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Hellenic Music Education and Practice in Macedonia during the Ottoman Empire

In the wider geographic region of Macedonia and the Balkans trade and transport were developed in late 19th and early 20th century. This kind of development enabled Hellenic wealthy bourgeois to settle in central Europe so as to study and even find better living prospects at that time. Respectively, the well-off Hellenes of the Diaspora contributed to the education and development of their compatriots in their ancestral homes, transferring there the western culture. In this context, the region of Macedonia is a large and central area of the Balkan Peninsula, which encloses a coastal zone, lowland and a mountainous area. Consequently, it contains urban centres of all categories in terms of their location.

The essay focuses on the study of the original proliferation of western music in the Hellenic population of Macedonia, which took place during the late Ottoman Empire. The cases of the Hellenic schools, in which music was taught, are examined from a historical and musical-pedagogical point of view. The proposal also examines the contributions of the Associations and Philharmonic Societies, where various musical groups were operating and with the help of specialized music instructors taught their members (adult and minors) music theory and practice. The study involves significant urban centres of Macedonia, in which Hellenic communities developed substantial educational and cultural activities such as Thessaloniki, Serres, Veria, Monastir, Kozani, Choristi, and Kavala, despite the fact of whether those cities were eventually incorporated into the Hellenic national space or not.

Central Macedonia

Serres

Serres was an important commercial, educational and cultural center in the Balkans since the second half of the 18th century. There were European musicians and music teachers in the city since the mid-19th century. The town of Serres was under Ottoman rule until 1912.¹

Choir of School for Boys of the Macedonian Educational Association of Serres

The Hellenic School for Boys of the Macedonian Educational Association of Serres started operating in 1872. During its first years of its operation, the German composer Wilhelm Johnsen taught music (vocal and instrumental) as well as German language. Most of the songs taught at the School were original compositions of Johnsen, adapted on Hellenic poetry. There was a four-voice choir in the class for singing as well as a lesson of instrumental music including the teaching of violin.²

¹ The main information about the town of Serres comes from the studies of Researcher Giorgos K. Angeioplastis. See: Γιώργος Κ. Αγγειοπλάστης [Giorgos K. Angeioplastis], *Οι Σέρρες και η λόγια μουσική τους από το τελευταίο τέταρτο του 19ου αιώνα μέχρι και τους πρώτους χρόνους του δεύτερου μισού του 20ού (1870-1970)* [Serres and its art music from the last quarter of the 19th century until the first years of the second half of the 20th c. (1870-1970)], Society for the Study and Research of the History of Serres, reprinted from the 2nd volume of the *Serraika Symmeikta*, Serres 2013; Γιώργος Κ. Αγγειοπλάστης [Giorgos K. Angeioplastis], «Ειδήσεις για τη Μουσική της πόλης των Σερρών μέχρι τους πρώτους χρόνους του εικοστού αιώνα» [“News on the music of Serres until the early 20th century”], *Giati*, no. 30, Serres 2000, <http://www.serrelib.gr/agioplastis>, accessed 4/2014; Γιώργος Κ. Αγγειοπλάστης [Giorgos K. Angeioplastis], «Ορχήστρες εγχόρδων και πνευστών οργάνων στις Σέρρες. Από τα μαθήματα βιολιού στο Διδασκαλείο του Μακεδονικού Φιλεκπαιδευτικού Συλλόγου στα 1872 μέχρι τη Συμφωνική Ορχήστρα του Μουσικού Σχολείου Σερρών το 2002» [“String and wind orchestras in Serres. From the violin lessons in the School of the Macedonian Educational Association in 1872 to the Symphonic Orchestra of the Music School of Serres in 2002”], *Giati*, no. 360, Serres 6/2005, 15-19; Γιώργος Κ. Αγγειοπλάστης – Χρήστος Γ. Παπαδόπουλος [Giorgos K. Angeioplastis – Christos G. Papadopoulos], *Η Μουσική στις Σέρρες από τις αρχές του εικοστού αιώνα μέχρι σήμερα* [Music in Serres from the beginning of the 20th century until today], Serres 1986; Γιώργος Κ. Αγγειοπλάστης – Χρήστος Γ. Παπαδόπουλος [Giorgos K. Angeioplastis – Christos G. Papadopoulos], *Η Μουσική στην πόλη των Σερρών κατά τον εικοστό αιώνα* [Music in the city of Serres in the 20th century], Serres 1991; Γιώργος Κ. Αγγειοπλάστης [Giorgos K. Angeioplastis], *Οκτώ κείμενα Σερραϊκής Μουσικής ιστοριογραφίας* [Eight texts of Music historiography of Serres], Politistikos Sillogos Byroneias, Serres 1996.

² See: Νικόλαος Ρουδομέτωφ [Nikolaos Roudometof], «Ο Καβαλιώτης Δάσκαλος Γεώργιος (Τζώρτζης) Καρατζάς (1862-1940) και οι σπουδές του στη Διδασκαλική Σχολή Μαρούλη των Σερρών, στα 1882-84» [“The teacher from Kavala, Georgios (Tzortzis) Karatzas (1862-1940) and his studies at the Maroulis Teaching School of Serres, in 1882-84”], reprinted from the *Proceedings of the First International Con-*

Music theory and practice was already being taught in other Hellenic schools of the time such as the Hellenic Central School of the city where a band was operating at the very first decade of 20th century under the guidance of Ioannis Vaiou.

Amateurs Association “Terpsichore”

The Association “Terpsichore” was founded in 1902. Since 1904 there was a band conducted by Ioannis Vaiou (1904 - 1909). From 1909, Achilleas Karakasis became bandmaster and during 1910, Alexandros Kitsos from Russia, former conductor of a Russian Army Band.

The band operated until about 1915, when the Association was dissolved. The Association had also mandolin ensemble since 1905, directed by Nikolaos Papanastaspoulos (Athens 1874? - Thessaloniki 1919). The Association was dealing mainly with inviting the Hellenic troupes from Athens through the Hellenic Consulate.

Music and Gymnastics Association “Orpheus” of Serres

The “Orpheus” Association was founded on the 1st of August 1905 for reasons of musical education as well as for national purposes. The Association tried to create a variety of stimulus outbreaks of religious and national spirit. Because the area was under the Turkish ruling, the various national associations had to hide their activities behind a cultural or artistic mask. So each association formed its own band. The “Orpheus”, as the “Terpsichore” organized national celebrations, concerts, balls, lectures, theatrical performances, etc.

The first instruments of the band were bought from the M.J.H. Kessels Music Instrument Factory in Tilburg, Holland. When the instruments arrived to Thessaloniki, Turkish authorities prevented their reception from the Customs of Thessaloniki. Then, the President of “Orpheus”, Dr Christos Karatzias, who was also Consul of France, addressed to the French officers in Serres. Through their intervention the band received the instruments.

First music teacher was the violinist Konstantinos Sgouros (1858 - 1911), who formed departments for choir, string orchestra and mandolin ensemble.³ The first concert was given at the beginning of 1907. Next music teacher was Nikolaos Papanasta-

ference of Balkan Historical Studies “Kavala and Balkans from antiquity until today”, 20-23/9/2001, Historic and Literature Archive of Kavala, Kavala 2004, 380-381 and 388.

³ He hailed from Pentapoli of Serres. He studied at the Music Academy of Cologne, with a scholarship of the Educational Macedonian Society. He taught music at the High School of Serres, where he formed mandolin ensemble (1898 - 1902), at the Central School, at the Girls School “Grigorias” and at “Orpheus”. In 1902, he founded youth mandolin ensemble in Serres.

sopoulos from Athens, who had studied in Italy. He settled in Serres around 1905, and worked also as music teacher at the Girls' School *Grigorias* of Serres, as well as at the Military Band.

With the outbreak of the Balkan War in 1912 the Association was dissolved. It was re-established in 1913 after the liberation, again with Nikolaos Papanastasopoulos as music teacher and bandmaster.

Music and Drama Association “Apollo”

The Music and Drama Association “Apollo” operated from 1908 until the Balkan wars. It had complete departments of band and orchestra directed by Alexandros Kitsos.

Music Association “Omonia”

In 1908, year of the outbreak of the Young Turks' revolution the Music Association “Omonia” was also founded. Its main activity was the organising of concerts and theatrical events in the county of Serres as well as in the neighbouring cities.

Thessaloniki / Salonica

Philharmonic Society “Orpheus” of Thessaloniki

The Philharmonic Society “Orpheus” of Thessaloniki was founded in 1900. It had a complete band of approximately 45 musicians. Ioannis Vaiou⁴ was the first Conductor. He was succeeded by Umberto Pergola from Italy, Errico Orpi, pianist from Spain (around 1905), and Grigorios Digkas. In 1909, Vaiou came back. The Philharmonic Society was dissolved after the liberation of Thessaloniki in 1912 because the national

⁴ He was born in Livadi of Olympos in 1883, and died in Thessaloniki in 1961. He was graduate of the Ottoman Technical University (Islahhane). After the dissolution of Orpheus of Thessaloniki, Ioannis Vaiou was hired as conductor at the Philharmonic Society “Pandora” of Kozani. From 1906 until 1909, he was bandmaster of the Philharmonic Society “Terpsichore” and of the High School of Serres. During the period 1909-1911, he taught in Thessaloniki at the Central Girls' School. Additionally, until 1917, he taught at the Papafis Orphanage of Thessaloniki. Then, until 1920, he taught at the Second High School of Thessaloniki. In 1921, he was hired again by “Orpheus” of Serres, where he worked until 1938. At the same time he organized the band and the choir of the National Orphanage of Serres, as well as the choir and the mandolin ensemble of Serres High School. In 1939, he was hired as conductor of the City Band of Thessaloniki, offering at the same time his services to the third High School of the town. His works were published by the editorial house of Vagourdis, Thessaloniki [e.g. *Hymn of the Hostages of Macedonia and Thrace. March* (Υμνος των Ομήρων Μακεδονίας και Θράκης. Εμβατήριον)]. See: Γιώργος Κ. Αγγειοπλάστης – Χρήστος Γ. Παπαδόπουλος [Giorgos K. Angeioplastis – Christos G. Papadopoulos], *Η Μουσική στις Σέρρες από τις αρχές του εικοστού αιώνα μέχρι σήμερα* [Music in Serres from the beginning of the 20th century until today], Serres 1986, 15-16 and Music Archive of G. K. Angeioplastis.

purposes for which it had been founded didn't exist anymore, since now the relative needs were covered by the Hellenic Military Band.⁵

Band of Papafis Orphanage of Thessaloniki

The Papafis Male Orphanage was founded in 1903 and operated for the first time in 1905 at the execution of the will of the benefactor Ioannis Papafis (1792 - 1886). In the same year, the operation of the foundation's band also began. The band operated for both the general cultivation of the children and their possible professional rehabilitation through music. The first Conductors⁶ were Umberto Pergola (1903 - 1909 and 1919 - 1925),⁷ and Ioannis Vaiou (1909 - 1916).

The first public performance took place in 1907. The first instruments, approximately 40, were bought from Austria. Later, on Vaiou's era, instruments were bought from the Romeo Orsi Instrument Company of Florence.

The Band of Papafis Orphanage took part in all the religious and cultural events of the Hellenes. The Band stopped its operation in 1912 due to the war because the building of the Orphanage was used by the Hellenic Army as a hospital.

The band of Papafis Orphanage provided most of the military bands of Macedonia with graduates from the Foundation. The Orphanage also had a children's choir.⁸

⁵ Ιωάννης Βαΐου [Ioannis Vaiou], «Περὶληπτικὸν Ἱστορικὸν τῆς Φιλαρμονικῆς “Ὀρφεύς” Θεσσαλονίκης» [“Summary history of the Philharmonic ‘Orpheus’ of Thessaloniki”], MA NLG, F. 619/Δ1.

⁶ According to the Regulation of the Foundation, the bandmaster should be the Music Teacher of the Orphanage. He should have a diploma from a recognized Conservatory and have experience as a former Director of military or city band or musical association of a recognized union. He should teach instrumental and vocal music, be responsible for the smooth operation of the band and conduct it, in and out of the Orphanage, upon the request of the Director of the Foundation. See: *Κανονισμὸς τῆς Ἐσωτερικῆς Ὑπηρεσίας τοῦ ἐν Θεσσαλονίκη Παπαφείου Ὀρφανοτροφείου «Ὁ Μελιτεύς»* [Regulation of the Internal Service of the Papafis's Orphanage “The Meliteus” in Thessaloniki], Thessaloniki 1931, MA NLG, F. 619/Z18, 15-16.

⁷ At the beginning, he taught music, for free, at the Foundation. He set to music the Hymn of the Foundation (lyrics by Zisis Zamanis) in 1906. He was also, during the same period of time, music teacher at the Central Girls' School of Thessaloniki.

⁸ Αντώνιος Πακαλίδης [Antonios Pakalidis], *Ὁ Ἰωάννης Παπάφης καὶ τὸ Παπάφειο Ὀρφανοτροφεῖο «Ὁ Μελιτεύς»* [Ioannis Papafis and the Papafis Orphanage “The Meliteus”], Thessaloniki 2005, 127-128, 173 and 176-178; Ioannis Vaiou [Ιωάννης Βαΐου], «Περὶληπτικὸν Ἱστορικὸν τῆς Μπάντας τοῦ Παπαφείου Ὀρφανοτροφείου Θεσσαλονίκης» [“Summary History of the Band of the Papafis Orphanage of Thessaloniki”], MA NLG, F. 619/Z4. See also various other information manuscripts and typed texts from the Orphanage in: MA NLG, F. 619.

White Tower Orchestra of Thessaloniki

The first orchestra of the White Tower (1908) consisted of Polish and Austrian musicians. Only the flutist Filippas Nikolaidis was Hellene. Conductor of the orchestra was the Polish violinist Salo Geiger. The Orchestra was the basis of the later Symphony Orchestra of Thessaloniki. Among its members was violinist Emilio Orpi.

Graikos/Grecos Conservatory

It was the first Conservatory of Thessaloniki. It was founded in 1911, by Sotirios Graikos, student of the composer Dimitrios Lallas⁹ and graduate of the Athens Conservatory. The conservatory had departments of piano, violin and other instruments. Teachers at the conservatory were initially the organist of the Catholic Church of Thessaloniki,

⁹ Megarovo, North Macedonia 1844 - Monastir 1911. He studied economics in Geneva and music in Munich. Lallas was student of Richard Wagner and one of his close associates-assistants during the preparation of the first performance of the operatic tetralogy *Der Ring des Nibelungen*, held in August of 1876 in Bayreuth. For the preparation of the entire music work, from the writing of the musical texts and the piano transcription up to the piano accompaniment and the teaching of the roles to the singers, as well as the organizing of the rehearsals, Wagner recruited a group of young conductors and attendants, the so-called "*Nibelungen-Kanzlei*". Among others, all the following participated in this:

Heinrich Porges (1837 - 1900), choir director, from Munich,

Berthold Kellermann (1853 - ?), pupil of Liszt and later professor of the Music Academy of Munich,

Felix Mottl (1856 - 1911), Austrian pianist accompanist, from Vienna Opera,

Anton Seidl (1850 - 1898), Hungarian conductor, who later worked at the Metropolitan Opera of N.Y.,

Josef Rubinstein (1847 - 1884), from Russia,

Hermann Zumpe (1850 - 1903), composer, from Saxony, who became later General Musical Director in Munich, and Dimitrios Lallas.

The team members began to gather in Bayreuth since mid-May. They lived, at least most of them, and worked in the same inn, while Wagner was visiting them daily to review the progress of work. The group quickly became known to the city, so even mail letters were bearing the inscription: for the "*Nibelungenkanzlei in Bayreuth*". Almost every week, Wagner's assistants were visiting the villa *Wahnfried*, where the composer lived with his family and servants and they were playing music. According to Wagner's reference in one of his letters to King Louis, his assistants claimed that this was the only way to learn something about music and, in any case, they were learning much more than studying at a conservatory or a music school. See: Martina Srocke, *Richard Wagner als Regisseur*, Musikverlag Emil Katzwichler, Munich 1988, 30; Hansen Walter, *Richard Wagner*, Deutscher Taschenbuch Verlag, Munich 2013, 293; Oliver Hilmes, *Herrin des Hügels. Das Leben der Cosima Wagner*, Siedler Verlag, Munich 2007, 186-188; Cosima Wagner, *Die Tagebücher*, B. I 1869-1877, R. Piper & Co. Verlag, Munich 1976, 986-988.

In 1881, Lallas settled in Thessaloniki. He was active as composer and teacher of piano, music theory and composition. In 1917, his relatives sent most of the manuscripts of his compositions to be issued in Italy, with an Italian ship that was sunk by a German submarine near Thessaloniki. Hence, only a few of his compositions have been saved.

Tiberio, who taught piano and the violinist Livio Marchesini from Padua.¹⁰ Later, teachers were Epaminondas C. Floros¹¹ and Evripidis Kotsanidis, violinist.¹²

Veria / Veroia

Band of Veria

The first Band that was founded in Veria belonged to the Educational and Gymnastics Association “Melissa”. It flourished during the period 1901 – 1912 when the city but also the entire region of Macedonia was under Ottoman rule. Alfonso Pizzioti, musician

¹⁰ Jacques Stroumsa, *Violinist in Auschwitz. From Salonica to Jerusalem 1913-1967*, ed. Erhard Roy Wiehn, Hartung-Gorre Verlag, Konstanz 1995, 28 and 68; Brigitte Santmann, *Zwischen Romance, Şarkı und Rebetiko. Das jüdische Musikleben in Salonica zwischen 1900 und 1943*, Bachelorarbeit zur Erlangung des Bachelorgrades der Kultur- und Sozialwissenschaftlichen Fakultät der Universität Luzern, Gutachterin: Prof. Dr. Verena Lenzen, Luzern 2010, 43.

¹¹ Constantinople 1892 - Thessaloniki 1966. He was violinist, student of Joseph Joachim, graduate of the Royal Music Academy of Berlin. After his studies in Germany, he returned to Constantinople in 1915. He was teacher at the Phanar Hellenic Orthodox College (Great School of the Nation), at the American Girls School, at the Robert College, at the Zappeion Girls School in Constantinople and Director of the Orchestra of the Palace. According to the reviews of the time, he must have been a very good performer. Moreover, in 1919, he established and conducted the Constantinople Philharmonic Orchestra with 60 members. He cooperated as soloist and as conductor with important interpreters, such as the Hungarian student of Liszt, pianist Géza de Hegyei (1863 - 1926) and the pianist Sophia Spanoudis. After the Asia Minor Catastrophe, Floros went initially to Berlin (1922 - 1924) where he worked as Director of a Theatre Orchestra. Then, in 1924, he went to Thessaloniki, where he worked initially as violin and theory teacher in the Graikos Conservatory. In September of 1926, he founded his own Music School in Thessaloniki. Teachers at Floros's school were Emil Riades in piano and Loris Margaritis also in piano. In September of 1927, he founded the Macedonian Conservatory, which he was directing until the end of his life. In the Conservatory, Floros set a Choir and an Orchestra. In October of 1928, Floros presented the *Fantasy in C minor for Piano, Chorus, and Orchestra*, Op. 80 of Beethoven with Loris Margaritis as soloist in piano. Moreover, in 1929, he presented the *Requiem* of Mozart and in 1930 the *Messiah* of Handel. From 1936 until 1952, he taught orchestra and choir conducting and history of music at the State Conservatory of Thessaloniki. See: “Mr. Floros's Concert”, *The Eastern Spectator*, Constantinople 7/5/1919; «Η Συναυλία του κ. Φλώρου» [Floros's Concert], *Proodos*, Constantinople 22/4/1919; «Το Κουαρτέτο Φλώρου» [Floros's Quartet], *Patris*, Constantinople 20/1/1920; “Les Matinales”, *Le Bosphore*, Constantinople 12/10/1920; «Η χθεσινή συναυλία της Ορχήστρας Φλώρου» [The yesterday's concert of Floros's Orchestra], *Patris*, Constantinople 20/11/1921; “Le concert Floros”, *Le Flambeau*, Saloniki 15 Octobre 1928, newspaper clippings with no further detail in FA, Central Library of AUTH.

Epaminondas Floros was the father of the musicologist Constantin Floros (Thessaloniki 1930).

¹² Δημήτρης Θέμελης [Dimitris Themelis], «Μουσική Ζωή και Μουσική Παιδεία στη Θεσσαλονίκη» [“Music Life and Music Education in Thessaloniki”] in *Makedonia - Thessaloniki. Aferoma Tessarakontaetiridos*, Society for Macedonian Studies, Thessaloniki 1980, 296.

of Italian or Spanish descent was invited from Thessaloniki and was appointed music teacher.¹³

Northern Macedonia

Monastir

Music Association “Lyre” of Monastir

The Music Association “Lyre” was founded in 1891. In 1908, Errico Orpi, musician of Spanish descent, became bandmaster. He also taught at the Hellenic Educational Institutions of Monastir (Hellenic High School and Central Girls’ School).¹⁴ Orpi also taught at the Association of Friends of Music, founded in 1903 and had a choir and a mandolin ensemble.

From 1910 until 1912 Konstantinos Spathis took over. Moreover, he taught at the Central Girls’ School of Monastir which operated, in total from 1880 until 1912. During the school year 1911-1912 he taught at the Hellenic High School of Monastir. Spathis had also a mandolin ensemble consisting of both male and female students. The band of Monastir took part in the Olympic Games (Intercalated Games) of 1906.¹⁵

Western Macedonia

Kozani

Band “Pandora” of Kozani

The Band was founded at the end of the 19th century in the Turkish-occupied Kozani.¹⁶ First bandmaster was Alfonso Pizzioti,¹⁷ musician of Italian or Spanish descent, fol-

¹³ Μαρίνος Βασιελιάδης [Marinos Vasiliadis], «Το Ιστορικόν της Φιλαρμονικής Βέροιας» [“History of the Band of Veria”], MA NLG, F. 558/2.

¹⁴ «Η Λύρα» [“The Lyre”], *Αλήθεια* [*La Verita*], no. 770 (84), Thessaloniki 29/8/1908, 3.

¹⁵ Αντώνης Μιχ. Κολτσιδάς [Antonis Mich. Koltsidas], *Ιστορία του Μοναστηρίου, της Πελαγονίας και των περιχώρων. Ο ελληνισμός. Η εθνική και κοινωνική διάσταση* [*History of Monastir, Pelagonia and the outskirts. The Hellenism. The national and social dimension*], publishing house of Kyriakidis Brothers S.A., Thessaloniki 2003, 405, 428-429, 476 and 563-566. Also see: «Η Μουσική ανά τον Ελληνισμό. Επαρχίαι» [“The Music throughout Hellenism. Regions”], *Μουσική* [*La Musique*], γρ. 1, no. 5, Constantinople 5/1912, 156.

¹⁶ Αναφέρεται πως ιδρύθηκε επίσημα το 1902, χρονιά που πήρε άδεια λειτουργίας από τις τουρκικές αρχές. Βλ. Στράτος Δ. Ηλιαδέλης, «Η Μουσική Παράδοση της Κοζάνης στη διαδρομή ενός αιώνα (1902-2002)», περ. *Ελιμειακά*, έτ. 21, τεύχ. 48, Θεσσαλονίκη 6/2002, 10 (10-38).

¹⁷ Αναφέρεται και ως Πιτσιόνι (δηλαδή Pizzioni ή Piccioni). Βλ. Ηλιαδέλης, ό.π., 15.

lowed by his student Ioannis Vaiou.¹⁸ It is said that Pavlos Melas, officer of the Hellenic Army and one of the first who organized the Greek Struggle for Macedonia was surprised when passing through Kozani in 1902-03 he heard Hellenic folk music on Turkish territory. After the assassination of Pavlos Melas, the Turkish authorities prevented the operation of the Band (1908) and ordered Vaiou to abandon the city.¹⁹ Pandora was reconstituted after the liberation of the city.²⁰

Eastern Macedonia

Choristi

Music Association “Apollo”

The small town Choristi, located 5 kilometers away from the city of Drama, on the east side, was named Tsatalza during Ottoman rule. In 1927, the town took the name it has today. In 1906, the Music Association with the name “Apollo” was founded. The Association created a mandolin orchestra, in which, apart from the mandolins, there were also other string and wind instruments (violins, guitars, flutes, etc.). There was also a band. The musicians of the Association were students of the last years of high school and young adults of various professions. The first performance of the Association’s band held during the celebration of the Feast of the Three Holy Hierarchs, in 1906.

During 1908, the year of the Young Turk Revolution, the restoration of the Ottoman constitution and the provision for freedom of assembly the Music Association “Apollo” was officially founded. Its Statute was approved by the Turkish First Instance Court of Drama, but it is not available today. After the recognition of the Association 42 new instruments were bought from Milan of Italy with money collected from the monthly fees of the members and from a fundraiser of the residents.

During 1910-1916, Dimitrios Foulis, retired sergeant major of the Hellenic Military Band Corps, hailing from Arta or Corfu, became bandmaster and music teacher of the Association.

¹⁸ Before coming to Serres in 1904, Vaiou was bandmaster of the Band “Pandora” in Kozani, where he was forced by the Turks to leave.

¹⁹ Ιωάννης Βαΐου [Ioannis Vaiou], «Περιληπτικόν Ιστορικόν της Φιλαρμονικής Πανδώρα Κοζάνης» [“Summary History of the Band *Pandora* of Kozani”], MA NLG, F. 581/1.

²⁰ Αλεξάνδρα Λαλαούνη, «Καλλιτεχνική και Μουσική Ζωή. Η Μουσική στη Δυτική Μακεδονία. Το Ωδείο της Κοζάνης. Ο Σύλλογος “Πανδώρα”», εφ. Βραδυνή, Αθήνα 3/10/1936, 2.

Kavala

Band of Kavala

It was founded in 1906. It first performed in 1907 under the direction of Konstantinos Spathis. The first instruments were bought from Milan of Italy. Subsequent conductors were Nikolaos Papanastasopoulos (1908) and Constantin Zaphiropoulos (1914).²¹

Epilogue

The present study shows that Greek schools and especially music clubs significantly influenced the western music orientation of Greeks in the urban centers of Macedonia during the last years of the Ottoman domination of the region. These institutions functioned as collectors of Greek and European music teachers, who in most cases were the first generation to pass on the knowledge of Western music to the Greek population of the region.

It is also evident that the westernization of the urban Greek population, not only in terms of music and art, but also regarding dressing aspects or clothing and in general social aspects - as emerges from the majority of the surviving photographic material and other evidence of the time - coincided with the national consolidation effort and helped to cement the pursuit of independence.

²¹ Bandmaster from Corfu. He initially studied at the Philharmonic Society of Corfu. He entered the Military Band Corps. Then, he studied at the Athens Conservatory. He taught at Orphanages in Athens and Piraeus. He was conductor of the Band of Mines in Balya Karaydin, a small town in northwestern Asia Minor. Zaphiropoulos had probably been student of Joseph Kaissary. In his personal archive, which is saved in the Archive of the Municipal Band of Kavala, there are many of Kaissary's handwritten orchestrations for band, composed in Athens from 1898 until 1915.