

MARIA KALOGRIDOU (1922–2001): BIOGRAPHY, A CATALOGUE OF WORKS, THE
IMPLEMENTATION OF GREEK MUSICAL ELEMENTS IN COMPOSITIONS, AND AN
ANALYSIS OF BARITONE SONGS

by

ELEFTHERIOS CHASANIDIS

(Under the Direction of

Frederick Preston Burchinal)

ABSTRACT

This dissertation presents three aspects of the life of the composer Maria Kalogridou. The first is a biography of Kalogridou based on conducted interviews from her relatives, collaborators, and other musicians; archival material existing in the Lilian Voudouri – Music Library of Greece; and from my personal research on her life. The second is a complete catalogue of her known works constituted from the scores existing in her personal archive existing in the Lilian Voudouri – Music Library of Greece. And the third is an analysis of her compositional style on selected compositions for the baritone voice and the implementation of Greek elements in her music. The idea for this dissertation started while researching compositions for the baritone voice in the Greek language at the Lilian Voudouri – Music Library of Greece. A set of songs for the baritone voice composed by Kalogridou was discovered in an unpublished and uncatalogued archive containing her manuscripts and biographical information collected by her last living relatives and donated to the library. Kalogridou’s compositions are analyzed according to their rhythmic patterns; the modality implemented; the

preferred title selections denoting the use of Greek, Ancient Greek, and Byzantine music, i.e. *Inventions in Aeolian, Mixolydian, Lydian, Byzantine Concerto*; and the poetry she used for her songs which was based on famous Greek poets such as Cavafy, Elitis, Kariotakis, Ritsos, Seferis, and others. The analyses of her works indicated that Kalogridou based her compositions on ideas of original Greek melodies and rhythms that also integrate in a western neoclassical and contemporary styles. Maria Kalogridou potentially the most prolific woman composer of the 20th c. in Greece, and the first Greek woman to incorporate this innovation in her music.

INDEX WORDS: Maria Kalogridou, Greek, Women, Composers, Greek Music, Hellenic, Musical Elements, Modality, Baritone songs, Compositions, Analysis, Μαρία Καλογρίδου

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ELEFThERIOS CHASANIDIS

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ELEFThERIOS CHASANIDIS

Major Professor: Frederick Preston Burchinal
Committee: Elizabeth Johnson Knight
Richard Lee

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
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DEDICATION

To my parents, thank you for your sacrifices, your endless encouragement, and for instilling in me the value of education.

To my siblings, thank you for the laughter, support, and grounding presence you've always provided.

To my teachers, mentors, and spiritual fathers, who have been inspiring and guiding me throughout this journey.

This work is as much yours as it is mine.

With all my love and gratitude.

- Eleftherios Chasanidis

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And lastly—but most significantly—I would like to express my deepest admiration and love for Professor Frederick Preston Burchinal. A towering figure in the international operatic world, Professor Burchinal has graced the most prestigious stages across the globe, including a long and celebrated career at the Metropolitan Opera. His artistry and professionalism, refined over decades of international performance, are matched only by his generosity as a teacher and mentor at the University of Georgia in Athens, Georgia.

I consider it one of the greatest privileges of my life to have studied under someone of such artistic excellence and profound humanity. From the very beginning, he has walked with me through every step of this journey—guiding, encouraging, and inspiring. With exceptional knowledge, boundless patience, and unwavering kindness, he has helped nurture in me a passion for singing that goes far beyond technique: one rooted in truth, in vulnerability, and in the pursuit of honest expression.

He has been far more than a voice teacher—he has been a reason to strive for excellence, a daily reminder to pursue beauty with humility, and a beacon of what it means to live a life in service to the art. His belief in me has been transformative. He is, and will always remain, the example I look to—not only as an artist, but as a human being.

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1. Introduction

Maria Kalogridou, an internationally acclaimed pianist, composer, and pedagogue was born in Athens, Greece, in 1922. Coming from a family with an artistic background of several generations, she studied music initially in Greece at the Hellenic Conservatory and later at the Athenian Conservatory. After graduating she moved to Rome to study piano and composition, and then moved to pursue her career in London.

She was renowned in three different capacities as: (1) as an excellent pianist who performed in Europe with great success, (2) a prolific composer who integrated in her music traditional elements deriving from her native musical background, and (3) a significant pedagogue for bridging traditional Greek musical structures with classical music in a western musical setting.

As a composer of Greek music, her body of work and recognition as a significant contributor to the development of Greek musical literature inspired me to present her and her music to an international audience. My goal is to disseminate her compositions and biography—something that, to this extent, has not been done before. Since a great deal of her music is uncatalogued and unpublished, this dissertation aims to enhance the academic awareness of her accomplishments.

By raising the awareness of her compositions, a goal of this project is to encourage more musicians and academics to benefit from explore her works and thus promote a greater knowledge of unknown Greek music literature (as Greek Western music is an aspect of music literature that is less cultivated in the performing repertoire and academia). In Greece, there is already an interest in her compositions that incorporate original characteristics of traditional-national elements of Greek music, in a similar fashion to those of Nikos Skalkottas, Dinos Constantinides, Mikis Theodorakis, and Yani Christou, but not in any woman composer that is a

representative of that era. Further identification of the above-mentioned individuals named in this dissertation along with their contributions to music and the music of Kalogridou, is included in Appendix III.

This dissertation presents a complete and new biography (based on an interview from her last living relative), a catalogue of her works found in the archive of Lilian Voudouri – Music Library of Greece, and an analysis of her compositional style and her implementation of ethnic Greek elements on selected compositions for the baritone voice.

After a retrospection of that period and historical era in which she lived, my research shows how these elements could have influenced her work, her music, and her life. Background information will also be offered to further comprehend her accomplishments.

1.1. Resources, Data Analysis, and Methodologies

The following section is organized according to the data acquisition, and the methods of processing and analyzing this data.

1.2. Interviewing Methodology

Primary sources for the interviews are considered relatives of Kalogridou that were close to her and/or lived with her for some time. One of the only known primary sources is her niece, Alexandra Kalogridi. Secondary sources are considered people that she worked or collaborated with and had a professional relationship or a friendship with her. Other secondary sources can be considered scholars and music critics that were present during her performances and could assess the quality of her performances and works.

Understanding Maria Kalogridou through the interviews of the people that had experiences with her is crucial in deepening our knowledge of her life and work. This will contribute to the dissertation by enabling a deeper analysis and understanding of the complexities of her character, ultimately forming a more comprehensive picture of her personality. Having multiple interviewees allows for cross-referencing information, reveals different aspects of her life that could be neglected, unravels multiple layers of her personality, and helps us in constructing her social profile and everything revolving around that.

Interview with Alexandra Kalogridi, niece of Maria Kalogridou (Completed)

Alexandra Kalogridi is Maria Kalogridou's niece. She is Kalogridou's last living relative according to her that knew her closely. The interview took place over the phone in October of 2023, and it lasted one and a half hours. Alexandra shed light on Maria Kalogridou's life, and she provided important information that cannot be retrieved through her archival documents. Kalogridi helped clarify the timeline of Maria Kalogridou's life, her accomplishments, and

important events in her life. Indicative questions drawn from the main questionnaire which Alexandra was asked to address are the following:

- What was her family dynamic when she was growing up?
- Was her environment supportive of her decision to become an artist?
- How was her personal life?
- Was she devoted?
- How many hours was she dedicating to music every day?
- What was her relationship with traditional and religious music?
- What were her inspirations?
- Which composers she admired?
- How was she as a person?
- What prevented her towards the end of her life to play the piano?

Other interviews included individuals who knew or worked with Maria Kalogridou.

- Spyros Sakkas, baritone who worked with her. (Completed)

Spyros Sakkas talked to me about the professional relationship he had with Kalogridou. He admired her musicianship and cherished at how easy it was to work with her. Sakkas also mentioned that Kalogridou was an amazing composer and an excellent pianist they worked together in the 80s and 90s when Kalogridou had returned back to Greece.

- Zanet Teteri, the secretary of the private conservatory Kalogridou taught. (Completed)

Zanet Teteri knew both Kalogridou sisters, Maria and Anna. They were teaching piano and cello at the Byzantine Conservatory in Athens respectively. Zanet mentioned that Maria was always very polite and kind with children.

- Dionysios Mallouhos, son of the artist critic Giorgos Mallouhos who wrote about her works.

(Completed)

Dionysios mentioned with some uncertainty that he might have been present in one or more of the concerts of Maria Kalogridou as a little kid. His father was a respected music critic that would take Dionysios with him to concerts. Giorgos had also written about all the major musical artists of that era. Dionysios helped me getting in touch with Thomas Tamvakos, another researcher and musicologist in Greece.

- Thomas Tamvakos, a researcher in Greece and an academic who knew about her.

(Completed)

Thomas Tamvakos mentioned that Maria Kalogridou was a brilliant composer, and he helped me locate more information about Kalogridou at the Lilian Voudouri - Music Library of Greece.

- Dimitrios Doulias, score designer for Maria Kalogridou. (Completed)

Dimitrios Doulias had the privilege of working closely with Maria Kalogridou as he was her score designer. Doulias was commissioned by Kalogridou to put some of her music into notation software. All of Kalogridou's works until then were in manuscript form. Dimitrios mentioned that Kalogridou was always very polite, easy to work with, intelligent, and very well organized. Kalogridou was planning on having her works published.

1.3. Data Analysis

Most of the archival materials have been photographed and they have been analyzed in terms of dates of her compositions and concerts to create a timeline of her life. The organizational method used for compiling the catalogue of works of Maria Kalogridou

(Appendix I) was based on Kalogridou's types of composition (ensembles, concertos, symphonies, songs, etc.)

Through the archival analyses, some questions were inspired from her compositions and her relations with her students, other composers, political views, and spirituality. Investigation over this data, has linked to cross-referencing her works, concerts, and even travel destinations.

1.4. Data Analysis - Methods of Analysis

The baritone songs that Maria Kalogridou composed contain a set of three songs for voice and piano. The set was analyzed in terms of rhythms, keys, tempi, dynamics, modality, affiliation with traditional Greek dances, poetry selection, difficulty, correlation between voice and piano, association between the songs of the set, and the overall sensation of these songs.

The analyzing process utilized the appropriate tools for the dissection of the songs according to their respective harmonic and melodic nature. More specifically, since the baritone songs do not showcase elements of atonality and/or serialism, the preferred analysis was based on harmonic and contrapuntal methods, in order to extract the main harmonic sequences and harmonic rhythm. Similarities between the harmonic rhythm of the songs was considered to further understand the association of the songs in their respective setting as part of the larger-scale song cycle. All other characteristics of the songs were examined to showcase the storyline progression between them in terms of poetic cohesion, key modulations, harmonic association, tempo and rhythm structure.

1.5. Comparative Analysis

Concerning the recognition of the elements of Greek national identity in the general body of her works, Maria Kalogridou published two children's books for piano (*Children's collection in treble clef – 21 small pieces for piano, Volume 1* and *Children's collection – 22 small pieces*

for piano, Volume 2) which include a plethora of the Greek traditional motifs and dances inspired from the traditional Greek folk music of rural Greece and the islands. She selectively published those two books with the purpose of teaching her students about the local traditions of Greek music and dance, through the prism of understanding, inspiring, cultivating, and integrating a multi-musical identity to her students. Multimusicality in Greece is defined as an integration of western and other traditions cultivated from surrounding cultures and countries based on Greece's geopolitical location being a natural trade path between three continents. The surrounding countries (Italy, Turkey, Bulgaria, Cyprus, Lebanon, etc.) have influenced the development of the local traditions, while Greece was developing its own musical regional identities and homegrown traditions. For example, one can find Italian style bel canto cantatas sung on the streets of Corfu, one of the Ionian islands of the western side of Greece next to Italy; simultaneously, one can hear Balkan brass music with polyrhythmic and polyphonic accents in the Northern regions of Greece; and if one goes to any church one will hear monophonic Byzantine chant in Byzantine modes similar to the Eastern maqam¹ which encompass scales with no equal temperament. Kalogridou utilized local tradition as a vehicle of sparking the interest of her students towards learning through familiar concepts. Her books contain short compositions highlighting idiomatic dances and songs that are geographically traced to regions that artistically flourished in Greece. Those dances, songs, rhythms, and motifs included in her books are portrayed in a simple manner in order for young children/musicians to understand them and familiarize and expand their musical intuitions through the indigenous/homegrown traditions cultivated over the years by the Greeks.

The following example showcases the Greek dance of Kalamatianos². The most prominent characteristic of Kalamatianos is the $7/8 [(3+2+2)/8]$ rhythmic pattern throughout.

¹ The word "maqam" in Arabic means place, location or position. The Arabic maqam is a melody type. See Appendix IV: Terminology of Rare Concepts for more information.

² Kalamatianos is one of the most popular and most performed traditional dances in Greece and Cyprus. See Appendix IV: Terminology of Rare Concepts for more information.

The first picture (Figure 1) shows the implementation of Kalamatianos dance in the second piece of her *Greek Dances Suites for Violin and Piano* from one of Maria Kalogridou's manuscripts.

The second picture (Figure 3) portrays two examples from her published children's books (cover page of *Children's collection – 22 small pieces for piano, Volume 2* on Figure 2) where the same rhythmical pattern is demonstrated in a simpler manner for pedagogical purposes:

The image shows a handwritten musical score for a piece titled "II Kalamatianos" by Maria Kalogridou. The score is written on ten staves, organized into five systems of two staves each. The top staff is the Violin part, and the bottom staff of each system is the Piano part. The tempo is marked "Moderato" in the top left. The title "II Kalamatianos" is written in the center, and the composer's name "Μ. Καλογριδου" is in the top right. The score features a 7/8 time signature. The piano part includes a "Ped." (pedal) marking and a "rit." (ritardando) marking near the end. The piece concludes with a "d. capo" (da capo) instruction and a "Ped." marking.

Figure 1: Example of Kalamatianos from her *Greek Dances Suite for Violin and Piano*

Τεύχος II
ΠΑΙΔΙΚΗ ΣΥΛΛΟΓΗ
ΜΑΡΙΑΣ ΚΑΛΟΓΡΙΔΟΥ



22 ΜΙΚΡΑ ΚΟΜΜΑΤΙΑ
ΓΙΑ ΠΙΑΝΟ ΣΟΛΟ

Figure 2: Cover Page of *Children's collection – 22 small pieces for piano, Volume 2*

ANDANTE GRAZIOSO (Ρυθμός Καλαματιανού)

13

18

Musical score for piece 18, 'Andante Grazioso'. It consists of three systems of piano accompaniment. The first system starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The second and third systems continue this pattern with various rhythmic and melodic developments.

Lullaby. Andante tranquillo.

19

Musical score for piece 19, 'Lullaby'. It consists of three systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a gentle, flowing melody in the treble and a simple accompaniment in the bass. The second system includes a dynamic marking of *p* (piano) and a tempo marking of *rit.* (ritardando). The third system concludes with a tempo marking of *a tempo* (allegretto).

Figure 3: Example of Kalamatianos Children's collection – 22 small pieces for piano, Volume 2

1.6. Limitations - Delimitations

The interviews are a rich source of information about Maria Kalogridou's life, yet there are sufficient opportunities for subjective response that can be introduced through the answers of the interviewees, particularly when they retrieve long term memories. To minimize this response, some basic information was cross-referenced among the interviewees and their answers to the same or similar questionnaire.

The archival data is limited to the items that were donated to the Lilian Voudouri - Music Library of Greece. More material about Kalogridou that she produced throughout her life may come available later. The quality of most of her scores and personal material is in very good condition, giving the impression that Maria Kalogridou kept her personal archives well organized.

This dissertation is limited to analyzing her contributions to the baritone vocal literature and cannot include the entire body of her compositions in similar depth as in her baritone works. One of the purposes of this paper is to highlight examples and phenomena in her compositional style that indicate her as a composer with a national Greek identity, with the hope to generate more interest about her and to invite other musical researchers to explore her compositions further. A reference to this statement about national identity was mentioned also in a letter from Yiannis Ritsos,³ included in the dissertation. Ritsos, was one of the poets whose work was set to music by Kalogridou, and he states in the following letter: "Something that I especially love in your work is: Hellenicity (Greek identity), with some vague religiosity. And this specific element, has for me a special gratuity. I believe there is no praiseworthy work of art

³ Yiannis Ritsos (Greek: Γιάννης Ρίτσος; 1 May 1909 – 11 November 1990) was a Greek poet and communist and an active member of the Greek Resistance during World War II. See Appendix III for more information.

without national identity – thus, personal character.” Thus, recognizing and admiring the fact that Kalogridou does not hesitate to imbue in her music with a Greek national identity.

Αθήνα, 12. II. 67. -

Αγαπητή μου φίλη Maria Kalogridou,

Δεχόμινε τὸ συγχαρητήριο μου πρὸς τὴν εὐχαριστικὴν μου γὰρ τὸ τραγῆδιόν σας. Ἀπὸ τὸ πρῶτον κινῶμαι ἀνεκίμως ἢ ἀγαπῶμαι πρὸς. Ἐκείνη καὶ ἕως ἡμερῶν ἢ ἀγαπῶ περισσότερο.

Δὲν εἶμαι μουσικός πρὸς δὲν μπορῶ νὰ ἔχω μὴ ὑπερ-
θυνα γνῶσιν. Ἐκφράζω ἀπλῶς τὴν ἐνώπιόν μου πρὸς
τὴν συγκίνησίν μου. Νομίζω πῶς ἐν τῇ μουσικῇ σας ὑπάρ-
χει εἰσθημα (σὸς ὅρια ἢς λέανης) πρὸς καλονόση, ὅχι δε-
υρητικῇ, ἀλλὰ ἰσοσταθμικῇ, ἢς ποιητικῇ. Ἐκείνη καὶ, πρὸς ἰ-
δίτερα ἀγαπῶ: Ἐξηλεκτικὴ, με κάποιαν ὀριστη ἀρμονικῇ.
ἠυθύνει. Ἐν εὐλόγῳ ἀριβῶς τὸ στοιχεῖον, ἔχει γὰρ μέγα ἑ-
ξωριστὴν βουλήν. Ἐξιστάω πῶς δὲν ὑπάρχει καὶ ἕνα ἀξιο-
λογο ἔργο λέανης καπρὶς ἔθνος, φυλετικὸν χαρακτήρα -
ἄρα πρὸς καθερὸν προσωπικόν. Ἐξίσταω μὲν γὰρ νὰ προσέσω καὶ
ἢ πρὸς πῶς νὰ γαντῇ ἄν ὀξύμωρον: «Τὸ καλοκινῶ στοι-
χεῖον ἀνακαταστή ἢς λέανης (πρὸς ἐνυπάρχει ἑαυτὴν), ἀνα-
κλώσεται εὐθέως ἀνάλογα μετὰ τὸ φυλετικὸν πρὸς προσωπικὸν
χαρακτηριστικόν».

Ἐν εὐλόγῳ ἀγαπῶ τὸ τραγῆδιόν σας. Μετὰ ἀρετῇ ἐπι-
σης ἢ ἢ φωνῇ ἢς Ἰλίου Nicole, καθὼς πρὸς τὸ παι-
δίμόν σας - ἔν πρὸς τὸ πᾶν ἔσαν πρὸς ἴστον κολῶντο.

Ἐκείνη, ἔχει τὴν ἀδελφὴν μου νὰ τὸ χρησιμοποιήσῃ ὅπως
θέλετε.

Ἐκείνη εὐχαριστῶ πρὸς πᾶν πρὸς ἔγω γὰρ τὸ χέρι. Τὸ-
ρα περιμένω ἢ νὰ φωνηθῶ μετὰ τὴν Ἰλίου Della-
fuente. Ἐκείνη περιμένω πραγματικὸν ἀντιτόμον.

Μετὰ τὸ μὴ φυλετικὸν εἰσθηματικόν

Γιάννης Ρίτσος

Figure 4: Handwritten letter of Yannis Ritsos to Maria Kalogridou

Athens, 12.2.67.-

My Dear Miss Kalogridou,

I am offering my congratulations and my thanks for your songs. From the first listening I very much loved them. Every day I love them more.

I am not a musician, and I cannot have an expert's opinion. I am just expressing my impression and my emotions. I feel that in your music there is an artistic feeling and understanding, which is not superficial, but fundamental and poetic. Something that I especially love in your work is: Hellenicity (Greek identity), with some vague religiosity. And this specific element, has for me a special gratuity. I believe there is no praiseworthy work of art without national identity – thus, personal character. I would also like to add something which will seem oxymoron: “The fundamental characteristic of art (that is embedded in it), straightly derives analogously to the artist's indigenous and personal characteristics”.

This is why I loved your songs. I also enjoyed the voice of Miss Nicole and your playing – though the piano is not very fitting. You have my permission to use them however you desire.

I congratulate you again, and I shake your hand. Now, I am waiting for the new bobbin with Miss Dellafuente. I cannot wait.

With the friendliest remarks,

Yannis Ritsos⁴

⁴ Translation by Eleftherios Chasanidis

2. Biography of Maria Kalogridou

2.1. Early life

Maria Kalogridou was born in Athens, Greece, on December 25, 1922. Maria grew up in Maroussi, a county in Athens, where her family's house stands until today. Maria's family was composed of artists and intellectuals. Specifically, her grandfather was a chanter/cantor⁵ in the local church, and all her family was invested into the arts in various ways. Chanting was passed down to Panagiota Kalogridou, mother of Maria Kalogridou, to Maria herself, and to her siblings. They had all developed a taste for the arts individually too; Maria and her sister Daphne played the piano, Anna played the cello, Tassia (Anastasia) was a poet and a children's book author, and their brother Demetris chanted, as did all the other siblings.

Maria's first encounters with music were in the church and in their house. Seeing her family chanting in the local church, and her sisters Anna and Daphne playing the cello and piano at home inspired Maria needed to start her own musical journey. During the 1930s it was very difficult for many families to afford to have a piano, but Maria's father Ioannis Kalogridis was a doctor, and they were affluent enough to have a piano in their household, as well as pursue music lessons at a private music conservatory.

Thus, Maria from a young age started taking piano lessons with Spyros Farandatos,⁶ a well-known pianist and pedagogue of that era, at the Athenian Conservatory (Ωδείο Αθηνών). Maria excelled in her piano studies and later transferred to the Hellenic Conservatory (Ελληνικό Ωδείο) to continue her education with Marika Papaioannou,⁷ another prominent pianist and pedagogue.

⁵ See Appendix IV for more information about chant and Byzantine Music

⁶ Spyros Farandatos (1895-1962). Greek pianist and pedagogue. See Appendix III for more information.

⁷ Marika Papaioannou (1904-1994) was a Greek pianist. See Appendix III for more information.

Greece is home to several music conservatories that offer professional training in classical and contemporary music, closely following the model of Western European institutions. Their structured programs in performance, theory, composition, and music history mirror those of conservatories in other European countries like France and Germany, using diploma systems rather than academic degrees. Prominent conservatories include the Athens Conservatoire—the country’s oldest and most prestigious, founded in 1871—the National Conservatory of Greece, the Hellenic Conservatory, known for alumni like Maria Callas alongside Maria Kalogridou, and the Philippos Nakas Conservatory, which also embraces modern music and collaborates internationally with Berklee College of Music in Boston, MA. While rooted in Greek culture, these institutions are firmly aligned with the Western classical tradition and are distinct from university music departments, which emphasize academic and theoretical studies in Greece.

Young Maria Kalogridou was mastering piano at a young age but unfortunately the second World War would delay her studies for some years before she could finish her diploma in piano. After the end of WWII, she would conclude her formal education in piano, receiving her diploma in 1950 where she received the highest awards, honorary mention, and a golden medal from the Hellenic Conservatory in the class of Marika Papaioannou. In addition to those accolades, she was also given a full-time scholarship to study in Rome, Italy with Tito Airea,⁸ where Maria Kalogridou went on to continue her education in 1952.

Before leaving to further her education in Italy, she gave her first recitals in Greece, where she received triumphant critiques from the local press, praising her for her artistry and beautiful voicing.

⁸ Tito Airea (1904-1989) was an Italian pianist, musicologist, and composer. See Appendix III for more information.

2.2. Middle period of her life

Maria Kalogridou moved to Rome, Italy in 1952, two years after completing her education in Athens, Greece and receiving her Diploma in Piano Performance from the Athenian Conservatory to continue her studies in piano with Tito Aprea (1904–1989) who was then teaching at Conservatorio Santa Cecilia di Roma. Upon arriving and settling in Rome, Tito Aprea introduced her to composing alongside her piano lessons. Aprea requested Maria to compose some songs for children’s ballet performances. This was Maria’s initial introduction to composition which later became one of her most prolific creative outlets. Maria studied with Tito Aprea for the next three years, until 1955. During the same time, she had performances in Italy that generated good press reviews and created some bridges with the Italian music stages that Maria would return to in the rest of her life.

In 1955, Kalogridou moved to London, as she was looking for more opportunities to perform, to further her career and to live by being a concert pianist and a composer. The British Council awarded her a scholarship to study composition in England and Maria studied with Harold Craxton⁹, an English pianist, teacher, composer and arranger.

Maria was invited often to perform as a pianist in high profile public and private venues. Performing in those venues gave Maria unique performance opportunities year after year. During that time, Maria also received invitations to give concerts in France, Italy, Germany, and Greece. Kalogridou’s name had started to circulate and generate interest in her piano performing skills.

⁹ Thomas Harold Hunt Craxton (30 April 1885 – 30 March 1971) was an English pianist, teacher and composer. See Appendix III for more information.

Simultaneously, Maria continued to expand her gift for composing. She had already started to compose for a variety of instruments both as solo and ensemble pieces. Her love for Greek poetry started to emerge as she began to create her song cycles, including the baritone songs. Later, she created a private publication of those songs that never went into public circulation.

Kalogridou lived in London from 1955 until she returned to Athens, Greece in 1967. During her time in London, Kalogridou was faced with financial struggles, and she was also suffering from mental illnesses and depression. Kalogridou wanted to return to Greece to be closer to her family.

2.3. Later period of her life

Maria Kalogridou returned to Athens, Greece in 1967, living in her family house in Maroussi, Athens. She visited and kept in touch with her family members, especially with her sister Anna who played the violoncello. Both Maria and Anna taught at the Byzantine Conservatory (Βυζαντινὸ Ὀδεῖον) in Athens. After teaching, she was studying composition privately with Andreas Nezeritis.¹⁰ Kalogridou continued to grow as a composer, and she entered her most prolific years in composition. Simultaneously, she was engaged as a soloist on local stages.

Systematically, Kalogridou continuously sought out new repertoire and kept in touch with new compositions. She had correspondence with Aaron Copland,¹¹ whom she admired, and she included some of his compositions in her solo recitals. Out of admiration for Copland's compositional genius, it is mentioned in one of their correspondences that Maria sent Aaron a plaque praising him (Figure 5).

¹⁰ Andreas Nezeritis (1897–1980). He was a Greek composer and academic. See Appendix III for more information.

¹¹ Aaron Copland (1900–1990) was an American composer, critic, writer, teacher, pianist, and conductor of his own and other American music. See Appendix III for more information.

AARON COPLAND

1538 L. WASHINGTON STREET PEEKSKILL, N. Y. 10566

June 20, 1978

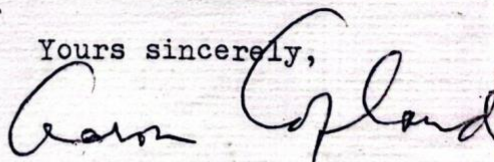
Dear Mr. Kalogzidou:

It was a great surprise to receive your sculptured plaque from far away Athens.

Naturally I am very pleased that you thought of me in connection with your own work.

Once again, thank you for your kindness.

Yours sincerely,

A handwritten signature in cursive script that reads "Aaron Copland". The signature is written in dark ink and is positioned to the right of the typed name "Aaron Copland".

Mr. Mario Kalogzidou
24 Rigo Fereau
Maroussi
Athens

Figure 5: Exchange of letters between Maria Kalogridou and Aaron Copland¹²

¹²Regarding the misspelling of Kalogridou's name: The present letter was found in Maria Kalogridou's archives. Probably, the letter received by Aaron Copland was handwritten. Kalogridou was not presenting herself as a man as there is no evidence of such claim in the rest the investigated material, or any mention regarding that from the interviewees. Taking in consideration the busyness of Aaron Copland, probably this mistake happened by accident.

Another composer that Maria kept correspondence with from the time that she was still in London, is Alan Bush,¹³ a British composer and pianist. Maria sent him some of her Preludes and Inventions for constructive feedback since she respected him as a composer. In that letter Alan Bush expresses appreciation for her enthusiasm about two musical pieces, technical aspects of interpretation, and praises her for her compositions.

In the last part of the letter, Kalogridou expresses her interest in becoming a professor at the Royal Academy of Music and she asks for Bush's advice on her approach. It is notable that Kalogridou wanted to teach on a collegiate level, as she was probably in her prime.

¹³ Alan Dudley Bush (December 22, 1900–October 31, 1995) was a British composer, pianist, conductor, teacher and political activist. See Appendix III for more information.

ALAN BUSH 25 CHRISTCHURCH CRESCENT, RADLETT, HERTFORDSHIRE
RADLETT 6422

May 3rd, 1965.

Dear Maria,

Thank you very much for your letter of May 1st.

I very much appreciate your enthusiasm for these two pieces. At the moment I cannot find my printed copy and have only the original manuscript, of which the pages and bars do not correspond with the printed copy. When I can get hold of a printed copy and have a little more time, I will write you precisely about it. The tempo I imagined to be the tempo at which the shanty was normally sung. There is a gramophone record of this in a very authoritative interpretation by A.L. Lloyd. I will play this through and check the tempo from it.

I very well remember that when I played my tape of this piece to you, you thought that I played it too slowly. And you were right! I listened to this tape not long ago, and quite agree. I intend to make another tape of it, when I have time to do the necessary practice. But while I played too slowly, you, in my opinion, still play it too fast. Apart from this, you use pedal in a great many places where it is not necessary, and too much pedal in other places, where a little is necessary. This makes the clear articulation of the repeated thirds almost impossible, and they are not audible in the concert room, whereas every single repeated third or other chord should come out clearly.

I have the impression that in this piece and also in the "Cruel Sea Captain" you actually miss quite a few of the notes. This was especially the case in the spread chords of the Cruel Sea Captain. These spread chords should be played rapidly but without missing a single note of them! In the 7th bar before the end, the melody must be played with the fifth finger only, so that you need not use pedal and thus catch the As in the harmony, to which they do not belong. If you cannot stretch the three notes of the left hand chord and hold them, it would be essential to play them and then depress the E and D before the r.h. A is played, so that no pedal need be used until the min chord on the second beat of the following bar, where you would, of course, use pedal to include the top G of the r.h. part. I think that in the climax, the four semi-quavers in each of the two bars should be brought out very strongly: and if necessary played a little slowly, the demi-semi-quavers on the other hand not so loudly. We could not hear the top notes of these passages, especially the melody, C FC C and D ED D, clearly defined.

You cannot imagine what a relief it was to hear you play your fugues, because in these pieces you, understandably enough, used scarcely any pedal! Apart from this, I do sincerely congratulate you on these compositions. It is no small matter to compose 6 preludes and fugues, and I was astonished at

the invention displayed in the figurations of the preludes, and in the clear characterised subjects of the fugues. The development and structure of some of the fugues seemed to me, as a first hearing, to be insufficiently cumulative. In some of them there was little more than successive entries of the subject, clearly contrasted episodes being absent, and insufficient significance attached to the final entry of the subject. But this is a difficult problem, especially when a composer is dealing with six fugues, of which the internal formal structure must of course be varied in each case, otherwise the composer falls into the mistake of applying the same formal procedures to different subject matter. Still, the audience certainly greatly enjoyed these works, as I did.

When I have a bit more time, I will check the record, give you the metronome marks, and write again.

As regards the Royal Academy of Music, the only way in which you could be considered as a prospective teacher of the piano would be to write to the Principal, giving him all details of your achievements as a pianist and teacher of the piano, with press notices, etc., You could, in such a letter, mention my name as a person to whom the Principal could refer. I do not wish to appear unduly pessimistic, but I think the chance of your being engaged as professor of piano there is very small. The Principal has made, during the past six or seven years, a large number of new appointments to the teaching staff. The great majority of these are men and women who have been students of the Academy. But there are exceptions, Franz Reizenstein, for example. So that there is no exception in principle to somebody from outside being appointed.

Let me know what you decide to do, and I will write again about the Two Ballads of the Sea in due course.

With best regards,
Yours very sincerely,

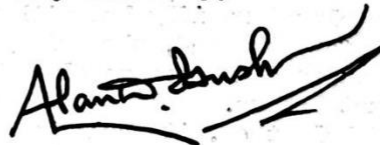
A handwritten signature in black ink, reading "Alan Bush". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

Figure 6: Letter from Alan Bush to Maria Kalogridou

After a few years, Maria and her sister Anna moved in together. Maria was recognized by many as a great composer and some of her works were presented in public performances while also giving interviews to the press. She was a member of the Greek Composers' Union¹⁴ and she developed a lot as a pedagogue. Maria wrote children's books for piano that utilize the national elements of music of Greece to preserve the Greek musical identity via local traditions.

In 1989, after the passing of her sister Anna, Maria was hospitalized until the end of her life in 2001. Maria was suffering for more than the last 30 years of her life with mental illnesses and depression that prevented her from publishing her works as she mentioned in a 1987 interview in 1987 to the Greek magazine *Pefki Echoes* (Πευκιώτικοι Αντίλαλοι).¹⁵ Kalogridou's most prominent mental illnesses were chronic depression, bipolar disorder, and persecutory delusion. According to Kalogridou's family, signs of those mental diseases were present in her life since the time that she was in London, and some of her relatives had advised her to move back to her family in Athens to help her overcome them. The perseverance of those disorders was starting to become progressively evident in her personal life and in her family circle, but in the public eye Maria Kalogridou was suffering silently. In all of the interviews conducted in this research, Maria was always perceived by everyone as a very nice, friendly, polite person, who was well-organized and filled with joy by her teaching. Spyros Sakkas, a Metropolitan Opera bass, described their collaboration as "exemplary", and Zanet Teteri, the secretary working at the conservatory where Kalogridou was teaching in Greece, spoke with true warmth about the love that Maria had for children.

¹⁴ The Greek Composers' Union was founded on June 8th 1931. Its main aims are the protection and promotion of the Greek musical creations, the development of solidarity between the Greek composers and the protection of their professional and artistic rights. Sourced from https://eem.org.gr/wp-content/uploads/sites/154/2018/04/EEM_2016-17_EN.pdf Accessed 17 September, 2024

¹⁵1. "Καλλιτέχνες Ανάμεσά Μας: Η Μουσουργός κ. Μαρία Καλογριδου," *Pefki Echoes*, December 1987, 41.

According to her niece, what led Kalogridou to her mental struggles was the fact that she dedicated her whole life to music and the piano, but she could never have a major soloistic career and live completely from it. As seen in the letter from Alan Bush to Maria Kalogridou, she attempted to get a major teaching position in a prominent music school, such as the Royal Academy of Music, but was not offered the opportunity. Alexandra supports that her aunt Maria was probably thinking that she was sabotaged and marginalized, and/or even prevented from success because of the sexist behaviors of that era.

While Kalogridou's sister Anna was alive, Anna was the one who was taking care of Maria and was helping her deal with her crisis as Anna had moved in with her for some years. In 1989, after Anna's demise, Maria Kalogridou's personal struggles and suffering evolved to a degree that she needed professional care via her admission to a mental institution.¹⁶ Maria Kalogridou never left this institution and passed away in 2001.

¹⁶ Mental illness and depression have long been entangled with the arts, influencing the work of some of history's most renowned creatives. Artists, writers, and musicians have often used their craft as a means of processing their struggles, turning their pain into profound and moving works. From Vincent van Gogh's tormented self-portraits to Sylvia Plath's deeply introspective poetry, the connection between mental health and artistic expression is undeniable. Many have argued that the heightened sensitivity and introspection often associated with depression can fuel creativity, allowing artists to explore the depths of human emotion in ways that deeply resonate with audiences.

However, the romanticization of suffering in the arts has also raised important discussions about the toll of untreated mental illness. While some artists have channeled their struggles into masterpieces, others have been consumed by them, as seen in the tragic early deaths of figures like Virginia Woolf, Kurt Cobain, and Robin Williams. Their stories, similar to Maria Kalogridou's, highlight the need for better mental health awareness and support structures within artistic professions, where emotional vulnerability is often both an asset and a burden.

Today, there is a growing movement to destigmatize mental illness in the arts and provide resources for struggling creatives. More artists are speaking openly about their battles with depression, helping to break down the notion that suffering is a prerequisite for great art. Therapy, medication, and community support are being increasingly recognized as essential tools—not just for survival, but for sustainable creativity. While the link between art and mental illness remains complex, society is beginning to embrace a healthier narrative: that artists can create transformative work while also prioritizing their well-being.

3. Compositional Style Analysis - Greek musical elements in the works of Maria Kalogridou

Maria Kalogridou's works stand as a remarkable synthesis of Greek musical heritage, integrating elements from Ancient Greek modes, traditional folk music, Byzantine chant, and urban folk songs while maintaining a structured approach influenced by Western music education. Her compositions and pedagogical methodologies demonstrate a deep understanding of these diverse traditions, weaving them into a cohesive artistic and educational framework.

One of the key aspects of Kalogridou's work is her use of Ancient Greek modes, which form the foundation of her harmonic and melodic choices. By incorporating Dorian, Phrygian, and other modal structures,¹⁷ she connects contemporary compositions with the theories and practices of antiquity. This revival not only enriches her music but also serves as a bridge between past and present, reinforcing the continuity of Greek musical identity. Notable works demonstrating this include Prelude and Fugue in Aeolian mode, Op.2 No.1, Prelude and Fugue in Phrygian mode, Op.2 No.4, and Piano Trio in G-major (2nd movement starts with a violin solo in Dorian mode).

Traditional Greek folk music plays an equally vital role in Kalogridou's oeuvre. By drawing from the rhythms, melodies, and storytelling elements of regional folk traditions, she captures the essence of Greece's diverse cultural landscapes. Her arrangements often reflect the dance forms and lyrical narratives inherent in folk traditions, preserving their authenticity while adapting them for modern audiences. Key works include *Greek Dances* Suite for Violin and

¹⁷ For further details on modality and modal systems, see Appendix IV: Terminology of Rare Concepts.

Piano, which features Kalamatianos, Karsilamas, and Zeibekiko, and Suite No.2 for Piano for 4 Hands, which includes Cretan Syrtos and The Pentozalis.¹⁸

Byzantine music, with its monophonic texture and modal system, further influences Kalogridou's compositions. She skillfully integrates Byzantine chant techniques in her compositions, such as isokratima (drone accompaniment) and microtonal intervals, creating a soundscape that echoes the spiritual depth and melodic intricacy of Orthodox ecclesiastical music. This influence is evident in her *Byzantine Concerto for Piano & Orchestra (1965)* and *Andante (Byzantine rhythm)* from *Children's Collection – 22 small pieces for piano*.

Additionally, Kalogridou explores the urban folk music that flourished in Greece between 1922 and 1989, particularly the Rebetiko and Laikó genres¹⁹ that emerged from the socio-political struggles of the time. These styles, characterized by their emotive lyricism and intricate instrumental textures, find resonance in her works, allowing her to convey themes of migration, resilience, and cultural transformation. Examples of this influence include *Prelude and Fugue in Ionian mode and Fugue on a Theme by Tsitsanis (Op.2 No.6)* and “3 Pieces for the Olive Tree” for two pianos – “The sparrows and the magic bird” (resembling Theodorakis’ “Το γελαστό παιδί”).

Despite her dedication to Greek musical traditions, Kalogridou also embraces the structured teaching methodologies of Western music. She effectively integrates classical harmony, counterpoint, and orchestration techniques into her compositions, offering students a comprehensive musical education that values both indigenous and European influences. Notable examples include *Miniature Concerto for Violin and String Orchestra*, which combines folk song elements with classical structures, and *Theme and Variations for piano*, which follows a Western classical form while incorporating Greek influences. This balanced approach ensures

¹⁸ For further details on Greek dances, see Appendix IV: Terminology of Rare Concepts.

¹⁹ For further details on urban folk music, see Appendix IV: Terminology of Rare Concepts

that Greek music is not merely preserved but evolves within a contemporary pedagogical and artistic context.

Through her innovative fusion of these diverse musical elements, Maria Kalogridou has established a unique artistic voice that both honors and reimagines Greece's rich musical legacy. Her work serves as a vital contribution to the preservation and evolution of Greek music, ensuring its relevance in both academic and creative domains.

4. **Analysis of the baritone songs composed by Maria Kalogridou**

Maria Kalogridou commissioned three of her songs for voice and piano to be organized and transcribed in notation software by Dimitris Doulias, a professional score designer active in Germany and Greece. These three songs now represent the collection of Kalogridou's baritone songs. The songs were based on three poems by Constantine P. Cavafy²⁰ - *Tou Magaziou*, *Diakopi*, and *Epiga* - whose titles are also used as the songs' titles. In the following section these songs are analyzed in terms of rhythms, keys, tempi, dynamics, modality, affiliation with traditional Greek idiomatic music, poetry selection, word painting, difficulty, correlation between voice and piano, association between the songs of the set, and the overall sensation of these songs.

²⁰ Constantine P. Cavafy (1863-1933) is one of the most distinguished Greek poets of the 20th c. in Greece. More about him on Appendix III.

4.1. Song no.1 (Title: *Tou Magaziou*)

The composition *Tou Magaziou* is the first song of the set of three baritone songs by Maria Kalogridou.

ΤΟΥ ΜΑΓΑΖΙΟΥ

Μαρία Καλογρίδου

Moderato ♩ **D-Major** **8-beat melodic phrases**

Baritone *mp* Τα τύ-λι-ξε προ-σε-χι-κά με

Baritone Τα θέ-λη-σε τα βλέ-πει ω

6 beat 6 beat

I
Ornaments

5

Bar. τά-ξη σε πρά-σι-νο πο-λύ-τι-μο με-τά-ξι, α-πό ρου-

Bar. ραί-α ό-χι ό-πως στη φύ-ση τα

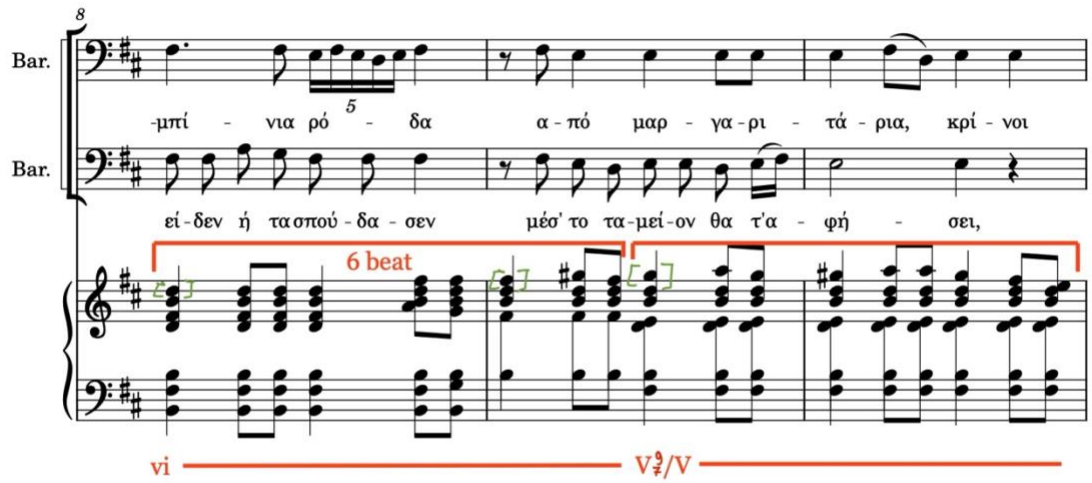
4 beat 4 beat 4 beat

Ascending melodic line
ii/E-minor
D-Major

V

Double chord/
Triple ornamented tonic chord
(9,11,13)

8

Bar. 

-μπί - νια ρό⁵ - δα α - πό μαρ - γα - ρι - τά - ρια, κρί - νοι

εί - δεν ή τα σπού - δα - σεν μέσ' το τα - μεί - ον θα τ'α - φή - σει,

6 beat

vi ————— V⁷/V

11 

α - πό α - μέ - θυ - στους με - νε - ξέ - δες ως αυ - τός τα κρί - νει.

δεί - γμα της τολ - μη ρής δου - λειάς του και ι - κα - νής.

VI⁷/V
or III⁷
Borrowed from D-minor

ii — IV — V — 7

15

Bar. 

Right hand melisma-
imitation of bouzouki trill

στο μα - γα - ζί σαν μπει α - γο - ρα - στής κα - νείς

I

18

Bar. V vi

βγά-ζει απ' τες θή-κες άλλακαιπου - λεί, πε - ρί - φη - μα στο

21

Bar. V/V ii

λί - δια βρα - χιό - λια α - λυ - σί - δες,

24

Bar. I^{\flat} I^{\natural}

πε - ρι - δέ - ραι - α και δαχ - τυ - λι -

26

Bar. I I

-δια. **Codetta** *rit.*

Plagal cadence imitation

$[\text{IV}]$ I

Figure 7: Compositional analysis of *Tou Magaziou*

Key: D-major

Tempo: *Moderato*

Analysis of the Lyrics:

Of the Shop

by Constantine P. Cavafy

(*English translation by Eleftherios Chasanidis*)²¹

He wrapped them carefully, with order,
in green precious silk.

Roses of rubies, lilies of pearls,
violets of amethysts—as he deems them,

as he desired them, as he sees them beautiful;
not as he saw them in nature or studied them.
He will leave them in the vault,

a sample of his daring and skillful work.
If a buyer enters the shop,

he brings out other pieces and sells—splendid adornments—
bracelets, chains, necklaces, and rings.

Constantine P. Cavafy's *Of the Shop* appears to be a meditation on artistic vision, perception, and the contrast between reality and idealized beauty. The poet describes a craftsman—perhaps a jeweler or an artist—who carefully wraps and stores his most precious and daring creations, not as they truly exist in nature, but as he imagines and desires them to be.

The song reflects themes of artistry, personal vision, and hidden ambition. The jeweler (or artist) does not merely reproduce what he sees in the world but instead creates a version of beauty that aligns with his inner ideals. The “roses of rubies,” “lilies of pearls,” and “violets of amethysts” are not literal flowers but artistic expressions, transformed into something precious

²¹ For original Greek text with side-by-side English translation, see Appendix II.

and unattainable in reality. This suggests an act of creation that transcends mere imitation—he is crafting his own reality.

Yet, he does not display these daring and skillful works for sale. Instead, he locks them away in a vault, possibly out of fear that the world will not appreciate or understand them. When customers enter, he offers them other pieces—perhaps more conventional, marketable jewelry—rather than his true masterpieces. This could symbolize the compromises artists must make between their deepest creative expressions and the demands of commerce or public approval.

Ultimately, the lyrics may be a reflection on the tension between artistic integrity and practical survival. It poses the question: should one create purely for oneself, preserving one's true vision, or adapt to what the world expects in order to be accepted?

Rhythm: Predominantly in 4/4 with one interjected measure of 2/4 on measure 19.

Form: AA'B — Although the form is AA'B, the song could have been interpreted as an AA' strophic form, but there are some emerging questions regarding that approach. After the *dal segno* marking there are a few alterations on the vocal line to accommodate the text, but there are no changes in the piano on the repetition, as is typical for a strophic form. In order to consider it strophic we will have to think of A as being a conjoint section with the repeat, and the A' part starting as the modification of A on measure 15. The problem here is that the A' is in different harmonic rhythm and the melodic lines have a more condensed form, creating a strophic unevenness. Additionally, this approach induces a buildup in tension leading to a better resolution, but it contradicts the traditional approach presented on strophic forms where the strophes are similar in length.

Dynamics: Both the voice and the piano are *mp*, but there is a natural build on the texture of the piano that incorporates more sound and strengthens its dynamic levels. Naturally, the voice will have to adjust its dynamic in those places to follow the piano's textural change.

Modality and chord progression: The mode of the piece is Ionian (major) with structural melodic cadential figures inspired by the scale-degree of 6 leading to the scale-degree of 1, appearing initially on the first phrase of the melodic line of the voice. Similar to that we see the chord progression on measure 7 to 8 leading from a dominant environment to a deceptive cadence on a [vi]. Consequently, this is followed by a PD E-minor with a 9th chord with a sharpened G in the middle of measure 9, functioning as a V/V to the cadential dominant appearing on measure 11 to 14. Then the song restarts. The second time it arrives at measure 14, its tonal function on measure 15 is introduced to some new textural elements on the right hand of the piano, to be discussed in the next section.

Harmonic rhythm and melodic structure: There are some interesting patterns regarding the harmonic rhythm interweaving in between the piano and the voice. The melodic structure of the vocal line is initially based on 8-beat melodic phrases, but on measures 8 to 12 shifts to 12-beat melodic lines. The voice starts on measure 3 with a pickup note and the first phrase unravels on the first two measures, while in the piano there is an underlying harmonic layer that works in contrasting 6-beat rhythmical pattern against the 8-beat vocal phrases. This introductory misalignment resolves on measure 5 where in the piano we see musical structures of 4-beats. The 6-beat introductory patterns of the piano resurface later in the B section of the song starting on measure 18, followed by a progressive going to 4-beat phrases to create more tension in collaboration with the harmonic rhythm, leading us to resolution on the third beat of measure 25 extending to 26. On measure 26 the piano plays a codetta that leads to a delayed resolution that comes in measure 27, imitating a plagal cadence. This misalignment between the melodic cadence of the vocal line and the harmonic cadence in the piano creates a gradual sense of closure between the voice and piano instead of a straightforward cadential figure.

Idiomatic Greek Music elements: The most prominent idiomatic element in this piece is the appearance of new contextual elements on the right hand on the piano from measure 15

until the end of the song. This melodic line imitates the trill of the traditional folk musical instrument bouzouki, a guitar shaped string instrument with double strings. The bouzouki is one of the predominant instruments of the rebetiko style²² of the urban folk music (laikó), adding a different emotional aspect to the song that is evident it is inspired by the lyrics—explaining the meticulous work of a master crafter (more about that in the lyrics section). Another relatively important element is the use of an underlying isokratis²³ similar to a *pedal* on the left hand of the piano by maintaining a clock-worked steadiness corresponding to the T-PD-D environments of progression, especially in measure 6 where we see two different chords played together on the first beat of the measure, the D Major [I] and the E minor [ii]. It is identifiable that the D Major chord is part of the tonal environment between measures 1 to 6, which is leading to the dominant [V] on measure 7. Thus, the left hand has a sustainable characteristic progression of the harmonic function and the right hand creates a melodic lead, parallel with that of the melodic line of the voice.

Overall: *Tou Magaziou* portrays a craftsman who hides his finest creations, offering only restrained pieces—a metaphor echoed in the music’s structure and texture. Set in D major and the Ionian mode, the piece conveys order and intention, mirroring the jeweler’s meticulous work. Harmonic elements like the deceptive cadence (m.8) and an E-minor with added 9th serves as PD chord (m.9) to introduce subtle tension, reflecting inner conflict between ambition and restraint. The moderato tempo and soft dynamics establish an intimate mood, while growing piano texture and dynamic shifts suggest swelling artistic emotion. The structural “restart” after measure 14 with new textures implies deepening complexity—an artist contemplating greater revelation.

²² More about Rebetiko on Appendix IV.

²³ More about the isokratis/isokratima/ison on Appendix IV under Byzantine Music/Monophonic Tradition.

Greek folk idioms, such as the bouzouki-like melody (m.15+) and isokratis-style pedal tones, root the music in cultural identity and emotional depth. Expansions in phrase length (from 8 to 12 beats) reflect the jeweler's temptation to reveal more. The structured left-hand rhythm reinforces his disciplined craft. Ultimately, the music embodies hidden passion, artistic restraint, and cultural nuance—like a master artisan revealing only hints of his true vision beneath a carefully crafted surface.

4.2. Song no.2 (Title: *Diakopi*)

The composition *Diakopi* is the second song of the set of three baritone songs by Maria Kalogridou.

ΔΙΑΚΟΠΗ

Μαρία Καλογρίδου

F-Major

Baritone

To έρ-γον των Θε-ών δι - α - κό-πτο-μεν ε - μείς

Piano

I Isokratis

G flat-Major

4

Bar.

τα βια-στι - κά κι'ά-πει-ρα ό - ντα της στι - γμής

Pno.

VI^{#3} [Ger/V] I Isokratis

G-Major **A-Aeolian**

8

Bar.

f στης Ε - λευ - σί - νος και στης Φθί-ας τα πα - λά - τια

Pno.

I [I/VII] [11] VI

2

11

Bar. *mf* η Δή - μη - τρα κί'η Θε - τες αρ - χι - νούν έρ - γα κα -

Pno.

8vb

VII i Isokratis

15

Bar. -λά *ff* μέσ' σε με - γά - λες φλό - γες

Pno.

VII i Isokratis

20

Bar. και βα - θύν καπ - νόν, αλ - λά πάν - το - τε ορ - μά η Με -

Pno.

sf simile

VII i [i/iii] I

F-Major

25

Bar. 3 5

-τά - νει - ρα α - πό τα δω - μά - τι - α του βα - σι -

Pno. 6 6 3 3

I^{6}_4

Chromatic line

27 **agitato**

Bar. 6

-λέ - ως, ξέ - πλε - γη και τρο - μαγ - μέ - νη και

Pno. VI I^{6}_4 $\text{VII}^{\text{♯}7}$ $\text{II}^{\text{\#} \text{ [11]}}$ $\text{I}^{\text{[c-7] [1-1]}}$

30 **parlando**

Bar. πάν - το - τε ο Πη - λεύς φο - βά - ται κι' ε - πεμ - βαί - νει.

Pno. p 8vb

I

Figure 8: Compositional analysis of *Diakopi*

Key: F-major

Tempo: *Parlando*

Analysis of the Lyrics:

Interruption

by Constantine P. Cavafy

(*English translation by Eleftherios Chasanidis*)²⁴

The work of the gods—we interrupt it,
we, the hasty and unskilled beings of the moment.
In the halls of Eleusis and Phthia,
Demeter and Thetis begin their noble works
amid great flames and deep smoke. But

Metaneira always rushes in
from the king's chambers, disheveled and terrified,
and Peleus always fears and intervenes.

Constantine P. Cavafy's *Interruption* is a meditation on human limitation, fear, and our tendency to disrupt processes greater than ourselves. The poem draws on Greek mythology, referencing two divine acts of transformation that were interrupted by human intervention:

1. Demeter and Metaneira (Eleusis) – In the myth of Demeter and Demophon, Demeter, disguised as a nurse, attempts to grant immortality to the infant prince Demophon by placing him in fire each night. His mother, Metaneira, horrified by what she sees, interrupts the ritual, preventing the transformation from taking place.
2. Thetis and Peleus (Phthia) – The sea goddess Thetis, mother of Achilles, tries to make her son immortal through a similar process. However, Peleus, Achilles' mortal father, stops her out of fear, dooming Achilles to a fate as a great but mortal warrior.

²⁴ For original Greek text with side-by-side English translation, see Appendix II.

Cavafy uses these myths to illustrate how humans, driven by fear, ignorance, and impulsiveness, obstruct grand, divine processes. The “work of the gods” symbolizes profound transformation, wisdom, or destiny—things that require trust and patience. Yet, humans, being “hasty and unskilled,” react out of panic rather than understanding, halting what could have been extraordinary.

Ultimately, the poem suggests a contrast between the divine (timeless, purposeful, and transformative) and the human (fearful, impatient, and reactive). It reflects on how we often resist change, even when it is meant for our benefit, because we cannot comprehend its full scope.

Rhythm: Initially the song has a free form oratory character based on a declamatory delivery of the lyrics, similar to a *recitativo secco*, but with more enthusiasm. On measure 10 we have a 3/4 rhythm that prepares us for the 2/4 rhythm on measure 11. After the arrival of the song to the 2/4, it stays on this rhythm until the end on measure 32.

Form: The song is through-composed.

Dynamics: The dynamic progression of this song is following the declamatory character of the delivery of the lyrics. The dramatic events described in the poetry manipulate the dynamic progression to reflect and to colorize the story they tell. There is a push-and-pull character that makes the two entities, voice and piano, systemically collaborate in communicating the message of the lyrics. This happens sometimes premeditatively such as on measures 1, 4 and 8 where the piano anticipates the entrance of the voice and sets the tone for the declamation. This deliberate character is also evident on the third beat of measure 10, with the *f* on the piano right before the entrance of the voice on measure 11 — the piano anticipates the lyrics describing the beginning of the noble works of the goddesses Demeter and Thetis as the lyrics denote. Analogously, the piano sometimes contemplates and/or emphasizes the lyrics’ meaning after their delivery.

Characteristic example is measure 23, where the piano has a *sf* and the contrasting rhythmical patterns on the left and right hand, tremolo against sextuples respectively, create a commotion of sound that thickens the texture of the music. In this case the music contemplates what the lyrics have just described “amid great flames and deep smoke” and creates a mental image of commotion to the listener. The stronger dynamic choice of the *sf* and the denser rhythmical patterns fabricate an almost graphic storytelling component in the music, captivating the listener.

This push-and-pull character sometimes is in sync with the narrative of the lyrics. In measure 28 the lyrics translate to “disheveled and terrified” and the composer indicates an *agitato* quality of interpretation, perfectly matching what the text describes. The *agitato* quality though has multiple layers of interpretation including both the rhythm and the dynamic serving towards the artistic delivery of the meaning of the lyrics.

Modality and chord progression: The chord progression of the song presents elements that are also tied to the structure of the vocal line and the lyrics. Many times, the composer would utilize paradoxical chord progression to intensify the meaning of the words. For example, on measure 28 we see a chromatic sequence of semitones. The melodic line starting from the F on measure 27, builds up to measure 28 where we see the G-flat which takes us to the G natural. That chromatic ascending line in the environment of the F major generates an escape effect by bending the F towards the G-flat (F-sharp) which gives way to the G natural as its final destination. This gradual movement that is also accompanied by big masses of sound from the chords underneath changing on every beat and charging up the intensity of the music, creates a dramatic effect perfectly in alignment with the lyrics “disheveled and terrified” which we also mentioned on the Dynamics section with the *agitato*. In terms of modality, the song has an A-Aeolian section starting on measure 10 to measure 23.

An interesting phenomenon in this song is the addition of an extra note (usually 9th or 11th, also interpreted as 2nd or 4th) in some chords. We see only three chords with that phenomenon throughout the piece. The first one is on the second beat of measure 10, where we have a G-major chord with an added C natural; the second one is on the first beat of measure 23, where we have an A minor chord with added B flat; and the third one is on the second beat of measure 28, where we have again a G major chord with an added C natural. Similarly, we see this idiomatic writing of Kalogridou is the melisma on the left hand of the piano on measures 13, 15, 24, and 25, where we see arpeggiated chords with added notes. In measures 13 and 15 we see an A minor chord with an added B natural (9th) and one time an added D natural (11th), and on measures 24 and 25 we see an F major chord with an added G natural (9th).

Idiomatic Greek Music elements: The first idiomatic Greek music element presented in this song is the lyrics referring to Ancient Greek mythology. (More about that in the lyrics section) The second characteristic is the use of Aeolian mode in the middle section of the song, to showcase in a minor key the bad nature of the actions of Demeter. The third is the use of isokratis which is an essential element in Byzantine music, which is sometimes also utilized in simple intonation of scripture. This song has a very strong oratorical character in the sense of narrative expression. It can easily be imagined as a song that would be played with ancient Greek lyre, because of the sustained character of the chords and the placement of the voice on the musical bed created. The piano has a dual role both as being there to accompany the voice, but also to actively enhance the storytelling experience with its premeditative character.

Harmonic rhythm and melodic structure: The harmonic rhythm of the song is driven by two parameters, the form of the song being through-composed, and the placement of the lyrical text. There is not a particular pattern that is followed, instead the song progresses with the purpose of serving the delivery and the meaning of the text.

The melodic structure has a strong sense of scale-degree 5 leading us to scale-degree 1 to invoke a cadential ideal and strong progression through the modulations that are happening. The melodic lines also underscore are narrative driven and have very clean line that are technically easier for singing but still challenging in terms of being intentional with the lyrics and the high intensity delivery. For example, in measures 16 to 22 “amid great flames and deep smoke” the melodic structure has a steady prosodic quality that it might be counterintuitive for the meaning of the lyrics, but by emphasizing the 16th notes some more tension can be evoked. This is why the textural support of the piano is important in that specific section to enhance and collaborate with the lyrics.

Overall: *Diakopi* mirrors the poem’s themes of disruption through its flexible, through-composed structure and shifting meters, taking the listener to a journey. Set in F major with a parlando tempo, the piece opens in a free, recitative-like rhythm before transitioning to 3/4 and 2/4, building urgency. The piano and voice engage in expressive dialogue, with the piano often anticipating or intensifying the text. Dramatic moments—like the sforzando tremolos at “great flames and deep smoke” and the *agitato* with chromatic ascent at “disheveled and terrified”—heighten emotional tension. A modal shift to A-Aeolian measures 10–23 adds somberness, supported by occasional extended chords.

Greek idioms, such as Aeolian lament and Byzantine-style drones, deepen cultural resonance. Rhythm and phrasing follow the text, not strict patterns, allowing expressive flexibility. The result is a vivid musical rendering of Cavafy’s poem—where disruption, tension, and mythic gravity are brought to life through sound.

4.3. Song no.3 (Title: *Epiga*)

The composition *Epiga* is the third song of the set of three baritone songs by Maria Kalogridou.

ΕΠΗΓΑ

Μαρία Καλογρίδου

D-Major
Andante

Baritone
 Δεν ε - δεσ - μεύ - θη - κα τε - λεί - ως α - φέ - θη - κακα ε -

mf

Piano
mf

I ————— ii⁶ —————

A flat-Major
a tempo ma tranquillo

3
 Bar. -πή - γα στες α - πο - λαύ - σεις

Pno.
 rit.

VI —⁶/₄ ————— I ————— I ⁶/₄ —————

5
 Bar. που μι - σο - πρα - γμα - τι - κές μι - σο - γυρ -

Pno.
 3

rit.

————— (V) I —————

2

7

Bar. *-νά - με - νες μέσ' το μυα - λό μου ή - σαν. rit.*

Pno.

Red. **I** $\frac{4}{4}$ **I**

10 **F-minor**
a tempo

Bar. *Ε - πή - γα μέσ-τη φω-τισ - μέ - νη νύ - χτα*

Pno.

gva

p

i *vi*

i [6-5]

i [6-5] [4-3]

V $\frac{4}{4}$

13 **D-Aeolian**
allargando

Bar. *κή-πιαα-πόδυ-να-τά κρα-σιά κα-θώς που πί-νουν οι αν-δρεί-οι της η-δο - νής.*

Pno.

gva

allargando

mf

i [6-5]

ii $\frac{5}{4}$

v [9-8]

Red.

Red.

i [6-5] *i* *VI* *i*

or

V $\frac{4}{4}$

Figure 9: Compositional analysis of *Epiga*

Key: Initially D-major. The song ends in D-Aeolian.

Tempo: The tempo of the song is mainly *Andante*, but there is a middle section where we see *a tempo ma tranquillo* from measure 4 to 9.

Analysis of the Lyrics:

I went
by Constantine P. Cavafy
(*English translation by Eleftherios Chasanidis*)²⁵

I was not held back. I completely let go and went.
To pleasures, half real,
half swirling in my mind,
I went into the illuminated night.

And I drank from strong wines,
as drink the brave ones of pleasure.

Cavafy's poem *I Went* is a declaration of surrender to pleasure, indulgence, and uninhibited experience. The phrase "*I was not held back. I completely let go and went.*" suggests a deliberate choice to abandon inhibitions, social constraints, or inner reservations. The poet conveys a sense of freedom, as if stepping beyond the boundaries of self-imposed restraint into a world of uninhibited enjoyment.

The pleasures described are "*half real, half swirling in my mind,*" implying that desire is not only a physical experience but also shaped by imagination, anticipation, and memory. The blending of reality and fantasy highlights how pleasure exists as much in the mind as in the body.

The setting of the "*illuminated night*" suggests a world of possibility, temptation, and sensuality—perhaps nightlife, a secret rendezvous, or a dreamlike atmosphere where societal norms fade.

²⁵ For original Greek text with side-by-side English translation, see Appendix II.

The final lines, “And I drank from strong wines, as drink the brave ones of pleasure,” likened the pursuit of pleasure to an act of courage. The speaker aligns themselves with those who boldly seek fulfillment without fear, fully immersing in the moment. The strong wine symbolizes indulgence, intoxication, and the willingness to experience life intensely.

Overall, *I Went* is a celebration of hedonism, desire, and the courage to embrace fleeting joys without regret. It resonates with Cavafy’s broader themes of sensuality, nostalgia, and the tension between restraint and abandon.

Rhythm: The song alternates between different rhythmical structures in 2/4, 3/4, and 4/4. The dominant rhythm is 3/4 with two interjected measures of 2/4, one at the beginning on measure 1, and another one on measure 12. There is also an interjected 4/4 rhythm on measure 6. The song presents some *ritardandi* for expressive purposes driven by the emotional context of the text. For example, on measures 3 and 10, right after and before the word “I went” [Επήγα], we see *ritardandi* in order to enhance the dramatic action of the meaning of the word and to create a nuance of anticipation or affirmation respectively. On the last two measures of the song we also see an *allargando* adding to the dramatic prosody of the text.

The vocal line has some triplets, a quintuple, and a septuplet to accommodate the multiple syllable words of the text. The triplets’ appearance comes early in the song in measures 1 and 2, setting the tone for the piano, which continues with the arpeggiated triplets in the *tranquillo* section, between measures 4 to 9.

Form: The song is through-composed.

Dynamics: The song starts in *mf* dynamic for both the piano and the voice. The dynamic of the piano changes on measure 10 with a *sf* on the downbeat leading us to *p* on the third beat of the same measure which stays until measure 14, the penultimate measure of the song. Though this section is *p* between the last beat of measure 10 to measure 14, the chords on the downbeat

of measures 12, 13, and 14, combined with the delayed entrances of the vocal line after the setting of the chords, enhance the musical texture and create a more dynamic effect where the piano sets the foundation for the vocal line to deliver the text on each subsection. This effect is also encountered in the beginning of the song on measures 1 and 2, where the chords here also serve the same role, setting the backdrop for the vocal line to manifest.

Modality and chord progression: The song starts in D-major and transitions to A flat-major in the *tranquillo* section between measures 4 to 9. On measure 10, F-minor is introduced and in the last section of the song we see a D-Aeolian starting on measure 13 until the end of the song on measure 15.

In the chord progression of the song, we see a characteristic of Kalogridou's compositional style that was also present in the second song of the set "Diakopi," though this time is accompanied with an added element. In the last part of the song, from measure 10 until the end, Kalogridou uses regular chords with added notes either on the 9th, 6th, or 4th degree, similar to "Diakopi." This time, Kalogridou utilizes those extra notes to create suspensions [9-8], [6-5], and [4-3], where the resolution of each of the suspensions are presented on their respective following chords. This interesting approach of colored chord selection in Kalogridou's work reminds us of the vagrant chords in Arnold Schoenberg's *Tonal Harmony*.²⁶ Schoenberg classifies vagrant chords as chords with ambiguous interpretation and categorizes them in two types, those symmetrical that create an ambiguity of the root of the chord, and those that serve a multifunctional role and they can be interpreted with multiple resolutions especially under enharmonic interpretation. In "Epiga" we see both of those examples.

An example of a vagrant chord in "Epiga" resembling the first classification is presented on the third beat of measure 14 where we see an A minor chord with an added B natural. Seeing

²⁶ Arnold Schoenberg, *Theory of Harmony*, University of California Press, Berkeley and Los Angeles, 1978, p. 134, 196, 238-267.

two perfect fifths in one chord raises questions either if this chord is being used to colorize and create a suspension and/or a dissonance, or if this chord is used to lead us somewhere else with the presentation of the two consecutive fifths A-E and E-B. Though, two factors play in; firstly, the presentation of the A-minor chord is intact and the B is an added note although existing in between the A and the C on a distance of a step in both directions, and secondly, the melodic line of the B finds an internal resolution as it gives way to a B-flat and then to an A natural on the next beat, thus, creating an unprepared suspension B—B-flat—A with a chromatic resolution. Another example of a vagrant chord, this time under the second classification, is on the downbeat of measure 15, where we are in a D-Aeolian environment and we see a D-flat major chord leading us to a D-minor chord. The ambiguity here is that the D-flat major can be enharmonically interpreted as an A-major chord in first inversion, leading us to a D-minor, thus creating a very standardized chord progression of a V-I.

The harmonic progression of this song is altered drastically with the introduction of the F-minor on measure 10. The second inversion C-major chord with the *sf* technically leads us to the F-minor tonic on the third beat, but the actual resolution of the chord is presented on the downbeat of measure 12. The chords in between only serve as an effect because they are presented as positional changes of the tonic chord and are on a different tessitura interconnecting the outskirts of the dynamic progression of the measures 10 and 12, where it coincides with lyrical closure of the text and with the added harmonic, melodic and textural structure.

The chord progressions on measures 1-3 in D major, 4-9 in A-flat major, and on 15 in D Aeolian after the introduction of the D minor chord on the second half of the first beat, are dominated around ecclesiastical cadential figures. The progressions are lacking dominant chords, and the harmonic movement circulates around T-PD-T, except from an implied dominant chord on the last eighth of measure 5. Despite the lack of dominant chords, the

musical progression continues uninterrupted based on the flow of the melodic structure and the rubato of the *ritardandi* that create a musical anticipation.

Idiomatic Greek Music elements: From the very beginning of this song, we see a declamatory character of the melody with the use of sustained chords on each measure, similar to the *isokratis* of Byzantine Music. Then, we see a change in the quality of the prosodic landscape of the song with the accompaniment having a harp-like arpeggiation of the chords, similar in style to the ancient Greek lyre accompanying the recitation of Homeric or epic poetry. The song starts in D-Major, continues in different keys to come back to D-Aeolian from the Ancient Greek modes at the end of the song.

Harmonic rhythm and melodic structure: The melodic structure of the song encompasses a movement deriving from the context of the lyrics, which translates in the way the melodic structure unfolds with the utilization of the accompaniment of the piano as an active narrative element. That conjoint structure serves the poetry and the prosody of the song. The song's harmonic rhythm follows this narrative and dresses it with various expressive elements such as the arpeggios, the held chords, the ornamental use of notes that are not part of the chords, but they are adding to the coherency of meaning of the lyric's progression.

The sense of urgency that the text dictates is showcased towards the end with the use of *allargando*, as the final stretch to reach the end of that journey described by the lyrics. Similarly, on measures 4 and 6 to 9, we see the arpeggios as a rebuild of the static chords into a flowy alteration that calls for the kinetic energy of the text.

The harmonic rhythm, following the pattern of the chant-like quality of the text in the beginning, also serves the text in a multilayered aspect. Firstly, in a simple manner, but as we get deeper in the emotional unravelling of the lyrics it showcases more intricate harmonies and a speeding up of the harmonic rhythm that coincides with the emotional complexity of the text.

The multilayering aspect is evident as we go deeper into the music. On measures 10 to 12, and 13 to 15, we see in the individual tonalities of F-Minor and D-Aeolian respectively, a miniature venture that leads us back to the original key ideas of each tonality. These ventures are parallel to the complexity of the emotional progression of the lyrics as the individualized key explorations get more colorful with the song progresses, enhancing the underlying harmonic expeditions and the internal harmonic rhythm of each section.

Overall: *Epiga* is a through-composed art song that reflects the emotional arc of Cavafy's *I Went*, moving from D major to D Aeolian to mirror the speaker's shift from liberation to introspection. The tonal progression—through A-flat major—traces a descent from clarity into sensual indulgence and eventual sobriety. Rhythmic fluidity, driven by alternating meters and expressive ritardandi around "I went," heightens narrative tension. The vocal line's triplets and irregular groupings follow the Greek text's natural flow, echoing Byzantine chant, while the piano's arpeggiated textures recall the ancient lyre.

Kalogridou's harmonic language, rich with added tones and suspensions, creates ambiguity and emotional depth. Vagrant chords and unresolved sonorities evoke the speaker's lingering uncertainty. Dynamics and piano-voice interplay further dramatize the inner turbulence. Culturally rooted in Greek idioms—from modal inflections to chant-inspired delivery—the song blends historical resonance with modern expression. The final shift to D Aeolian embodies the poem's existential shift: from sensual idealism to reflective realism.

5. Epilogue

Maria Kalogridou's Legacy and Impact

This dissertation has sought to illuminate the life and work of Maria Kalogridou (1922-2001), whose contributions as pianist, composer, and pedagogue represent a significant yet underrecognized chapter in Greek musical history. Her compositions, particularly the baritone song cycle analyzed in this study, demonstrate a masterful integration of Greek musical elements with Western classical structures—creating works that are both culturally specific and universally accessible.

Kalogridou's compositional output is notable for its breadth and diversity. From her piano pieces and song cycles to her orchestral works and pedagogical materials, she consistently demonstrated a commitment to musical excellence while honoring Greek traditions. Her children's books for piano stand as particularly important contributions, offering young musicians a pathway to understand indigenous musical forms through accessible pedagogical frameworks. These works not only preserved traditional elements but actively transmitted them to new generations, ensuring the continuity of Greek musical identity during a period of rapid modernization and cultural change.

The incorporation of Ancient Greek modes, Byzantine music, traditional folk rhythms, and urban (*laikó*) musical forms into her compositions represents more than mere cultural referencing—it constitutes a sophisticated reimagining of Greek musical heritage within contemporary contexts. Her Byzantine Concerto for Piano and Orchestra (1965), for example, demonstrates how traditional ecclesiastical sonorities can be transformed within orchestral textures, creating a dialogue between past and present.

When positioned alongside her male contemporaries—Nikos Skalkottas, Dinos Constantinides, Mikis Theodorakis, and Yani Christou—Kalogridou's approach to integrating

Greek elements reveals both commonalities and distinctive characteristics. Like Skalkottas, she demonstrated a concern for formal structure and contrapuntal technique; however, where Skalkottas often employed folk materials within modernist frameworks, Kalogridou maintained a closer connection to the emotional and narrative qualities of traditional music.

Her relationship to Greek identity differs significantly from that of Theodorakis, whose political engagement often foregrounded his musical choices. Kalogridou's integration of traditional elements appears more introspective, concerned less with political statements than with aesthetic and spiritual continuity. Unlike Christou, whose experimental approaches challenged conventional boundaries, Kalogridou worked largely within established forms, finding innovation through the subtle transformation of traditional materials rather than radical formal experimentation.

Constantinides, perhaps, offers the closest parallel in his balanced approach to Greek elements and Western techniques, though Kalogridou's particular focus on pedagogical applications distinguishes her work from his. The correspondence with composers like Aaron Copland and Alan Bush indicates her awareness of international currents, yet her compositions remain firmly grounded in Greek sensibilities, suggesting a conscious choice to develop an authentically Greek musical voice rather than merely adopting external influences.

Kalogridou's significance extends beyond her compositions to her role as a female artist working within traditionally male-dominated structures. During a period when women's contributions to Greek music were often marginalized or confined to performance rather than composition, Kalogridou established herself as a multifaceted musician whose creative voice commanded respect. Her achievements as both a concert pianist and composer challenged prevailing gender expectations and expanded the possibilities for women in Greek musical life.

The historical context of Kalogridou's career—spanning World War II, the Greek Civil War, the military junta, and subsequent democratic transitions—makes her persistence all the more remarkable. Female composers in Greece during this period faced not only gender-based obstacles but also the broader challenges of political instability and limited institutional support for the arts. That Kalogridou maintained her creative practice through these difficulties speaks to her determination and dedication to her craft.

Her pedagogical work at the Byzantine Conservatory further amplifies her impact, as she directly influenced subsequent generations of musicians and also dedicated some of her works to them, such as Suite No.1 For Mirella and Lydia Piano for 4 hands (1-3-1974). While this dissertation has focused primarily on her compositions, her teaching represents another dimension of her legacy, one that likely shaped the development of Greek music in ways that extend beyond her own creative output. By occupying roles as performer, composer, and teacher, Kalogridou established a model of female musical professionalism that challenged prevailing limitations and created pathways for future women in Greek music.

5.1. Proposed Future Research

The work of documenting, analyzing, and contextualizing Maria Kalogridou's contributions remains far from complete. This dissertation represents an initial exploration that should inspire further scholarly and artistic engagement with her legacy. Several promising directions for future research emerge from this study:

1. **Digital Preservation and Notation:** A comprehensive project to digitize Kalogridou's manuscripts using modern notation software would make her work more accessible to performers and scholars. This effort should include not only her limited published compositions but also the substantial body of unpublished works currently housed in the Lilian Voudouri Music Library archives. Creating digital editions would facilitate both scholarly analysis and practical performance.
2. **Publication Initiatives:** Many of Kalogridou's compositions remain unpublished or exist only in limited private editions. A systematic publication program would allow her work to reach wider audiences and enter the standard repertoire. Priority might be given to her song cycles and piano compositions, which could be readily incorporated into performance programs.
3. **Recording Projects:** The absence of commercial recordings represents a significant barrier to appreciation of Kalogridou's music. Future researchers might coordinate recording initiatives focusing on different aspects of her output—her songs, piano works, chamber music, and orchestral compositions all merit dedicated recording projects that would allow listeners to engage directly with her musical language.

4. **Comprehensive Thematic Catalog:** Building upon the preliminary catalog included in this dissertation, a complete thematic catalog of Kalogridou's works would provide an invaluable resource for musicians and scholars. This catalog should include incipits, performance durations, instrumentation details, and information about first performances and existing recordings.

5. **Comparative Studies:** More extensive comparative analysis between Kalogridou and her contemporaries—both within Greece and internationally—would further illuminate her distinctive contributions and place her work within broader musical currents of the twentieth century.

6. **Pedagogical Applications:** Research into the practical applications of Kalogridou's teaching materials, particularly her children's books for piano, could yield valuable insights for contemporary music education, especially approaches that integrate traditional elements into instrumental instruction.

7. **Gender and Creative Practice:** Further investigation into Kalogridou's experience as a female composer in mid-twentieth century Greece could contribute to broader understandings of gender dynamics in musical composition and the specific challenges faced by women in establishing creative careers during this period.

The preservation and promotion of Maria Kalogridou's legacy represent not merely historical documentation but an active reclaiming of an important voice in Greek musical life. As her works become more widely known through performance, recording, and scholarly attention, they will undoubtedly enrich our understanding of Greek music's development and the vital contributions made by women composers to this tradition.

In bringing attention to Kalogridou's life and work, this dissertation hopes to inspire performers, scholars, educators, and arts institutions to engage more deeply with her musical legacy. Her compositions deserve not only academic study but active performance life, allowing contemporary audiences to experience the distinctive synthesis of Greek traditions and Western techniques that characterizes her musical voice. Through such engagement, Maria Kalogridou may finally receive the recognition she deserves as a significant figure in Greek musical history and an important female voice in twentieth-century composition.

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Appendix I: Catalogue of Works of Maria Kalogridou

CONCERTOS

1. Byzantine Concerto for Piano & Orchestra (1965)²⁷
2. Miniature Concerto for violin and string orchestra
3. Concerto for cello and orchestra C-minor

PIANO WORKS

1. “Red River Valley” lento transcription for piano for 4 hands
2. Sketches from Syros for piano (June 1978)
3. “Fuguetine et choral” on a theme of Charlot for piano
4. Sonatina for piano
5. Suite “The Anastenaria” for piano
6. 6 Musical moments for piano
7. Suite No.1 For Mirella and Lydia Piano for 4 hands (1-3-1974)
8. Suite No.2 For Mirella and Lydia Piano for 4 Hands (29-3-1976)
9. Introduction for piano (Incomplete)
10. “3 Pieces for the Olive Tree” for two pianos (17-11-1974)
11. Prelude and Fugue in Aeolian mode Op.2 No.1
12. Prelude and Fugue in Mixolydian mode Op.2 No.2
13. Prelude and Fugue in Lydian mode Op.2 No.3
14. Prelude and Fugue in Phrygian mode Op.2 No.4
15. Chromatic Prelude with obstinate Bass in D major and Fugue in Dorian mode Op.2 No.5
16. Prelude in Ionian mode (improvisation) and Fugue in a Theme by Tsitsanis Op.2 No.6
17. Children’s collection in treble clef – 21 small pieces for piano, Volume 1
18. Children’s collection – 22 small pieces for piano, Volume 2

²⁷ Dates are recorded in the European format (dd-mm-yyyy), as they appear on the original manuscripts.

ENSEMBLES

1. Piano Trio in G-major
2. Quartet Reikia [Ρείκια] alternative title *Les Bruyères* (1-2-1976)
3. Quartet for oboe, clarinet, bassoon and piano (1978)
4. Passacaglia “O Isokratis” for cello and piano (15-6-1978)
5. Piano Trio in G-major (to Nepheli) (28-4-1973)
6. Suite for solo guitar (Dedicated to Apostolos Lialio) (1976)
7. “O maliaros” melody for guitar/piano/basso
8. “I kotoula mou” melody for guitar/piano/basso
9. 3 Pieces for kids for cello and piano
10. Prelude and Variations for viola (December 1978)
11. Transcription of “Morgen” op. 27 No.4 by Richard Strauss to cello and piano
12. Music for Piano and Trumpet (15-12-1973)
13. Greek Dances Suite for violin and piano
14. Sonata for Violin and Piano (28-3-1969)
15. “Melody” for the little prelude in C-minor by J.S. Bach
16. Inventions for Violin and Cello (April 1967)
17. Duo for Piano and Cello (10-7-1975)

SONGS - CAVAFY'S POETRY

1. Of the shop [Του μαγαζιού] (Spring 1984)
2. Return [Επέστρεφε] (14-3-1966)
3. Pleasure [Ηδονή] (6-3-1966)
4. I bore to the Art [Εκόμισα εις την Τέχνην] (29-3-1966)
5. To come [Για νάρθουν]
6. To the same place [Στον ίδιο χώρο]

7. One God of theirs [Ένας Θεός των] (9-4-1966)
8. Understanding [Νόηση]
9. Che fece... il gran rifiuto
10. For Ammoni, who died at 29, at 610 [Για τον Αμμώνη, που πέθανε 29 ετών, στα 610]
11. Very rare [Πολύ σπανίως]
12. On the road [Εν τη οδώ] (16-4-1966)
13. Desires [Επιθυμίες]
14. Sea of the morning [Θάλασσα του πρωινού] (12-2-1966)
15. When they arouse [Όταν διεγείρονται]
16. Painted [Ζωγραφισμένα] (April 1966)
17. Since nine [Απ' τες εννιά]
18. The city [Η Πόλις] (31-12-1970)
19. In front of the statue of Endymion [Ενώπιον του αγάλματος του Ενδυμίωνος] (14-4-1966)
20. Healing tomb [Ίαση τάφος] (27-4-1966)
21. In the month of Hathor [Εν τω μηνί αθύρ] libretto by Cavafy (7-5-1966)
22. Song Cycle of 4 songs "Portrait A" [Πορτραίτο Α'] Tetrptych for piano and voice
 - i. Desires [Επιθυμίες]
 - ii. Interruption [Διακοπή]
 - iii. The windows [Τα παράθυρα]
 - iv. The souls of the elders [Οι ψυχές των γερόντων]
23. Thermopylae [Θερμοπύλες] for solo voice and choir
24. Under the house [Κάτω απ' το σπίτι] (23-4-1966)
25. Wise men approaching [Σοφοί δε προσιόντων]
26. Passage [Πέρασμα]
27. The 25th year of his life [Από το 25^{ον} έτος του βίου του]

28. Days of 1908 [Μέρες του 1908]

29. 3 Songs for Soprano and Piano

- i. Supplication [Δέησις]
- ii. Voices [Φωνές]
- iii. To come [Για να 'ρθουν]

30. 6 Songs for Tenor and Piano

- i. Their start [Η αρχή των]
- ii. Finished [Τελειωμένα]
- iii. The windows [Τα παράθυρα]
- iv. He vows [Ομνύει]
- v. Chandelier [Πολυέλεος]
- vi. Not knowing [Ουκ έγνως] (22-11-1967)

31. 3 Songs for Baritone and Piano

- i. Of the shop [Του μαγαζιού]
- ii. Interruption [Διακοπή]
- iii. I went [Επήγα]

SONGS - OTHER LIBRETTISTS/POETS

1. Ayianapa B' Spring 1156 [Αγιάναπα Β' Άνοιξη 1156] poem by G. Seferis
2. From the song 'Heroic and sorrowful' [Από το «Άσμα ηρωικό και πένθιμο»] libretto by O. Elytis for soloist and/or choir with piano (9-2-84)
3. The orange lady [Η πορτοκαλένια] libretto by O. Elytis (December 1964)
4. The birds say it [Το λένε τ'αηδονάκια] libretto by M. Malakasis
5. Come! [Έλα!] libretto by A. Sikelianos
6. Song from Landscapes "New Hampshire" libretto by T. S. Elliot (12-6-1965)
7. The man beast [Ο άνθρωπος θηρίο] libretto by G. Kleidas
8. Leaning on the roses [Γέρνει στα ρόδα] libretto by S. Speranza

9. The bitter hours [Πικρές οι ώρες] libretto by Mary Kalori
10. From the forty pebbles [Από τα σαράντα χοχλίδια] libretto by Eirini Markou
11. Delphi's spring [Δελφική πηγή] libretto by Mary Bourbourelis
12. I saw you yesterday... [Σε είδα χτες...]
13. 2 French songs for voice-piano-guitar
 - i. Ainsi s'en va le Temps... poetry by Christiane Rinaldi
 - ii. Partir... poetry by René Van Coppenolle
14. 3 Songs in poetry of Nikiforos Vrettakos
 - i. The kid the harmonica [Το παιδί με τη φουσαρόνικα]
 - ii. The darkening of the eagle [Το νύχτωμα ενός αετού]
 - iii. Letter to the man of my homeland [Γράμμα στον άνθρωπο της πατρίδος μου]
15. The triumphs [Οι θριάμβοι] from the collection *Naked soles* [Γυμνά πέλματα] libretto by Olga Votsi (Spring 1968)
16. Song cycle "9 Songs in poetry of Olga Votsi"
 - i. A light [Ένα φως]
 - ii. The search [Αναζήτηση]
 - iii. The wolves [Οι λύκοι]
 - iv. I hear you [Σ'ακούω]
 - v. The birds [Τα πουλιά]
 - vi. Holy one [Άγιε]
 - vii. My loneliness [Η μοναξιά μου]
 - viii. The shreds [Τα κουρέλια]
 - ix. Existence and Silence [Υπαρξη και Σιωπή]
17. 2nd Song cycle, libretto by "TIA"
 - i. Skyros I [Σκύρος I]
 - ii. Inspiration [Έμπνευση]
 - iii. My daughter's [Της κόρης μου]

- iv. Little poem [Ποιηματάκι]
- v. Spark of fire [Σπίθα φωτιάς]
- vi. Fugues [Φούγκες]
- vii. Epigrammatic [Επιγραμματικός]
- viii. Affections [Τρυφερότητες]
- ix. Lullaby [Νανούρισμα]
- x. Need of life [Ανάγκη ζωής]
- xi. Denial [Άρνηση]
- xii. Friendship [Φιλία]
- xiii. Skyros II [Σκύρος II]
- xiv. Postscript [Υστερόγραφο]

18. At the edge of time [Στο περιθώριο του χρόνου] 11 Songs for soprano and piano libretto by Giannis Ritsos

- i. Doxology [Δοξολογία]
- ii. To you [Για 'σένα]
- iii. Small invitation [Μικρή πρόσκληση]
- iv. "Three-verse" [Τρίστιχο]
- v. Dept [Χρέος]
- vi. Admittance [Παραδοχή]
- vii. Time for the song [Η ώρα του τραγουδιού]
- viii. Beaten [Νικημένος]
- ix. April [Απρίλης]
- x. Myth [Μύθος]
- xi. Healing [Επούλωση]

19. Collection of 4 Songs by different librettists

- i. First rain [Πρωτοβρόχι] libretto by K. Kokorovich

- ii. Coming my lady [Έρχομαι κυρά μ'] libretto by A. Papadiamandis
- iii. Drink to the ocean's dark tavern [Πιες στον γιαλού τη σκοτεινή ταβέρνα] libretto by L. Porphyras
- iv. Letter to the man of my homeland [Γράμμα στον άνθρωπο της πατρίδος μου] libretto by N. Vrettakos

20. Festival collection of songs

- i. Ο Καπετάνιος [The captain] libretto by Tassia Kalogridou
- ii. Σαν έφυγες [Now that you left] libretto by Sine Nomine
- iii. Ο τρελλός [The crazy one] libretto by K. Varnalis

21. Song cycle of Children's songs libretto by P. Antonopoulos

- i. Canary [Καναρίνι]
- ii. Cuckoo [Κούκος]
- iii. [The little boy] Το αγοράκι
- iv. The fox [Η αλεπού]
- v. Friends [Οι φίλοι]
- vi. Hurry little river [Βιάσου ποταμάκι]
- vii. The sun [Ο ήλιος]
- viii. Christmas [Χριστούγεννα]
- ix. Heavenly Father [Ουράνιε Πατέρα]
- x. A small [Ένα μικρό]

22. Five Children's songs libretto by Y. Argiropoulou

- i. Ms. Maria [Δεν περνάς κ. Μαρία]
- ii. The rabbit and the turtle [Ο λαγός και η χελώνα]
- iii. The ring [Το δακτυλίδι]
- iv. A small onion [Ένα λεπτό κρεμμύδι]
- v. Little honeybee [Περνά-περνά η μέλισσα]

23. 4 Children's songs by different librettists

- i. Mouzourou [Μουζουρού] libretto by S. Tsirintili
- ii. The mortar [Το γουδί] libretto by Tassia Kalogridi
- iii. Odysseus [Οδυσσέας] libretto by P. Antonopoulos
- iv. Ivory made [Φιλντισένια] libretto by Tassia Kalogridi

BALLET

1. Suite for Ballet – 5 Greek children games' songs for cello, piano and percussion
2. "The cigale" for orchestra, tale by Tassia Kalogridou (1978)
Variations:
 - i. The merry entrance of the cigale
 - ii. The scorn of the busy ant
 - iii. The cigale's tune
 - iv. Winters difficulties (The love of the insects and the school of dance)
 - v. Bolero (The lesson)

OPERA

1. Opera *The Graft (or I cradled a rose)* by Maria Kalogridou (22-3-1979) libretto by Tassia Kalogridou (Translation in English by Esther Robbins)

SYMPHONIC WORKS

1. Symphony of Colors for kids
2. Small Suite for the youth for small string orchestra (1970)

Appendix II: Set of Baritone Songs by Maria Kalogridou

Scores

ΤΟΥ ΜΑΓΑΖΙΟΥ

Μαρία Καλογρίδου (1922-2001)

Moderato

Baritone Verse 1

Baritone Verse 2

mp

mp

5

Bar.

Bar.

mp

τά - ξη σε πρά-σι - νο πο - λύ - τι - μο με - τά - ξι, α - πό ρου -
ραί - α ό - χι ό - πως στη φύ - ση τα

Transcribed for Eleftherios Chasanidis for academic/research purposes by Hilary Baboukis.
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8

Bar. 

-μπί - νια ρό⁵ - δα α - πό μαρ - γα - ρι - τά - ρια, κρί - νοι

Bar. 

εί - δεν ή τα σπού - δα - σεν μέσ' το τα - μεί - ον θα τ'α - φή - σει,

11  %

Bar. 

α - πό α - μέ - θυ - στους με - νε - ξέ - δες ως αυ - τός τα κρί - νει.

Bar. 

δεί - γμα της τολ - μη ρής δου - λειάς του και ι - κα - νής.

15

Bar. 

στο μα - γα - ζι σαν πει α - γο - ρα - στής κα - νείς

18

Bar. 

βγά - ζει απ' τες θή - κες άλλα και που - λεί, πε - ρί - φη - μα στο

21

Bar. 

λί - δια βρα - χιό - λια α - λυ - σί - δες,

24

Bar. 

πε - ρι - δέ - ραι - α και δαχ - τυ - λί - -

26

Bar. 

-δια.

rit.

2

11

Bar. *mf* η Δή - μη - τρα κί'η Θε - τες αρ - χι - νούν έρ - γα κα -

Pno. 8vb 3 3 3

15

Bar. -λά *ff* μέσ' σε με - γά - λες φλό - γες

Pno. 3

20

Bar. και βα - θύν καπ - νόν, αλ - λά πάν - το - τε ορ - μά η Με -

Pno. *sf* simile 3 3

25

Bar. *3* *5*

-τά - νει - ρα α - πό τα δω - μά - τι - α του βα - σι -

Pno. *6* *6* *3* *3*

27 **agitato**

Bar. *6*

-λέ - ως, ξέ - πλε - γη και τρο - μαγ - μέ - νη και

Pno.

30 **parlando**

Bar. *p*

πάν - το - τε ο Πη - λεύς φο - βά - ται κι'ε - πεμ - βαί - νει.

Pno. *p*

8vb ----- J

ΕΠΗΓΑ

Μαρία Καλογρίδου (1922-2001)

Andante

Baritone

mf Δεν ε - δεσ - μεύ - θη - κα τε - λεί - ως α - φέ - θη - κα και ε -

Piano

mf

a tempo ma tranquillo

3

Bar.

-πή - γα στες α - πο - λαύ - σεις

Pno.

rit.

5

Bar.

που μι - σο - πρα - γμα - τι - κές μι - σο - γυρ -

Pno.

rit.

Transcribed for Eleftherios Chasanidis for academic/research purposes by Hilary Baboukis.
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Lyric Translations

Του μαγαζιού	Of the Shop
<p>Τα τύλιξε προσεκτικά, με τάξη σε πράσινο πολύτιμο μετάξι.</p> <p>Από ρουμπίνια ρόδα, από μαργαριτάρια κρίνοι, από αμεθύστους μενεξέδες. Ως αυτός τα κρίνει,</p> <p>τα θέλησε, τα βλέπει ωραία· όχι όπως στην φύση τα είδεν ή τα σπούδασε. Μες στο ταμείο θα τ' αφήσει,</p> <p>δείγμα της τολμηρής δουλειάς του και ικανής. Στο μαγαζί σαν μπει αγοραστής κανείς</p> <p>βγάζει απ' τες θήκες άλλα και πουλεί — περίφημα στολίδια — βραχιόλια, αλυσίδες, περιδέραια, και δαχτυλίδια.</p>	<p>He wrapped them carefully, with order, in green precious silk.</p> <p>Roses of rubies, lilies of pearls, violets of amethysts—as he deems them,</p> <p>as he desired them, as he sees them beautiful; not as he saw them in nature or studied them. He will leave them in the vault,</p> <p>a sample of his daring and skillful work. If a buyer enters the shop,</p> <p>he brings out other pieces and sells—splendid adornments— bracelets, chains, necklaces, and rings.</p>

Διακοπή	Interruption
<p>Το έργον των θεών διακόπτομεν εμείς, τα βιαστικά κι άπειρα όντα της στιγμής.</p> <p>Στης Ελευσίνας και στης Φθίας τα παλάτια η Δήμητρα κι η Θέτις αρχινούν έργα καλά μες σε μεγάλες φλόγες και βαθύν καπνόν. Αλλά πάντοτε ορμά η Μετάνειρα από τα δωμάτια του βασιλέως,</p> <p>ξέπλεγη και τρομαγμένη, και πάντοτε ο Πηλεύς φοβάται κι επεμβαίνει.</p>	<p>The work of the gods—we interrupt it, we, the hasty and unskilled beings of the moment.</p> <p>In the halls of Eleusis and Phthia, Demeter and Thetis begin their noble works amid great flames and deep smoke. But</p> <p>Metaneira always rushes in from the king's chambers,</p> <p>disheveled and terrified, and Peleus always fears and intervenes.</p>

Επήγα	I Went
<p>Δεν εδεσμεύθηκα. Τελείως αφέθηκα κι επήγα. Στες απολαύσεις, που μισό πραγματικές, μισό γυρνάμενες μες στο μυαλό μου ήσαν, επήγα μες στην φωτισμένη νύχτα. Κι ήπια από δυνατά κρασιά, καθώς που πίνουν οι ανδρείοι της ηδονής.</p>	<p>I was not held back. I completely let go and went. To pleasures, half real, half swirling in my mind, I went into the illuminated night. And I drank from strong wines, as drink the brave ones of pleasure.</p>

Appendix III: Lexicon of Names of Contributing Individuals

1. **Yiannis Ritsos** (1 May 1909 – 11 November 1990) was a Greek poet, communist, and active member of the Greek Resistance during World War II. Nominated for the Nobel Prize nine times without winning, he declared upon receiving the Lenin Peace Prize in 1975 that “this prize is more important for me than the Nobel.” Ritsos is considered one of the great Greek poets of the twentieth century, alongside Konstantinos Cavafy, Kostas Kariotakis, Angelos Sikelianos, Giorgos Seferis, and Odysseas Elytis. His poetry was set to music by Maria Kalogridou, and his correspondence with her acknowledged her contributions to Greek national musical identity.
2. **Spyros Farandatos** (1895-1962) was a Greek pianist and pedagogue. He studied at the Athenian Conservatory in Athens, Greece, completing his studies in 1914 with a Diploma in Piano Performance, receiving the highest award and a golden medal. In 1919, he began teaching at the same conservatory. Farandatos moved to Berlin, Germany in 1925 to study at the Hochschule für Musik with Conrad Ansoerge and Egon Petri, both students of Franz Liszt. Returning to Greece in 1927, he resumed his teaching position and was elected Director of the Athenian Conservatory in 1943. He was a founding member of the Athenian Trio alongside Frederick Volonini (violin) and Lida Kouroukli (cello), while maintaining his career as a soloist performing in Europe and Greece. In 1949, he was elected to the Governing Council of Musicians of the Ministry of Education. Throughout his career, he held various prestigious positions including Director of the Music Department of the National Foundation of Radio, board member of the National Lyric Opera of Greece, and piano teacher at the Piraeus Community Conservatory. Farandatos was Maria Kalogridou’s first piano teacher at the Athenian Conservatory.
3. **Marika Papaioannou** (1904-1994) was a Greek pianist who studied with Koula Papadiamantopoulou, Johnny Aubert, Isidor Philipp, Egon Petri, and Arthur Schnabel. From 1929 onward, she performed extensively throughout Europe and was considered an ideal interpreter of Mozart and Debussy, whose music she both played and taught. Papaioannou taught at the Hellenic Conservatory where Maria Kalogridou transferred to continue her piano education after her initial studies with Farandatos.
4. **Tito Aprea** (1904-1989) was an Italian pianist, musicologist, and composer. He taught at the Conservatorio Santa Cecilia di Roma, where Maria Kalogridou studied under his guidance from 1952 to 1955. Aprea was instrumental in introducing Kalogridou to composition, requesting that she compose songs for children's ballet performances, which marked her initial foray into composition. Under his tutelage, Kalogridou developed the compositional skills that would later become a central aspect of her artistic expression alongside her piano performance career.
5. **Thomas Harold Hunt Craxton** (30 April 1885 – 30 March 1971) was an English pianist, teacher, and composer. Craxton taught Maria Kalogridou composition during her time in London from 1955 to 1967, after she received a scholarship from the British Council to study in England. His influence contributed to Kalogridou’s development as a composer during her formative years in London, a period when she began to establish herself as both a performer and composer on the international stage.

6. **Andreas Nezeritis** (1897-1980) was a musician born in Patras, Greece. He began his musical education with local composer and pianist Antigone Papamikropoulou before continuing his studies at the Athens Conservatory. From 1926 to 1933, he took private lessons in composition and orchestration with Heptanesian composer Dionysios Lavrangas (1864-1941), who had studied under Jules Massenet (1842-1912). Influenced by his teacher, Nezeritis developed ingenious approaches to orchestrating Greek melodies and traditional music. After 1945, he gradually developed a personal musical language characterized by an innate religiosity. His compositional output includes musical dramas (the operas “King Sunless,” “Hero and Leander,” and the oratorio “Prelude and Five King David Psalms”), symphonic works (two rhapsodies, three symphonies, ballet music, concerts for strings and other instruments), chamber music, and songs with piano accompaniment. The Academy of Athens repeatedly recognized his work with awards. Nezeritis died in Athens. Maria Kalogridou studied composition privately with him after her return to Athens in 1967, during what would become her most prolific period of composition.

7. **Alan Dudley Bush** (22 December 1900 – 31 October 1995) was a British composer, pianist, conductor, teacher, and political activist whose uncompromising political beliefs were often reflected in his music. Though he composed prolifically across a range of genres, he struggled throughout his lifetime for recognition from the British musical establishment, which largely ignored his works. Bush maintained correspondence with Maria Kalogridou during her time in London, providing constructive feedback on her compositions, particularly her Preludes and Inventions. His letter to Kalogridou reveals his detailed attention to tempo, phrasing, and technical aspects of performance, as well as his appreciation for her structural approach to composition, especially in her preludes and fugues.

8. **Aaron Copland** (November 14, 1900 – December 2, 1990) was an American composer, composition teacher, writer, and conductor. He was instrumental in forging a distinctly American style of composition, often incorporating folk elements, jazz influences, and open harmonies characteristic of the American landscape. His best-known works include the ballets “Appalachian Spring,” “Billy the Kid,” and “Rodeo,” as well as his “Fanfare for the Common Man” and Third Symphony. Copland’s pedagogical influence was extensive, with many notable composers studying under him. Maria Kalogridou admired Copland’s compositional genius, corresponded with him, and included his compositions in her solo recitals. As noted in their correspondence, she even sent him a commemorative plaque expressing her admiration.

9. **Nikos Skalkottas** (March 8, 1904 – September 19, 1949) was a Greek composer of 20th-century classical music. He was a member of the Second Viennese School, a student of Arnold Schoenberg and a significant figure in the development of serial music. Despite his relatively short life, Skalkottas was remarkably prolific, with more than 170 works, though many were only published posthumously. His music is characterized by its complex atonal structures and innovative use of twelve-tone technique, yet he also incorporated Greek folk elements into many compositions. Major works include his “36 Greek Dances,” the “Piano Concerto No. 3,” and numerous chamber pieces. While his

work was largely unrecognized during his lifetime, Skalkottas is now regarded as one of Greece's most important 20th-century composers. His approach to integrating folk materials within modernist frameworks contrasts with Kalogridou's method, which maintained a closer connection to the emotional and narrative qualities of traditional music.

10. **Dinos Constantinides** (May 10, 1929 – July 20, 2021) was a Greek-American composer and violinist. Born in Ioannina, Greece, he studied at the Greek Conservatory in Athens, Juilliard School, and received his Ph.D. from Michigan State University. For nearly four decades, he served as Boyd Professor of Music at Louisiana State University. Constantinides' compositional style blended elements of Greek folk music with contemporary techniques, creating a unique voice in 20th-century classical music. His extensive output includes symphonies, concertos, chamber music, operas, and solo works. Notable compositions include his six symphonies, the opera "Antigone," and numerous works featuring Greek melodic and rhythmic elements. His balanced approach to integrating Greek elements with Western techniques offers the closest parallel to Kalogridou's compositional approach among her male contemporaries.
11. **Mikis Theodorakis** (July 29, 1925 – September 2, 2021) was a Greek composer, politician, and cultural figure. His music ranges from symphonies and oratorios to popular songs and film scores, including the iconic music for the film "Zorba the Greek" (1964). Theodorakis's compositions often incorporate Greek folk traditions and Byzantine influences, making him a pivotal figure in bringing Greek music to international audiences. Beyond his musical contributions, he was a prominent political activist, having been imprisoned and exiled multiple times for his leftist views, particularly during Greece's military junta (1967-1974). His resistance songs became anthems of the Greek struggle for democracy. Unlike Kalogridou's more introspective approach to Greek musical identity, Theodorakis's integration of traditional elements was often explicitly political, with his musical choices frequently foregrounded by his social and political engagement.
12. **Yani Christou** (January 9, 1926 – January 8, 1970) was a Greek composer whose work represents some of the most radical and innovative approaches in 20th-century Greek music. Born in Cairo to Greek parents, he studied philosophy at Cambridge University and composition with Angelo Francesco Lavagnino in Rome. Christou's early works show influences of serialism, but he soon developed a highly personal style incorporating ritualistic elements, experimental notations, and theatrical aspects. His major compositions include "Patterns and Permutations," "Mysterion," "Anaparastasis," and "The Strychnine Lady." Christou's approach was characterized by exploring the boundaries between music, ritual, and psychological experience, often challenging conventional musical forms and practices. His experimental approaches contrasted significantly with Kalogridou's more traditional formal structures, as she found innovation through subtle transformation of traditional materials rather than through radical formal experimentation. Christou's promising career was cut short by his untimely death in a car accident on the eve of his 44th birthday.

13. **Constantine P. Cavafy** (April 29, 1863 – April 29, 1933) was a Greek poet whose work is regarded as one of the most influential in modern Greek literature. Born in Alexandria, Egypt, to a Greek family, he spent his early years between England, Constantinople, and Egypt. Primarily self-taught, he worked as a civil servant while writing poetry that remained largely unpublished during his lifetime. Cavafy's work is distinguished by its historical themes, introspective tone, and exploration of identity, eroticism, and existentialism. His major poems include *Ithaka*, *Waiting for the Barbarians*, and *The God Abandons Antony*. His distinctive style—marked by irony, precise language, and an unconventional approach to meter—challenged contemporary poetic norms, positioning him as a precursor to modernist literature. Though his recognition was limited during his lifetime, Cavafy's poetry gained widespread acclaim posthumously, influencing generations of writers and thinkers.

Appendix IV: Terminology of Rare Concepts

1. Modalities in Ancient Greek Music and Gregorian Chanting

Ionian Mode

The Ionian mode corresponds to the modern major scale, consisting of a sequence of whole and half steps in the pattern: (W-W-H-W-W-W-H)²⁸. While not one of the original Greek modes, it was later incorporated into the medieval modal system. In Gregorian chant, this mode (also known as Mode 13-14 in later theory) conveys a bright, resolute character. Its authentic form emphasizes the finalis (final note) and the dominant (reciting tone), typically a fifth above the finalis. The Ionian mode became increasingly important during the transition from modal to tonal music in the Renaissance and Baroque periods, eventually forming the foundation of Western tonal music.

Mixolydian Mode

In Ancient Greek theory, the Mixolydian mode was considered emotional and suitable for tragedy. With its characteristic lowered seventh degree (W-W-H-W-W-H-W), this mode creates a unique tension before the final note. In Gregorian chant, Mixolydian (Mode 7-8) centers on G and features a dominant on D. Its distinctive sonority creates a suspended quality that resolves naturally to the tonic. Byzantine music adapted this mode into what became known as the “Varys” or “Grave” mode, characterized by its solemn, contemplative quality and often used for penitential texts.

Aeolian Mode

The Aeolian mode, corresponding to the natural minor scale (W-H-W-W-H-W-W), became codified in medieval modal theory rather than in original Greek practice. In Gregorian chant, this mode (Mode 9-10 in later classifications) conveys a melancholic, reflective character. Its plagal form expands below the finalis, creating a distinctive tonal space that medieval composers exploited for texts expressing lamentation or supplication.

Dorian Mode

The Dorian mode (W-H-W-W-W-H-W) held special significance in Ancient Greek theory as a mode embodying balance and ethical virtue. Plato specifically endorsed it in his *Republic* as suitable for education. In Gregorian chant, Dorian (Mode 1-2) centers on D with G as its dominant. Its distinctive feature is the raised sixth degree compared to a natural minor scale, creating a unique tonal color. This mode frequently appears in chants expressing dignified praise or solemn supplication. The ambitus (range) of authentic Dorian extends from the finalis to the octave above, while plagal Dorian explores the lower tetrachord.

Phrygian Mode

The Phrygian mode (H-W-W-W-H-W-W) was associated with passion and intensity in Ancient Greek theory. Its most distinctive characteristic is the half-step between the finalis and the second degree, creating immediate tension at the outset. In Gregorian tradition, Phrygian (Mode 3-4) centers on E with C as its reciting tone. This unusual dominant (a minor third below the octave) creates a distinctive tonal landscape. The mode’s affective properties made it suitable for texts expressing deep lamentation or mystical contemplation.

²⁸ W=Whole Tone, H=Half Tone

The Phrygian cadence, with its characteristic \flat II-I progression, became an important expressive device in Renaissance polyphony.

Lydian Mode

The Lydian mode (W-W-W-H-W-W-H) was characterized in Ancient Greek theory as bright and potentially excessive. Its augmented fourth degree (tritone) above the finalis created a distinctive sonority that medieval theorists recognized as problematic. In Gregorian chant, Lydian (Mode 5-6) centers on F with C as its dominant. To avoid the tritone, medieval chanters often flatted the B, effectively transforming Lydian passages into Ionian transposed to F. This modal ambiguity reflects the complex relationship between theory and practice in medieval music. The authentic Lydian ambitus extends from F to F an octave higher, with special emphasis on the dominant C.

2. Byzantine Music

Hymnology

Byzantine hymnology represents a sophisticated theological and musical tradition that developed within Eastern Orthodox liturgical practice. The two principal hymnographic forms—the *kontakion* and the *kanon*—evolved to serve different liturgical functions. The *kontakion*, pioneered by Romanos the Melodist (6th century), consists of a prooimion (prelude) followed by 18-24 strophic oikoi (houses), all concluding with the same refrain. The more complex *kanon*, developed by Andrew of Crete and refined by John of Damascus (7th-8th centuries), comprises eight or nine odes, each based on Biblical canticles. These hymnographic forms were composed according to complex metrical patterns called *heirmoi*, which served as melodic models. The poetic texts employ elaborate rhetorical devices, including acrostics, where the first letters of stanzas form names, phrases, or the alphabet. This sophisticated integration of music, poetry, and theology distinguishes Byzantine hymnology as a unique cultural synthesis.

Monophonic Tradition

The monophonic nature of Byzantine music reflects theological principles concerning unity and spiritual ascent. Unlike Western polyphony, which developed multiple independent voices, Byzantine chant maintained a single melodic line, occasionally enhanced by the *ison* (drone). This approach to sacred music emphasizes clarity of textual delivery and contemplative focus. The melodic line features characteristic ornamental figures called *themata* or *theseis*, stereotyped melodic formulas that serve as building blocks for longer compositions. These formulaic elements enable chanters to navigate complex modal transitions while maintaining improvisational flexibility. The *neumatic* notation system evolved to indicate these melodic patterns rather than precise pitches, requiring oral transmission of performance practice. This monophonic aesthetic influenced neighboring musical traditions, including Slavic, Romanian, and Middle Eastern Christian practices.

Modal System

The Byzantine modal system (*Oktoechos*, “eight modes”) organizes sacred melodies into eight distinctive modes (*echoi*), each with its own tonal characteristics, formulaic patterns, and liturgical associations. Unlike Western modal theory, the Byzantine system conceptualizes modes not merely as scale patterns but as comprehensive melodic systems with distinctive intonation patterns, cadential formulas, and characteristic phrases. Each mode is further classified as either *kyrios* (authentic) or *plagios* (plagal), creating four paired modal families. The system operates on a weekly cycle, with one mode predominating in each Sunday’s services, cycling through all eight modes over eight weeks. This modal

organization extends beyond theoretical concerns to liturgical and theological symbolism, with specific modes associated with particular feast days and spiritual themes. The neumatic notation system, finalized in the “New Method” codified by Chrysanthos of Madytos (1770-1846), precisely indicates these modal nuances through specialized signs.

Byzantine Music Modes

The Byzantine modal system employs distinctive theoretical concepts that differ significantly from Western modal theory. The fundamental building blocks are the *tetrachords* (four-note patterns) and *pentachords* (five-note patterns), which combine to form the complete modal structures. Unlike Western fixed-pitch concepts, Byzantine modes employ *phthora* (modulatory signs) that can alter the intervallic structure within a performance. The First Mode (*Protos Echos*) features a distinctive minor character similar to Dorian with raised sixth degree in ascending passages. The Second Mode (*Deuterios Echos*) employs unusual intervals approximating three-quarter tones. The Third Mode (*Tritos Echos*) exhibits enharmonic characteristics. The Fourth Mode (*Tetartos Echos*) displays a bright diatonic character. Each authentic mode has a corresponding plagal version that extends the ambitus downward and often features different dominant tones. The complex interaction between these modal characteristics, the *martyriai* (modal signatures), and the specialized microtonal intervals (*moria*) creates the distinctive soundscape of Byzantine chant.

3. Musical Elements of Traditional Greek Dances

Kalamatianos

The Kalamatianos dance represents one of Greece’s most widespread and culturally significant dance forms, characterized by its distinctive 7/8 rhythmic pattern (3+2+2) and open circle formation. Musically, it typically employs the *Doric* or *Hypodorian* modes, creating a distinctive minor tonality with occasional raised fourth degree. The melodic structure follows the traditional Greek approach of organizing phrases into four-measure units called *ipsothes*, which then combine into larger structures. Instrumental performances feature characteristic ornamentation techniques, including *tsakismata* (grace notes), *glissandi*, and *vibratos* specific to regional performance practices. The accompaniment traditionally comprises the *lyra* (pear-shaped bowed lute) in island traditions, the *clarino* (clarinet) in mainland practices, or the violin, with rhythmic support from the *laouto* (long-necked lute) and percussion. The formal structure typically presents the theme, followed by increasingly virtuosic variations that correspond to intensification in the dance itself.

Tsamikos

The Tsamikos dance, with its majestic 3/4 meter and improvisatory character, emerged from the mountainous regions of Epirus and central Greece. Its musical structure reflects its heroic associations, featuring a slower tempo and distinctive rhythmic emphasis on the first beat. Melodically, Tsamikos typically employs the *Hypophrygian* mode or a pentatonic structure, often incorporating microtonal inflections that reflect Turkish and Albanian influences. The standard performance practice involves a gradual acceleration (*epitachynsi*), beginning with sparse ornamental figures and building to densely ornamented variations. Traditional instrumentation includes the *klarino* (clarinet) as the principal melodic instrument, supported by the *violin*, *laouto*, and *defi* (frame drum). The formal structure incorporates a characteristic introduction (*taximi*) that establishes the mode before the rhythmic entry of the ensemble. The melodic phrases often extend beyond regular metric boundaries, creating an elastic quality that complements the dance’s improvisatory elements.

Chasapiko

The Chasapiko dance evolved from the urban environments of Constantinople and was later transported to mainland Greece with the population exchanges of the 1920s. Its distinctive 2/4 rhythm with characteristic syncopation (♩♪♪♩) creates a unique musical identity. The dance originally employed the *chromatic genus* of Byzantine theory, featuring augmented seconds that reflect its Middle Eastern influences. In modern practice, it often utilizes the *Hijaz* makam or its Western approximation. The traditional instrumentation includes *bouzouki* (long-necked lute with metal strings), *baglamas* (smaller bouzouki), guitar, and percussion. The musical structure typically follows a verse-chorus format, with instrumental interludes (*taximi*) between vocal sections. The harmonic language evolved from modal practices to incorporate Western functional harmony, typically employing minor keys with characteristic diminished chords and secondary dominants. The performance practice includes distinctive instrumental techniques, such as the *tremolo* and *fisoma* (gliding between notes) on the bouzouki.

Syrto

The Syrto dance represents one of the oldest continuously performed dance forms in Greek tradition, with variants found throughout the Greek islands and mainland. Its basic 2/4 meter supports a wide variety of regional melodic and orchestrational variants. The Cretan Syrto typically employs the distinctive *Cretan diatonic scale*, a variant of the ancient *Dorian* mode, while mainland versions often use the *soft chromatic* scale with its characteristic augmented second interval. The melodic contour typically features descending phrases that outline the modal framework, with ornamental techniques specific to regional traditions. In Crete, the primary instrumentation includes the *lyra* and *laouto*, while island traditions may feature the *violin*, *santouri* (hammered dulcimer), and *toumbi* (goblet drum). The formal structure typically consists of four-measure phrases that combine into longer periods, with increasing rhythmic density and ornamentation as the performance progresses. The improvisatory elements, particularly in instrumental interludes, allow for personal expression within the traditional framework.

Pentozalis

Pentozalis is a dynamic and vigorous traditional dance from Crete, characterized by its fast-paced 2/4 rhythmic structure and intense, leaping movements. The dance, whose name means “fifth leap,” is closely associated with Cretan resistance and heroism, often performed as an expression of defiance and freedom. Musically, it features modal melodies, typically in the Dorian or Aeolian modes, with strong syncopations and rapid ornamentation, including tremolos and mordents on the Cretan lyra. The accompaniment usually consists of the lyra and laouto, with the laouto providing a steady harmonic foundation and rhythmic drive through intricate strumming patterns. The melodic lines are highly improvisatory, allowing for expressive phrasing and embellishments that reflect the dancer’s energy. Structurally, Pentozalis often begins with a slow introductory section, leading into increasingly rapid sequences that mirror the escalating intensity of the dance. Its bold, airborne steps and sharp turns make it one of the most physically demanding yet emblematic dances of Crete’s musical and cultural heritage.

4. Urban Folk Song

Laïkó

Laïkó emerged in the 1950s-1960s as an evolution of rebetiko, incorporating electrified instrumentation and Western harmonic elements while maintaining distinctively Greek melodic characteristics. Its musical structure typically employs the *dromos* system derived from Turkish *maqam* theory but simplified for Western equal temperament. Common *dromoi* include Hijaz (featuring an augmented second), Sabah (with lowered second and raised fourth degrees), and Ousak (similar to the natural minor with microtonally lowered second degree). The instrumentation evolved to include electrified bouzouki, electric guitar, piano, electric bass, and drum kit, creating a distinctive urban sound. Harmonically, Laïkó incorporates Western functional elements while maintaining modal characteristics, often employing chord progressions that emphasize the distinctive intervals of each *dromos*. Rhythmically, it maintains traditional dance patterns (zeibekiko, 9/4; hasapiko, 2/4; tsifteteli, 4/4) while incorporating syncopations influenced by Latin American and Rock music. Formal structures typically follow verse-chorus patterns with instrumental interludes that showcase virtuosic bouzouki playing, featuring techniques like the characteristic *fisoma* (string bending) and rapid tremolo.

Rebetiko

Rebetiko represents a profound synthesis of Ottoman café music, Greek folk traditions, and urban experiences that emerged in port cities during the late 19th and early 20th centuries. Its distinctive modal system employs *dromoi* (roads), corresponding approximately to Turkish *makamlar*, including *Hijaz*, *Saba*, *Seghiah*, and *Ousak*. These modes feature characteristic intervals, including augmented seconds and microtonal inflections, which create Rebetiko's distinctive Oriental sound. The traditional instrumentation centered on the *bouzouki* (long-necked lute), *baglamas* (smaller bouzouki), and guitar, with occasional use of accordion, *santouri* (hammered dulcimer), and percussion. Rhythmically, Rebetiko employed several characteristic dance patterns, including the improvisatory 9/4 *zeibekiko*, the paired 2/4 *hasapiko*, and the 4/4 *tsifteteli*. The performance practice involved distinctive techniques, including the *taximi* (improvised modal introduction) and *kompania* (instrumental ensemble) interactions. Lyrical themes addressed marginalized urban experiences, including love, exile, imprisonment, drug use, and social commentary, often employing coded language (*mangika*) to evade censorship. The Piraeus style (featuring bouzouki) and Smyrnaic style (featuring more Ottoman instruments) represent the two primary schools within the tradition, which gained mainstream acceptance after the 1950s while maintaining its distinctive musical characteristics.

Maqam (Arabic Maqam)

Maqam-based urban folk songs represent a fusion of classical Arabic modal traditions with popular and folk influences, shaping the musical identity of cities across the Arab world. Rooted in the complex system of *maqamat*, these songs utilize microtonal scales and ornamentation, including melismatic phrasing, trills, and the use of *jins* (modular scale segments) to define melodic development. Commonly used *maqamat* include *Bayati* (featuring a neutral second and a characteristic quartertone third), *Hijaz* (with its distinctive augmented second interval), and *Rast* (resembling a natural major scale but with a microtonally lowered third degree). Unlike classical *muwashshah* or *maqam improvisations*, urban folk songs often adhere to more structured forms, such as *daur* (cyclical refrains), *taqsim-led introductions*, or *verse-chorus structures* adapted to contemporary settings.

Instrumentation blends traditional elements like the *oud* (fretless lute), *qanun* (zither), and *nay* (reed flute) with more modern additions such as the violin (played in Arabic tuning), accordion, and later, electric instruments. Percussion follows intricate rhythmic cycles, with patterns such as *maqsum* (4/4), *wahda* (8/4), or *samai* (10/8), shaping the song's dynamic flow. Over time, urban folk songs absorbed influences from Western and Mediterranean music, integrating harmonization techniques while retaining the maqam system's modal integrity. This genre remains central to Arabic popular music, bridging traditional and contemporary sounds in evolving urban landscapes.

Appendix V: Research Sources

ARCHIVAL MATERIAL

Data from the archival records of Maria Kalogridou were collected at the Lilian Voudouri - Music Library of Greece. The archival materials were donated to the Music Library in 2008 by Alexandra Kalogridi, the niece of the composer. It is a collection stored in three big carton boxes that has remained mainly unsorted since it was donated to the library. The boxes contain:

- 289 scores
- 10 letters
- 87 programs and concert invitations
- Biographical information
- Partial catalogue of her works
- 1 Magazine
- Multiple newspaper reviews
- 13 bobbins (5 inches, 7 inches, 10 inches, and video bobbins)
- 3 diplomas
- Photographs
- 1 CD containing a MIDI file of Maria Kalogridou's Byzantine Piano Concerto
- 8 Vinyl disks (size: 45')
- 10 works of other composers
- 1 Academic paper by Maria Kalogridou on Morris Ravel's compositional style
- 1 libretto written by Tassia Kalogridou, Maria Kalogridou's sister, for her opera "The Graft." The libretto was translated in English by Esther Robbins which was used as the language of the opera and was completed on March 22nd, 1979.

The Lilian Voudouri - Music Library of Greece has also in their main collection a section of Maria Kalogridou's private publications of scores, commercial publications with her two children's books that are discontinued, and a small box with photocopies of some of her manuscripts.

INTERVIEWS

Primary and secondary data acquisition regarding the life and work of Maria Kalogridou include interviews with individuals who had met and known the composer. An extended questionnaire was compiled. While the questions were customized for each interviewee, the questionnaire contains a core-set of questions which all individuals have answered and established a cross-reference baseline and a checkpoint of validity.

Appendix VI: Permissions

INSTITUTIONAL REVIEW BOARD (IRB) LETTER



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Human Research Protection Program

NOT HUMAN RESEARCH DETERMINATION

October 9, 2023

Dear [Eleftherios Chasanidis](#):

On 10/9/2023, the Human Subjects Office reviewed the following submission:

Title of Study:	Greek Women Composers - Maria Kalogridou
Investigator:	Eleftherios Chasanidis
IRB ID:	PROJECT00008486
Funding:	None

We have determined that the proposed activity is not research involving human subjects as defined by DHHS and FDA regulations. The project is a scholarly activity, including the collection and use of information, that focuses directly on the specific individual about whom the information is collected.

University of Georgia (UGA) IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities are research involving human subjects, please submit a new request to the IRB for a determination.

Sincerely,

Kimberly Fowler, Director
Human Subjects Office, University of Georgia