to the respective speaking language of each folk creating art works of speech and music as an expression of folk muse and of its intellectual gifted creators. The consequence of these observations has been the statement of basic principles on which is based his musical suggestion for the production of compositions featuring qualities and attributes that make them Greek works.

As, currently, no official bibliography exists regarding Bakalakos' work, the main sources for the approach of his works are – except for the music partiture – the composer's written letters to the writer or others, interviews to the writer and to the media where he manifests his compositional reflections, as well as texts from program notes of concerts presenting his compositions.

Alterations constitute the vanguard of the composer's music perception and compositional proposal. Their composition is based on the employment of motivic elements derived from the reservoir of folk song through contemporary composition devices revealing a way of creative absorption of folk music tradition by the Greek art music production. The composing process of *Alterations* is still in full development. Currently, only the cycle of *Alterations – Thessalian*, referring to folk songs from the region of Thessaly, has been completed including five works:

1. *Mpikan ta gidia sto mantri*, for string quartet.
2. *Kleistos choros Argitheas*, in 5 movements, for clarinet, violin and piano.
3. *Arni-Karagouna*, in 11 movements, for solo piano.
4. *Giouria sta paliouria*, in 5 movements, for string quartet.
5. *Plastiras*, for clarinet, string quartet and piano.

One composition of this cycle, which belongs to *Alterations*' most characteristic and important works, the solo piano suite *Arni*, was recorded by the writer of this article in 2014 in Athens Megaron Concert Hall and has been released as compact disc in the following year. [32] The composer aims to include an equivalent number of five works in each one of the other eight, in whole, cycles of *Alterations* that use primordial thematic material from representative idiomatic folk songs from different departments of mainland (Epirus, Peloponnese, Macedonia) and island (Ionian Islands, Aegean Sea-Dodecanese, Crete) Greece, as well as from Pontus. Moreover, another cycle titled *Alterations – Civic* is comprehended in this compositional attempt, inspired – according to composer's description – by “*the music idiom of the city, a musical mixture, which is transferred into the city by the so-called internal emigrants, and meets the various music idioms of our country giving the impression of cosmopolite music*”. [33] Apart from the single completed cycle *Alterations – Thessalian*, conclusively submitted compositions from the remaining series – until nowadays – are two works from *Alterations – Aegean/Dodecanese* (*Thalassaki mou*, in 2 movements, for solo guitar/ *Pera stous pera kampous*, in 3 movements for solo piano), two from *Alterations – Epirotic* (*Menousis*, for solo guitar/ *Ti na sou kano Chaido mou*, in 3 movements, for string quartet), one from *Alterations – Ionian Islands* (*I mousiki tou Septemvri*, in 5 movements, for clarinet and viola), and three from *Alterations – Civic* (*Astikes mousikes diadromes*, in 4 movements, for clarinet, string quartet and piano/ *Dialogoi gia tin agora chalkou*, for brass octet and percussion/

Nireas Katazitoumenos, in 4 movements, for clarinet, cello, and contrabass.). For the rest of the works have been made sketches and programs and remains their actualization.

Common connecting link of all compositions included in *Alterations* cycles is the use of the original term “music novellas”. Music novellas are defined by the composer, as “*original instrumental works, each one inspired by a Greek folk or popular song that becomes intimate element of Greek traditional music. The song which comprises the inspiration’s base of a music novella, named with the same title, is employed with contemporary music approach to the extent that the homonymous music novella transforms into a positive alteration of the initial traditional song*”. [34] In a way, music novellas are a type of 19th century’s “Character pieces” (“Charakterstücke”), but more extensive constituting clearly program compositions of apparent theatricality, with programmatic - sounding titles, descriptive character and intense references to tradition being informal profiles of individuals and social groups who experienced folk music in its functionality. As compositional steps for the production of music works with novella attributes are suggested by the composer, serially, the following:

1. Selection of a demotic or folk song: The composer does not prefer to look to folk songs collections and anthologies rather to listen to live or recorded executions of traditional melodies by native singers of each region. In cases of differentials from one interpretation to the other, he chooses the melody that features less extremities.
2. Conception of the premise and the plot which the composer intends to express musically.
3. Redaction of a working text by the composer himself in case he features literary capacity, or by another person with literary abilities, that presents the content of the work’s scenario inspired by the song’s functionality in society. The written depiction of the content defines the final form of the musical work, highly contributing to the figuration of music motives as well as to the composition’s morphological and dramaturgical structure.
4. Selection of the composition’s tonal (tonal or modal scale), free atonal or organized atonal (twelve-tone sequence, or series of less notes) environment. Specifically, the composer chooses for the creation of music novellas the reconciliation of compositional devices as “*expression’s implements*”. He believes that the different composing methods should not act as “*confrontation’s trenches among their followers, since the composer should be a creator and not an adherent*”. [35] As an example, following fragment from a music novella for string quartet is quoted where a combination of tonal and twelve-tone processing is employed:

String Quartet *Mpikan ta gidia sto mandri*

Figure 1, mm. 31-35

Figure 2, mm. 70-73

In 1st example (mm. 32-35), violin I exposes tonally the melody of folk song’s opening measures, while the other strings accompany harmonically - contrapuntally in parallel movements. In 2nd example (mm. 70-73), violin I quotes again the melody’s initial four measures in twelve-tone

system with corresponding twelve-tone harmonical support by violin II, viola and cello. The unity between tonal and atonal part is achieved through usage in the beginning of the melodic phrase of common tones in both composing systems followed subsequently by selected notes which serve the sense of the composition's smooth continuity and of the sound homogeneity. As result, the appropriate balance between the music intervals of neighbored sections is accomplished.

5. Selection of the composition's instrument or ensemble.

6. Planning of the music novella's form structure and emergence of theatricality in specific passages as a musical equivalent of the society's depiction, regarding the existence of points of disagreement, agreement, or unanimity among its human members through respective musical ups and downs, as well as through escalations and de-escalations which are "*defining of the music novella style*". [36]

7. Finally, beginning of the work's composing process.

Each music novella as compositional creation might become a "music multi-art" that raises folk song to unifying factor of other arts as well, like literature and visual arts, inspiring the creation of a corresponding "music poem", "music essay", "music one-act play", "music documentary", "music painting", "music sculpture" and "music engraving", and ultimately interconnecting the arts cohesively through a common subject. Therefore, the music novella, on the one hand, could be considered as a musical transformation of folk song, on the other, as a driving boost for the composition of a "music multi-art". The composer through the forementioned union envisions to deliver to Greek society contemporary music works with whom Greeks could be able to identify with and to achieve inner, emotional connection and aesthetic contact, in other words, to cultivate a "music community" of common "music quests". He esteems that these works - featuring several modern elements, nevertheless, without sound extremities - aim to constitute the bridge for the approach of contemporary art music even by the uninitiated Greek listeners, as they are compositions written in Greek music language and Greek speaking language that form both the two strong columns where he builds up his music proposal for the composition of music works with characteristic Greek aura which challenge the listener to create his own imaginary story in relation to the composer's program. The composer notes characteristically regarding the experiential element of folk song: "*When a man dances listening to a folk song, he lies in a condition of emotional explosion. At those moments, the whole world, his whole life passes in front of his eyes. I have seen many people experiencing folk song in such a way. I have lived, as well, a lot of times respective moments. Stories of such people, real or unreal, I intend to narrate through my music novellas*". [37] Besides for the composer, likewise for Copland, "*the most reliable listener of the music work is the simple and ingenuous listener*", [38] and he directs first at such audience. As Bakalakos notes, he composes by "*conceiving musically the conceptional content of the set to music-Greek language, and creating equivalent music words*". And consciously, he employs "*the grammatic tone of our speaking language which with its dynamic character guides the melody's birth through the alteration of accented and unaccented syllables [...] Our language sings and I can hear its music through its tonal sections which are the phonetic words. These words are transformed by the composer into music words of Greek music language. At this point is depicted in fetal form the Greek music phrase and begins to shine the particular attributes of its singing nature*". [39] Therefore, the particularity of each language and its words combined with the alternations of accented and unaccented syllables shape occasionally the structure of a motif or a whole phrase, as the melodic line – starting from a specific tone and, mostly, moving with diatonic motion – heads towards the accented part of "music words" and phrases.

Bakalakos' s dissimilarity in comparison to National School of the past lies that he rejects folk song's usage as an element of exoticism, imitation and meretricious incorporation in art music, favoring as compositional paragon of its fecund employment the case of Skalkotas. The novellas employ motivically each traditional melody adopting its melodic and rhythmic quality, and

functioning as occasion for capture of experiential thematics concerning mythology, religiousness, historical events, scenes of the human community's daily activity, customs, snapshots from social life, portraits and stories of individuals. Consequentially, Bakalakos' "music novellas" represent an abstract symbol of collective subconscious and cultural memory and constitute decisive contributors to the sculpting, even in 21st century, of compositions with highly national color, in an era of music universality, and elimination of border lines in art, so that modern transnational human being recalls his cultural roots and reconsiders his origin through the timelessness of art.

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