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EASTERN NATURALNESS VERSUS WESTERN ARTIFICIALITY: RIMSKY-KORSAKOV'S INFLUENCE ON MANOLES KALOMOIRES' EARLY OPERAS

Abstract: In this article the writer investigates the relations between perceptions of *the East* and *the West* in nineteenth century Greece, their connection to national identity, to the language question and to political tendencies. The composer Manoles Kalomoires was influenced by a group of progressive intellectuals striving to liberate Greek literature and language from its dependence on Ancient Greek legacy, a dependence motivated by Western idealists (who saw in the Greek Revolution of 1821 a renaissance of Ancient Greece). Most were educated in the West, but promoted an oriental image of Greeks. Kalomoires' musical expression of this image was inspired by Rimsky-Korsakov's *Sheherazade* and the *Golden Cockerel*. In 1909–910 he wrote an unfinished opera, *Mavrianos and the King*, on the model of the *Golden Cockerel*. He later used this music in his best known opera, *The Mother's Ring* (1917). In the present article the similarities in the three works are for the first time shown. An essential influence from Rimsky-Korsakov's work is the contrast between the world of freedom, nature and fantasy and that of oppression.

Key words: Greek music, Russian music, Eastern music, Western music.

Cardinal points

North and south do never meet; they are never confused. But east and west... more than often become identical, because going westwards, west becomes east and going eastwards, east becomes west.

Nonetheless, *the West* and *the East* are commonly used expressions with more or less commonly understood meanings. *The West* does not produce many problems... as a term that is...

Up to the last decades of the twentieth century (when new connections between cardinal points and the world's politics were initiated, and *the West* was gradually replaced by an *international community*) nearly everybody understood when speaking of *The West* those countries in Western Europe and North America, that played a leading role in world politics and civilization (politismos). *The West* represented the foremost civilization of the world, whose influence and dominance have been continuously expanded.

The East (or *Orient*) has been so much more problematic! Its conception in the West is obscure or ambiguous. Its conception beyond *the West* is even more so.

For Westerners *the Orient* is Eastern Europe, Asia Minor, the Far East... quite often the South as well [Jankélévitch, p. 87]. More than often it is neither of these areas, but western creations of images, characters and atmospheres, conceived in a wish to escape from rationalism without transcending the world. Quite often *oriental* is identical to *exotic*, which in fact means foreign.

Western images and creations of *the Orient*, based on colonial experience, have a strong flavor of superiority consciousness, tinges of haughtiness to subjugated peoples, or “subjects”, whose art is grasped as picturesque rather than meaningful; it has no deep thoughts, does not express serious human sufferings or personal struggle.¹

The East and The West at the east of The West

But what are *the East* and *the West* for peoples at the east of *the West* and under its influence? Well, this is too complicated a problem to be dealt with in generalities. The meaning of the terms is in a continuous fluctuation, following subtle political and cultural relations.

These people become aware of an antithesis between *the East* and *the West* at an early stage of their westernization. During such a stage, even though they live east of *the West*, they adopt western concepts of *the East* and *the West*.²

From the mid nineteenth century onwards, Russian composers set *the Orient* in the center of their civilization. In Mussorgsky's work *the West* is foreign (exotic) and *the East* is the deeply rooted tradition in Russian soil and history. The deracination of this tradition and its replacement by western culture, the culture of the ruling classes, is seen in his work, as a political situation. The antithesis of *East* and *West* is concurrent to social contrast (and conflict). *The West* represents progress introduced by ruling classes, but not assimilated by the people; in fact, not communicated to the people, who is neglected, underdeveloped and has neither power nor will.

In the fool's prophecy concluding the opera *Boris Godunov*, *the West* is the foe that will dominate and cover the people with darkness: “Weep Orthodox soul. Soon the enemy will come and darkness will fall, absolute darkness. Wretched Russia. Weep, weep Russian people, hungry people”

And in a letter to Vladimir Stasov (22 June/4 July 1871) Mussorgsky wrote: “[Russia's] rich black soil has often been tilled. I want to till not

¹ Dalhaus has observed the connection of orientalism and exoticism to nature music painting, all of which are characterised with the absence of developmental techniques. [Dalhaus, pp. 302–311]

² For instance, Glinka's work contains “musical evocations of the ‘orient’” in James Stuart Campbell's apt description (See “Glinka, Mikhail Ivanovich”, *The New Grove II*) and one among the early nineteenth century Greek composers, Nicolò Manzano (1795–1872) wrote a sinfonia *In genere Orientale*.

already cultivated land but virgin soil; not to scrape acquaintance with the people, but to identify myself with them [...] The full strength of Russia's black earth will not manifest itself until the soil is ploughed to the utmost depth. It can be worked with tools of foreign origin, as was done at the end of the seventeenth century: but to do so is all wrong. [...] It will be alleged that we have progressed. Not in the least: we are at a standstill, and shall remain at a standstill so long as the people are unable to see with their own eyes how they are misrepresented and so long as they have no say in the matter, no will to protest..." [Calvocoressi, p. 126]

Analogous matching of cultural and social contrasts is most apparent in Greece in the second half of the nineteenth century, despite the quite different situation.

Greece had no urban tradition, no industrialization, no aristocracy; the country's foundations and structure had very little in common with societies that developed western culture. Therefore, neither the ruling class assimilated western culture. Instead, it imitated its most superficial aspects through economic power.

Around 1900 Athens (that would develop to the *hydrocephalic* capital, as it has been often called in the press, attracting nearly half of the country's population³) was an infant city, leading its 60th decade. The city had no strong foundations either in its social formations or its architectural development. Town planning and most of the neoclassical buildings of the centre were built by German architects or Greeks of German education, and satisfied German expectancies of a renaissance of Pericles' city that had nurtured their youthful studies, ideals and emotions.

The centre was inhabited by foreigners and Greeks coming from abroad where they had acquired considerable fortunes and were nurtured in modern European culture.

But Athens' city plan was incessantly renewed, as no government could prevent or manage economically the internal migration and urbanization resulting from the rest of the country's neglect (no roads to connect the hundreds of villages, no communications with the islands etc.)

Villagers living in conditions of utmost poverty and retardation, settled in the outskirts of the city without compliance to any law of city planning, sanitation etc.

Every new town plan was incorporating a great number of those settlements, accommodating science to reality. [Velianites]

Around 1900 nearly one third of the city's population lived in conditions that were a copy of old European cities regarding the urban environment

³ In a census of 1907 Athens and its suburbs had 292.991 inhabitants, among which one third only was born in Athens! [Mikhalopoulos].

and institutions, the synthesis and distribution of the society, as well as the mores and customs of every day life. At a radius of a few kilometers around the center, lived the majority of “Athenians”, left out of the urban core and its *western orientation* (a contradictory term!), transplanting their folk traditions and way of living at the outskirts of the city.

Western Hellenes and Oriental Romioi

Cultural dichotomy was markedly manifested in national self-knowledge and the perception of *the East* and *the West*.

The East is connected to the history of Christian Greeks, to Byzantium and its fall. Constantinople’s monuments were national symbols to many generations of enslaved Greeks. No other historic event has been as widely popularized among Greeks as did the Fall of Constantinople. This is history absorbed to popular culture, folk songs and fables; history popularized and handed over through oral tradition. A humiliating event (not the glory that preceded it), initiating the darkest period of Greek history, was assimilated in folk culture, determining its character and affecting that of the people who created it and tied it to their lives. Lament, endurance, and faith; those are marked characteristics of the Romioi, i.e. Greeks who in contrast to the Hellenes felt no inner ties to *the West* nor did they conform to western visions of Greece.

The image of contemporary Greeks as the heirs of Ancient Greeks was molded in the West and was through it spread among Greeks of a western education.

In nineteenth century philhellenism is ingrained the recognition that there exists a people undeniably privileged with the much admired legacy. The events of the Greek Revolution of 1821 inspired Western writers and artists because of the connections made with Hellenic civilization.

In contrast to Romioi, Hellenes did not lament their humiliating fate in the anchorage of faith, but sung patriotic songs while fighting for their liberty with incomparable heroism. Hellenes were free and brave and paved their fate with their own acts.

Those two perceptions of Greeks fed many conflicts within Greece, the most lasting being the language question. The so called “katharevousa” (i.e., purified [language]) was a language constructed under the influence of the Enlightenment, adopting words and grammatical rules of the Attic writers, the Church fathers and the Byzantines. This was the official state language, and the language taught in all stages of education;⁴ it was the language of the press and of literature up to the 1880s.⁵

⁴ A law of 1834, valid up to 1880, specified ancient Greek as the basic language in Greek education [Kopidakes p. 256]

⁵ An exception was the popular language used by the Zakynthian Dionysios Solomos (1798–1857) in his poems. But the culture of the Ionian Islands, that were never dominated by the Ottomans, is in many aspects distinct from the rest of Greece.

“Demotike” was called early in the nineteenth century⁶ the language of the people. At this time, however, the people’s language was a total of idioms in the various districts of the country, most of which were incomprehensible by inhabitants of other districts and used a large number of foreign words (mainly Turkish, but also Italian) in their vocabularies. In the 1880s a unifying popular idiom was constructed and supported by Greeks of a western education, who reacted to the weighty burden of Hellenic tradition in Modern Greek literature, as well as to the social discrimination produced by the inability of the people to understand the official language. They represented progressive political ideas publicized in the literature periodical *Noumas*, published in Athens.

Yannes Psykhares (who had studied and was teaching in Paris) published in 1888 *To taxidi mou* (*My trip*), where he applied a language the laws of which he had conceived observing the phonetics of several popular idioms. Psykhares’ language per se was dogmatic and very few adopted it intact. His message though, attracted a host of young intellectuals. “Our old glory,” says Psykhares, “will become our wreck. It does not let us grow up, walk with our own legs, think with our own head, see with our own eyes, talk with our own tongue.”

Thus, a well informed generation, many members of which were educated in Western Europe, recognized the character of the Romios in modern Greeks, projecting it as a thesis of national identity. Leading figure of a group engrossed by this idea was the poet Costes Palamas (1859–1943).

Manoles Kalomoires (Smyrna 1883 – Athens 1962) emerged as the musician destined to play a role in Greek music, equivalent to that of Palamas in Greek poetry.

Raised in a bourgeois and cosmopolitan environment of Smyrna and Constantinople, where he got his basic music instruction, he studied piano, harmony and counterpoint at the Vienna Konservatorium für Musik und darstellende Kunst (1901–1906). He was then sent to teach at the Obolensky Music School in Kharkov from 1906 to 1910, at which time he established himself permanently in Athens. He had however prepared his arrival in Athens giving there a recital of his work, on Wednesday 11th June 1908, and through articles in *Noumas*, written in extreme “demotike” that arose the interest of Palamas’ circle.

Kalomoires got well acquainted with this circle’s ideas in Vienna. He had married there the piano student from Corfù Khariklia Papamoskhou, [Kalomoires, 1988, p.87] whose sister, Alexandra, was a private teacher at the house of Alexandros Palles in Liverpool. Palles was an important exponent of the “demotike”; his translation of The Bible had caused in 1901 a

⁶ The term was first used in 1819.

serious upheaval in Athens, bloody manifestations and political overturns.⁷ Alexandra Papamoskhou sent to Vienna issues of *Noumas* and books written in “demotike”.

Kalomoires recounts those early years in his Memoirs, that he begun writing in 1939. The main part, covering his life up to 1908, was published in the periodical *Hestia* (January 1944 – June 1945, vol. nos 398–431). This text was published in a book, under the title *My Life and my Art* (Ministry of Culture and Sciences/ Manoles Kalomoires Association, Athens 1983) and republished (Nefele, Athens 1988) with the addition of two new segments, one relating his first year in Athens in 1910, the other, the year 1919 that he founded the Hellenic Conservatory.

In 2003 another fragment of his Memoirs came to light, covering the years 1908–1910, that is the years he spent in Kharkov, between his notorious recital in Athens and his definite installation here in December 1910. It has not yet been published.⁸

Kalomoires’ recital had been announced in *Noumas*, where his programme notes were also published, containing the young composer’s views on the creation of Greek music, written in extreme “demotike”.⁹ After the recital, the young composer was acclaimed in the periodical as the leader of Greek National music, even though there hardly existed in Athens at the time any potential follower! Palamas himself published his poem “To Manoles Kalomoires the musician”,¹⁰ while Psykhares published two poems side by side, one dedicated to Palamas, the other, to Kalomoires.¹¹

While in Vienna, Kalomoires had taken the decision to work in Greece and not to follow an international career, like some “Greek-international artists that are usually extremely snobbish, silly and conceited”, and had attempted to create a distinct local “Greek-oriental colour with special harmonic formations”.

The works performed in his recital of 1908 bare strong the influence of Palamas’ circle (He calls those compositions, written in Vienna and Kharkov, preludes to his first creational period). The first of his three piano ballads,

⁷ Pallis had also translated into “demotike” the *Iliad*, while his cousin, Argyres Eftaliotes, translated the *Odyssey*.

⁸ It is typed on 30 pages numbered 108–138, that were kindly shown to me by Khara Kalomoire, the composer’s grand daughter, responsible of his archive and head of the National Conservatory of Music, that he directed during the larger part of his life. This new autobiographic passage covers some events related in the Memoirs published, but in a different order and manner; it is not an extract of this version.

⁹ In the 8th June 1908 issue, p. 4–5. This text he included in his memoirs. [Kalomoires, 1988, pp. 145–147]

¹⁰ *Noumas*, 15th June 1908, p. 1.

¹¹ *Noumas*, 12th October 1908, p. 1.

opus 1, is inspired by Victor Hugo's *Les Orientales* whose verses "En mer, les hardis écumeurs !" is quoted as a motto at the score. The choice from a work full of admiration for the events and heroes of the Greek revolution, of this *Chansons de pirates*, speaking of pirates recruiting a nun for the serail, is indicative of Kalomoires' ideology. So is his opus 5, a *Romeike Suite* (1906–1908) –and not *Hellenic Suite*– dedicated "to my teacher Psykhares".

Kalomoires continued his collaboration with *Noumas*, when he returned to Kharkov, launching an extensive series of articles, propounding his views on national music and the Athens Conservatory of Music, unique in Greece at that time. He projects the literary movement of *Noumas*' circle as a cultural renaissance, which forecasts the growth of national music: "If we look at the history of music, we will see that music often comes about as the reflection of some great literary, religious or social movement. [...] We do not, however, come across instances of a strong national music in the absence of a correspondingly strong literature".

It was during his last two years in Kharkov that Kalomoires understood the deeper meaning of the "demotike" movement and its political implications, a revelation he attributed to Russian music and to Costes Palamas' poem, published in 1907, *The Twelve Words of the Gypsy*, sent to him by Tangopoulos, the enthusiastic editor of *Noumas*. [Kalomoires, 1988, p. 133]

The Twelve Words of the Gypsy is the poem of an oriental wanderer; a *Sommerreise* on a mule, in places whose history is completely effaced. The illiterate gypsy wanderer is free of bounds to tradition, moral and social prejudice. He personifies a virgin society, uncivilised and fresh. He is full of sensuous force and plain, robust logic, free even of childhood reminiscences of motherly caresses. All old values are demolished. Man is liberated, full of health, force and a new love for life.

The gypsy visits Constantinople and sees its narrow busy streets, its markets full of life; he senses the noise and the smells, the city as it is, void of all its history... He refuses to work in a society exploiting human toil. He denies even love, a play of hypocrisy, slavery, lies and egoism. He is independent from all religions and all past civilizations, Ancient Greece and Byzantium.

Palamas then proceeds to a merciless description of the country's situation, speaking of its castrated governors, puppets delivering empty speeches... He sees the absolute fall of the nation as the only ray of hope: "We were humiliated by all humiliations/ With the calm decision of the hopeless /We inhaled all pains and fears/ .../ And if we fell a Fall never heard before/ And tumbled in a precipice /The depth of which no race has seen up to this moment,/ It is because we are destined, when time comes, /To mount on heights of equal depth,/ on celestial heights/ ..." [Palamas, pp. 84–85]

Kalomoires' strong impressions of Russian music performed by the Konzertverein orchestra under the direction of Ossip Gabrilovich, further forti-

fied his determination to become “the singer of my race, creating a musical language of my own, based on contemporary evolution of musical art, but drawing the primal sources of inspiration [...] from my own soul, my own race”. [Kalomoires, 1988, p.100]

Russian music and especially Rimsky-Korsakov’s *Sheherazade* (that gave him a shock when he attended its first Vienna performance) sounded to him as both familiar and novel. This was music that seemed “to spring out of the bowels of a new people”. Its melodic inspiration was flawless; its technique admirable; its orchestration luminous and transparent and its form, clear but poetic. This was novelty fully appreciated by the young student conditioned to suspect modern music “full with counterpoint, dissonances and philosophies, and empty of real musical ideas and poetical inspiration”. Not least, this was music with “a distinct oriental colour and special modal and harmonic formations”.

At Kharkov, Kalomoires got a stronger shock when the *Golden Cockerel* was produced, with Chaliapin at the pick of his fame, interpreting the comic role of Tsar Dodon. “What did carry me away more than Chaliapin’s art,” says Kalomoires, “was the music of Rimsky-Korsakov in the *Golden Cockerel*, which is unique in world literature. Full of spirit and satire, burning with exotic melodies, with its distinct harmonic technique and unique instrumentation, it is a genuine masterpiece of its sort”.

He then recounts, that reading a little later the Greek folk ballad of *Mavrianos and the King*, he decided to compose thereupon an opera of satirical character. He wrote the libretto himself and worked on the music in 1909–1910. Finally, he gave it up because “I was not satisfied neither with the music or the libretto, while I did not yet master the art of orchestration to undertake such a work.” [Kalomoires, Ms., p.130]

But, certain motives as well as two passages entire, he used in his second finished opera, *The Mother’s Ring* (1917),¹² based on a theatrical play by Yannes Kambyses (1872–1901) that offered fine opportunities for the music prepared. *The Mother’s Ring* is his better known dramatic work in Greece, the one most often performed up to this day.

The connection of *Mavrianos* to the *Mother’s Ring* was already known, but their connection to the *Golden Cockerel*, disclosed in the newly found autobiographic pages, is hereby for the first time investigated.¹³

¹² Kalomoires’ first opera is *The Masterbuilder* (1915), based on a tragedy by Nikos Kazantzakes (1883–1957).

¹³ Fivos Anoyanakis in his Catalogue of Works of Manolis Kalomoires 1883–1962, Rondas Publishing house, Athens 1986, p. 3 (a translation of his catalogue published in Greek in 1964) gives the information that parts of his unfinished work were used in *The Mother’s Ring*, but he puts the composition of *Mavrianos* in 1907–1908 which is before the first performance of the *Golden Cockerel*. (The *Golden Cockerel* was completed in 1907, but Rimski-Korsakov’s determined reaction to the censors’

In the *Golden Cockerel* satire is all present, stinging for contemporary authorities, at points of the libretto that do not exist in Pushkin's fairy tale. One might imagine the impact of the work's performance in those revolutionary years to Russian people, as well as to young Manolis Kalomoires, a supporter of political change in his own country.

The *Golden Cockerel's* plot, in the libretto written with the collaboration of Vladimir Belsky and Rimsky-Korsakov is as follows: Old and weary Tsar Dodon, unable to protect his kingdom, accepts with relief the golden cockerel offered him by an astrologer, that will warn him of danger with its crowing, permitting him to have control over his territories, while lying on bed! The tsar promises the astrologer to give him in return whatever he will ask for. At the third crowing of the cockerel Dodon is obliged to face the enemy himself, as his two sons have already been killed at precedent crows. In the battlefield Dodon sees coming out of a tent the beautiful queen of Shemakha, daughter of the air, who sings a song to the rising Sun. Dodon takes the queen back to his palace with him, but then the astrologer demands her as the fulfilment of his wish. Dodon in rage, kills the astrologer, whereupon the cockerel pecks him to death. The astrologer appears before the curtain and tells the spectators that the only real persons in the fairy-tale were the cockerel, himself and the queen of Shemakha. The rest, are merely shadows, ghosts, nothing.

The folk song, now, that inspired Kalomoires' libretto, tells the story of Mavrianos who puts bet his own life, that the king cannot beguile his sister. She pretends to accept the king's proposal to go to bed with him, but asks one of her slaves to take her place. In bed, the king cuts the slave's locks and takes her ring for proof of having slept with Mavrianos' sister. Mavrianos is led to the dungeon. But then, his sister appears before the king, showing her lock and ring. She then orders him to fetch wood, saying that having slept with her slave, he has become her slave too.

The resemblance of the folk song with Rimsky-Korsakov's libretto is obvious: both satirize power, rather its non existence; the fact that power exists only in the minds of the "powerful". Both contrast to it a world of freedom and beauty.

Shaping the libretto, Kalomoires suffocated it with symbolisms of past and present Greek issues. He clearly specified the two contrasting worlds: one is that of a Frankish conqueror of Greece, the other of Romioi. Within the two worlds two different languages are spoken: Romioi speak "demotike", but in the king's

demands delayed its performance. It was given its premiere in Moscow on 7 October 1909, after the composer's death in 21 June 1908). The composition of Mavrianos in 1909–1910 complies with Kalomoires' own catalogue of his works, written in 1937 (and reaching his opus 32), where Mavrianos has the opus number 15, and the works opus 12 and 13, are written in 1909 (opus 14 is a collection of songs written in 1909 and 1911). [Oeconomide, pp. 194–195]

court everybody speaks a highly archaic “katharevousa” and addresses the king with hypocrisy. Their conversation is full with words connected with state ideology and nationalism, such as “devotion”, “dedication”, “faith”, “patriotism”, “duty”.¹⁴ Thus, the “demotike” is natural and oriental and the “katharevousa”, artificial and western, as conceived by Palamas and his circle.

Feeling uncomfortable with the slave’s slavish conduct in the folk ballad, Kalomoires turns her to a shrewd girl, in love with the clever folk Yakoumes, who deceives in her turn the king sending him finally to bed with Dona Pascuala, a limb and ugly aristocrat old maid,¹⁵ the personification of “katharevousa” that Palamas had compared to “a sunless old maid”.

He complicates the story even more, introducing a scene symbolising the expectation of Venizelos’ leadership of the state: Mavrianos’ sister is transformed to “the soul of Romioi” and encourages them to raise head and welcome a rider on a white horse, whom she calls “my beloved”.

Mavrianos’ libretto written by Kalomoires is saved intact. The incomplete orchestral score contains many passages from the second act (starting with the king’s proposition to Mavrianos’ sister and ending with him going to bed with Dona Pascuala) and a short prologue to the first act.¹⁶

With the prologue Kalomoires attempts to give his work a fairy-tale flavour, having been impressed by this quality in Rimsky-Korsakov’s work. He has a woman dressed in white appearing before the curtains who addresses the world of fairy tales with the words: “wake up and take up again the old tunes”, just as the astrologer in the *Golden Cockerel* announces the spectators that they are going to see a fable.

But although Rimsky-Korsakov remains faithful up to the end to the fact that “Les sous-entendus constituent la principale beauté du conte”,¹⁷ Kalomoiris is too explicit in the interpretation of his symbols.

Mavrianos markedly resembles *The Golden Cockerel* in the musical means used to express the two contrasted worlds. In both works, they are clearly differentiated by the application of two distinct musical styles of western tradition: The Oriental world of freedom and nature is musically expressed in asymmetrical, additively constructed chromatic melodies,¹⁸

¹⁴ This language is the only satirical aspect in Kalomoires’ libretto. His ideological zeal and passionate patriotism proved unsuitable for satire. Indeed, he never attempted again to write anything comic or satirical.

¹⁵ This turn satisfies democratic sensibility but comes in conflict with the core of the folk poem’s meaning, as the king cannot be equaled to a slave!

¹⁶ Copies of those two documents I was provided by the Society of Manolis Kalomoires in Athens.

¹⁷ Belsky’s Preface to the works first edition.

¹⁸ Either on the 12step chromatic scale or on the upper tetrachord of the chromatic minor scale.

fluid rhythm, light and transparent orchestral sonorities. Western world of power and artificiality is evoked in symmetrical diatonic melodies, marked rhythmic periodicity and massive orchestral textures.

In both works Western world is connected to urban civilization, the world of autocracy and supremacy through force; it is square thinking, clumsiness, arrogance and other male vices... In *Mavrianos* the Frankish king has like Dodon square shaped melodies. His arrogance is expressed by a recurring cockerel motive (much similar to the one omnipresent in Rimsky-Korsakov's work [example 1]), although such a bird does not exist in *Mavrianos'* libretto.

Example 1



But male deceit traditionally symbolized in Greece as elsewhere, with the cock, offers the opportunity. When the king shows Mavrianos' sister his wealth, he sings his own praises in a phrase dense with the sounds kr, pr, tr, reminiscent of the bird's crow, on a naive melody, while the orchestra accompanies with an ascending sequence of the cockerel motive [example 2].

Example 2

Musical notation for Example 2, showing piano accompaniment. The notation is in bass clef, 2/4 time, and features a key signature of one flat (B-flat). The melody consists of a quarter rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. A slur covers the last two notes, with an accent (>) over the E2 note.

Rimsky-Korsakov's cockerel motive symbolizes destiny and is frequently transformed. As a symbol of destiny, this motive is distinctly projected by Kalomoires when Mavrianos' sister decides to deceive the king and send her slave in his bed. At that point the entire orchestra gets to a pause and the motive is played fortissimo by violas and violoncellos alone, in unison, [example 3] while Kalomoires stresses the importance of the moment, asking, in a margin note, everybody on the stage to stand still.

Example 3

Equally important in the *Golden Cockerel* is the chromatic passage [example 4], used as those recurring phrases of fairy-tales.

Example 4

Such a device is attempted by Kalomoires, with the introduction of a similar motive [example 5] when Mavrianos' sister talks with her slaves. The major-minor mode of this motive, characteristic of Russian music,¹⁹ was often called "Slavic mode" by Kalomoires.

Example 5

Eastern world is the environment and character of the astrologer and the queen of Shemakha, daughter of the air; it is the world of limitless freedom and imagination; it is Nature, a world where humans are not trapped in industrial civilization's dependencies. In *Mavrianos*, it is the eastern image of Greeks, the Romioi, who are free from both Hellenic tradition and Western materialistic culture. Mavrianos' sister (or the Soul of the Romioi) does not even think of marrying the king; his wealth is meaningless to her. She and her slaves speak their "natural" language and sing chromatic melodies in sensitively woven rhythms. In their first appearance on stage, Greek girls are weaving, dressed in white and sing of their beloved ones. This female choral is on words of a poem by Argyres Eftaliotes, the poet of Palamas' circle mentioned above, that Kalomoires inserted intact in his libretto.

It is noteworthy that Kalomoires, under Rimsky-Korsakov's –and Palamas'–influence, does not identify Greek nationality in this opera with the use of folk or folkish tunes (as he will do very often in subsequent works), but with a western concept of *The Orient*. Folk elements are used by both

¹⁹ See for instance the first subject of Alexandr Borodin's Second Symphony.

Rimsky-Korsakov and Kalomoires for secondary roles, characters that belong neither in the ruling class or the world of freedom. Young Yakoumes sings in robust folk dance rhythms and melodies, while in Rimsky-Korsakov's work analogous tunes are given to Amelfa, the king's attendant, and to the people of the kingdom.

Rimsky-Korsakov satirizes Russian people, by having them sing their despair on Dodon's death, on a motive distinctly reminiscent of *Boris Godunov's* finale: "He was like a father to us. What will happen to us without a tsar?" [Rimsky-Korsakov, p. 203]

At the very end of Kalomoires' libretto Mavrianos and his sister ("the soul of Greece") as well as the king's court men see coming towards them crowds of Greek slaves, following a man on a white horse dressed in silk (that is, Venizelos). The soul of Greece calls him her beloved and her savior!

Rimsky-Korsakov was old and experienced...

Kalomoires was young and full of hopes!

For Kalomoires music parody was an impossible task, because no repertory was assimilated by his potential Athenian public. Thus, apart from the king's crows –that may be comic if well interpreted –, the only musical joke in the score has to do with "katharevousa". Dona Pascuala's tunes [example 6] are full with awkward intervals and rhythm conflicting to speech intonation (in exact contrast to Mavrianos' sister whose singing is sensibly observing speech intonation, stressed at certain points with the indication "freely as speech").

Example 6

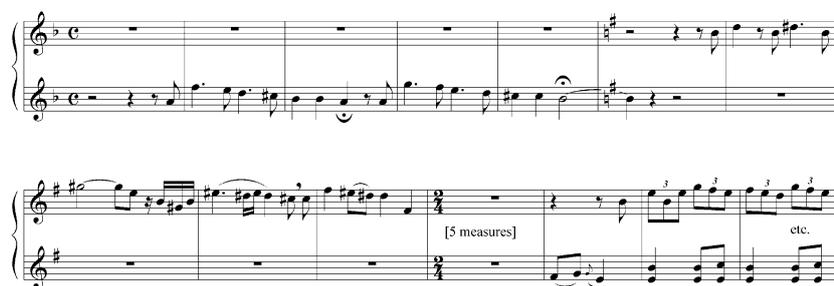


Mavrianos' failure taught indelible lessons to Kalomoires that he applied to *The Mother's Ring*.

Kambyses' play upon which the libretto is based, is not comic or satiric, but certain similarities to the *Golden Cockerel* are striking. In it, the two contrasting worlds are clearly distinguished too. The world of fantasy dominates the second part of the play that became the second act in Kalomoires' work. The world of reality, that is not related to West or a ruling class, but to

misery and poverty of villagers, is the world in the two exterior parts (and acts). The world of fantasy is in this case the world of artistic imagination and ideals, and of man's struggle to reach them. Musically, it is expressed as the "oriental" world in *Mavrianos*. The second act is a dream seen by Yannakes, a dying young artist: a world of fairies, who help him reach a mountain pick. The music of this act is full with ideas written for Mavrianos' sister and her slaves. The unfinished work's prologue [example 7] becomes a prologue of this act.

Example 7



The weaving choral is used entire, although weaving is not mentioned in Kambyses' play. Another choral sung by the slaves of Mavrianos' sister is also used intact [example 8].

Example 8

All music lending is applied to completely different texts, *The Mother's Ring* being connected with Christmas and traditional folk customs of that day. Church hymns and folk religious songs constitute a great part of the music in the "realistic" characters of the opera, such as Yannakes' brother, Soteris, a down-to-earth lad. Among *Mavrianos'* lendings, Sotiris sings on one of Yakoumes' folkish tunes [example 9]

Example 9

A lot more subjects in *The Mother's Ring* derive from undeveloped ideas in *Mavrianos* [examples 10 and 11]

Example 10



Example 11



In two aspects, Kambyses' play is closer to the *Golden Cockerel* than *Mavrianos*. One is a cock crowing symbolizing destiny and heard in this dramatic diminished guise at the most crucial point of the second act. [Example 12]

Example 12



The other, is a song to the sun sung by the fairies, in a combination of fluid melismatic chromatic singing and light dancing steps, just as the queen of Shemakha, appearing with the rise of the sun, offers to its midday warmth and brightness her superbly beautiful and charming singing and dancing.

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Екатерини Роману

ИСТОЧНА ПРИРОДНОСТ ПРЕМА ЗАПАДНОЈ
АРТИФИЦИЈЕЛНОСТИ: УТИЦАЈ РИМСКОГ-КОРСАКОВА
НА РАНЕ ОПЕРЕ МАНОЛИСА КАЛОМИРИСА

(Резиме)

Културна дихотомија која је постојала у 19. веку у Грчкој била је изразито испољена у националној самосвести и перцепцији Истока и Запада.

Исток је у народној култури био повезан са падом Цариграда као понижавајућим догађајем, што је одредило њен карактер. Тужбалице, трпљење и вера – то су истакнуте карактеристике Ромеја, т.ј. Грка који за разлику од Хелена нису осећали унутрашње везе са Западом, нити су се уклапали у западњачке визије Грчке. Западњаци су схватили грчку Револуцију као поновно рађање Хелена. За њих су савремени хеленски борци за слободу били прави наследници античких Грка.

Те две перцепције Грка подстицале су многе конфликте унутар Грчке, а најтрајнији међу њима је био конфликт око питања језика. Такозвани „катаревуса“ био је језик који је усвојио лексику и граматичка правила грчког језика којим се више није говорило (из времена од античке Грчке до Византије).

То је био званични државни језик који се учио на свим нивоима образовања, језик штампе и литературе до 1880-их година. Народ је говорио локалним наречјима која су се међусобно доста разликовала. Осамдесетих година 19. века изгра-

ђен је уједињујући народни језик, назван „демотике“, подржан од Грка образованих западњачки, који нису прихватили тешки терет хеленске традиције у модерној грчкој књижевности и реаговали су на социјалну дискриминацију до које је дошло због немогућности људи из народа да разумеју званични језик. Тако је добро информисана генерација препознала карактер Ромеја код модерних Грка, пројектујући га као базу за национални идентитет. Водећа личност овог покрета био је песник Костас Паламас (1859–1943).

Композитор Манолис Каломирис (Смирна, 1883 – Атина, 1962) појавио се као музичар коме је било намењено да у грчкој музици игра улогу еквивалентну Паламасовој у грчкој поезији. Док је студирао у Бечу и радио у Харкову, био је одлучан да једног дана постане „певач своје расе, да створи сопствени музички језик [...] црпећи испирацију [...] из сопствене душе и своје сопствене расе.“ На његову идеологију је веома утицао Паламас, а на његов музички језик Римски-Корсаков, чија су дела, посебно *Шехеразада* и *Златни пецелић*, оставила снажан утисак на њега.

Један необјављен фрагмент из Каломирисових мемоара (пронађен 2003.) указује на чињеницу да је користио ово последње дело као модел за своју незавршену оперу *Мавријанос и Краљ* (1909–1910), чији је либрето био заснован на једној грчкој народној балади. Овај податак је важан зато што је већи део музике написане за *Мавријаноса и Краља* искоришћен у *Мајчином џрсџену* (1917). Заиста, како је показано у чланку, постоје знатне сличности између дела Римског-Корсакова и Каломирисове најпопуларније музичке драме.

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