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**Compositions for Violin by Modern Greek and Cypriot Composers,  
Solon Michaelides, Alkis Baltas and Andreas Argyrou**

**Houslové skladby moderních řeckých a kyperských skladatelů  
Solona Michaelidese, Alkise Baltase a Andrease Argyrou**

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## **Declaration**

I confirm that this is my own work and the use of all materials from other sources has been properly and fully acknowledged.

Prague, November 2020

Kyriaki Chira



## **Acknowledgement**

I would like to thank and express my great appreciation for my supervisor and violin teacher, PhDr. Gabriela Kubátová, Ph.D., for her advice and guidance with this Diploma thesis. I would also like to thank my harmony professor Mgr. Vartan Agopian, Ph.D., for his help and advice. Many thanks also to the Solon Michaelides Cultural Foundation for the provision of the music scores and Alkis Baltas and Andreas Argyrou for devoting their time to sending me their compositions and answering all my questions. Finally, I would like to thank my family for supporting and believing in me during my studies.

## Abstract

The diploma thesis deals with the contemporary works of selected Cypriot composers for violin. Throughout the centuries, since ancient times until today, Cyprus has been under the influence of many foreign conquerors including the Arabs, Venetians, Franks, Ottomans, and the English, among many others, who passed through Cyprus and left their marks on Cypriot cultural life. Natives, occupiers, and continuously migrating populations from Europe, Asia, and Africa formed a multicultural environment, where languages, religions and dogmas, ethnic traditions, education, and living standards have been diverse, and in constant interaction and transformation. It is necessary to mention the current violent division between the Greek and Turkish people has still not been overcome. This conflict has left an indelible mark on musical traditions. Cypriot folklore is also reflected in the work of the modern generation of composers. I believe that Cypriot classical music is a not very commonly known issue in the Czech Republic, and I have written this thesis in the hopes that it will increase awareness of Cypriot music.

In this Diploma thesis I introduce three modern composers from Cyprus and Greece: Solon Michaelides (1905–1979), Alkis Baltas (\*1948) and Andreas Argyrou (\*1957) and their compositions for violin. I focus on the harmonic and melodic analysis of the chosen compositions – “Nostalgie”, “Melodie Grecque,” “Cypriot Suite” and “Epode”. The analysis of the selected compositions were approved by living authors and supplemented by their valuable comments. The unique works, although they are very different from each other, incorporate national elements from Cyprus. An integral part of the work is therefore the presentation of Cypriot folk music in its broader historical context and the comparison of the analyzed compositions with original Cypriot folk songs. The educational outcome of the work is a detailed didactic-methodical analysis of the composition “Nostalgie” by Michaelides and its revision with the addition of personal performance tips.

Keywords: Cypriot music, Cypriot composers, contemporary music, Cypriot folk music, analysis, violin.

## Abstrakt (CZ)

Diplomová práce se zabývá soudobou tvorbou vybraných kyperských skladatelů pro housle. Po celá staletí, od starověku až dodnes, byl Kypr pod vlivem mnoha zahraničních dobyvatelů, včetně Arabů, Benátčanů, Franků, Osmanů a Angličanů, kteří prošli Kyprem a zanechali stopy na kyperském kulturním životě. Domorodí obyvatelé, okupanti a neustále migrující populace z Evropy, Asie a Afriky vytvořili multikulturní prostředí, kde jazyky, náboženství a dogmata, etnické tradice, vzdělání a životní úroveň byly rozmanité, v neustálé interakci a transformaci. Je nutno zmínit současné násilné rozdělení na řeckou a tureckou část, které se stále nedaří překonat. Tento konflikt zanechal nesmazatelnou stopu v oblasti hudební tradice. Kyperský folklor se odráží i v tvorbě moderní skladatelské generace, kterou alespoň částečně práce přibližuje. Autorka předpokládá, že v České republice jde o nepříliš známou problematiku a věří, že se i její prací povědomí o kyperské hudbě zvýší.

Diplomová práce představuje tři moderní skladatele z Kypru a Řecka – Solona Michaelidese (1905–1979), Alkise Baltase (\*1948) a Andreas Argyrou (\*1957) a jejich skladby pro housle. Solona Michaelidese je možno považovat za otce zakladatele moderní vážné hudby na Kypru, který nejen že napsal významná díla, ale i se významně zasloužil o rozvoj hudebního vzdělání, školství a všeobecně kultury. Je zaměřena na harmonickou a melodickou analýzu vybraných skladeb – *Nostalgie*, *Melodie Grecque*, *Cypriot Suite* a *Epode*. Rozbory vybraných skladeb jsou schválené žijícími autory a doplněné jejich cennými připomínkami. Tato unikátní díla, ač navzájem velmi odlišná, obsahují prvky kyperského folkloru. Nedílnou součástí práce je tedy představení kyperské lidové hudby v jejím širším historickém kontextu a srovnání analyzovaných kompozic s původními lidovými kyperskými písněmi. Edukačním vyústěním práce je detailní didakticko–metodická analýza Michaelidesovy skladby *Nostalgie* a její revize doplněná osobními interpretačními poznámkami.

Klíčová slova: kyperská hudba, kyperští skladatelé, soudobá hudba, kyperská lidová hudba, analýza, housle.





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## Introduction

Cypriot traditional music has had a strong impact on cultural life in Cyprus, yet, when I was a violin student in Cyprus, I noticed that there was a scarcity of violin repertoire by Cypriot composers. Most Cypriot works that I came across were either for piano or voice. During my master's studies, I wanted to devote my time to exploring Cypriot classical violin repertoire both through a scholarly and performance lens. After conducting extensive research, I came across "Nostalgie", "Melodie Grecque", "Cypriot Suite" and "Epode". I believe that a more nuanced understanding of Cypriot classical music is necessary in academia, as Cyprus is, as I will demonstrate, on the threshold of Eastern and Western styles of music. Through my thesis, I wanted to explore a rich and undeveloped field, and bring the music and history closer to a non-Greek audience.

In this thesis, coupled with oral history and extensive research, I present a nuanced analysis of four violin compositions by three different composers, Solon Michaelides, Alkis Baltas, and Andreas Argyrou. Upon analyzing the compositions, I quickly noticed that there were strong links to Cypriot folklore and folk music. I began examining whether their compositions have any traces of Cypriot identity within the harmony, melody, and rhythm, and question to what extent they were inspired by Cypriot folk songs. Furthermore, I compared the compositions with original folk Cypriot songs, which I believed served as the inspirational starting point for the composers and conclude each chapter with an overview of various violin techniques that are used.

The traditional folk songs of my country embody a wide range of themes, such as nationalism, religion, love, nature, and many others. Moreover, Cypriot songs vary in character and rhythms as well as in language as different parts of Cyprus use a different dialect. My discovery of these links between the classical pieces and elements of folklore, necessitated the reformulation of my original intention. By analyzing the classical pieces and raising awareness of the Cypriot classical music cannon, while highlighting deep historical roots within the classical music scene, I further our understanding in how Cypriot classical composers work to create a distinct Cypriot sound.

I devote chapter 2 to Solon Michaelides (1905–1979), the first well known Cypriot composer who was able to study abroad and succeed as a conductor and composer. As Michaelides is no longer

among us, the biographical book “Solon Michaelides, his life and his work” by Laskari<sup>1</sup> served as a foundation for much of my understanding of his work and as a springboard for my analysis. According to Laskari (1993), Michaelides changed the trajectory of musical life in Cyprus by becoming one of the first people to organize classical performances on the island. Michaelides’ book, “Harmony of Contemporary music”, is viewed as an essential tool for all Cypriot music teachers today.<sup>2</sup> As I demonstrate, his compositions combine traditional Greek and Cypriot elements with Western tonalities and impressionistic colors. I have always been an admirer of his career and his compositions, and thus I began researching and analyzing his violin compositions in order to increase awareness of his impact on the Cypriot classical music scene. Thanks to the Solon Michaelides foundation, I was able to gain access to the scores for “Nostalgie” and “Melodie Grecque” I was particularly moved by the piece “Nostalgie” because of its melancholic Cypriot color and selected it as the encore of my final recital of my Masters, which took place on 16<sup>th</sup> June 2020, in Prague. An integral part is didactic-methodical analyses with the addition of my personal interpretative tips.

In chapter 3, I explore the work of Alkis Baltas, Michaelides’s student, who first became acquainted with Michaelides in Thessaloniki, in Greece, when Baltas was a student at Thessaloniki State Conservatory. Michaelides was his composition professor and encouraged Baltas to compose his “Cypriot Suite” (Personal Interview, 2020, November 2). Although Baltas is a Greek composer, who was born and raised in Greece, he has strong Cypriot roots as his grandfather was Cypriot and he frequently visited the island in his childhood. Later in his career, Baltas became the artistic director of the Cyprus Symphony Orchestra for six years, from 2011 to 2017, and within those years, I had the privilege of watching Baltas conduct the orchestra on several occasions. Much of my research and analysis in chapter 3 is based on my personal interviews that I conducted with Baltas on November 2, 2020, online. Furthermore, I supplemented my analysis with information from the Greek National Opera website.

Lastly, in chapter 4, I turn my attention to Andreas Argyrou, whose first music teacher was Nikolaos Antoniou, Michaelides’ student. Argyrou’s pieces have been awarded prizes at many composition

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<sup>1</sup> Laskari E. (1993), *Σόλων Μηχαηλίδης, η ζωή και το έργο του* [Solon Michaelides, his life and work]. Cyprus, Nicosia: Cultural Services, Cyprus Ministry of Education and Culture.

<sup>2</sup> Michaelides S. (1945). *Αρμονία της Σύγχρονης Μουσικής* [The Harmony of Contemporary Music]. Greece, Athens: F. Nakas Edition.

competitions, and his compositional style is very different from that of Baltas and Michaelides, as he had a profound interest in atonal music. As I argue in chapter 1, many of his compositions include elements of Greek and Cypriot folklore and I found the music and the story behind the piece “Epode”, for violin and piano, to be touching and expressive. Through a personal interview with the composer (on 5<sup>th</sup> October 2020, online) I was able to acquire all the necessary information regarding his biography, career as well as about his piece “Epode”. I also cite information about his career and work from the National Athens Conservatoire website, where he serves as the director.

## Methods

In this thesis, I analyze the form, melody, harmony, rhythm, and the performance techniques of each composition. In chapters 2, and 3, in order to conduct a comparative analysis of two of the compositions which draw elements from famous folk songs, I had to find the scores of the original folk pieces.

In order to enhance the depth of my analysis of the pieces, I referred to book “Music I – Sound, Rhythm, Melody, Harmony”.<sup>3</sup> This book contains an entire chapter that focuses on the elements of Cypriot traditional music and gave me the tools I needed to analyze the pieces to the best of my ability. To enable the readers of this thesis to have a deeper understanding of Cypriot music, I had to contextualize the pieces in the Cyprus’ long and rich history. The historical sources which I drew upon include the “History of Cyprus island: From the beginning until today” book by Pavlides (2013),<sup>4</sup> and the book “Music in Cyprus” by Samson and Demetriou (2015).<sup>5</sup> I also enhanced my musical analysis through conducting personal interviews with Alkis Baltas and Andreas Argyrou, whom I had the opportunity to meet on October 5, and November 2, 2020, online. It is important to note that I did all the translations of the folksongs and poems myself.

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<sup>3</sup> Koutsoupidou M., Karagiorgis E., Ioannou M. (1996) *Μουσική Ι. Ήχος-Ρυθμός-Μελωδία-Αρμονία* [Music I. Sound-Rhythm-Melody-Harmony]. Cyprus, Nicosia: Υπηρεσία Ανάπτυξης προγραμμάτων Υπουργείου Παιδείας και Πολιτισμού.

<sup>4</sup> Pavlides A. (2013) *Ιστορία της Νήσου Κύπρου: Από την αρχή έως σήμερα* [History of the island of Cyprus: From the beginning until today] Cyprus, Nicosia: Επιφανίου Ηλίας.

<sup>5</sup> Samson J. & Demetriou N. (2015), *Music in Cyprus*, United Kingdom, UK: Ashgate Publishing.



## **Aim**

In this thesis, I aim to discover, through analysis, the Cypriot national elements in the aforementioned pieces. In addition, I strive to enhance our awareness of the string works by the three composers, especially in Cyprus, as the classical music repertoire by Cypriot composers is not widely known. I also hope to make the readers, and not only Cypriot violinists, understand the deeper meaning behind these compositions.

# 1 The Cypriot traditional music

## 1.1 The history of Cypriot traditional music

Cyprus is a very small country with a population barely scraping past the one million mark, making it almost ten times smaller than the Czech Republic, or in other words, roughly the same size as Prague,<sup>6</sup> which nevertheless boasts a long history and rich cultural legacy. With an area of 9251 km<sup>2</sup> it is the third largest island in the Mediterranean Sea and acts as a bridge between three continents – Europe, Asia, and Africa. Its geographical position has been instrumental in dictating its historical and political fate.<sup>7</sup>

In the Common Era, Cyprus – fully Hellenised under Ptolemaic rule – had been part of the Roman Empire, from 58, and subsequently absorbed into the East Roman Empire from 395. Unfortunately, following the Romans, Cyprus passed through numerous hands beginning with the Franks in 1191, the Venetians in 1473, the Ottomans from 1571, and lastly, the British from 1878. After enduring centuries of occupation, in 1960, Cyprus finally became an independent state. The locals, occupiers, and continuously migrating populations from Europe, Asia, and Africa ensured that a fully formed a multicultural environment, where languages, religions and dogmas, ethnic traditions, education, and living standards were diverse, and in constant interaction and transformation.<sup>8</sup>

As I have outlined above, throughout the centuries, since 709 BCE<sup>9</sup> until today, Cyprus had been under the persistent influence of many foreign conquerors who passed through Cyprus and left their marks on Cypriot cultural life. All these conquerors had very rich folk traditions, which they inevitably brought to Cyprus with them, however, despite the influences from other nations, Cyprus

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<sup>6</sup> World Meters (2020, December 2) *Cyprus population live*. Retrieved from: <https://www.worldometers.info/world-population/cyprus-population>

<sup>7</sup> Pavlides A. (2013) *Ιστορία της Νήσου Κύπρου: Από την αρχή έως σήμερα* [History of the island of Cyprus: From the beginning until today] Cyprus, Nicosia: Επιφανίου Ηλίας

<sup>8</sup> Demetriou N., Kallis V., Romanou K., Smith, K.O. Cyprus 2015. Grove Music Online. <https://doi.org/10.1093/gmo/9781561592630.article.40747>

Published in print: 20 January 2001 Published online: 20 January 2001. This version: 13 January 2015 Updated in this version updated and revised, 13 January 2015.

<sup>9</sup> Cyprus' first conqueror was the Neo-Assyrian Empire in 709 BC (8th century). The Neo-Assyrian Empire was an Iron Age Mesopotamian Empire (existed between 911-609 BC) which was the largest empire in the world up until that time.



maintained its Greek identity in music, though traces of their influence in Cypriot music are undisputable.<sup>10</sup>

During the Middle Ages, Cypriot music was mostly influenced by Byzantine music, which had its roots in Ancient Greek music and Byzantine ecclesiastical music.<sup>11</sup> Between 1571–1878, known as the Ottoman period, Cyprus was conquered and ruled by the Ottomans, and during that period, Cyprus was cut off from the rest of Europe, which at that time underwent an artistic and cultural blossoming. Cyprus encountered Western classical music for the first time during the 20<sup>th</sup> century. During the Ottoman period the musical genres that predominantly appeared were the Byzantine, or ecclesiastic music, and Cypriot traditional folk music.

Cypriot citizens were poor and oppressed by the Ottomans, but music played a key role in their lives as Byzantine music was used in churches, which enabled the conservation of the tradition. The monasteries contributed to the maintenance, the spreading, and the teaching of Byzantine music.<sup>12</sup> At that time, the few people knew how to read and notate Byzantine music started teaching “Parasimantiki”<sup>13</sup> to chanters. Ecclesiastical music was very important to the Cypriots as it helped them express, pray, have hope, and stay faithful to their religion and their patriotic beliefs. Ecclesiastic music also had an impact on the development of traditional folk music because Byzantine music teachers were able to teach traditional music too.<sup>14</sup>

The Byzantine music notation is a neumatic system of musical notation which was used to render the Byzantine oral chant into written form. The neumes symbolize the interval that the singer must sing. Each note is dependent on the previous note and the symbol itself, specifies the interval from the previous note but also the way it should be sung (e.g. with a shift or with a jump). Since the 10<sup>th</sup>

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<sup>10</sup> Koutsoupidou M., Karagiorgis E., Ioannou M. (1996) *Μουσική Ι. Ήχος-Ρυθμός-Μελωδία-Αρμονία* [Music I. Sound-Rhythm-Melody-Harmony]. Cyprus, Nicosia: Υπηρεσία Ανάπτυξης προγραμμάτων Υπουργείου Παιδείας και Πολιτισμού.

<sup>11</sup> Kallinikos Th. (1951) *Κυπριακή Λαϊκή Μούσα* [Cypriot traditional Muse] Cyprus, Nicosia: εταιρία Κυπριακών σπουδών

<sup>12</sup> Lapathioti K. (2015) *Η Κυπριακή Παραδοσιακή μουσική* [The Cypriot traditional music]. Retrieved from: <https://apothesis.lib.teicrete.gr/bitstream/handle/11713/7827/LapathiotiAikaterini2015.pdf?sequence=1&isAllowed=y>

<sup>13</sup> “Parasimantiki” is the notation of Byzantine music.

<sup>14</sup> Rousia E. (2008), *Η Μουσική δια Μέσων των Τελευταίων Αιώνων και η Σύγχρονη Εκπαιδευτική Πολιτική* [Music throughout the centuries and the contemporary educational policy]. Cyprus, Nicosia: Ημερίδα Κυπριακού Συνδέσμου Τεχνών και Επικοινωνιών.

century, there have been different kinds of notations and Parasimantiki became the new method of Byzantine music and has been used since 1814 - it is the simplest from all methods. Some of the main symbols of Parasimantiki are on same pitch, oligon (a tone higher), petasti (a tone higher with a jump), apostrofos (a tone lower). The Byzantine music notation is very complicated and requires a lot of studying to understand it.<sup>15</sup> Lastly, Byzantine music is based on the eight church modes which I further explain in chapter 1.2.1

Some of Parasimantiki symbols:

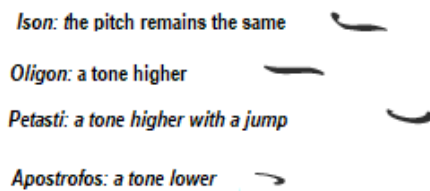


Figure 1 Some of Parasimantiki symbols

Example of Byzantine music text:<sup>16</sup>

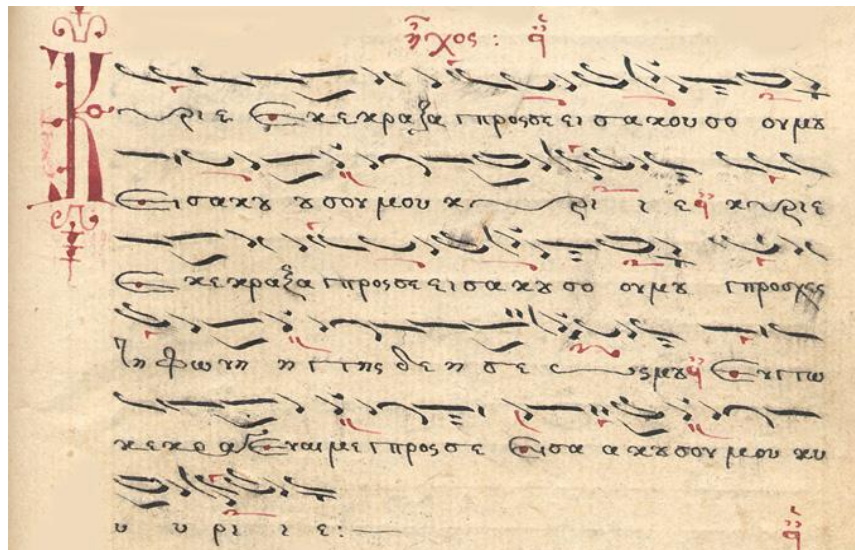


Figure 2 Example of Byzantine music text

<sup>15</sup> MusicPortal (n.d.) Σύστημα/Σημειογραφία στηΒυζαντική Μουσική [System/Notation in Byzantine Music]. Retrieved from: [https://www.musicportal.gr/byzantine\\_music\\_system/?lang=el](https://www.musicportal.gr/byzantine_music_system/?lang=el)

<sup>16</sup> Roussou V. (2020) Η “Παρασημαντική” του Άκη Παραφέλα [“Parasimantiki” of Akis Parafelas]. Retrieved from: <https://www.oanagnostis.gr/i-quot-parasimantiki-quot-toy-aki-parafela-tis-varvaras-roysoy>

It is important to mention that the ancient Byzantine modes that are used in Byzantine music, have different names than the European modes. Below, there is an example that shows the Ancient church modes and the European church modes.

The Ancient Greek modes and the European church modes:<sup>17</sup>

<b>Range</b>	<b>Ancient Greek modes</b>	<b>European modes</b>
D–D	Frygian	Dorian
E–E	Dorian	Frygian
F–F	Hypolydian	Lydian
G–G	Hypophrygian or Ionian	Mixolydian
A–A	Hypodorian or Aeolian	Hypodorian
B–B	Mixolydian	Hypophrygian
C–C	Lydian	Hypolydian
D–D		Hypomixolydian

In 1878 the United Kingdom took over the government of Cyprus after signing the Convention of Defensive Alliance with the Ottoman Empire,<sup>18</sup> known as the Cyprus Convention, placing Cyprus under British rule until 1914. It was then that Cypriots encountered Western Classical music, however, only the elite had the opportunity to attend classical concerts. At the beginning of the 20<sup>th</sup>

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<sup>17</sup> MusicPortal (n. d.) Σύστημα/Σημειογραφία στηΒυζαντινή Μουσική [System/Notation in Byzantine Music]. Retrieved from: [https://www.musicportal.gr/byzantine\\_music\\_system/?lang=el](https://www.musicportal.gr/byzantine_music_system/?lang=el)

<sup>18</sup> The Convention of Defensive Alliance of 4 June 1878 was a secret agreement reached between the United Kingdom and the Ottoman Empire which granted control of Cyprus to Great Britain. The Convention was abrogated by the British in November 1914, when Britain and the Ottoman Empire found themselves at war with each other. The Sultan, Abdul Hamid II, ceded the administration of Cyprus to Britain, in exchange for guarantees that Britain would use the island as a base to protect the Ottoman Empire against possible Russian aggression. The British had been offered Cyprus three times (in 1833, 1841, and 1845) before accepting it in 1878. In Wikipedia.

century, the first concerts by Cypriot musicians, various ensembles, were conducted and music teaching began to spread.<sup>19</sup>

At the same time, ecclesiastical music was still performed in churches and monasteries while traditional folk music was performed at weddings and non-secular events. Music from Asia Minor<sup>20</sup> became one of the main influences on the Cypriot traditional music. In 1922, the Great Fire of Smyrna<sup>21</sup> (now called Izmir in Turkish) was a barbaric war crime, which destroyed a huge part of Smyrna, and violently eradicated Hellenism throughout the Asia Minor. After this disaster, 2,400 Greek refugees arrived in Cyprus<sup>22</sup> at the beginning of the 20<sup>th</sup> century, bringing their traditions, songs, and music to Cyprus, influencing Cypriot music. The cultural mixture of the Cypriot music with the music of Asia Minor and the music of the Greek islands created the contemporary character of the Cypriot traditional music.<sup>23</sup>

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<sup>19</sup> Samson J. & Demetriou N. (2015), *Music in Cyprus*, United Kingdom, UK: Ashgate Publishing.

<sup>20</sup> Asia Minor, also called Anatolia, is a peninsula that comprises the Asian part of modern Turkey. In 1922, the attempt of the Greeks to rule the Western Asia minor failed ingloriously when the Turkish military captured the city, effectively ending the Greco-Turkish War, more than three years after the Greek army had landed troops at Smyrna on 15 May 1919. As a result, the Hellenic of Anatolia disappeared after 2000 years and 1,5 million refugees moved under terrible conditions to Greece.

<sup>21</sup> The “Great Fire of Smyrna” or the “Catastrophe of Smyrna” destroyed much of the port city of Smyrna (modern İzmir, Turkey) in September 1922. Eyewitness reports state that the fire began on 13 September 1922 and lasted until it was largely extinguished on 22 September. It began four days after the Turkish military captured the city on 9 September, effectively ending the Greco-Turkish War, more than three years after the Greek army had landed troops at Smyrna on 15 May 1919. Estimated Greek and Armenian deaths resulting from the fire is in range from 10,000 to 100,000. Approximately 50,000 to 400,000 Greek and Armenian refugees crammed the waterfront to escape from the fire. They were forced to remain there under harsh conditions for nearly two weeks. Turkish troops and irregulars had started committing massacres and atrocities against the Greek and Armenian population in the city before the outbreak of the fire. Many women were raped. Tens of thousands of Greek and Armenian men (estimates vary between 25,000 and at least 100,000) were subsequently deported into the interior of Anatolia, where many of them died in harsh conditions. The fire completely destroyed the Greek and Armenian quarters of the city.

In Wikipedia. [https://en.wikipedia.org/wiki/Great\\_fire\\_of\\_Smyrna](https://en.wikipedia.org/wiki/Great_fire_of_Smyrna)

<sup>22</sup> Simerini Newspaper (2014), *Ο απόηχος της καταστροφής της Σμύρνης στην Κύπρο* [The echo of the Great Fire of Smyrna in Cyprus]. Retrieved from

<https://simerini.sigmalive.com/article/2014/10/18/o-apoekhos-tes-katastrophes-tes-smurnes-sten-kupro>

<sup>23</sup> Giorgoudes P. (2004). *Εθνομουσικολογία: Μεθοδολογία και Εφαρμογή* [Ethnomusicology: Methodology and Application]. Greece, Athens: Εκδόσεις Μεσόγειος

The Cypriot traditional music has been a constant object for studies. A significant role in the research process played Solon Michaelides as written in this interesting article<sup>24</sup> by Nicoletta Demetriou, Vasilis Kallis, Katy Romanou and Kenneth Owen Smith:

*‘Until the mid–20th century, Cypriot traditional music was performed primarily at religious fairs, village festivals, and weddings. After the extensive urbanization that followed Cyprus’s independence from Britain (1960), as well as the displacement of Greek Cypriots to the southern and of Turkish Cypriots to the northern part of the island following the political events of 1974, traditional music lost its former place in society. After a process of folklorization within both communities (in the 1980s and 90s), it gained an important boost with the opening of private radio and TV stations on the island. The music’s role in rituals has diminished significantly in recent decades; however, it still has a place on the modern stage. Traditionally, women did not perform music in public, but this changed in the latter part of the 20th century. Interest into Cypriot folksong was initially expressed through the publication of folksong verses in the Cypriot Greek dialect, then widely spoken by both Greek and Turkish Cypriots. Between 1855 and 1868 Athanasios Sakellarios, a Greek schoolteacher based in Cyprus, published Ta Kypriaka (republished as a two–volume book 1890–91), where he transcribed the lyrics of 76 narrative songs, in addition to more than 400 rhyming couplets and four lullabies.*

*Cypriot folksong was examined as part of Greek folksong. Examples of Cypriot folksong therefore appear in collections such as those published by the Academy of Athens (1962; 1968). The first transcriptions of Cypriot music made by Greek–Cypriot schoolteachers and church cantors, were published in Athenian music journals in the first decade of the 20th century. The earliest were made by Christos Apostolides in 1903 and published in the ‘Musical Appendix’ of Phorminx journal in Athens. Many of the early transcriptions were transcribed in Byzantine notation. In addition to the fact that most of the first folksong collectors were church cantors, this tendency also reflected a widely held belief that Greek (and hence Greek–Cypriot) folk music stemmed from, or had the same root as, Byzantine ecclesiastical music, and could therefore only be properly transcribed using Byzantine notation. The first articles that attempted to describe Cypriot music beyond transcriptions and instigate a musicological discourse were published in Greek–Cypriot journals in the 1940s and 50s. One of the initiators of this discussion was the composer and musicologist **Solon Michaelides**. This early research was permeated by the 19<sup>th</sup> century nationalist-romantic ideals that connected folksong to the ‘soul’ of the nation. After the end of the Second World War, and especially during the 1950s and 60s, when Greek Cypriots were trying to gain their independence from Britain and unite the island with*

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<sup>24</sup> Demetriou N., Kallis V., Romanou K., Smith, K.O. *Cyprus* 2015. Grove Music Online. <https://doi.org/10.1093/gmo/9781561592630.article.40747> Published in print: 20 January 2001 Published online: 20 January 2001 This version: 13 January 2015. Updated in this version and revised, 13 January 2015.

Greece, musicological discourse focused on attempts to prove Cypriot culture's continuity with Byzantium and Greek antiquity. This took the form of writings that argued that Cypriot music (folksong in particular) was a direct descendant of ancient Greek and Byzantine music. The most prolific writer of this generation was musicologist Costas Ioannides. The continuity debate remained the central focus of research into Greek-Cypriot folksong for many years, to an extent stifling the development of the discourse into other realms. The first collection of Cypriot folksong transcriptions to appear as a book was *Asmata kai Horoi Kypriakoi* by Christos Apostolides, published in Leipzig in 1911. It contained 21 folksong transcriptions harmonized for the piano by the Heptanesian composer Dionysios Lavrangas. The collection that contributed the most to the canonization of the Greek-Cypriot folksong tradition was *Kypriaki Laiki Mousa* by Theodoulos Kallinikos, the chief cantor (protopsaltis) of the Archbishopric of Cyprus, published in Nicosia in 1951. *Kypriaki Laiki Mousa* contained 83 transcriptions in both staff and Byzantine notation and has had an immense impact on both collectors and musicians since its publication. Other collections followed Kallinikos's, most notably those made by Sozoz Tombolis (1966) and Georgios Averof (1978; revised 1989). The first corpus of Cypriot folksongs with material drawn from the Folklore Archive of the Cyprus Research Centre was published in 1987, under the title *Kypriaka Dimodi Asmata*. Research into Cypriot traditional music is currently being carried out by scholars and students in universities in Europe and the USA. Music departments have recently been created in some of Cyprus's universities; however, any efforts into the systematic research of Cypriot music are still at an elementary level.”<sup>25</sup>

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<sup>25</sup> Ibid.

## 1.2 The Cypriot traditional music

The vocal and instrumental folk music of Cyprus is an integral part of its cultural heritage as music, dances, and folk songs have been a part of people's lives, perceived and transmitted through the generations. Cypriot folk music has a variety of rhythms and melodies as each region developed its own musical character.

### 1.2.1 The melody

Cypriot music is monophonic. The use of harmony was only introduced in the laouto (see chapter 0) accompaniment in the 20th century.<sup>26</sup> The majority of the tunes in Cypriot traditional music are modal and can be either diatonic or chromatic. The vocal and instrumental melodies are mostly based on ancient scales and Byzantine modes that are found in ancient Greek and Byzantine music as well as on major and minor scales of Western music.<sup>27</sup> Specifically, Cypriot folk songs and dances are based on church modes, chromatic scales, and mixed scales.

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<sup>26</sup> Ibid.

<sup>27</sup> Koutsoupidou M., Karagiorgis E., Ioannou M. (1996) *Μουσική Ι. Ήχος-Ρυθμός-Μελωδία-Αρμονία* [Music I. Sound-Rhythm-Melody-Harmony]. Cyprus, Nicosia: Υπηρεσία Ανάπτυξης προγραμμάτων Υπουργείου Παιδείας και Πολιτισμού.

A mode is a type of scale that has a succession of notes with specific intervals. The modes are based on the system of tetrachords which can be diatonic, chromatic, and enharmonic. The most frequently used modes in Cypriot music are the Aeolian, Phrygian, Dorian and Ionian modes:

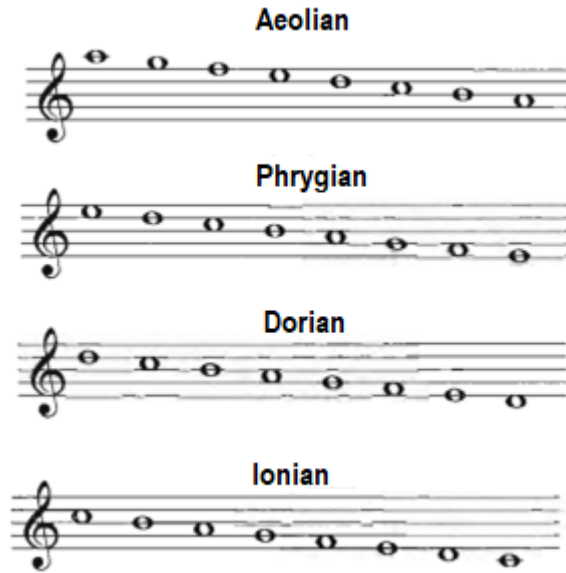


Figure 3 The Aeolian, Phrygian, Dorian and Ionian scales

An example of a Cypriot folk song that is based on the Dorian mode is *O dasonomos* (*The forester*).

*The Dorian scale starting from D:*



Figure 4 The Dorian scale starting from D



*O dasonomos:*

**Ο Δασονόμος**

Συλλογή Σ.Τομπόλη (1966)  
Ανδρέας Σχιζας, Κάμπος

*Moderato*

Τζι' είναι τον θέλεις, μάνα μου, εσού τον δασονόμον, (δίσ)  
να μπαίνει μεσ' τον καφενέν με το βουρκίν στον νόμον; (δίσ)

Πάρε μου κόρη δάσκαλον, δασκαλοδικηγόρον, (δίσ)  
να σ' αγκαλιάζει, κόρη μου, να σου περνά ο πόνος, (δίσ)

Figure 5 O dasonomos

A lot of songs are based on Byzantine music modes, both of which, have two tetrachords and the augmented 2<sup>nd</sup> interval. “Type A” is referred to as the Byzantine or Gypsy major scale, and “Type B” is called Gypsy minor scale or Hungarian minor scale.<sup>28,29</sup> In this thesis I will use the terminology Gypsy major resp. minor scales.

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<sup>28</sup> The Byzantine Scale, also known as the Double Harmonic Scale, Mayamalavagowla, Bhairav Raga, Arabic (Hijaz Kar) and Gypsy major has a configuration that produces an exotic sound. What characterizes this scale are the whole and a half semi-step intervals between the second and third and third and the sixth and seventh notes.

The Hungarian minor scale, double harmonic minor scale or Gypsy minor scale is a type of combined musical scale. It is the same as the harmonic minor scale, except that it has a raised fourth scale degree.

Hungarian minor scale. (2020, November 16). In Wikipedia:

[https://en.wikipedia.org/wiki/Gypsy\\_scale](https://en.wikipedia.org/wiki/Gypsy_scale)

[https://en.wikipedia.org/wiki/Hungarian\\_minor\\_scale](https://en.wikipedia.org/wiki/Hungarian_minor_scale)

<sup>29</sup> Hungarian minor scale. (2020, November 16). In Wikipedia:

[https://en.wikipedia.org/wiki/Hungarian\\_minor\\_scale](https://en.wikipedia.org/wiki/Hungarian_minor_scale)

Gypsy scales:



Figure 6 Gypsy scales

An example of a folk song that is based on a gypsy scale (type A) is *Karpsitissa* (The girl from Karpasia),<sup>30</sup> which is a love song, in which a young man describes how he falls in love with a girl from Karpasia.

Karpsitissa:

**Η Καρπασίτισσα**  
Απόδοση Θ. Καλλίνικος

Allegro presto

Andante

Ω! Τζι' απ' το  
Ρι - ζο - κάρ - πα - σον να πάω στην Για - λού - σαν  
Ω! Εν εί - δα - σιν τα μμάθ - για μου αχ τέ -  
θιαν μου - ρομ - μα - τού - σαν. Εν εί - δα - σιν τα  
μμάθ - για μου αχ τέ - θιαν μα - τού - σαν.

Ω! Τζι' α Καρπασιτοπούλλα μου την Τζι' απ' τον έκαφες την.  
Ω! Τζι' άνοιξες την Παράδεισον τ' εαι παλ' εβίωσες την.

<sup>30</sup> Karpasia was Peninsula, at a distance of 3 km from the modern town of Rizokarpaso. According to tradition, it was founded by the Phoenician King Pygmalion of Tyre. It had a harbor, whose moles remain visible to this day.

The mixed scales include a gypsy tetrachord, and a tetrachord from church modes (diatonic or enharmonic) or two different church tetrachords. An example that is based on a mixed scale is the religious song *Simmeron me' stineklisian* (Today in the church). The song is based on the Dorian tetrachord and the Aeolian tetrachord.

Simmeron me' stineklisian:

**Σήμερον με' στην εκκλησιάν**

Συλλογή Σ. Τομπόλη  
Αχιλλέας Ιωαννίδης, Πεδουλάς

Allegretto

Σήμ - με - ρον με - την — εκ - κλη - σιάν πέν - τε λεπ - τά που —  
πη - α σαν ε προσ - κύ - ναν μια μι - τιά με - γά - λον θαύ - μαν εί - α

Τον Αΰν- Γιώργην δηλαδή, στον τόπον του τζι' ελάαν  
τζι' ούλλ' οι αγίοι εκάμανααν σχήμαν στην Παναγιάν.  
Ήταν της νέας π' αγαπύ, πο' σιει' μιαν τίθκοιαν χάρη,  
που ο Θεός την έπλασεν έναν με το φεγγάριν.

Figure 8 Simmeron me' stineklisian

The scale of the song:

Aeolian tetrachord

Dorian tetrachord

Figure 9 The scale of the song

Many songs are also based on major and minor scales that are used also in Western music.

### 1.2.2 The Cypriot rhythms

The Cypriot musical rhythms are based on simple meters like 2/4, 3/4, 4/4 and compound meters like 5/8, 7/8 and 9/8. According to Sozos Tombolis (1966), most Cypriot folk songs and dances are based on compound meters.<sup>31</sup> The main rhythms that are used in Cyprus are *Pentassimos*, *Eptassimos* and *Enniasimos*.

*Pentassimos* has a 5/8 meter and there are two parts in every meter: the stressed beat and the unstressed beat. The stressed beat has three eighth notes (*trisimi*) and the unstressed beat has two eighth notes (*disimi*). The rhythm is called *Pentassimos* because it has a total of five eighth notes (pente meaning five). Each type of *Pentassimos* can either start from the stressed beat or the unstressed beat. In Cyprus there are three types:

*Type A (starting from the stressed beat)*



Figure 10 Pentassimos Type A

*Type B (starting from the unstressed beat)*



Figure 11 Pentassimos Type B

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<sup>31</sup> Tombolis S. (1966), *Κοπριακοί Ρυθμοί και Μελωδίες* [Cypriot Rhythms and Melodies]. Cyprus: Nicosia: Τυπογραφεία Ζαβαλλή.

Type C (starting from the unstressed beat)



Figure 12 Pentasimos Type C

In *Pentasimos*, people clap twice in every meter: on the stressed beat, which can have two or three eighth notes, and on the unstressed beat, which can also have either two or three eighth notes (depending on the time signature of *Pentasimos*). *Pentasimos* is also called *Diomisi* (meaning two and a half) because on one beat there are three eighth notes (one and a half beats) and on the other beat two eighth notes (one beat) so together they make two and a half beats.

*Eptasimos* has a 7/8 meter (epta meaning seven). There are three main types:

Type A (starting from the stressed beat)



Figure 13 Eptasimos Type A

Type B (starting from the unstressed beat)



Figure 14 Eptasimos Type B


Type C (starting from the unstressed beat)




Figure 15 Eptasimos Type C

*Eptasimos* is also called *Trisimisi* (three and a half) as there are three beats. One of the three beats has three eighth notes (one and a half beats) and the others one. Together they make three and a half.

*Enneasimos* has a 9/8 metre. There are three types:

Type A:  $\frac{9}{8} = (\frac{3}{8} + \frac{2}{8} + \frac{2}{8} + \frac{2}{8})$  

Type B:  $\frac{9}{8} = (\frac{2}{8} + \frac{3}{8} + \frac{2}{8} + \frac{2}{8})$  


Type C:  $\frac{9}{8} = (\frac{2}{8} + \frac{2}{8} + \frac{2}{8} + \frac{3}{8})$  

Figure 16 Enneasimos 3 Types

### 1.2.3 The vocal Cypriot traditional music

Cypriot vocal music is mainly monophonic,<sup>32</sup> and the language used in Cypriot folk songs is the Cypriot dialect. The thematic content of vocal music consists primarily of children's songs, lullabies, fones, rhymes (tsiatista), love songs, religious songs, wedding songs, foreign songs, narrative songs, lament songs, to name a few.

An example of one of the most famous Cypriot lullabies is *Agia Marina* (Saint Marina). This lullaby can be found in many variations.

*Agia Marina:*

**Άγια-Μαρίνα τζιαί τζυρά** Συλλογή Σ. Τομπόλη  
Κωνσταντίνος Τομπόλης, Λύση

1. Α - γιά Μα - ρί - να τζιαί τζυ - ρά που πο - τζιοί - μί - ζεις τα μω -  
ρά πο τζιοί - μω' το τζιά νά γιωσ - το τζι' έ - παθ' το πέ - ρα γύ - ρω'  
το τζιαί στράφου πί - σω φερ' μου το - για τ' εν μω - ρόν τζιαί θέ - λω το. D.C.

2. Αγία Μαρίνα της Τζυρκάς  
που ναννουρίζεις τα μωρά,  
ποτζοίμω' το τζιαί τούτο 'δώ  
τζι' η μάνα του δεν ειν' εδώ.  
Επήεν κάτω στον γιαλόν  
να φέρει δάφνην τζιαί νερόν,  
να πλύνει τα βρωμισούδια του  
τζιαί τα πουκαμισούδια του,  
τζιαί να τ' απλώσει στες ροδιές  
στες κότσιγνες τσανταφυλλίες.

3. Τζοιμήθου που να σε χαρώ  
τζοιμήθου που να ζήσεις,  
στον Άιν-Τάφον του Χριστού  
να πα να προσκυνήσεις.

Figure 17 Agia Marina

<sup>32</sup> Perganti M. (2008) *Έργα για πιάνο των Κύπριων συνθετών Ανδρέα Χαράλαμπους και Νικόλα Οικονόμου* [Works for piano of the Cypriot composers Andreas Charalambos and Nicolas Economou]. Retrieved from: <https://dspace.lib.uom.gr/bitstream/2159/3979/1/PergantiPE2008.pdf>

#### 1.2.4 The Cypriot traditional music instruments

The main Cypriot traditional instruments are the pithkiavli, the lute, the tampoutsia and the violin.

Pithkiavli (Cypriot recorder) is an ancient improvised wind musical instrument made from reeds. It has six holes on the front for the left and right fingers and a hole on the back for the thumb and the key modulations. The mouthpiece is made of oleander's wood. The pithkiavli was traditionally the shepherd's musical instrument who could improvise melodies and calm down the sheep.<sup>33</sup>

Pithkiavli:<sup>34</sup>



Figure 18 Pithkiavli

The violin is one of the main musical instruments used to play Cypriot music. According to Georgios A. Averov (1978/86),<sup>35</sup> the violin appeared in Cyprus at the end of the 19<sup>th</sup> century when the Serbian violinist, Jannis Serros, brought it to Cyprus for the first time. An alternative narrative argues rather

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<sup>33</sup> Panteli, M., Purwins, H. (2013). *Comparative description of pitch distribution in Cypriot melodies by analysing polyphonic music recordings στο Proceedings of the Third International Workshop on Folk Music Analysis*. Amsterdam: Meertens Institute.

<sup>34</sup> Ioannis (2019). *Κοπριακό πιθκιάβλι [Cypriot Pithkiavli]* [photograph]. Retrieved from: <http://cis.cut.ac.cy/~ic.siampetas/cis202/wordpress/index.php/author/ioannis/>

<sup>35</sup> Averov G. A. (1978/89). *Τα δημοτικά τραγούδια και οι Λαϊκοί Χοροί της Κύπρου*. [The folk songs and traditional dances of Cyprus]. Cyprus, Nicosia: Πολιτιστικό Ίδρυμα Τράπεζας Κύπρου.



than being introduced to the island by Serros, that the violin was brought to Cyprus with the Franks (1191–1489) and the Venetians (1489–1571).<sup>36</sup>

The lute (laouto), the accompanying instrument, is a long-necked lute tuned in double courses arranged in 5ths (c–g–d'–a'). Its neck has eleven movable frets; eight more frets are affixed to the soundbox. (On the soundbox of older instruments can be found as many as eleven immovable frets.) It is played by plucking the metal strings with a plastic (in older times a quill) plectrum. It completes the rhythm with a harmonic drone and complicated rhythmic schemes. The violin and lute are the main instruments used in wedding ceremonies. An example of a piece with violin and lute is *Tomilon* (The apple).

A Cypriot violinist (vkiolaris) and lutist (lautaris):<sup>37</sup>



Figure 19 A Cypriot violinist (vkiolaris) and lutist (lautaris)

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<sup>36</sup> Giorgoudes P. (2004). *Εθνομουσικολογία: Μεθοδολογία και Εφαρμογή [Ethnomusicology: Methodology and Application]*. Greece, Athens: Εκδόσεις Μεσόγειος.

<sup>37</sup> Polignosi (n.d.) *Λαούτον – Λαουτάρης [Laouton – Laoutaris]* [photograph]. <http://www.polignosi.com/cgi-bin/hweb?-A=6568&-V=limmata>

The Milon for violin and lute:

**Το Μήλον**  
(απόσπασμα) Απόδοση Ε. Καραγιώργης

Βιολι

Λαούτο

Figure 20 The milon for violin and lute:

Tamboutsia used to be an agricultural utensil that later transformed into a percussion instrument. It has the shape and the size of a sieve with the only difference being that it has a stretched membrane made from goatskin or lambskin. This percussion instrument is often used as an accompanying rhythmic instrument with the lute and the violin. On some occasions, when there was no lutist available, the tamboutsia player could accompany the violinist by themselves and keep the rhythm of the dance.<sup>38</sup>

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<sup>38</sup> Koutsoupidou M., Karagiorgis E., Ioannou M. (1996) Μουσική Ι. Ήχος-Ρυθμός-Μελωδία-Αρμονία [Music I. Sound-Rhythm-Melody-Harmony]. Cyprus, Nicosia: Υπηρεσία Ανάπτυξης προγραμμάτων Υπουργείου Παιδείας και Πολιτισμού

The tamboutsia:<sup>39</sup>



Copyright © 2017, KYTALA.TPO.

**Figure 21 The tamboutsia**

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<sup>39</sup> Kalatzi A. (2017) *Ταμπούτσιαν να φαλάεις* [Tamboutsia] [image].

Retrieved from:

<https://perithorio.com/2017/10/10/t%CE%B1%CE%BC%CF%80%CE%BF%CF%8D%CF%84%CF%83%CE%B9%CE%B7%CE%BD-%CE%BD%CE%B1-%CF%86%CE%BA%CE%AC%CE%BB%CE%B5%CE%B9%CF%82/>

## 2 Solon Michaelides (1905–1979)

### 2.1 The biography of the composer

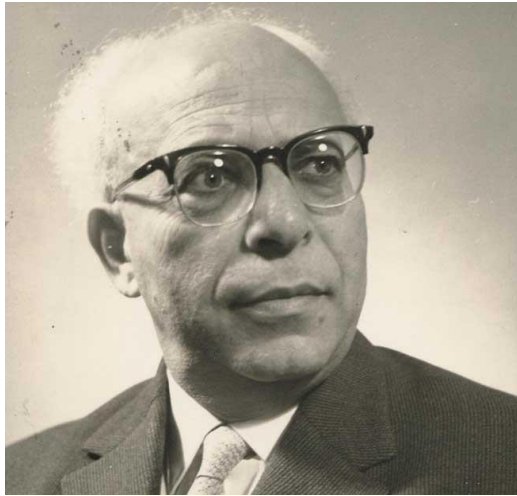


Figure 22 Solon Michaelides

Solon Michaelides was one of the most important Cypriot individuals of the 20th century as he introduced massive changes and innovation to the musical life on the island. Michaelides was born in Nicosia, the capital city of Cyprus, in 1905 and his first contact with music occurred in primary school where he started to learn how to play the mandolin and the guitar. As a result of his family's low-income financial situation, he couldn't afford a guitar. He finally received a guitar when he turned thirteen years old and taught himself to play it.

Although he was self-taught, he was an excellent guitarist. Later, whilst attending secondary school, he started learning the violin and received Byzantine music lessons.<sup>40</sup>

In 1927, he obtained a position as a guitar, music theory, and history teacher at the Cypriot Conservatory.<sup>41</sup> While he was teaching at the Conservatory, he had the chance to learn the piano and harmony from the other teachers. At the same time, he studied remotely at Trinity College of Music of London from where he obtained the Certificate of Teaching Advanced Theory. He later continued his studies in Paris where he studied at Ecole Normale de Musique.



Figure 23 Solon Michaelides as conductor

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<sup>40</sup> Byzantine music the liturgical chant of the Greek Orthodox Church during the Byzantine Empire (330-1453) and down to the 16th century. Today, the term refers to the ecclesiastical music in Greece and Cyprus.

<sup>41</sup> In Cyprus, there are odeia (in Greek: *ὠδεῖα*) which are translated in English as conservatories, but they have the meaning of a music school.

There, he studied harmony, counterpoint, and piano. He also studied composition at the Schola Cantorum of Paris. In Paris, he wrote his first compositions, including the piece *Nostalgie* for violoncello and piano which is one of the subjects of this thesis.

After finishing his studies in 1934, he returned to Cyprus with hopes of improving the musical life on the island. First, with his wife Kalliopi Moridou, he founded Limassol Conservatory and its orchestra. The orchestra, which was Cyprus' first orchestra, made its debut performance with Michaelides as the conductor in 1935. Several months later, he founded the "Aris" choir, which is still active until today. Under Michaelides' baton was the first time that live classical performances were conducted in Cyprus. Furthermore, the orchestra and choir started performing his compositions with him as their conductor.

At the same time, his pieces like the symphonic poems *The festival of Kakavas*,<sup>42</sup> *Two Byzantine Sketches*, and *Cypriot Wedding* were performed on various radio stations in Athens by the Symphony Orchestra of the National Radio Foundation. He also wrote his harmony textbook called *The harmony of Contemporary Music*, which was well received by the Greek conductor Dimitri Mitropoulos.<sup>43</sup> According to his student Alkis Baltas, "*his books Harmony of Contemporary Music and Encyclopedia of Ancient Greek Music, have nothing to envy of any other high-level book of world music bibliography. Moreover, the works of Michaelides, some of which I have conducted, reflect the character and wisdom of their creator: courtesy, seriousness, spiritual composure, and deep knowledge of compositional musical techniques.*"<sup>44</sup>

Michaelides also had many lectures about Greek Music in Britain and many of his compositions were performed by the BBC Symphonic Orchestra. He was also often a jury member in musical competitions and exams in France and Britain. In 1950, thanks to Michaelides, Henry Purcell's

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<sup>42</sup> The Feast of Kakava [inspired by the poem Dodekalogos tou gyftou (Twelve words of the gypsy) by Costis Palamas, 1936]

<sup>43</sup> Dimitri Mitropoulos (1896-1960) , was a Greek conductor, pianist, and composer. He received international fame both as a major conductor and composer of the 20th century. Mitropoulos was noted as a champion of modern music, such as that by the members of the Second Viennese School. He wrote a number of pieces for orchestra and solo works for piano, and also arranged some of Johann Sebastian Bach's organ works for orchestra. In addition, he was very influential in encouraging Leonard Bernstein's interest in conducting performances of Mahler's symphonic works. He also premiered and recorded a piano concerto of Ernst Krenek as soloist (available on CD), and works by composers in the U.S. such as Roger Sessions, Elie Siegmeister and Peter Mennin. In 1952 he commissioned American composer Philip Bezanson to write a piano concerto, which he premiered the following year. His compositions include a piano sonata and the opera *Sœur Béatrice* (1918). In Wikipedia [https://en.wikipedia.org/wiki/Dimitri\\_Mitropoulos](https://en.wikipedia.org/wiki/Dimitri_Mitropoulos)

<sup>44</sup> Baltas A. (2020, November 1). Personal interview.

“Dido and Aeneas” was the first opera to be performed in Limassol. Two years later, Michaelides presented Haydn’s oratorio “The Creation”, which garnered a lot of praise and success in Cyprus.

In the year 1957, he became the director at the Thessaloniki State Conservatory in Greece and owing to his organizational skills he attracted many new students. There, he also taught advanced music theory classes. After inducing considerable effort, in 1959, the Thessaloniki Symphony Orchestra was created and had its first performances under the baton of Michaelides. Soon, the orchestra became a state organization with a huge following. Michaelides conducted orchestras in Greece and also other countries like France, Switzerland, Germany, Romania, America, and many others.

Although Michaelides was mostly active in Greece, he never stopped visiting and caring about Cyprus. The Turkish Invasion of Cyprus in 1974, was a Turkish military invasion of Cyprus that resulted in the capture of 37% of the island by Turkey, and around 150 000 Greek Cypriots were expelled from the occupied Northern part of the island and relocated to the South. Since then, Cyprus has been divided into two parts – the Greek part and the occupied Turkish part.<sup>45</sup> Following the Turkish invasion, most of Michaelides’ compositions lamented the huge disaster that happened to Cyprus. The 1974 Turkish Invasion of Cyprus Michaelides’ cantata *Hymn and lament for Cyprus* (1975) based on the poem by poet Yiannis Ritsos<sup>46</sup> – emotionally moved all Cypriot citizens and was performed several times that year.

Between 1948 and 1968 Michaelides was a member of the International Folk Music Council in London. He had also served as a jury member in many international music competitions including the Arrezzo and Bolzano in Italy, the Varna in Bulgaria, the Montreux in Switzerland, and the Llangollen in Wales. He had also been an adjudicator at various music festivals in Europe.

In 1952 he became an Honorary Fellow of the Trinity College of Music in London and of the American Ethnomusicological Society in 1966. In 1965 he was honored by the Greek State as a Commander of the Greek Order of “Phoenix”. In 1974 he was honored by the Athens Academy for his overall contribution to music in Greece, and in 1977 he was awarded a prize for his book *The Music of Ancient Greece: an encyclopaedia*.

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<sup>45</sup> Turkish Invasion of Cyprus (2020, December 2). In Wikipedia.  
[https://en.wikipedia.org/wiki/Turkish\\_invasion\\_of\\_Cyprus](https://en.wikipedia.org/wiki/Turkish_invasion_of_Cyprus)

<sup>46</sup> Yiannis Ritsos (1909 –1990) was a Greek poet.

Many of Michaelides' works have been published by the Union of Greek Composers, the Greek Ministry of Education and by foreign music publishing companies. His academic publications have appeared in numerous Greek, French and English journals. Some of his books and articles include for example: "Modern English Music" (Nicosia 1939), "Finnish Music" (1940), "Cypriot Folk Music" (Nicosia 1944), "Modern Harmony", (2 volumes, Limassol 1944), "The Neo-hellenic Folk Music" (Limassol 1948), "Modern Greek Music" (Nicosia 1952), "The Music of ancient Greece: an encyclopedia" (Faber and Faber Limited, London 1978, Greek version 1982), Articles on Greek music and Greek composers in Grove's Dictionary of Music and Musicians, 5th ed., (ed.) E. Bloom (Macmillan Publications, London 1954).<sup>47</sup>

Solon Michaelides' compositions are often inspired by Greek poems, Ancient Greek tragedies, Ancient Greek mythology, Orthodox Greek religion, and the Turkish invasion of 1974. He composed pieces for the orchestra, stage music, cantatas, chamber music, pieces for piano and harp, and choral music. In his pieces, he mostly uses musical and rhythmical elements of Greek traditional music but also Western tonalities. For instance, in many of his pieces, he combines the Greek church modes and elements from Byzantine music with impressionistic tonalities.<sup>48</sup>

His student Alkis Baltas says about his relationship with Solon Michaelides that:

*"Solon Michaelides was an extremely educated musician and I've been so lucky that at the time of my apprenticeship at the State Conservatory of Thessaloniki, he was the Director of the Conservatory and my Teacher in Counterpoint, Composition, and History of Music. As a conductor, composer, and musicologist, he imparted to us serious and essential knowledge.*

*Solon Michaelides, apart from being an excellent musician, was also a teacher with the most essential meaning of this concept. He was always politely correcting our student mistakes and he was always ready to strengthen us morally.*  
*When*

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<sup>47</sup> Georgia Michaelides in <https://michaelides2.wixsite.com/culturalfoundation/compositions-publications>

<sup>48</sup> Laskari E. (1993) *Σόλων Μηχαηλίδης, η ζωή και το έργο του* [Solon Michaelides, his life and work]. Cyprus, Nicosia: Cultural Services, Cyprus Ministry of Education and Culture.

*I showed him my work "Cypriot Suite" for violin and piano, he told me the best words and added: "I want you to orchestrate it for a big orchestra and I will conduct it myself in a concert with State Thesaloniki Orchestra". And he did it!"*<sup>49</sup>

Georgia Michaelides (see next chapter) said the following about her uncle:

*"Solon Michaelides is a composer whose style is firmly based on the Greek tradition of the National School through the use of ancient Greek modes and elements of folk and Byzantine music. The influence of French impressionism is evident in his music. His orchestration technique follows the school of Caesar Frank. His compositions are characterized, according to the composer's own words by "pureness and clarity both in concept and emotion."*<sup>50</sup>

### 2.1.1 Legacy of Solon Michaelides

I consider it important to mention that Solon Michaelides had become a very instrumental figure in Cypriot music. Not only does he have direct kin in his family who have become musicians, but the world renowned "Solon Michaelides Cultural Foundation"<sup>51</sup> has also been established to support the development of music in Cyprus, organizes concerts, competitions or master classes.

Michaelides' nephew and niece, Mikes (see chapter 0.) and Georgia, are also musicians. Georgia Michaelides, opera singer (lyric soprano), was born in Nicosia and studied at the University of Music and Performing Arts in Vienna. She has been teaching at this University since 1984 and since 1995 she has been a full professor of voice.



Figure 24 The musicians of the family Michaelides, Mikis and Georgia

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<sup>49</sup> Baltas A. (2020, November 1). Personal interview.

<sup>50</sup> Georgia Michaelides in Biography of Solon Michaelides at <https://michaelides2.wixsite.com/culturalfoundation/biographie>

<sup>51</sup> Georgia Michaelides – President, Mikis Michaelides – Vice President; <https://michaelides2.wixsite.com/culturalfoundation>



### **2.1.2 Mikis Michaelides as editor of some pieces of Solon Michaelides**

Mikis Michaelides (\*1949) is Solon Michaelides's nephew and a Cypriot violinist, conductor, and educator. He studied violin and advanced theory in Nicosia and at the State Conservatory of Thessaloniki. He then completed his studies in Vienna: Higher School of Music, Conservatory, Fr. Schubert Conservatory and The Royal Academy of Music in London. He appeared on the radio and television when he was just twelve years old. He has given numerous recitals and played as a soloist with many orchestras. He has appeared in countless music shows and on television and radio programs worldwide.

In Vienna, he was a member of the "Trio Metamorfon", the "Ensemble I", the Tonkünstler Symphony Orchestra, Chamber Orchestras, Baroque Ensembles, and in 1975 he became a member of the Durban Symphony Orchestra in South Africa. He taught "History and Appreciation of Music" at St. Lawrence University of N.Y. in Vienna and violin at the "Rudolf Steiner School of Anthropology".

He has performed at the most important festivals in France, Belgium, Spain, Portugal, Germany, Luxembourg, Italy, Poland, Hungary, Romania, Greece, Cyprus, to name just a few. He was the Conductor of the "Youth Symphony Orchestra of Northern Greece", the "SOTH Symphony Orchestra" and the "ProMusica" Chamber Orchestra in Thessaloniki. He was a member of the artistic committee of State Orchestra of Thessaloniki and a leading A in the first violin section for thirty years. From 2001 to 2004 he was the Director of Thessaloniki State Symphony Orchestra, which promoted the leading orchestra in Greece.

He was also the Artistic Director at the Conservatory of Florina (2000–2007), Ptolemaida (2007–2011), and the "Contemporary Conservatory of Thessaloniki" from 2002 to 2016. Today, he is the Director of the "Pierikos Conservatory of Katerini" and since 2016 he has been teaching violin, viola, and chamber music at the Ano Polis Conservatory in Thessaloniki. He has appeared as a conductor in Greece, Cyprus, Germany, Romania, Bulgaria, Albania, FYROM, as well as in many other countries, with very important orchestras, attracting rave reviews from the public and the press.

Mikis Michaelides has published the books: “Learning the Violin” for young violinists and “Simple Pedagogical” for strings.

He has taught seminars abroad including in Belgium, Cyprus, Austria, France, and Germany, and was the Director of the International Music Seminars in Vlasti and Vertisco. Since 2005 he has been involved in the orchestration and editing of the works of Solon Michaelides.<sup>52</sup>

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<sup>52</sup> <https://odioanopolis.gr/team/mihailidis-mikis>

## 2.2 Works for string instruments

### 2.2.1 Nostalgie for violoncello and piano

This piece was composed in 1931 while Solon Michaelides lived in Paris. Although it was not possible to have a personal conversation with him as he is no longer alive, I believe that he may have written this piece and gave the title “Nostalgie” because he had missed his home country. The piece in ABA form lasts around three minutes and was written in the A Aeolian mode, which is a Greek Church mode.

“Nostalgie” was originally written for the violoncello and piano, however, Mikis Michaelides arranged this piece for violin and piano. The tempo is in *Lento*, which indicates its slow tempo and is evocative of the longing character of the piece, and the time signature is in 2/4. The composer uses classical harmony.

The piece remains in the same tonality until the end. The A Aeolian tonality successfully contributes to the nostalgic character and mood of the piece. The piece moves mostly from the tonic to dominant and subdominant chords. Although the piece seems to be in A minor, the composer does not identify if it is in the harmonic or melodic minor, however, due to the lack of the G# in the composition, I believe that the piece is in A Aeolian mode. As for the dynamics, the piece starts in the *piano* dynamic and moves between *piano* and *pianissimo* throughout the whole piece.

Example of the last 2 measures of the piece that shows how the composer avoids the use of G# in the perfect cadence

The image shows a musical score for the final two measures of the piece. It consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb). The lower staff is a bass clef with a key signature of one flat (Bb). The first measure of the upper staff contains a half note chord of G2 and Bb2. The second measure contains a half note chord of G2 and Bb2. The first measure of the lower staff contains a half note chord of G2 and Bb2. The second measure contains a half note chord of G2 and Bb2. A dynamic marking of *ppp* is placed between the two staves in the second measure. Above the first measure of the upper staff, there is a circled '8' with a dashed line extending to the right. Below the first measure of the lower staff, there is a circled '8' with a dashed line extending to the right. A circled 'V' is placed below the first measure of the lower staff, and a circled 'I' is placed below the second measure of the lower staff.

Figure 25 Example of the last 2 measures of the piece

The main melody is played by the violin accompanied by the piano. The piano part sometimes serves as a response to the violin's question part. The violin begins by playing the melody on the G string. In the violin score, Mikis Michaelides indicates some advisable fingerings. Of course, it is up to each interpreter to change the fingerings depending on what would sound the best to them. The melody in the first four measures ascends and then after two quaver rests it descends for another four bars. In my opinion, the ascending direction of the melody from low to high A in measure four shows hope. This hope slowly fades away as the melody moves downward from the high B in measure five until the low B at the end of the phrase. The main theme repeats in different parts of the piece in variations. From a harmonic point of view, the piano plays in measure one the A minor chord which is the tonic of the key. In measure three until measure eight which marks the end of the main melody, the harmony moves to the dominant chord (E minor chord). It goes back to the tonic in measure nine.

The main melody in measures 1–8 (violin part):



Figure 26 The main melody in measures 1–8 (violin part)

The harmony in measures 1–8 (piano part):



Figure 27 The harmony in measures 1–8 (piano part)

As we notice, the piece starts with *legato* up bow notes indicating that the violinist should start playing from the tip of the bow. The main melody repeats several times throughout the piece in small variations.

In measures 9–12 the violin plays a small phrase which is a variation of the main melody but starting from an octave higher. One of the techniques that the composer uses in this part but also other sections in the pieces is the use of natural harmonics which he uses as a mysterious effect in the concluding phrase of measure 12. According to Zukofsky P. “a natural harmonic is the pitch that is produced by lightly touching an open, vibrating string (the fundamental) at one of the nodes located at  $1/2$ ,  $1/3$ ,  $1/4$ , and etc. length of the string.”<sup>53</sup> In the case of measure 12, the harmonic is played on the D open string with the violinist lightly using their 3rd finger to touch the middle half of the string.

The piano plays the tonic, A minor chord and moves to the subdominant (IV–D minor) in measure 12.

Harmonics in measure 12 (violin part):



Figure 28 Harmonics in measure 12 (violin part)

The harmony in measures 9–12 (cello and piano part):



Figure 29 The harmony in measures 9–12 (cello and piano part)

<sup>53</sup> Zukofsky P. (n.d.). *On Violin Harmonics*. Retrieved from <http://www.musicalobservations.com/publications/harmonics.html>

Another expression mark that is often used in the piece is the *acciaccatura*. The *acciaccatura* is mainly used in Cypriot expressive pieces, especially in violin solos, and in my opinion, as I am a Cypriot musician, the use of *acciaccaturas* in this piece enhances the Cypriot color of the music.

Examples of *acciaccaturas* in measures 28–29:



Figure 30 Examples of *acciaccaturas* in measures 28–29

Between measures 19–33, the violin repeats mainly parts from the main melody. A specific example of this can be seen in measures 19–26. In this section, the violin repeats the first part of the main melody (the question) in measures 19–22 but starting from the D note (the subdominant). The melody continues in a descending direction and comes to an end in measure 26. The piano part in measure 19 plays the subdominant chord of the scale (IV– D minor chord), then moves to VII (G minor) in measure 23, to VI (F major) in measure 24 and finishes the melody with a perfect cadence as measure 25 has dominant chord (V– E minor) and measure 26 finishes in the tonic.

The violin part in measures 19–26:



Figure 31 The violin part in measures 19–26

The harmony in measures 19–26 (piano part):

The image shows a musical score for the piano part in measures 19–26. The score is in 3/4 time and features a sequence of chords: IV, VII, VI, V, and I. The tempo is marked "a tempo". A "perfect cadence" is indicated at the end of measure 26. Measure numbers 19, 22, and 26 are marked above the staff.

Figure 32 The violin part in measures 19–26

From measure 40 until measure 55, the tempo changes to *Piu Mosso* which means that it should be played more quickly. This change in the tempo intensifies the mood of the piece and makes it a bit more depressing and dramatic.

In this part, there are some dynamic and tempo changes as well as different rhythmical and expressing marks. *Piu Mosso* starts in piano and in measure 50 there is a *crescendo* the only use of *crescendo* in this piece before returning to *a tempo*, there is *diminuendo in* measure 53 with a *rallentando*.

Beginning of *Piu Mosso* (measures 40–45):

The image shows a musical score for the beginning of *Piu Mosso* (measures 40–45). The score is in 3/4 time and features a sequence of chords: IV, VII, VI, V, and I. The tempo is marked "Piu mosso". The dynamic is marked "p". Measure numbers 41, 44, and 45 are marked above the staff.

Figure 33 Beginning of *Piu Mosso* (measures 40–45)

In this part also the composer uses triplets with accents on the first note of each triplet. The two techniques enhance the nostalgic mood of the piece.

Example of triplets with accents in measure 42:



Figure 34 Example of triplets with accents in measure 42

The piece returns to *a tempo* in measure 56. The indicative dynamic is pianissimo. The violin repeats the main melody with some alternations. The melody of the violin ends in measure 63 with a *decrescendo* and *rallentando*. Then, from measure 63 the piano plays the coda in tonic and the piece finishes with a perfect cadence (V–I) in *piano pianissimo*. The composer successfully comes to the end of the piece showing to its maximum its nostalgic character.

The last melody played by the violin (measures 56–63):



Figure 35 The last melody played by the violin (measures 56–63)



Coda – the end of the piece (measures 63–67):

The musical score for the Coda (measures 63–67) consists of three staves. The top staff is a single line with a *pp* dynamic marking. The middle staff is a grand staff (treble and bass clefs) with a *p* dynamic marking, a *rall.* marking, and a *ppp* marking. The bottom staff is a single line with a *ppp* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A red 'I' is placed below the first measure of the bottom staff, and a red 'V' and 'I' are placed below the fifth and sixth measures of the bottom staff. A dashed line with '8va' is above the middle staff, and a dashed line with '8vb' is below the bottom staff. The text 'Paris 25 / 2 / 1931' is located at the bottom right of the score.

Figure 36 Coda – the end of the piece (measures 63–67)

## 2.2.2 Didactic-methodologic and interpretation analyses of “Nostalgie”

As I have already written, originally “Nostalgie” was a piece composed for violoncello and piano. The piece was arranged for violin and piano by the composers’ nephew Mikis. It became apparent that the piece has been garnering more and more popularity because even George Georgiou<sup>54</sup> himself had decided to create his own arrangement of the piece resulting in a piece for bass clarinet and piano.

The piece is not complicated from a melodic nor harmonic aspect. It is not a particularly technically demanding piece on the performer’s part, nevertheless, it requires to be played with a mature tone, pointing to a desired level of technical ability. Moreover, the significant dynamic contrasts range between *piano* and *pianissimo*, which in order to be performed with nuance, require the violinist to have a technically skilled right hand to create colorful shadows as well as a wide range of different vibrato types.

The dynamic changes take place only within *piano* and *pianissimo*, so the expressive nuances depend on the right-hand technique and wide-ranging vibrato, including opting not to play vibrato on certain notes for a special effect where appropriate. From this regard, it is important to adapt the fingering and bowings to fit the performance. I am basing my work on the revision provided by Mikis Michaelides.

From an aesthetic point of view, I permitted myself to change several fingerings and offer new bowings, although, of course, both fingerings and bowings always depend on the violinist’s taste and ability. As the piece “Nostalgie” is, in my opinion, suitable not only for a professional concert soloist,

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<sup>54</sup> George Georgiou (\*1984, clarinet) is recognized as one of the most active and energetic Cypriot musicians, Georgiou has appeared as a soloist in Cyprus and abroad, and he has been praised for his performances both on the classical and the contemporary repertoire. supervision of Professor Rhian Samuel, where he studied clarinet with Julian Farrell. As soloist, George has appeared with City University Symphony Orchestra and the Moscow Virtuosi and performed recitals in Cyprus, Ireland, United Kingdom and United States of America. He has also been a participant and director at the Apple Hill Summer Festival (2003 - 2008). Since 2008 he has been living in Cyprus working as a manager of Cyprus Youth Orchestra as well as enjoying a freelance career. He has cooperated with many cultural organizations such as The Pharos Trust, European University and the Cyprus Symphony Orchestra. He is a member of Diamante Ensemble, Claretini Quartet, Amphiliki Wind Quintet and the European University's Wind Band and he teaches clarinet and chamber music at the Limassol and Nicosia Music Schools. Recently, he has been appointed as the president of The Friends of ARTE Society.

but also as a pedagogy tool for advanced students of violin, I have chosen to pay particular attention to the piece from a didactic and performance aspect.

The piece begins in the lowest part of the violin register. The arranger thus tries to emulate the original piece written for the violoncello, which was for the chosen atmosphere the perfect instrument, nevertheless, even the violin can evoke the desired atmosphere authentically.

In the first bar, I suggest only switching to second position on note C so that the first finger does not slip from note A to C. I will exchange the fourth finger (the note E) in the spirit of modern principles of violin technique with the help of a fifth interval extension for the first finger on the D string. It makes the color lighter and allows a tiny crescendo on a repeated quarter note E to the following note E at the beginning of the third measure, which can be even further emphasized using a longer and faster stroke with a more expressive vibrato. This should help to create an arc in the first four bars of the musical phrase.

In the third bar, I selected the D string and the transition to second position on note B, in order to avoid the fifth interval between the E (on G string) and B (on D string) in the third position. It is also possible to partially use the extension instead of a proper shifting and move almost seamlessly.<sup>55</sup> In light of the character of the piece and the slow tempo, even a transition to second position does not appear disruptive. I divided the bowings so that in the fifth bar, it wouldn't be necessary to reset the bowings and unnecessarily disrupt the phrase. The same bowing is also used in a similar instance in the seventh bar by the author. However, it is important that the upbow is not done all the way to the frog, but only to the balance point of the bow so that the note A in the fourth bar is not accented as it is not the end of the phrase. It is also important to continue the phrase almost "without stopping" the bow. The legato should be evenly played by equally dividing the bow in order to ensure the phrase is seamless and smooth.

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<sup>55</sup> In the revision I dwell on modern principles - Galamian (1962, p. 32) briefly described some of the modern developments in the violin technique that dealt specifically with fingerings during his lifetime. These developments included the more frequent use of the even-numbered positions on the violin (second, fourth, sixth, etc.), shifting to a new position on the violin during the interval of a half step, changing position during open strings, better chromatic fingerings than those used by the older generations, the use of extensions that are outside of the usual hand frame, and the type of shift described previously in which the left-hand crawls into new positions on the violin.

In the fifth bar I prefer to remain, given the legato, in the second position and transfer to the third position in the following bar. I think in that case, it makes the phrase appear more colorful and unified. In the seventh bar it is important to take care of the way the first beat is played as it directs the rest of the phrase. The bowing is divided similarly to the third bar. The harmonic in the twelfth bar also helps evoke the mournful sound of the piece.

In bar 19 I would choose an open string and begin in first position for a change of color to create a different hue, and I recommend playing on the d string all the way until bar twenty-four. At the end of bar twenty-eight I exchange the third finger for the fourth so that bar 29 can be played in one position. I also choose to play note B in the following bar using by extension the finger down rather than changing positions. In bar 31, I suggest transitioning on note G to second position and therefore in bar 34, we prevent repeated shifting with the first finger. I also suggest extending the first finger down to note E and returning on the half-step E-F into second position because it enables the violinist to develop a better vibrato on the repeated A note. In bar 37 I again use the extend the first finger down on to note E. The legato used in the phrase should appear malleable and not flat. It is possible to make use of portato articulation (within a slur without lifting the bow from the string) and unequal bowing divisions to highlight the individual notes. The second half of bar 37 requires a resonant G string with soft accents on each note. In the subsequent two bars it is possible to inconspicuously reduce the tempo before the *Piu mosso*.

In bar 40 I begin with a downbow, which neatly distinguishes this section from the previous one, in order to play this new section with a more animated accent and more expressive vibrato. The E string offers a sparkly color, which allows the entire passage to stand out. The second position is selected, in order to avoid changing positions during the sixteenth note legato. The shift could be realized by using the modern principles on the half step between the tones B and C. The benefit is an almost undiscernable change of position. For the triplet in bar 42, it is possible to use multiple chained flash bowings so that the bow transitions slowly to the upper part of the bow in order to ensure that the F finishes in the middle of the bow, so that the end of the bar is not accented and so that note E in bar 43 is played from the point. Given the vibrato options I suggest playing note E in third position. The following E3, played an octave higher, is possible to execute successfully using only an extension of a fourths finger. The climax of the piece is a melody with using of semitones, which mirrors the melancholic character of the piece. Even though it is played in *piano*, an inner intensity and corresponding vibrato is imperative. In bar 44 there is a position change on the

semitone into the fourth position. On the last note in bar 45, the B, I have opted again to extend the finger down on the second finger in the fourth position. In bar 46 I again chose the ideal transition between notes C and B. In bar 47, it is suggested to divide the bowing so that the lifting of the bow in bar 48 is avoided. It is thus also possible to add a soft accent with a vibrato in bar 47, which is important from aspect of a logical development. The same fingering as at the beginning of the *Piu mosso* is used even in bar 48. With regards to measuring of the bow we must adopt the opposite principal at the end of the bar with the triplets – the last two legato sixteenth note passage should be played in the lower section of the bow so that the note E begins in by the frog. I intentionally keep the long legato in the *Calando* section and choose fingering (using tiny slides 4-3-3-2-2-1) which could evoke the sad character and the closing of the melody. At the beginnings of bars 53 and 54 the third finger is used twice, which makes it easier to lean on and accentuate the importance of the first note in the triplet. The triplet should be played again using the “flash bowing”. I suggest playing the last note A before the return of the *Tempo I.* section with the second finger in third position which allows a better vibrato, although an open note also carries its own magic. However, I worry that at the end of the phrase it could sound too loud.

In measure 56 *Tempo primo* in the *pianissimo* dynamic I have chosen this time to move from third position to sixth position because of aesthetic reasons and to further evoke the nostalgic character. Omitting vibrato (*non vibrato*) in this section would be more effective from a sound painting perspective and gradually developing the vibrato on the D string on note E in bar 57. In the following bar, the note E is played in the fourth position on a string primarily because of the legato and because of the unsuitable fifth across the strings. Similarly, A string is more appropriate for enhancing the color of this note. In bar 62, I find it more appropriate to change positions on the half step between E flat and D. This change using the first finger between notes D and B is too conspicuous and inappropriate given the culmination of the previous semitones. I suggest playing the last note A by extending the finger down rather than with a purely changing positions and similarly, given the dynamic *decrescendo* into *pianissimo*, to end the penultimate bar (note E) in the lower part of the bow so that the last note does not begin at the frog. The sound should gradually getting quieter, the bow arm supinates (by rotating the hand and forearm towards the little finger side of the hand).

# NOSTALGIE

VIOLIN

Arranged by  
M. Michaelides

Σόλων Μιχαηλίδης  
Solon Michaelides  
(1905-1979)

10

24

33

41

46

51

58

*p*

*Piu mosso*

*Tempo I*

*calando*

*rall..*

*dim.*

*sul a sempre pp*

*pp*

Figure 37 Revised part of "Nostalgie"

### 2.2.3 Melodie Grecque for violoncello and piano

“Melodie Grecque” (English: Greek Melody) was composed in 1963 while Solon Michaelides was in Greece. The piece has four movements, Allegretto, Andantino, In Memoriam, and Allegretto non troppo e giocoso, and has the form of a suite. In this work, I will analyze the first movement, *Allegretto*, because I found, as I will demonstrate, significant links with folk songs. The first movement is in A Aeolian mode and the time signature is 2/4. The composer wrote this piece for cello and piano but later Mikis Michaelides arranged the piece for violin and piano. The piece is also referred to as “Greek-Cypriot melody” as its main melody is based on a traditional folk Cypriot song named “FoniTillirkotissa”.

#### **Analysis of the original song “FoniTillirkotissa”**

In Cyprus, “fones” (English: voices) refer to different kinds of melodies, usually in two verses, that are characteristic of different areas in Cyprus. “Tillirkotissa” refers to a woman who comes from the Tilliriaarea, which is a mountainous peninsula in the northwest of Cyprus.<sup>56</sup> Characteristic of the “voice” of this folk song is the use of “katsouvellika” or “korakistika,” which is a way of speaking that people used before 1900, when they didn’t want people from different areas –and especially Turkish people– to understand what they were talking about.<sup>57</sup> In “katsouvellika,” people used to add extra syllables between each word. Today, this kind of speech is not used and therefore most of the Cypriots can’t understand the meaning of most of the lyrics of the song.<sup>58</sup>

The song “FoniTillirkotissa” is in 2/4 measure and it is in D the Aeolian mode. We understand that it is in the Aeolian mode and not in a minor key as the leading note is C and not C#. It is usually sung in D Aeolian, but it can be also sung for instance in E or F Aeolian. The song is divided into verses and chorus.

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<sup>56</sup> Cypriot Dialect (2016), *Τηλλυρκώτισσα (Εσσιέβερεβε). [Tillirkotissa (Esievereve)]*. Retrieved from: <https://kypriakidialektos.wordpress.com/2016/01/31/%CF%84%CE%B7%CE%BB%CE%BB%CF%85%CF%81%CE%BA%CF%8E%CF%84%CE%B9%CF%83%CF%83%CE%B1-%CE%B5%CF%83%CE%B9%CE%AD%CE%B2%CE%B5%CF%81%CE%B5%CE%B2%CE%B5/>

<sup>57</sup> Cyprus had been under the Ottoman Empire between 1571-1878

<sup>58</sup> Ministry of National Education and Religion. Pedagogical Institute (n.d.) *Μουσικό Ανθολόγιο* [Musical Anthology]. Greece, Athens: Οργανισμός Εκδόσεως Διδακτικών Βιβλίων. Retrieved from: [http://www.pi-schools.gr/books/dimotiko/mous\\_anth\\_a\\_st/dask/s\\_1\\_200.pdf](http://www.pi-schools.gr/books/dimotiko/mous_anth_a_st/dask/s_1_200.pdf)

FoniTillirkotissa:

The image shows a musical score for 'FoniTillirkotissa' in 2/4 time. The first staff is labeled 'Verse' and contains a melody starting with a quarter rest, followed by eighth-note patterns. The second staff is labeled 'Chorus' and features a more rhythmic eighth-note melody. The third staff shows a continuation of the melody, ending with a quarter rest and a double bar line.

Figure 38 FoniTillirkotissa

### Allegretto from “Melodie Grecque” and comparison with “FoniTillirkotissa”

To start with, the tempo of “Melodie Grecque” in the Allegretto movement, matches the character of the original song as it is a very fast song. The Allegretto is written in A Aeolian mode and it is ABA form (Ternary form). Part A of the piece is in measures 1–18. In this part, the main theme which is the melody of the verse and the chorus is presented. Part B is between measures 19–51 and has a contrasting character from Part A (rhythmically and harmonically). The last part (Part A) is between measures 51–67 and the main theme repeats.

#### *Part A:*

First of all, the choice of this key is comfortable for violin players. The whole piece is played in the first position which makes the job of the violinist much easier. Secondly, the violin player can start by playing in A open string and play the whole verse by staying in the same string in the first position.

The violin playing the melody of the verse in first position (A string).

The image shows a violin score for 'Part A' in 2/4 time. It consists of three staves. The first staff starts with a first finger (1) and includes fingering numbers: 0, 4, 4, 4, 4, 4, 4, 3, 4, 3, 2, 4, 3, 4, 3, 2. The second staff starts at measure 8 with a first finger (1) and includes fingering numbers: 3, 0, 4, 4, 4, 4, 4, 4, 3, 4, 3, 2, 4, 3, 4, 3, 2, 4, 3, 3, 2, 2, 1, 1, 0. The third staff starts at measure 13 and shows a chord.

Figure 39 Part A



As the song “Tillirkotissa” starts with an upbeat and the *Allegretto* starts with an upbeat too (an eight-note). Firstly, – in the first 5 measures – the piano introduces by borrowing rhythmical elements from the main theme. What is interesting, is that although the tonality of the piece is A Aeolian mode, the introduction of the piece starts with an A major chord, followed by a chromatic movement.

The main key (A Aeolian mode) becomes evident when the solo instrument (either the cello or the violin) introduces in measure five and starts playing the main melody of the song “Tillirkotissa.” The piano accompanies the piece by playing the harmony.

The beginning of *Allegretto* (measures 1–7):

The image shows a musical score for the beginning of the piece "Allegretto". It consists of two staves: Cello and Piano. The Cello staff begins in measure 5 with a melodic line. The Piano staff begins in measure 1 with a harmonic accompaniment. A red box highlights the first measure of the piano accompaniment, which is labeled "A major chord". The tempo is marked "Allegretto" and "chromatic movement". The dynamics are "mf" and "leggiero".

Figure 40 The beginning of *Allegretto* (measures 1–7)

Michaelides uses an alternative harmonic progression which differs from the harmony of the original song. The original song is based on the three main chords – the tonic, subdominant and dominant. In “Tillirkotissa,” the piece starts with a dominant chord (V) and in the middle of the first verse (in measure four) there is an imperfect cadence (V–IV). The verse finishes with a *plagal cadence* (IV–I) in measure nine. The chorus (measures 11–15) finishes also with a *plagal cadence*, IV–I.

The harmony of the original song “Tillirkotissa”:

The image displays a piano accompaniment for the song "Tillirkotissa" in 2/4 time. The score is divided into three systems. The first system (measures 1-7) features a melody in the right hand and a bass line in the left hand. Chord labels 'V' and 'IV' are placed below the bass line at measures 4 and 7 respectively. The second system (measures 8-13) continues the melody and bass line, with chord labels 'IV', 'I', and 'IV' at measures 8, 9, and 10. The third system (measures 14-15) shows the final two measures, with a chord label 'I' at measure 15. The piece concludes with a double bar line.

Figure 41 The harmony of the original song “Tillirkotissa”

As mentioned above, “Melodie Grecque” starts with an A major chord and the A Aeolian key of the piece becomes clear when the solo instrument enters by playing the main theme in measure four. The main melody starts on the tonic and an alteration of tonic, dominant and subdominant chords follows. In measure seven, there is a Neapolitan chord in the root position. The *Neapolitan chord* is a major chord that is built on the lowered second scale degree. The *Neapolitan chord* usually appears in the first inversion in minor tonalities.<sup>59</sup> The composer chose to use the *Neapolitan chord* in the root position instead of its first inversion. The middle of the phrase ends with an *imperfect cadence* (V–IV) in measure eight like the song “Tillirkotissa.”

<sup>59</sup> Milne Publishing (n.d.) *Fundamentals, Function, and Form – Chapter 31 The Neapolitan Chord*. Retrieved from: <https://milnepublishing.geneseo.edu/fundamentals-function-form/chapter/31-the-neapolitan-chord/>

The harmony in measures 4–8:

The image shows a musical score for measures 4-8. It consists of three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The tempo marking 'leggiero' is present in both the vocal and piano parts. The score is divided into two systems by a bar line. The first system contains measures 4-7, and the second system contains measures 8-8. Below the piano part, red text labels the chords:  $I_6$ ,  $V_4^6$ ,  $IV_4^6$ ,  $I_4^6$ ,  $IIb$ ,  $V$ , and  $IV$ . A red label 'Neapolitan chord' points to the  $IIb$  chord in measure 8, and another red label 'imperfect cadence' points to the  $IV$  chord in measure 8.

Figure 42 The harmony in measures 4–8

The second part of the phrase (verse) starts in measure eight and has the same harmony as the first part (measures four to eight) with the exception that it finishes with a *perfect cadence*. It differs from the original song that finishes in *plagal cadence* in the second phrase. The melody of the chorus also finishes with a *perfect cadence* in measure 18. What is interesting is that the composer tries to avoid the use of note G in the perfect cadence. What he is trying to do, is to avoid the definition of the V (the dominant chord) as major or minor. Consequently, we suppose that the piece is in A Aeolian mode.

Measures 8–18:

The image shows a musical score for measures 8-18. It consists of three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The tempo marking 'leggiero' is present in both the vocal and piano parts. The score is divided into two systems by a bar line. The first system contains measures 8-12, and the second system contains measures 13-18. A red label 'The middle of verse' is placed above the vocal line in measure 8. A red label 'chorus' is placed above the piano right-hand line in measure 13. Red labels 'perfect cadence' are placed below the piano left-hand line in measure 13 and measure 18. A red label 'V' is placed below the piano right-hand line in measure 18. The piano part features a complex harmonic structure with various chords and accidentals.

Figure 43 Measures 8–18

**Part B:**

Part B starts in measure 19 and finishes in measure 51. Interesting is the fact that the composer chooses to stay in the same key. Similar to the sonata form, the composer uses different parts from the same theme in different variations. For instance, in measures 20–22, the piano is playing the main melody in *staccatos* by alternating the right and left hand and breaks the rhythm. The variations repeat in the measures 24–28.

Measures 20–22:



Figure 44 Measures 20–22

The composer's 20<sup>th</sup> century harmony influence is obvious within the measures 34–41. The composer is using chords that cannot be defined as major or minor and he does not follow the classical harmonic progression. In the 20<sup>th</sup> century harmony, all twelve tones are allowed to use and there is not tonal progression.

The 20<sup>th</sup> century harmony progression is obvious also in measures 45–51 with the *arpeggios* that the piano is playing. Despite the harmony changes, the composer always returns to the A Aeolian mode.

Measures 34–41:



Figure 45 Measures 34–41

Measures 45–51:



Figure 46 Measures 45–51

## Part A':

Part A begins in measure 51 where the violin or cello present the first part of the main theme until measure 60. The measures 51–60 are the same as measures 1–13. Then, in measures 61–66, the piano with the violin have a dialogue by playing the theme (the melody of the chorus) alternately. The piano starts playing the melody in octaves in measure 60 and the violin continues the melody by playing pizzicato.<sup>60</sup> In measure 63 the violin plays the last part of the theme and the piece finishes in a perfect cadence with the two instruments playing an A minor chord.

Measures 60–67:

The image displays a musical score for measures 60 through 67. It features three staves: a violin part at the top, a piano part in the middle, and a cello part at the bottom. The violin part begins in measure 60 with a *pizz* (pizzicato) marking and a *f* (forte) dynamic. The piano part starts in measure 60 with a *f* dynamic and plays the melody in octaves. The cello part also begins in measure 60 with a *f* dynamic. The score concludes in measure 67 with a perfect cadence, indicated by the letters 'V' and 'I' in red below the piano and cello staves, and the text 'Perfect Cadence' in red below them. The piano part includes a *arco* marking in measure 62 and a *rit* (ritardando) marking in measure 67. The cello part includes a *rit* marking in measure 67.

Figure 47 Measures 60–67

<sup>60</sup> Pizzicato is a playing technique that involves plucking the strings of a string instrument.

### 3 Alkis Baltas

#### 3.1 Biography of the composer



Figure 48 Alkis Baltas

Alkis Baltas was born in Thessaloniki in 1948. He studied violin under Stavros Papanastasiou and higher music theory under Solon Michaelides at the State Conservatory of Thessaloniki from 1959 to 1971. He has been a partner of the Music Department of the Aristotle University of Thessaloniki, a member of the State Orchestra of Thessaloniki (1969–1974), and the director of various Thessaloniki-based choirs.

In 1970, his first work for orchestra was performed by the Thessaloniki State Orchestra, conducted by Solon Michaelides. During the same period, he composed music for play performances at the State Theatre of Northern Greece. Between the years of 1974 and 1978, he continued his musical studies at Berlin's Hochschule der Künste under Max Baumann and Hans-Martin Rampenstain, graduating with a Diploma in composition and conducting.<sup>61</sup>

According to Baltas, the violin always had a leading and important role in his life but also in his compositions. *“The violin was the instrument I've studied at the State Conservatory of Thessaloniki with the memorable professor, Stavros Papanastasiou. I've been also a member of the State Orchestra of Thessaloniki for a few years as a violinist. Later, I was very moved by the sound of the viola and as a violist at that time, I participated in world youth orchestras (Jeunesse musicale) in 1970 and 1971. Of course, I wrote also works for violin. I've written some in my first compositional period (for example the Cypriot suite) and some later such as the Romantic movement in a strange world for solo violin and string orchestra.”* (Baltas, 2020).<sup>62</sup>

Baltas had been artistic director of the Thessaloniki State Symphony Orchestra from 1983 to 1992, and the Music Ensembles of Greek State Radio and Television – ERT (1997–1999), and professor at the State Conservatory of Thessaloniki from 1980 to 1984. He is the artistic director of the Festival

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<sup>61</sup> Greek National Opera (n.d.) *Alkis Baltas*. Retrieved from <http://virtualmuseum.nationalopera.gr/en/virtual-exhibition/persons/baltas-alkis-1894/>

<sup>62</sup> Baltas A. (2020, November 2). Personal Interview.

of Patmos island, director of the Conservatory of Music College in Thessaloniki, and the Hellenic Conservatory of Music and Arts in Athens, Greece. At the same time, he teaches in the Musicology Department of the Fine Arts Faculty of the Aristotle University of Thessaloniki.

His works have been performed both in Greece and abroad. His compositions have been decorated by the Onassis Cultural Centre and the Ministry of Culture, as well as at international competitions in Spain and Italy in 2004. He has conducted orchestras in Western and Eastern Europe, Turkey, the USA, Argentina, Australia, and in England. Most recently, he has been the artistic director and conductor of the Cyprus Symphony Orchestra for six years from 2011 to 2017.<sup>63</sup>

In his compositions, he uses a variety of styles. *“I use a diversity of styles in my compositions. I have written atonal works, but also works absolutely diatonic. Too often, I try to reconcile the two worlds, the atonal and the tonal... In my first compositional steps (when I was still a student), my role models were composers of the Greek national school (e.g. S. Michaelides, Konstantinides) and D. Shostakovich. Later, I found great interest in contemporary works and I've learned a lot from them (for example in Bartok's works, Berg, Penderecki, and others).”* Baltas' compositions are strongly influenced by Greek traditional music. *“In my first compositional period, before I even started studying in Berlin, almost all the compositions contained elements of Greek traditional music. Sometimes, the melodies remained the same and accepted a harmonic, contrapuntal, and orchestral elaboration, and at other times, the folk melodies were not used in their original version, but as with my original music with only melodic and rhythmic features of Greek traditional music. Until today, however, I like to, from time to time, to return to my Greek musical roots, mainly by writing arrangements of folk songs for choir a capella.”* (Baltas, 2020).<sup>64</sup>

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<sup>63</sup> Greek National Opera (n.d.) *Alkis Baltas*. Retrieved from <http://virtualmuseum.nationalopera.gr/en/virtual-exhibition/persons/baltas-alkis-1894/>

<sup>64</sup> Baltas A. (2020, November 2). Personal Interview.



## 3.2 Works for string instruments

### 3.2.1 “Cypriot suite” for violin and piano

The “Cypriot suite” for violin and piano was composed by Alkis Baltas in 1969. The composer wrote this piece during his studies at the State Conservatory of Thessaloniki. His inspiration was his family’s close relationship with Cyprus as his grandfather, Lambros Economides, was from Paphos<sup>65</sup> and during his childhood, he had frequent visits to the island.

*“My grandfather Lambros Economides was Cypriot (from the village of Kallepia, Paphos). In my childhood, I remember spending the summers with my aunt Beatrice (his daughter) and enjoying the baths in Kyrenia (Pente Milia) and the beauties of the Troodos Mountain. Fate brought it like this and for the period 2011–2017, I was the artistic director of the Cyprus Symphony Orchestra which, after my departure, it declared me as its Honorary Maestro in October 2020.”* (Baltas, 2020).<sup>66</sup>

Baltas was also very influenced by the Cypriot conductor and composer Solon Michaelides (see chapter 2) who was his composition professor at the Conservatory. Solon Michaelides made positive comments on the work and asked Alkis Baltas to orchestrate the piece for a large symphony orchestra. In the same year, Michaelides conducted the “Cypriot Suite” in concert with the Thessaloniki State Symphony Orchestra. Subsequently, the composer made various arrangements of the piece for string orchestra, piano trio, two pianos, wind quintet, and many more per the request of different musicians.

The word “suite” comes from French and it means “sequence” of things. In music, a suite is a collection of short musical pieces, usually dances, which are played one after another. The “Suite” was a popular form especially in the Baroque period.<sup>67</sup>

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<sup>65</sup> Paphos is a coastal city in southwest Cyprus. and is the capital of Paphos District. In classical antiquity, two locations were called Paphos: Old Paphos, today known as Kouklia, and New Paphos. The current city of Paphos lies on the Mediterranean coast, about 50 km west of Limassol (the biggest port on the island).

<sup>66</sup> Baltas A. (2020, November 2). Personal interview.

<sup>67</sup> Suite (2020). In Encyclopaedia Britannica Inc. Retrieved from <https://www.britannica.com/art/suite>

The Cypriot Suite by Baltas is based on Cypriot folk songs and dances and is divided into seven movements: Adagio Tranquillo, Allegro moderato, Andante dolente, Vivo, Andantino espressivo, Funebre, and Finale Allegro molto con fuoco. In this chapter, I will focus on the fifth movement – Andantino espressivo.

### ***V. Andantino espressivo***

The movement is based on the Cypriot folk song “RoullamouMaroullamou” (in English: my Roulla, my Maroulla). In the Cypriot dialect, “Maroulla” is a female name, derived from the name “Maria” and Roulla is the diminutive form of “Maroulla”.

The song “RoullamouMaroullamou” is about a young man who sings to his beloved Maroulla. The young man expresses how warm he feels in Maroulla’s arms no matter how cold it is around them and he vows that they will never be apart. The song consists of six verses and every verse is divided into two phrases. The first phrase is sung twice (e.g. “Tzepses i nichtaeshonize...”). Then, the second verse is sung once (e.g. “Tze ta pouliamarkosan”) followed by the chorus, which is sung at the end of each verse (“Tria la la ...”).

### **The original song**

The original song is in 2/4 measure and it is in E Aeolian mode. It starts with an introduction which is sung twice (*prima* and *seconda volta*).

Introduction of “RoullamouMaroullamou”:



Figure 49 Introduction of “RoullamouMaroullamou”

After the introduction, the first verse follows and then the chorus which is sung after every verse.

The verse and the chorus:

**verse**

6 ΛΑ- ΜΙ- ΡΕ+ ΜΙ-  
 νύχ μες τα ε σιό νι ζεν εν Ρούλ λα μου Μα ρούλ λα μου Τζαι 'ψές η  
 10 ΛΑ- ΜΙ- ΡΕ+ ΜΙ-  
 νύχ τα ε σιό νι ζεν εν Ρούλ λα μου Μα ρούλ λα μου  
 14 ΣΟΛ+ ΡΕ+  
 Τζαι τα που λιά μαρ κώ ω ω ω σον  
**chorus** 16 ΛΑ- ΜΙ- ΡΕ+ ΜΙ-  
 Τρια λα λα λα λα λα λα τρια λα λα λα λα λα λα τρια λα λα λα λα λα λα λα λα λα λα  
 20 ΛΑ- ΜΙ- ΡΕ+ ΜΙ- 1 VOLTA ΜΙ- 2 VOLTA  
 Τρια λα λα λαλα λα λα τρια λαλα λα λα λα λα τρια λα λα λαλα λα λα λα λα Τζαι γιώ νι λα

Figure 50 The verse and the chorus

*The lyrics of “RoullamouMaroullamou”  
(in Latin letters):*

Tzepses I nichtaeshonize  
RoullamouMaroullamou  
Tze ta pouliamarkosan  
Tria la lala...

Tzejonimes ta agkalia sou  
RoullamouMaroullamou  
Kriotinenenosa  
Tria la lala...

Is ton jiron tis thalassas  
RoullamouMaroullamou  
Na pa naorkistoumen  
Tria la lala...

Tziosposhi I thalassaneron  
RoullamouMaroullamou  
Na men pochoristoumen  
Tria la lala...

Tzi an paravko ton orkomou  
RoullamouMaroullamou  
Chrisimoutzesafiso  
Tria la lala ...

Na kratithi I glossa mou  
RoullamouMaroullamou  
Na men mporamiliso  
Tria la lala...

*Translation of “RoullamouMaroullamou”  
in English:*

Last night was so icy  
My Roulla, my Maroulla  
And the birds froze,  
Tria la lala...

And I in your arms  
My Roulla, my Maroulla,  
Didn't feel any cold,  
Tria la lala...

In the surrounding of the sea  
My Roulla, my Maroulla,  
Let's go to vow.  
Tria la lala...

And until the sea has water,  
My Roulla, my Maroulla,  
Let's not be apart.  
Tria la lala...

And if I ever violate my vow  
My Roulla, my Maroulla,  
My gold, and I leave you.  
Tria la lala...

My tongue to be held,  
My Roulla, my Maroulla,  
So I can never speak again.  
Tria la lala...

The 5<sup>th</sup> movement of the “Cypriot Suite” is written in D Aeolian mode and the time signature is 2/4. It is in Aeolian mode because the composer avoids using the leading note C# and instead, he uses the note C signaling that the piece is not written in a minor tonality, but instead it is written in the D Aeolian mode. This tonality is widely used in Cypriot music.<sup>68</sup>

Although the original song is quite fast, the composer chose to give a different character to the piece by choosing the tempo *Andantino espressivo*, indicating that the piece should be played slowly and expressively. The dynamics of the piece range between *mezzo piano – piano – forte – piano – pianissimo*, which contrasts the energetic and loud character of the original song.

### Analysis of the measures 1 to 16 and comparison with the original song

The movement starts with a violin solo in *mezzo piano*. In the first eight bars (measures one to eight) the violin plays the melody of the verse of the original folk song. (“Epses I nichtaeshonize Roullamou, Maroullamou”). The D Aeolian tonality of the piece allows the violin player to either play the melody in the first position or to give to the melody a warmer and more expressive color by playing the beginning of the moment on the G string, starting in the 3<sup>rd</sup> position, then sliding to the 4<sup>th</sup> position, and then coming back to the 3<sup>rd</sup> position. What differs from the original song is the fact that the Cypriot suite doesn’t start with the introduction but starts with the melody from the first phrase of the verse of the song.

Measures 1–8 (with suggested fingerings):

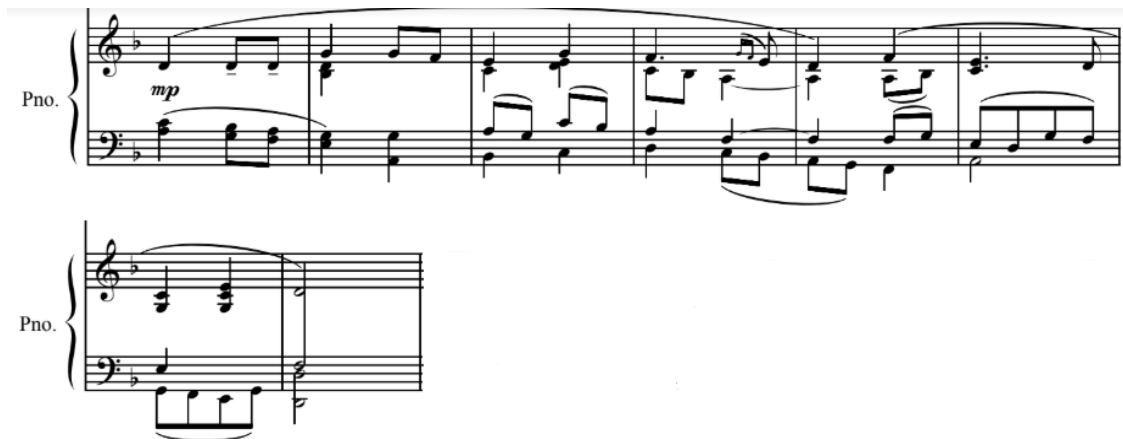
The image shows a musical staff for a violin (Vln.) in 2/4 time, marked *Andantino espressivo* and *mp*. The melody consists of eight measures. Above the notes, red numbers indicate suggested fingerings: 2, 2, 2, 4, 4, 3, 2, 4, 3, 3, 2, 4, 3, 2, 1, 3, 2.

Figure 51 Measures 1–8 (with suggested fingerings)

<sup>68</sup> Koutsoupidou M., Karagiorgis E., Ioannou M. (1996) Μουσική Ι. Ήχος-Ρυθμός-Μελωδία-Αρμονία [Music I. Sound –Rhythm – Melody - Harmony]. Cyprus, Nicosia: Υπηρεσία Ανάπτυξης προγραμμάτων Υπουργείου Παιδείας και Πολιτισμού.

In measures 9 to 16, the piano enters and repeats the main melody that the violin had just played. The composer respects the fact that the first phrase of the verse always repeats in every strophe. In this section, the piano plays the main melody with the right hand in the treble clef and the harmony with the left hand in the bass clef. At the same time, the violin has an accompanying role by playing notes that support the harmony of the piece.

Measures 9–16 (piano part):



The image shows a musical score for the piano part, measures 9-16. It consists of two systems of music. The first system shows measures 9-16, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The second system shows measures 17-18, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamic marking *mp* (mezzo-piano) is present in the first system.

Figure 52 Measures 9–16 (piano part)

The composer uses an alternative harmonic progression which differs from the harmony of the original song. In the original song, the verse part starts on the tonic (I) and then followed by the subdominant (IV). In the middle of the first phrase of the verse, the harmony goes back to the tonic (I) and then finishes on an Imperfect Authentic cadence as it ends in VII – I.

The harmonic progression of the original song:

Figure 53 The harmonic progression of the original song

Measure 9 of the Cypriot suite starts with the D minor chord which is the tonic in its second inversion (I 6 4). As we notice in measure 9, in the first beat the piano plays A in the bass part, C in alto, and D in the soprano part. On the next beat, the piano plays notes that don't belong to the chord in the bass clef passage. Therefore, it is possible to read that note C in the second beat is a passage note too. The passage thirds that the piano plays in this bar, lead to the chord two (II) in measure 10 and then to the dominant chord (V).

Measures 9–10:

Figure 54 Measures 9–10

Between measures 10 and 11, there is a *half cadence* as in the second beat of measure 10 was the dominant chord and measure 11 continues with a VI degree chord. Measure 11 finishes on a VII degree chord.

Measures 10–11:

II V VI VII

Figure 55 Figure 46. Measures 10–11

Measure 12 returns to the tonic, which continues until measure 13. The notes in between these two bars are passage chords. Some of them belong to the chord and others are non-chord tones. The bass part (piano part – left hand) in measure 12 and 13 plays D, C, Bb, A, G, and F, which are consecutive notes. The soprano part also has C, B flat, A, A, and B flat, which are also passage notes. Therefore, the C in measure 12, played on the first beat is a non-chord note and does not belong to the chord. Measure 14 continues with a dominant, V, A minor chord.

Measures 12–14:

I V

Figure 56 Measures 12–14



The first phrase of the piece finishes with an *Imperfect Authentic* cadence as measure 15 plays the C major chord (VII) and measure 16 finishes on the tonic (I) with the D minor chord and marks the end of the phrase. In the *Imperfect Authentic Cadence*, the V chord is replaced with the leading tone (VII), but the cadence still ends on the tonic (I). The composer seems to respect the cadences of the original song. The cadence VII – I highlights the Aeolian mode of the piece.

Measures 15–16:

The image shows a musical score for two instruments: Violin (Vln.) and Piano (Pno.). Measure 15 is marked with a box containing the number 15. In measure 15, the violin plays a half note C4. The piano accompaniment consists of a C major chord (VII) in the right hand and a bass line with notes C3, E3, and G3. In measure 16, the violin plays a half note D4. The piano accompaniment consists of a D minor chord (I) in the right hand and a bass line with notes D3, F3, and A3. The chords are labeled VII and I in red text below the piano part.

Figure 57 Measures 15–16

### Analysis of the measures 17 to 27

In measures 17–20, the violin has again the leading role as it plays the melody of the second phrase of the verse (“Tzie ta pouliamarkosan”) and the chorus (“Tria la la ...”), which is in measures 21–27. The piano has now the accompanying role. Measure 17, starts with an E diminished chord (E–G–Bb) which is the II 6 degree chord in the scale in the first inversion, and then followed by Bb major 7th chord follows in its third inversion (VI 4 2 ) on the second beat. Measure 18 continues in VI degree (Bb major chord). The C in the second beat of this measure is a non–chord note.

Measure 19 continues with a VII 4 2 (C dominant seventh chord). In this measure, the F A that the piano plays in the right hand are sustained notes since they are repeated multiple times in the previous measures. Therefore, they do not belong to the chord. The A and C in the second beat of the piano part (in the right hand) are passage notes as before and after them, there are notes played in thirds too. The chord notes in this measure are C, E, G and, Bb and therefore it is a VII 4 2.

Measure 20 continues on the subdominant (G minor chord) until measure 22.

Measures 17–19:

II<sub>6</sub> VI<sub>2</sub> VI VII<sub>2</sub>

Figure 58 Measures 17–19

Measure 20 continues in IV degree (G minor chord) until measure 22.

Measures 20–22:

*p*

IV

Figure 59 Measures 20–22

A tonic 9<sup>th</sup> chord (D, F, A, C, E) comes in measure 23 and lasts until measure 24. In measure 25, the piano and the violin play a C major chord, which is a VII degree chord and lasts until the next measure (26). Measure 27 finishes on the tonic, which means that there is an *Imperfect Authentic Cadence* at the end of the second phrase of the piece again.

*Measures 23–27:*

Figure 60 Measures 23–27

### Analysis of the measures 28 to 35

In measures 28–35 the violin repeats the melody of the verse part of the song (“Tzejionimes ta agkalia sou...”) an octave higher than the first time (the song has multiple verses with different lyrics and same melody). This part is repeated. Both instruments play in pianissimo (*pianissimo*) in this part and the piano continues its accompanying role by playing parallel thirds in the left hand, a very technically demanding skill. Upon hearing this for the first time, the listener can imagine that the composer composed this part first for orchestra with this part being played by the woodwind family instruments. However, it seems that the composer had first written the piece for violin and piano and orchestrated it later. This conjecture that the composer was inspired by the sound of the woodwind family instruments is confirmed by the fact that this part is played instead by woodwinds in his transcription for orchestra.

From a harmonic view, this part (measures 28–35) has the same harmonic structure as measures 9–16.

Measures 28–35:

The musical score for measures 28-35 consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Piano (Pno.). The key signature has one flat (B-flat) and the time signature is 4/4. The Violin part begins at measure 28 with a *pp* dynamic and features a melodic line with several slurs. The Piano part also begins at measure 28 with a *pp legato* dynamic and features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

Figure 61 Measures 28–35

The musical score for measure 35 consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Piano (Pno.). The key signature has one flat (B-flat) and the time signature is 4/4. The Violin part shows a single measure with a half note. The Piano part shows a single measure with a half note in the right hand and a chord in the left hand.

Figure 62 Measure 35

### Analysis of measures 36 to 53:

In measures 36–39 the violin and the piano play the second part of the verse in forte (loud). The violin plays the melody and the piano plays parts from the melody with the right hand and the accompaniment and harmony with the left hand. The piano plays in treble clef with both hands (until measure 45). This part has the same melody as measures 17–20 (because of the repetition of the verses) but it differs harmonically.

The first beat in measure 36 plays the G minor chord which is the IV degree of the scale (G, Bb, D) and in the second beat, it moves to V minor seventh chord in its third inversion (A, C, E, G). Measures 37 and 38 are in tonic in its second inversion (I 6 4). The notes that does not belong to the chord are non-chord tones. This part finishes in measure 39 with an IV chord (G minor chord) and a fermata in G in both violin and piano parts. The usage of fermata adds to the expression of this part and creates anticipation for it is about to come next.

Measures 36–39:

The image shows a musical score for measures 36–39. It consists of three staves. The top staff is the violin part, the middle staff is the piano right hand, and the bottom staff is the piano left hand. The music is in G minor. The first measure (36) starts with a G minor chord (IV). The second measure (37) features a V minor seventh chord in its third inversion (V<sub>2</sub><sup>4</sup>). Measures 38 and 39 are in the tonic (I) in its second inversion (I<sub>4</sub><sup>6</sup>). The piece concludes in measure 39 with a G minor chord (IV) and a fermata on the G note in both the violin and piano parts. The dynamic marking is forte (f). Below the piano part, red text labels the chords: IV, V<sub>2</sub><sup>4</sup>, I<sub>4</sub><sup>6</sup>, and IV.

Figure 63 Measures 36–39

In measures 40–45 the violin plays the melody from the chorus of the song (“Tria la la...”) which is then repeated by the piano in measures 47–53. Measure 40 starts in *mezzo piano* (moderately soft) and continues on the IV degree of the scale (G minor chord –as the bar before) until measure 42.

Measure 43 is in the tonic. Measures 44–45 are in the VII degree (C major chord) and measure 46 is in I (tonic) again which means the part finishes in an *Authentic imperfect cadence*.

Measures 40–46:

The image shows a musical score for measures 40-46. At the top right, there is a small inset showing the first few notes of the violin and piano parts, both marked *mp*. The main score starts at measure 41, indicated by a box with the number 41. The Violin (Vln.) part is in a single staff, and the Piano (Pno.) part is in two staves. The key signature has one flat (Bb). The score is annotated with red dashed lines and Roman numerals: a red dashed line under measures 40-42, 'I' under measure 43, 'VII' under measure 44, and 'I' under measure 46. A red dashed line labeled 'IV' is positioned above the piano part in measure 45. The piece concludes with a double bar line at the end of measure 46.

Figure 64 Measures 40–46

The measures 47– 53 mark the ending of the movement. The piano now repeats the melody that the violin has played before. Measures 47 and 48 are in G minor (IV degree of the scale) and then VI (Bb major) follows in bar 49. The last three bars of the movement finish in an Authentic Imperfect Cadence as measure 51 is on the VII degree and measure 53 finishes on the tonic (I).

Measures 47–53

The image shows a musical score for measures 47-53. The Violin (Vln.) part is in a single staff, and the Piano (Pno.) part is in two staves. The key signature has one flat (Bb). The score is annotated with red Roman numerals: 'IV' under measure 47, 'VI' under measure 49, 'VII' under measure 51, and 'I' under measure 53. The violin part includes markings for *p* and *rit.* (ritardando). The piano part includes markings for *p* and *rit.* (ritardando). The piece concludes with a double bar line at the end of measure 53.

Figure 65 Measures 47–53

What is interesting is the fact that in this part the violin is using some interesting techniques. First of all, in this whole part, the violin plays in double stops, starting with perfect octaves in measures 47–48, moving to 6ths in measures 49–52, and finishing in perfect 5ths in measure 53. Moreover, between measures 48–49 the violin uses *portamento*, which refers to the violinist sliding from one note to another. Sliding from perfect G octaves to reach D and Bb is pretty challenging for the violin player. To effectively do the *portamento*, the violinist needs to play the perfect octave in the first position on G open string and third finger on D string and then slide to the third position with the second finger to D note on G string and the third finger to Bb note on D string.

Lastly, the violin plays the last double stops in bar 53, in perfect 5<sup>th</sup> interval in harmonics (explained in chapter 1.2). The harmonics of the violin in the last bar of the piece in combination with the *decrescendo* and before the last chord create a mysterious effect that evokes a nostalgic character. The nostalgic character is increased with the use of *ritenuto* where the two instruments end the movement with a gradual reduction of the speed and finish the last chord in *piano*.

## 4 Andreas Argyrou

### 4.1 Biography of the composer



Figure 66 Andreas Argyrou

Andreas Argyrou was born in 1957 in Paphos, Cyprus and he is currently living in Athens, Greece. His first music teacher was his godfather, Nikolaos Antoniou, who was Solon Michaelides' student. His composition in music was Michalis Travlos. In 1977, he went to Greece to study music in the Greek National Conservatoire where he had studied piano, advanced theoretics and composition. After finishing his studies, Argyrou attended the Music Academy of Belgrade, where he got his Master's degree in Composition.<sup>69</sup>

Andreas Argyrou is currently the director of the National Athens Conservatoire where he teaches Advanced Theoretic and he teaches in Skalkotas Conservatoire Advanced Theory and Composition. According to Argyrou (2020), *“as a child, unfortunately, I did not have the opportunity to learn a musical instrument or study music. My godfather, Nikolaos Antoniou, was a musician. He played traditional violin at festivals, celebrations, and at weddings. He gave me some violin lessons at the young age of 7–8 years but while he promised me that he would give me a violin (as my parents couldn’t afford one) because he also had financial troubles and worked many other jobs to survive, this never happened. We had some lessons sparsely and then due to his lack of time we stopped the lessons. Therefore, in my childhood, my main interest in music was the school choir. In elementary school as well as in high school, we had an amazing musician who loved what he did. I and other children who loved the choir and had a good voice participated in the afternoons in the choir he created. I am not sure if those hours were paid or he did it out of love. There, I met the classical repertoire and fell in love with classical music. Unfortunately, I do not remember his name.”*<sup>70</sup>

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<sup>69</sup> National Athens Conservatoire (2018) *Andreas Argyrou*.

Retrieved from <https://www.ethnikoodeio.gr/andreas-argyrou/>

<sup>70</sup> Argyrou A. (2020, October 5). Personal interview.



Andreas Argyrou has composed pieces for solo instruments, ensembles and orchestral works. His compositions have been performed in Greece and abroad. His piece, “Trio for Violin, Cello and Piano”, was awarded the First Prize in the Pan–Hellenic Composition of the Contemporary Athens Conservatoire in 1989. Similarly, his piece *Variations for Orchestra* won First Prize in the Composition Competition organized by the Union of Greek Composers in memory of Yiannis Papaioannou<sup>71</sup> in 1990. The same piece was chosen as one of the five best compositions by the National Composition Competition at the University of Boston in 1992 and was subsequently performed by its orchestra.

His other compositions include “Sonatinas for piano” (I: 1986 and II: 1987), “Children's songs for piano” (1986–87), “4 Variations” for violin and piano (1991), “Metachromatismos” for violin, clarinet and piano (1993).

The composers that Argyrou admires the most – in addition to the greats of the Baroque, classical and romantic period – are Igor Stravinsky, Bella Bartok, Dmitry Shostakovich, Gustav Mahler, Philip Glass, Nikos Skalkotas, and others. Argyrou describes his works as “*free atonic*”. Atonal music gives the composer the liberty to express. According to his words “*The idiom I use is mainly the ‘free atonal’. Many times, a sound, a chord can give me if not all, the main notes of my scale. Certainly, in most of my works there are tonal references but not in the sense that we know in the tonal system and its scales. It is in the sense of the ending, the projection, and the promotion of one, two, or three tones as the most important tones in the scale that I use, as it is done in the tonal system with the tonic, dominant and sub–dominant*”.

*“Atonal music or the idiom I use in general, gives me more opportunities to express myself and at the same time, it liberates me from the strict limitations of the tonal system. Moreover, it is the main language of the 20th century, of the*

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<sup>71</sup> Yiannis Papaioannou (1914-1972) was a Greek composer, teacher and interpreter of Greek traditional music. He studied piano with Marika Laspoulou and composition with Alekos Kontis at the Hellenic Conservatory in Athens (1922–34), as well as the piano and orchestration with Emiliios Riadis in Thessaloniki (1928–29). In 1949 he visited major European music centres on a UNESCO grant and became familiar with new developments in music composition. In particular, in Paris he attended Arthur Honegger's class. Between 1951 and 1961 he taught music at an Athens high school and from 1953 he was professor of counterpoint and composition at the Hellenic Conservatory. He was the first president of both the Greek section of the International Society for Contemporary Music (1964–75) and the Hellenic Association for Contemporary Music (1965–75). Papaioannou was the first musician to systematically teach atonal, 12-note and serial techniques before 1970. His compositional career falls into five main phases: Early Impressionist (1932–8), National School (1939–43), Hindemithian neo-classicism combined with elements of Byzantine music (1944–52), 12-note period (1953–1966) and the last period (1966–89) in which he developed an entirely personal technique. In Wikipedia [https://en.wikipedia.org/wiki/Yiannis\\_Papaioannou](https://en.wikipedia.org/wiki/Yiannis_Papaioannou)

*time I belong to, and it is natural, what I've learned while studying, but also experienced through listening to works by great composers of that century, to influence me and shape my aesthetics. Nevertheless, I am interested in any kind of good music that has freshness”.*

Additionally, Argyrou admits that his works do not have a strong sense of the Greek folklore but in most of his works there is an imperceptible Greek color.

*“I do not believe that my works have a strong sense of the Greek element as in the music of Kalomiris or other Greeks. For the last at least 20 to 25 years, I am mostly influenced by the music of Bartok. Sometimes consciously or other times more covertly, I use in my music Greek elements, taken mainly from the traditional music of my special homeland Cyprus. Most of the time, it is not easy to understand it, but there is an elusive, indefinite sense of Greek color. Other times, it is more easily recognizable to the attentive listener. One example is the 2nd of the ‘Triapexnidiasmata’ for piano, inspired by the traditional Cypriot song ‘Togiasemi (jasmine flower). Another example is ‘Anamnis’ (memories), which is set for a small orchestral, and in addition to the introduction, the other five parts of the composition are inspired by the folk Cypriot songs ‘To giasemi’, ‘O tichos o paliotichos’, ‘Egiakotshini’, and ‘Choros.’”*

According to Argyrou *“The violin is, after cello, one of the instruments that I single out, so I often include it in the group of instruments that I will compose a work for, and I almost always give it a leading role.”* Some compositions by him where the violin has a leading role are Epode for violin and piano, Anamnis for violin, cello and piano, and Metachromatismos for violin, clarinet, and piano.

## 4.2 Works for string instruments

### 4.2.1 Epode for Violin and Piano (2004)

“Epode” is an Ancient Greek word that means “magical song.” It is used very often in Greek modern or ancient Greek literature as a form of a lyric poem or song which is written in short and longer couplets. The lyric poem can either be recited or sung. “Epodes” (plural of epode) used to be recited above a sick man in order to heal him. It is a kind of spell that was recited in order to make the illness disappear, to ensure a good harvest or make somebody fall in love with you.<sup>72</sup> It is connected with the birth of music and we can find it in Mythology or traditions of different cultures.

According to Andreas Argyrou, the violin and piano in the piece “Epode” represent a couple who tries to exorcise (or vanish by spells) the bad (the bad energy). The piece is divided into six sections which are played continuously (*attaca*). The composer tries to imprint the different feelings of the couple during this process. Fear, determination, desperation and happiness are some of the feelings which are musically described in this piece.

“Epode” uses the *free atonic idiom*, as it does not have a clear tonic, although it has many tonal references. Atonal music does not follow the usual tonal hierarchy of tonal music. The characteristic of atonal pieces is that they have a lot of dissonant chords.<sup>73</sup>

### Part A – Introduction

The introduction begins in measure one and ends in measure 18. According to the composer (2020)<sup>74</sup>, the piece starts with a slow introduction where the violin and the piano (the man and the woman) recite the magic spells with small phrases that repeat. The violin enters by playing artificial harmonics that follow a chromatic movement in *mezzo piano*. The violin continues playing artificial

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<sup>72</sup> Anonymous (2015), *Εόρτια ή Επωδέες* [Spells or Epodes].

Retrieved from [http://rizesaiwnies.blogspot.com/2015/01/blog-post\\_29.html](http://rizesaiwnies.blogspot.com/2015/01/blog-post_29.html)

<sup>73</sup> Music Theory/Atonal (2018, December 19). In Wikipedia. [https://en.wikibooks.org/wiki/Music\\_Theory/Atonal](https://en.wikibooks.org/wiki/Music_Theory/Atonal)

<sup>74</sup> Argyrou A. (2020, October 5). Personal Interview.

harmonics until measure seven and the melody moves from *mezzo piano* to piano and ends up to pianissimo. The phrase ends on a *decrescendo* in *poco ritenuto* and finishes with a fermata. The use of harmonics in combination with the chromatic movement and the atonal chords played by the piano, create the magical mood that the composer wanted to evoke.

Another common feature of atonal pieces is that they do not have a specific time signature. For instance, “Epode” starts in *Doloroso* with the time signature 4/4. The time signature changes in measure 4 to 3/4.

The two instruments reciting the spells in measures 1–7:

The musical score consists of two systems for Violin (Vln) and Piano (Pno).  
 System 1 (Measures 1-3):  
 - Vln: Treble clef, 4/4 time. Starts with a *mp* dynamic. The melody is chromatic, moving from a half note G4 to a dotted quarter note F#4, then a quarter note E4, and a dotted quarter note D4. It then continues with a series of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. The piece is marked *Doloroso*.  
 - Pno: Grand staff, 4/4 time. Starts with a *mp* dynamic. The right hand plays a series of chords: G4-B4, G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a series of chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3. The piece is marked *Doloroso*.  
 System 2 (Measures 4-7):  
 - Vln: Treble clef, 3/4 time. Starts with a *pp* dynamic. The melody is chromatic, moving from a half note G4 to a dotted quarter note F#4, then a quarter note E4, and a dotted quarter note D4. It then continues with a series of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. The piece is marked *poco rit.*.  
 - Pno: Grand staff, 3/4 time. Starts with a *pp* dynamic. The right hand plays a series of chords: G4-B4, G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a series of chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3. The piece is marked *poco rit.*.

Figure 67 The two instruments reciting the spells in measures 1–7

In measure eight, the tempo changes to *Tranquillo*. This short part (measures 8–17), expresses the couple's impatience for the result that the spells will have. However, fearing that the spells are not enough, the violin repeats the "spells" using *harmonics* in a way similar to the original at the beginning. This is expressed in measures 14–18 where it moves back to *Doloroso* with the violin repeating the "spells" in *artificial harmonics*.

What is interesting is that the time signature changes very often in this part. Specifically, between the measures eight and 18, the time signature changes seven times. The introduction finishes in measure 18 with the two instruments playing in *piano pianissimo*.

Time signature changes between the measures 8–18: (violin part)

The image shows two staves of musical notation for a violin part. The first staff starts at measure 6 and ends at measure 13. It begins with a tempo marking of ♩=80 *Tranquillo*. The time signature changes from 4/4 to 3/4, then to 2/4, then to 3/4, and finally back to 4/4. There are two measures of whole rests in 2/4 time, each marked with a '2' above the staff. The dynamic marking *pp* is at the end of the staff. The second staff starts at measure 14 and ends at measure 18. It begins with a tempo marking of ♩=40 *Doloroso*. The time signature changes from 4/4 to 3/4, then to 4/4, and finally to 3/4. The dynamic marking *pp* is at the start and *ppp* is at the end of the staff. The word *rall.* is written above the staff in the final measures.

Figure 68 Time signature changes between the measures 8–18: (violin part)

## Part B Deciso

Part B starts in measure 19 and finishes in measure 41. According to the composer, this part shows the couple's fear of the bad things that are approaching. This section starts in *Deciso*, which, in Italian, means "decisively". It starts with determination and faith that the spells will work, and the evil will go away. According to Argyrou, the faith is expressed with the perfect 4<sup>th</sup> interval which is very often used in this part in the melody and in the harmony by both instruments and often with the same notes. The *triton* is also used extensively in this part. The *tritone*, also called an augmented 4<sup>th</sup> or a diminished 5<sup>th</sup> and is a harmonic or melodic dissonance.

The tritones in the harmony (measure 23, piano part)



Figure 69 The tritones in the harmony (measure 23, piano part)

Example of tritone interval F#– B in the violin part (measure 24):



Figure 70 Example of tritone interval F#– B in the violin part (measure 24):

Another technique the violin is using in this part is doubles. Specifically, the violin starts in this part by playing in *doubles stops* (measure 19). A *double stop* is a special technique the string instruments use when they play two notes at the same time on two different strings. For example, B and E in

measure 19 is a double stop. B needs to be played in G string with the second finger and E on the E string with the first finger in the first position.

Beginning of part B. The violin is playing double stops:

The image shows a musical score for Violin (Vln) and Piano (Pno) for measures 19 and 20. The Violin part (Vln) starts with a double stop (B and E) in measure 19, marked mp, and continues with a melodic line in measure 20, marked mf. The Piano part (Pno) features a rhythmic accompaniment in measure 19, marked mp, and continues with a melodic line in measure 20, marked mf. The tempo is marked '♩=56 Deciso'.

Figure 71 Beginning of part B. The violin is playing double stops

In measures 24, 26, and 27 the violin plays in triple stops. Triple stops are played either on three strings with two fingers (when there is an open string in the chord) or with three fingers and are very demanding technically. Due to the curvature of the bridge, it is not possible to play more than two strings at the same time. Therefore, the triple stops are played as arpeggiated chords.<sup>75</sup>

*“When playing triple stops, the violinist has to attack the low and middle notes together before the beat and then move over to the highest note in such a way that the middle and high note are sounded together exactly on the beat. The middle string acts as a pivot and is sounded throughout.”* (Galamin, 2013, p. 88)<sup>76</sup>

Specifically, the violin plays in triple stops in measure 24. At first, the violin needs to play E, B and A. This triple stop needs to be played in the first position. The violinist has to play first E and B as a double stop and then B and high A. It is advisable for the violin player to first play E and B (which is a perfect 5<sup>th</sup>) interval with the first finger on D and A string (one finger on both strings) and then to continue with B (already played with the first finger) and A with the third finger on E string.

<sup>75</sup> Vienna Symphonic Library (2020), *Violin-Triple stops*. Retrieved from [https://www.vsl.co.at/en/Playing\\_Techniques-Left\\_Hand/Violin-Triple\\_stops](https://www.vsl.co.at/en/Playing_Techniques-Left_Hand/Violin-Triple_stops)

<sup>76</sup> Galamin I. (2013). The right hand. In Dover (Ed.) *Principles of Violin Playing and Teaching* (p.44-88). Mineola, New York: Dover Publications, Inc.

The next triple stop in this bar is F# – B – E. The violinist needs to play the F# with the second finger on the D string and B with the first finger on the A string. Then he has to play B and E open string together.

The triple stops in measure 24 (violin part):



Figure 72 The triple stops in measure 24 (violin part)

A very technically demanding part to play is measure 26. The first two triple stops are played in the first position but suddenly the violinist needs to play C# – B – F#. To successfully execute this part the player needs to slide to the third position and play the C# with the first finger on the G string and the third finger on the D string for note B and A string for F#. As B and F# are parallel fifths, the third finger needs to be simultaneously on two strings. C# and B make a minor seventh interval which is very typical in atonal music.

Measure 26 (violin part):



Figure 73 Measure 26 (violin part)

The piano part is also technically and rhythmically demanding as in measure 24 the piano plays quadruplets, then in measure 25 quintuplets and in measure 26 sextuplets.



The technically demanding sections in measures 24–27:

The image displays a musical score for Violin (Vln) and Piano (Pno) across five systems. The first system (measures 23-24) shows the violin playing a melodic line and the piano providing accompaniment. The second system (measures 25-26) features a piano trill and a violin triplet, with a crescendo and accelerando marking. The third system (measures 26-27) includes piano sextuplets and a fortissimo dynamic marking.

Figure 74 The technically demanding sections in measures 24–27

This part has also many dynamic changes. In the beginning, in measure 19, the two instruments start in *mezzo piano*, and in measure 20 they play *mf*. They play louder and louder as there is a crescendo in measure 21 and they become forte in measure 24. The music becomes more dramatic in measure 25 where there is a *crescendo* again and in measure 26, they play an *accelerando*. *Deciso* finishes in measure 27 in *ff*. The dramatic effect of the last two measures of *Deciso* (measures 26–27) is reinforced by the technically demanding parts of the two instruments.

## Lacrimoso

In measure 28, the tempo changes to *Lacrimoso*, which in Italian “lacrimoso” means sadly or tearfully. The violin enters with staccato notes. A characteristic of this part is that almost every bar has a different time signature. Measure 28 starts with a 3/4, and then in measure 29 the time signature changes to 2/4. The time signature alternates between 3/4 and 2/4 in every bar.

Beginning of *Lacrimoso* (measures 28–32):

The image displays a musical score for the beginning of the *Lacrimoso* movement, covering measures 28 through 32. The score is written for Violin (Vln) and Piano (Pno). The tempo is marked as  $\text{♩} = 72$  *Lacrimoso*. The key signature is one sharp (F#). The time signature alternates between 3/4 and 2/4 in every bar. The violin part begins in measure 28 with staccato notes and uses glissando in measure 29. The piano part provides accompaniment with dynamics like *mf* and *f*, and includes crescendos.

Figure 75 Beginning of *Lacrimoso* (measures 28–32)

In measure 29 the violin is using the technique *glissando*. *Glissando* comes from the French word “glisser” which means to glide. In music, it bears the meaning of a glide or slide from one pitch to another.<sup>77</sup> In this piece, *glissando* is indicated by a line between two notes. In this part, *glissando* expresses the sob and the breath that the couple takes after each burst of crying. For example, in measure 29, the violin has to slide down from C# down to B on the E string. As these two notes

<sup>77</sup> Glissando (2020, October 16). In Wikipedia. <https://en.wikipedia.org/wiki/Glissando>

have only a tone difference, the violinist needs to slide with the same finger from one note to the other.

Glissando in measure 29 (violin part):



Figure 76 Glissando in measure 29 (violin part):

Another *glissando* example is in measure 36. In this case, the finger must slide up from C# to G natural. In this part, the *glissando* is used as a dramatic effect. As we can see, in this part there is an *accelerando* and *crescendo*. *Accelerando* and *crescendo* in combination with the technique of *glissando* create a dramatic mood. After the *crescendo* in measure 36, the two instruments play in *fortissimo* and then *subito forte* on the last chord.

The dramatic mood in measures 36–37:

Figure 77 The dramatic mood in measures 36–37

## Part C

Part C starts at measure 42 and finishes in measure 63. It starts in *Deciso*, but it soon changes to *Piu Mosso* in measure 53. After crying, the couple comes relieved and makes optimistic thoughts. With determination and stubbornness, they begin to feel optimistic that the bad things will go away (Argyrou, 2020).

The perfect 4<sup>th</sup> interval and the tritone prevail again. The last notes of the violin in measures 47–48 with *forte* and *mezzo forte*, express the will and the stubbornness that they will not give up, that everything will go well, and they will succeed in their goal.

Measures 47–48:

The image shows a musical score for measures 47 and 48. It consists of three staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Cello/Double Bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. In measure 47, the Violin I part has a forte (f) dynamic, while the Violin II and Cello/Double Bass parts have a mezzo-forte (mf) dynamic. In measure 48, the Violin I part has a mezzo-forte (mf) dynamic, while the Violin II and Cello/Double Bass parts have a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and slurs.

Figure 78 Measures 47–48

In measure 53 (*Piu mosso*), we see that the violin begins with the first note of this interval (F#) the beginning with a triplet, and then with four eighth notes. We see that the melody ends with a downward interval of a perfect 4<sup>th</sup> (F# – C#) which expresses the will and perseverance.

Measures 53–54:

The image shows a musical score for measures 53-54. The top staff is for the violin, marked *Più mosso* (ca. ♩ = 52) and *mf*. It begins with a triplet of eighth notes (F#, G#, A#) in measure 53, followed by four eighth notes (B, C, D, E) in measure 53. In measure 54, it continues with a triplet of eighth notes (F#, G#, A#) and ends with a downward interval of a perfect fourth (F# to C#). The bottom staff is for the piano, also marked *Più mosso* (ca. ♩ = 52). It features a piano introduction in measure 53 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic in measure 54. The piano part consists of chords and rests across the measures.

Figure 79 Measures 53–54

## Part D

This part begins in measure 64 and finishes in measure 94. According to the composer, this part represents the couple's happiness when they finally manage to exorcise the evil things. Joy and happiness are strong feelings for most people, however certainly for Greeks, they are expressed through movement and dance. This happiness is formulated using the rhythm 7/8 which is a mixed measure. The 7/8 is the rhythm of the well known and beloved Greek dance called "Kalamatianos".

Beginning of Part D (measures 64–69):

The image displays musical notation for the beginning of Part D, measures 64 through 69. It is organized into three main sections:

- Top Section:** A single staff in 7/8 time with a tempo marking of  $\text{♩} = 100$ . It contains a melodic line with eighth and sixteenth notes, including slurs and accents.
- Middle Section:** A grand staff consisting of two empty staves, one for Violin (Vln) and one for Piano (Pno), with a 7/8 time signature.
- Bottom Section:** A grand staff starting at measure 66. The Violin (Vln) part begins with a rest followed by a melodic phrase marked *f*. The Piano (Pno) part features a complex accompaniment with chords and moving lines in both hands, also marked *f*.

Figure 80 Beginning of Part D (measures 64–69)

“Kalamatianos,” originating in Kalamata,<sup>78</sup> is a happy and energetic dance, and is one of the most popular folk dances in Greece and Cyprus. It is danced in a circle in a counterclockwise rotation and the dancers hold hands with each other. Moreover, there is always a lead dancer who holds the dancer next to him by a handkerchief. The leader usually performs many acrobatics. The time signature used in “Kalamatianos” is 7/8 (see chapter 1.2) and it is divided into three parts (3/8 + 2/8 + 2/8).

“Kalamatianos” rhythm in epode (measure 64, violin part)



Figure 81 “Kalamatianos” rhythm in epode (measure 64, violin part)

In the dance, there are 12 steps. Each bar of music corresponds to three steps. It means that the 12 steps correspond to four bars. The first 10 steps are performed counterclockwise and the other two clockwise. After the first round of the steps, the dancers make different variations like doing jumps or squats.

---

<sup>78</sup> Kalamata is the second most populous city of the Peloponnese peninsula, in southern Greece and the largest city of the homonymous administrative region.

In measure 80, the tempo changes to *Meno mosso*. The rhythm changes specifically for this bar to 9/8, before returning to 7/8 again.

Measure 80:

The image shows a musical score for Measure 80. It consists of two staves: Violin (Vln) and Piano (Pno). The tempo is marked "Meno mosso (ca ♩=84)". The time signature is 9/8. The Vln part starts with a rest, followed by a half note (G#) and a quarter note (B). The Pno part features a complex rhythmic pattern with eighth and sixteenth notes in both hands. The dynamic marking is *mf*.

Figure 82 Measure 80



In measures 83–86, the tempo changes to *Mesto* in 2/4 rhythm and uncertainty passes into their minds and quickly becomes a feeling of sadness. The piano is gradually closing this part in pianissimo with a *fermata* in the end.

Mesto (measures 83–86):

The image shows a musical score for measures 83-86. The top staff is for Violin (Vln) and the bottom two staves are for Piano (Pno). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Mesto' with a quarter note equal to 60 (♩=60). The score begins with a *mf* dynamic and a *rall.* marking. The piano part features a melodic line in the right hand and a bass line in the left hand, both with dynamics *mf*, *p*, and *pp*. The piece concludes with a *fermata* over the final chord.

Figure 83 Mesto (measures 83–86)

In measure 87, the tempo changes to *Brioso* and the rhythm changes again to the 7/8 rhythm. In this part, the couple makes again positive thoughts that everything will go well. Joy and dance begin again and end in measure 94.

Measure 87:

The image shows the musical notation for Measure 87. It consists of two systems. The first system is a single treble clef staff with a 7/8 time signature. Above the staff, there is a tempo marking '♩.=100 Brioso' and a dynamic marking 'f'. The notation includes a series of eighth and sixteenth notes, some with slurs and accents. The second system consists of two empty staves, one with a 7/8 time signature and the other with an 8/8 time signature, indicating a change in the accompaniment.

Figure 84 Measure 87

## Part E

Part E begins in measure 95 in *Lamentoso*. The time signature is 4/4. “Lamentoso” in Italian means “crying” and as a musical term means that a piece should be played mournfully. According to Andreas Argyrou, this part reflects the couple’s lament and crying as their faith is slowly fading away. Their happiness and the dancing mood they had in the previous part are also fading away as the spell does not seem to be working. The pain is huge, and the crying comes, as a result, to relieve the protagonists for a while. Crying relieves the pain for a while but immediately becomes more intense each time. The piano enters playing slow atonal chords and then the violin enters playing a sad melody in *piano*.

Beginning of part E (measures 95–100):

The image displays a musical score for measures 95 to 100 of Part E. The score is written for Violin (Vln) and Piano (Pno) in 4/4 time, marked *Lamentoso* with a tempo of 56. The key signature has two sharps (F# and C#).  
Measures 95-97: The Violin part is silent. The Piano part plays a series of slow, atonal chords in the right hand and a melodic line in the left hand, marked *p*.  
Measure 98: The Violin part enters with a sad melody, marked *p*. The Piano part continues with chords and a melodic line, also marked *p*.  
Measures 99-100: The Violin part continues its melody. The Piano part features long, sustained chords in the right hand and a melodic line in the left hand, marked *p*.

Figure 85 Beginning of part E (measures 95–100)

In measure 105, a big *crescendo* starts, and the melody peaks in measure 107 with a *mf*. In this bar, the time signature changes to 2/4, and the two instruments play in *poco ritardando* and *decrecendo*. The violin performs this change of the dynamic in *glissando*. Measure 108 starts a tempo in *piano* again.

Measures 105–108:

The musical score for measures 105–108 consists of two staves: Violin (Vln) and Piano (Pno). The key signature is one sharp (F#), and the initial time signature is 4/4. Measure 105 begins with a *piano* (*p*) dynamic. A *crescendo* begins in measure 105, reaching a *mezzo-forte* (*mf*) dynamic in measure 107. In measure 107, the time signature changes to 2/4, and the tempo is marked *poco rit.* (poco ritardando). The violin part in measure 107 features a *glissando* from *mf* to *piano* (*p*). In measure 108, the tempo returns to *a tempo*, and the piano part is marked *mezzo-piano* (*mp*). The piano part in measure 108 also features a *crescendo* and *decrecendo* dynamic change.

Figure 86 Measures 105–108

## Part F

The last part of the piece starts in measure 120 and finishes in measure 131. The piece finishes in a dancing mood. Eventually, the spells work, and the shadows leave. The suffering is over, and the couple rejoices and dances. The time signature changes very often in this part. This part starts in 7/8 (the rhythm of *Kalamatianos*) and changes to 6/8, 5/8 and, 9/8. However, from measure 127 until the end of the piece it stays to the 7/8 time signature.

The beginning of Part F and the changes of time signature in measures 120–127:

The image displays a musical score for measures 120 to 127 of Part F. It features two staves: Violin (Vln) and Piano (Pno). The Vln staff begins at measure 121. The Pno staff is shown in grand staff notation (treble and bass clefs). The score illustrates frequent time signature changes: 7/8, 6/8, 5/8, 9/8, and back to 7/8. Dynamics include *f* (forte) and *più f* (più forte). A tempo marking of  $\text{♩} = 100$  is present. The key signature is one sharp (F#).

Figure 87 The beginning of Part F and the changes of time signature in measures 120–127

The piece comes to an end with a big *accelerando* and *crescendo* in measures 129–130 and the last measure finishes with two loud chords in *fortissimo* and *rinforzando* (with accent) by the two instruments.

The end of “Epode”:

This musical score shows measures 128 and 129. The Violin (Vln) part is in the upper staff, and the Piano (Pno) part is in the lower staff. Both parts feature a melodic line with a slur and an accent (>) over the first note of each measure. In measure 129, both parts are marked with *accel.* (accelerando). The key signature has one sharp (F#).

Figure 88 The end of Epode Measure 128 - 129

This musical score shows measures 130 and 131. The Violin (Vln) part is in the upper staff, and the Piano (Pno) part is in the lower staff. Both parts feature a melodic line with a slur and an accent (>) over the first note of each measure. In measure 130, both parts are marked with *ff* (fortissimo). In measure 131, both parts are marked with *rfz* (rinforzando). The key signature has one sharp (F#).

Figure 89 The end of Epode Measure 130 - 131

## 5 Conclusion

When I first embarked on my research journey for this thesis, I took my Bachelor's thesis "The Contemporary Musical Activities in Cyprus" as a starting point from which I could explore Cypriot music even more – something I never had the chance to do before. As I read about Cypriot classical music, I soon realized that the music is not in fact straightforward, but it is complicated and interesting – a true encapsulation of Cyprus' history.

I first posed the question whether the violin compositions by Solon Michaelides, Alkis Baltas, and Andreas Argyrou possess any traces of Cypriot nationalism. To answer this question, I conducted an individual analysis of each piece during which I noticed there were strong elements of Cypriot folklore and folk songs. I proceeded to do a comparative analysis with the original folk songs. To highlight the importance of my findings, I contextualized the pieces in the history of Cyprus, through historical research and oral history interviews with the Baltas and Argyrou.

Through my analysis, it became apparent that all three composers had incorporated traces of Cypriot elements in their compositions. The aeolian mode, a very typical tonality in Cypriot music, was present in the pieces by Michaelides and Baltas. *Nostalgie* by Michaelides, quite like its name suggests, is a very nostalgic piece that uses a lot of typical Cypriot ornaments like the *acciaccatura*. *Melodie Grecque*, based on the melody of a Cypriot folk song *Foni Tillirkotissa*, follows the melodic line and the harmonic structure of the original piece but also contains elements of 20th contemporary music. The *Cypriot Suite* by Alkis Baltas is based on Cypriot folk songs, which the composer arranged with contemporary harmony, of which the fifth movement, *Andantino*, is based on the folk song *Roullamou Maroulla mou*. The last piece, *Epode* by Argyrou is an expressive atonal piece in which the composer uses Cypriot folk rhythms multiple times.

One of the most exciting aspects of my research was the opportunity to meet Alkis Baltas and Andreas Argyrou, two composers whom I have admired throughout my whole life. Although we could not meet in person, as they both live permanently in Greece, they were both very open and supportive throughout our online communication. I believe, that Solon Michaelides, Alkis Baltas, and Andreas Argyrou, who constituted the main theme of this work, are some of the most remarkable and talented composers who came out of Cyprus and Greece. After analyzing their

pieces, I demonstrate the ways in which they employ harmonic and textual devices to evoke a sense of Cypriot identity in their music. I believe that their affinity for their country, especially Cyprus, is integral to their success as composers and as musicians who left a permanent mark on cultural life in Cyprus. Their compositions are now part of my violin repertoire. I have been preparing them both for performing and educational purposes as declared on my revision and didactic analyses of “Nostalgie” by Michaelides. I am looking forward to performing these compositions in the future, as I already did with “Nostalgie” in my Diploma final recital, in Prague.

I believe that with this Diploma thesis, I helped the readers to understand the history of Cypriot music but also trace its unique history, and to shape a deeper understanding of the aforementioned compositions as well as the background of the composers. I believe that my work has contributed to the extension of the literature about violin Cypriot compositions and I hope that it can serve as guide and inspiration for future violin interpreters of Cypriot music. This work is one of very few in English that deals with Cypriot 20th century classical music literature and I hope that this serves as a starting point for further conversations about the canon of Cypriot classical music. I hope to one day continue on this work through further research dedicated to furthering our understanding about Cypriot composers, various Cypriot influences on their music, and the array of violin repertoire.



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## Appendix 1: Nostalgia for cello and piano

### Nostalgie / Mélodie Grecque

Μελωδία για βιολοντσέλο και πιάνο  
Paris 1931



Σόλων Μιχαηλίδης  
(1905-1979)

The musical score is written for Cello and Piano. It begins with a Cello part marked *Lento\** and *p*. The Piano part is marked *Lento* and *p*. The score is divided into three systems. The first system covers measures 1-7. The second system starts at measure 8 and includes markings for *leggero* and *pp*. The third system starts at measure 15 and includes markings for *rall.* and *a tempo*. The Cello part consists of a single melodic line, while the Piano part provides harmonic accompaniment with chords and moving lines in both hands.

\* Επεξεργασία κειμένων από δύο διαφορετικές εκδοχές του συνθέτη από τον Μίκη Μιχαηλίδη.

© Σόλων Μιχαηλίδης

22

28

35

Più mosso

*p*

Più mosso

42

48

*calando*

*rall.*

*dim.*

*rall.*

54

**Tempo I**

*sempre pp*

**Tempo I**

*pp*

*pp*

61

*rall. e dim.*

*pp*

*p*

*rall.*

*ppp*

*rall. e dim.*

*rall.*

*ppp*

*ppp*

*ppp*

Paris 25 / 2 / 1931

## Appendix 2: Nostalgia (violin part)

# NOSTALGIE

VIOLIN

Σόλων Μιχαηλίδης  
Solon Michaelides  
(1905-1979)

Arranged by  
M. Michaelides

*p*

10

II

24

Piu mosso

33

*p*

41

46

51

calando

rall..

Tempo I

*dim.*

*sempre pp*

58

II

rall..

*pp*

### Appendix 3: Foni Tillirkotissa (original Cypriot folk song)

## Τηλλυρκώτισσα

Μιχάλης Βιολάρης

$\text{♩} = 120$

The musical score is written for piano in 2/4 time with a tempo of 120 beats per minute. It consists of three systems of music. The first system (measures 1-7) features a melody in the right hand with eighth-note patterns and rests, and a bass line in the left hand with sustained chords. The second system (measures 8-13) continues the melody with more complex eighth-note figures and includes a dynamic marking of *f*. The third system (measures 14-15) concludes the piece with a final melodic phrase and a sustained chord in the bass.

## Appendix 4: Melodie Grecque for cello and piano

### Ελληνική Μελωδία

για βιολοντσέλο και πιάνο

### Melodie Grecque

pour violoncelle et piano

Greece 1963



Σόλων Μιχαηλίδης  
(1905-1979)

Allegretto

Cello

Piano

*mf*

*leggiero*

7

13

19

*mp*

*p*

*mf*

*mp*

© Σόλων Μιχαηλίδης



24

*pizz.*

29

*arco*  
*mf*

34

40

*espress.*  
*diva*

45

49

55

*pizz.*  
*f*

62

*arco*

*8va*

# Appendix 5: Melodie Grecque (violin part)

## ΕΛΛΗΝΙΚΗ-ΚΥΠΡΙΑΚΗ ΜΕΛΩΔΙΑ

### Greek Cypriot Melody

Arrangement for Violin  
M. Michaelides Allegretto

Σ. ΜΙΧΑΗΛΙΔΗΣ  
S. Michaelides  
(1905-1979)

Violin

The musical score is written for a violin in 2/4 time. It consists of 64 measures across 11 staves. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'pizz.' (pizzicato) at measures 27 and 59, and 'arco' (arco) at measures 33 and 60. The piece concludes with a 'Maestoso e allargando' instruction at measure 59. Measure numbers 1, 8, 13, 17, 22, 27, 33, 37, 42, 48, 53, 59, and 64 are indicated at the beginning of their respective staves. The score ends with a double bar line at measure 64.

**Appendix 6: Cypriot Suite for violin and piano – Andantino Espressivo (5<sup>th</sup> movement)**

**V.**

**Andantino espressivo**

Vln. *mp*

Pno.

9

Vln.

Pno. *mp*

15

Vln. *p*

Pno. *p*

Κυπριακή Σουίτα

22

Vln.

Pno.

28

Vln.

*pp*

Pno.

*pp legato*

35

Vln.

*f*

*mp*

Pno.

*f*

*mp*

41

Vln.

Pno.

Κυπριακή Σουίτα

47

Vln.

*rit.*

*p*

Pno.

*rit.*

*p*

## Appendix 7: Roulla mou Maroulla mou (Cypriot folk song)

### ΡΟΥΛΛΑ ΜΟΥ ΜΑΡΟΥΛΛΑ ΜΟΥ

Εισαγωγή: κάθε 2 στροφές Κυπριακό παραδοσιακό

ΛΑ- ΜΙ- ΡΕ+ ΜΙ- 1 VOLTA ΜΙ- 2 VOLTA

Τζαι 'ψές η

6 ΛΑ- ΜΙ- ΡΕ+ ΜΙ-

νύχ τα ε σιό νι ζεν εν Ρούλ λα μου Μα ρούλ λα μου Τζαι 'ψές η  
 μες τα αγ κά λια σου...

10 ΛΑ- ΜΙ- ΡΕ+ ΜΙ-

νύχ τα ε σιό νι ζεν εν Ρούλ λα μου Μα ρούλ λα μου

14 ΣΟΛ+ ΡΕ+

Τζαι τα που λιά μαρ κώ ω ω ω σαν

16 ΛΑ- ΜΙ- ΡΕ+ ΜΙ-

Τρια λα λα λα λα λα λα τρια λα λα λα λα λα λα τρια λα λα λα λα λα λα λα λα λα λα

20 ΛΑ- ΜΙ- ΡΕ+ ΜΙ- 1 VOLTA ΜΙ- 2 VOLTA

Τρια λα λα λαλα λα λα τρια λαλα λα λα λα λα τρια λα λα λαλα λα λα λα λα Τζαι γιώ νι λα

2. Τζι' εγιώνι μες τ' αγάλια σου  
 Ρούλλα μου Μαρούλλα μου  
 κρωώτην εν ένωσα  
 Τρια λα λα λα...

4. Τζι' ως πάσει η θάλασσα νερόν  
 Ρούλλα μου Μαρούλλα μου  
 να μεν 'ποχωριστούμεν  
 Τρια λα λα λα ...

3. Εις τον γυρόν της θάλασσας  
 Ρούλλα μου Μαρούλλα μου  
 να πα' να ορκιστούμεν  
 Τρια λα λα λα ...

5. Τζι' αν παραβκώ τον όρκο μου  
 Ρούλλα μου Μαρούλλα μου  
 χρυσή μου τζαι σ' αφήσω  
 Τρια λα λα λα...

6. Να κρατηθεί η γλώσσα μου  
 Ρούλλα μου Μαρούλλα μου  
 να μεν μπορ' α μιλήσω  
 Τρια λα λα λα ...

Επεξεργασία: Μάριος Παύλου

# Appendix 8: Epode for violin and piano

## "ΕΠΩΔΗ" (Για βιολί και πιάνο) -2004-

ΑΡΓΥΡΟΥ ΑΝΔΡΕΑΣ

1. *♩=40 Doloroso*  
Vln *mp* *p*  
Pno *mp* *p*

4. *poco rit.*  
Vln *8va*  
Pno *pp* *poco rit.*

8. *♩=80 Tranquillo*  
Vln  
Pno *mf*

11. *poco rit.* *♩=40 Doloroso*  
Vln *pp*  
Pno *poco rit.* *♩=40 Doloroso* *pp*



2 15

Vln *pp* *rall.* *ppp*

Pno *pp* *ppp*

19  $\text{♩} = 56$  *Deciso*

Vln *mp* *mf*

Pno *mp* *mf*

21

Vln *cresc.*

Pno *cresc.*

23

Vln *f*

Pno *f*

25 *cresc.....* 3

Vln

Pno

*cresc....*

26 *accel..*

Vln

Pno

*accel..*

*ff*

*ff*

28 *♩=72 Lacrimoso*

Vln

Pno

*f*

*f*

30

Vln

Pno

*cresc.-*

*mf* *cresc.*

*f*

*f*

4  
33

Vln *più f*

Pno *più f*

35

Vln

Pno *accel..*

37

Vln *ff* *sf a tempo*

Pno *ff* *sf* *ff* *f*

*a tempo*

40

Vln  $\text{♩} = 60$   $\text{♩} = 42$  *Deciso* *p* *mp*

Pno  $\text{♩} = 60$   $\text{♩} = 42$  *Deciso* *mf* *p* *p*

45

Vln

Pno

*mf* *f*

48

Vln

Pno

*mf* *mf*

52

Vln

Pno

*accel.* **Più mosso** (ca ♩ = 52)

*mf* *accel.* *f* *mf*

55

Vln

Pno

*mf* *f*

6 58

Vln

Pno

60  $\text{♩} = 72$

Vln

Pno

*piu f* *sf* *sf* *sf* *accel.*

63  $\text{♩} = 100$

Vln

Pno

*ff* *sf*  $\text{♩} = 100$

66

Vln

Pno

*f*

70 7

Vln

Pno

73

Vln

Pno

76

Vln

Pno

*più f* *ff* *rall.*

Meno mosso (ca ♩=84)

80

Vln

Pno

*mf* *f* *poco rit.*

8 83  $\text{♩} = 60$  *Mesto* *rall.*  $\text{♩} = 100$  *Brioso*

Vln

Pno

*mf* *p* *pp*

89

Vln

Pno

*f*

92

Vln

Pno

*ff* *ff* *sff*

95  $\text{♩} = 56$  *Lamentoso*

Vln

Pno

*p*

98 9

Vln

Pno

*p*

101

Vln

Pno

105

Vln

Pno

*poco rit.* *a tempo*

*mf* *p*

*poco rit.*

*mp* *a tempo*

109

Vln

Pno

*p* *mf*



10 112

Vln *mp* *p* *accel.*

Pno *mp* *p* *accel.*

115

Vln *mf*

Pno *mf* *accel.*

118

Vln *f*

Pno *f*

121

Vln *più f*

Pno *più f*

125

Vln

Pno

*f*

*mf*

*f*

128

Vln

Pno

*accel.*

*accel.*

130

Vln

Pno

*ff*

*rfz*

# Appendix 9: Epode (violin part)

Violin

## "ΕΠΩΔΗ"

(Για βιολί και πιάνο)

ΑΡΓΥΡΟΥ ΑΝΔΡΕΑΣ

-2004-

♩=40 *Doloroso*  
*mp* *p* *poco rit.* *8va*

6 *8va* *Tranquillo* *poco rit.* *pp*

14 *♩=40 Doloroso* *pp* *ppp* *rall.*

19 *♩=56 Deciso* *mp* *mf* *cresc.* *f*

24 *cresc.....* *accel.* *ff*

28 *♩=72 Lacrimoso* *f* *cresc.*

31 *f* *più f*

35 *accel.* *ff* *sff* *tempo*

38 *♩=60* *p*

Violin

2 42  $\text{♩} = 42$  *Deciso*

47 *mf*

52 *accel.* *Più mosso* ( $\text{♩} = 62$ ) *mf* *f*

57 *f* *6*

60  $\text{♩} = 72$  *accel.*

63  $\text{♩} = 100$  *ff*

67 *f*

72 *f*

76 *più f* *ff* *rall.*

80 *Meno mosso* (ca.  $\text{♩} = 84$ ) *mf* *f* *poco rit.*  $\text{♩} = 60$  *Mesto* *rall.*

Violin

3

♩=100 *Brioso*

87 *f*

91 *ff* *Lamentoso* ♩=56 **3**

98 *p*

102

106 *mf* *poco rit.* *a tempo* *p*

111 *mf* *mp* *p* ♩=52 *accel.*

115 ♩=72 *accel.*

119 ♩=100 *f*

124 *p* *più f* *f*

128 *accel.* *ff* *rfz*