

# George Lambelet's song-cycle *Ta chelidonia (The swallows)* for voice (voices) and piano in poetry by Zacharias Papantoniou

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## ABSTRACT

George Lambelet is one of the pioneers of the Greek National Music School because of his choice to write Greek national music and of his essays about how it should be composed. The songs for voice and piano have a dominant place in his work. In the song-cycle *Ta Chelidonia (The Swallows)* for voice (voices) and piano (first published in 1920) Lambelet set 16 of the poems included in the same-titled poetic cycle by the Greek poet Zacharias Papantoniou to music. The poems express mainly Papantoniou's love for nature, his affection for animals and his connection with his childhood experiences - all poems come to a pedagogic conclusion teaching the children kindness, integrity and loyalty often in parables. They consist of stanzas which contain the same number of verses.

In this study are analyzed four songs of the song-cycle regarding the musical parameters: morphological structure, tonality, harmony, tempo, meter, melody, rhythmic scheme, dynamic and piano accompaniment. Also the Greek element of the songs is examined. Two of the songs are strophic whereas the other two have a more complicated form. The songs are either written completely in Greek modes (scales) or move between modes and minor and major scales. The melodic line of the voice is in most of the songs rather simple. In most of the songs the melodic line of the voice and the piano accompaniment move with small rhythmic values (quarter and eighth notes). Two of the songs have a folk-like dancing character. In all songs the right hand of the piano doubles the melodic line of the voice (voices). The Greek character is shown by the 7/8 meter, the rhythmic patterns of Greek folk-dances, as *syrtos – kalamatianos*, the use of the interval of augmented second (trisemitone) in the melodic line of the voice and the constant use of Greek modes (scales) and the harmony that derives from them.

Keywords: George Lambelet, Modern Greek composers, Greek National Music School, Greek national music, songs for voice(s) and piano

## I. Introduction

George Lambelet (Corfu 1875 - Athens 1945) is composer and educator with extended music-critical and philological work. He descends

from the family of the Lambelet musicians.<sup>1</sup> He is one of the pioneers of the Greek National Music School<sup>2</sup> both because of his intention to write Greek National music and of his willingness to promote it through his written texts and also because of his compositional oeuvre.

In 1901 he is the first Greek composer who wrote about the way Greek National music should be composed in his article titled “The National Music”, which was published in the cultural journal *Panathinaia*.<sup>3,4</sup> In general, in his article he states that Greek composers, in order to write true national music,

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<sup>1</sup> Musicians were his grandfather Eftychios(?-?), his father Edward (1820 - 1903), his mother Anastasia Karousou – Lambelet (?-?), his brothers and sisters Napoleon (1864 - 1932), Louis (1868 - 1928) and Corina (1873 - 1955) and his niece (Napoleon’s daughter) Vivienne (1901 - ?), (Spyros Moutsenigos: *Modern Greek Music*, Athens 1958, 226-229 (in Greek); Iosif Grekas, *The Lambelet – A big family of musicians in Greece*, Offprint from annual edition, Pireus 1960, 5-18; Katy Romanou, *History of artistic Modern-Greek Music*, Kultura, Athens 2000, 65 – 66, in Greek).

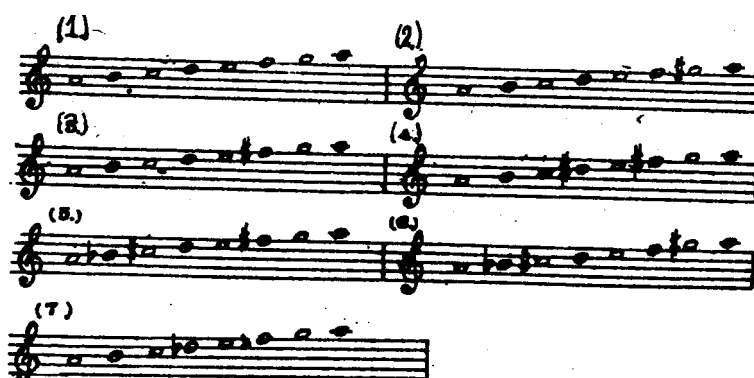
<sup>2</sup> The opinions of several Greek composers and musicologists vary on whether Lambelet belongs or not to the Greek National Music School. Manolis Kalomiris (1883 - 1962), basic composer of the Greek National Music School and educator, ranked the two Heptanisian composers George Lambelet and Dionysios Lavrangas (1860 - 1941) in his speech in the Athenian Academy in 1946 to the forerunners of the Greek national music (Manolis Kalomiris, The unknown composer of our folk-song and the forerunners of Greek music, in: *Proceedings of Athenian Academy*, 8 June 1946, 286, in Greek). So did, referring to Lambelet, Haris Xanthoudakis, composer and professor of Musicology, in his presentation at a conference in 2001 (Haris Xanthoudakis, Tradition, “tradition” and ideology in contemporary Greek music, in: *Proceedings of the Symposium for contemporary music “Issues of Aesthetic and identity in contemporary music creations*, Conference center of Lamias castle, 10-11 February 2001, 77-81, in Greek). On the other hand, Olympia Frangou - Psychopedi, professor of Musicology, ranked those two Heptanisian composers to the basic composers of the Greek National Music School considering their intention to create national music and their activity towards realizing it (Olympia Frangou-Psychopedi, *The National School of Music. Problems of Ideology*, Foundation for Mediterranean Studies, Athens 1990, 52-53, in Greek). Fivos Anoyannakis, musicologist, also ranked Lambelet and Lavrangas to the first five Greek composers that founded the Greek National Music School (Fivos Anoyannakis, *Music in modern Greece* (1958), supplement to the Greek translation of: Karl Nef, *History of music*, N. Votsis, Athens 1985, 574, in Greek).

<sup>3</sup> George Lambelet: The National Music, *Panathinaia*, 1901, 82-90, 126-131 (in Greek).

should be inspired by Greek folk music and should cultivate the Greek melody with the application of polyphony and its technical development on the basis of counterpoint and fugue. In another study of his titled “Nationalism in the Art and the Greek folk music”, which was published in a series of feuilletons in 1928,<sup>5</sup> he expressed similar views about the Greek national music. Among others he includes a Table of seven “Greek” scales that are most usually met in folk music (table 1) and suggests that harmony should submit to the special

characteristics of folk melody. Besides he points out the meters  $\frac{7}{8}$ ,  $\frac{5}{8}$ ,  $\frac{9}{8}$  and

$\frac{2}{4}$  as characteristic for the Greek music.



<sup>4</sup> Demetre Yannou considers this article of Lambelet together with the text concerning the conception of Greek National music that Kalomiris published in the program of his first concert with his own works in Greece (11-6-1908) as the two manifestos of the idea of Greek national music (Demetre Yannou, *The idea of National Music in Greece at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century: Some remarks on its conceptual consistency*, Presentation at the Conference “*Music and Lifeworld – Otherness and Transgression in the Culture of the 20<sup>th</sup> century. In memoriam Fernando Lopes-Graça (1906-1994)*”, Cascais, Portugal, 14-17 December 1996. Published in [www.yannou.gr](http://www.yannou.gr), 4; Kalomiris Manolis, *My life and my Art – Memoirs 1883-1908*, Nefeli, Athens 1988, 145-147, in Greek).

<sup>5</sup> George Lambelet: *Nationalism in Art and the Greek folk music (1928)*, editions To rodon, Athens, <sup>2</sup>1986 (in Greek).

## Table 1

Lambelet composed a few works for orchestra, string orchestra and piano, choir songs and many songs for voice and piano. Most of his manuscripts, that he had deposited to his friend's Iosif Grekas archive, were mysteriously lost in 1981 together with all the archive.<sup>6</sup> Saved are mainly his published works.

### II. The poetic cycle *Ta chelidonia (The Swallows)* by Z. Papantoniou and the same titled song-cycle by G. Lambelet

Lambelet composed his song-cycle *Ta chelidonia (The swallows)* for voice (voices) and piano on the same-titled poetic cycle by Zacharias Papantoniou. The poetic cycle consists of 37 poems and 9 myths, also written in poetic meter. Lambelet set to music 16 of the poems. The song-cycle was first published in Athens in 1920 by the Library of the Educational Society. In the same book is included the poetic cycle by Zacharias Papantoniou (subtitled *Poems for children*). First come the poems and then follow the songs. It was published again in 1931 by Dimitrakou Publishing House together with the poems by Papantoniou with the title *Children's Songs* and the subtitle *Poems and Music*.

Zacharias Papantoniou (Karpenisi 1877 – Athens 1940) belongs together with the poets and writers J. Griparis, M. Malakasis, K.

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<sup>6</sup> George Leotsakos: Introduction to the artistic Greek Music (18<sup>th</sup> – beginning of 20<sup>th</sup> century), in: *As a dream - Works of Greek composers, 19<sup>th</sup> – 20<sup>th</sup> century*, Cultural Olympiad – Union of Greek Composers, Athens 2004, 40 (in Greek).

Chatzopoulos, L. Porfyras and others to the first post - Palamas<sup>7</sup> generation. He followed the Greek folk – language movement (demoticism) and took part in the “educational reformation”, which stood for the teaching of Greek folk – language (demotic language) in the schools. In his oeuvre dominate aesthetic sensitivity, measure, technique, estheticism, realism and distanciation from every thing. Besides his mood is mostly melancholic and pessimistic, sometimes full of irony.<sup>8</sup> His works for children, as are the poetic cycle *Ta chelidonia (The Swallows)* and the primer *Ta psila vouna (The high mountains)*, have a pedagogic aim and constitute a combination of optimism and children carelessness mixed with a slight melancholy. In *The Swallows* are evident Papantoniou’s love for nature and his homeland Roumeli<sup>9</sup>, his affection for animals and his strong connection with his childhood experiences. The poems give the children joy and enthusiasm but also effortless knowledge as every poem comes to a pedagogic conclusion. Papantoniou teaches the children kindness, integrity and loyalty through the beauty of nature and of simple and happy life often in parabels.<sup>10</sup>

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<sup>7</sup> The poet Kostis Palamas (Patra 1859 – Athens 1943) is the leading figure of Modern Greek poetry.

<sup>8</sup> George Themelis: Introduction, in: George Themelis (ed.): *Modern – Greek lyricists*, Ioannou Zacharopoulou Publishing House, Athens 1959, 3, 5 (Basic Library No 29), (in Greek); Ioannis M. Panagiotopoulos: Introduction in: *Zacharia Papantoniou, Short stories*, “Estia” Bookshop, Athens 19-- , 9-12 (in Greek).

<sup>9</sup> Roumeli is a district in the middle part of mainland Greece.

<sup>10</sup> George Themelis: Introduction, 8; Ioannis M. Panagiotopoulos: Introduction, 20, 160; Antonis Benekos: *Zacharias Papantoniou – a milestone in children’s letters*, Editions “Diptycho”, Athens 1972, 12-13, 76 (in Greek).

His main stylistic characteristics in *The Swallows* are simplicity, clarity, hilarity, panging humor, iconoplastic and descriptive force and the choice of the appropriate word in its right place.<sup>11</sup>

The sixteen poems that Lambelet chose to set to music are the following:

1. The butterfly
2. The cicada
3. The poor fellow
4. The rivulet
5. Tsiritro
6. The song of the sun (syrtos dance)
7. The pine tree (kleftikos dance)
8. Lullaby
9. The fairy tale
10. The blessed ship
11. An expatriate's dream
12. The evzones (syrtos dance)
13. The dog's tail
14. The little mouse
15. The Old Shepherd
16. The angry ship

In the introductory note of the book<sup>12</sup> is written that the songs are classified from the easy to the more difficult. Further are given instructions as to by whom should the songs be sung. The easier songs should be sung by younger children, whereas the more difficult ones by older children. The choice of the appropriate song for the right age is to be made by the teacher or the family member that will teach the songs. The song "An expatriate's dream" is to be sung by a female pupil highly advanced in singing, whereas

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<sup>11</sup> Ioannis M. Panagiotopoulos: Introduction, 14-15; Antonis Benekos: *Zacharias Papantoniou – a milestone in children's letters*, 74-75, 123.

<sup>12</sup> Zacharias Papantoniou: *Ta chelidonia (The swallows) – Poems for children – Music by George Lambelet*, Library of the Educational Society, 1920, 1-2.

the song “The Old Shepherd” should be sung by a male pupil with a lot of musical experience and good voice. The song “The blessed ship” is written for two female voices, but it can also be sung by one soloist who will sing the upper melodic line. The song “The angry ship” is written mainly for three voices and only in three bars for four. Many of the songs can either be sung by a soloist or by a group of singers.

### III. Musical analysis of four songs included in the song-cycle

#### *The Swallows*

In this study are further examined the following four songs of the song-cycle: “The old shepherd” because it is, as mentioned above, one of the most musically advanced songs; “The blessed ship” as an example of the polyphonic songs; “The evzones” because it has as a subtitle the name of a Greek folk-dance (syrtos) and “The little mouse” because it’s a nice narrative for children.

#### The old shepherd

The poem by Papantoniou, set to music by Lambelet, is the following:

1

How many years have passed  
and I became whitened and old  
on the hilltops  
herding sheep!

2

Summits I stepped on  
and walked at night  
and in old trees

5

I climbed on eagle’s perch  
with a wolf I quarreled  
and started huge fires  
on very high summits.

6

I saw the star on the mountain  
called the Morning star,  
and in the clearness of the night,

I saw fairies.

3

On high steep roads  
I rushed like a blackbird  
and fell into ditches  
and dozed away.

4

On my coarse cloak -  
my suit and mattress –  
I saw dreams inclined  
awake and asleep.

I enjoyed the starry sky.

7

Not even an ant I harmed  
and no man I made angry.  
I took the little lambs  
like children in my lap.

8

A whole life I lived  
and God said and I grew old,  
and the pile of snow  
fell on my head.

9

Come on! my sheep  
walk, my lambs,  
lets go slowly  
as the night overtook us.

The poem consists of nine four-verse stanzas. In Greek all verses have seven syllables. The poem describes beautifully the old shepherd's life in nature pointing out his goodness and stoicism. Lambelet while setting the poem to music adds to some verses the interjection (address) *you old chap* (in Greek *moré*) and the exclamation *alas* (in Greek *vai*) and repeats the last



word of several verses, so as to give to the song the sense of a folk-song<sup>13</sup>. In this way he also gives a more sentimental nuance to the text.

The song consists of 132 (44x3) bars and has the form AAB AAB AAB. The subform AAB is repeated three times, since each time are set three stanzas of the poem to music – one stanza in each part. More specifically, the morphological structure of the song is as follows:

A: b. 1-13, b. 45-57, b. 89-101

A: b. 14-26, b. 58-70, b. 102-114

B: b. 27-44, b. 71-88, b. 115-132

In part A the song is written in the following d Greek modes:

	I	II	III	IV	V	VI	VII	VIII
1.	d	- e	- f	- g sharp	- a	- b	- c sharp	- d
	T	S	Tr	S	S	Tr	S	
2.	I	II	III	IV	V	VI	VII	VIII
	d	- e	- f	- g sharp	- a	- h	- c sharp	- d
	T	S	Tr	S	T	T	S	

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<sup>13</sup> Professor Dimitris Themelis analysed the various terms for interjection and exclamation regarding the Greek folk-songs and came to the conclusion that they form the same phenomenon (DimitrisThemelis: *Music-poetical structure in the folk-song*, Offprint from *Laographia*, vol. KH (XXVIII), Athens 1972, 78-80, in Greek). Dr Athena Katsanevaki considered that it is worth dividing the interjections and the exclamations of the Greek folk-songs into categories to the point that they influence and form slightly differently the musical structure of the songs (Athina Katsanevaki: *Vlach-speaking and Greek-speaking songs of the Northern Pindos mountain range. A historical – ethnomusicological approach. Their archaism and their relationship with the historical background*, PhD dissertation, 3 vol., 7 tapes, School of Fine Arts, Department of Music Studies, Aristotle University of Thessaloniki, Thessaloniki 1998, 86-91). Similar views has expressed ethnomusicologist Samuel Baud-Bovy about the Greek kleftika folk-songs with refrain (Samuel Baud-Bovy, *Études sur la Chanson Cleftique*, Collection de l' Institut Français d' Athènes, Centre d' étude d' Asie Mineure, Archives musicales de folklore dirigés par madame Melpo Merlie, Athènes 1958).

The first d mode with b, comprises two augmented seconds (trisemitones), the one between the III and the IV degree (f-g sharp) and the other between the VI and the VII degree (b-c sharp). Dominant is the second d mode with h, which comprises one augmented second (trisemitone) between the III and the IV degree (f-g sharp).

In part B the song is mainly written in the second above mentioned d Greek mode (b. 31-44), whereas in the first four bars (b. 27-30) it is written in the following d Greek mode:

I	II	III	IV	V	VI	VII	VIII
d	- e	- f sharp	- g sharp	- a	- h	- c	- d
T	T	T	S	T	S	T	T

This mode corresponds to the fourth scale of Lambellet's table (Table 1).

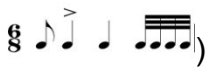
Part A consists of two similar four-bar phrases and one last five-bar phrase (ex. 1). In the first two phrases are set each time one verse of the poem to music, which are expanded with the interjection *you old chap (moré)* followed by the repetition of their last words and the exclamation *alas (vai)* in the end of the verse, as follows:

First verse: How many years have passed, you old chap, have passed, alas

Second verse: and I became whitened and old, you old chap, and old, alas

In the third longer musical phrase are set the third and the fourth verses to music again with the addition of the exclamation *alas (vai)* in their end, which expands both the verse and the musical phrase from four bars to five. The two first phrases end with plagal cadence  $IV^{\flat}_7 - I$  in the last but one bar, with the tonic I to be continued in the last bar (e.g. b. 3-4, 7-8, ex. 1). The third phrase ends with the plagal cadence  $IV - I$  (e.g. b. 12-13).

In part B the first three phrases consist of four bars, whereas the last phrase consist of six. In the first phrase are set the two first verses of the stanza to music. In the second phrase is set only the exclamation *alas (vai)* to music, which is repeated five times creating sentimental intensity and musical expansion. In the third phrase are set the two last verses of the stanza to music, which are set to music again in the last six-bar phrase. Regarding the harmonic progression and the cadences, the whole 1<sup>st</sup> phrase is written in the tonic I. In the 2<sup>nd</sup> phrase is repeated four times the harmonic progression I<sup>7</sup> – IV – III – I (eg. b. 31-32) and the tonic lasts for the last two bars of the phrase. In the 3<sup>rd</sup> and the 4<sup>th</sup> phrases dominant is the succession of plagal cadences I – IV – I and I – II – I with the I degree having a dominant part. The repeated broken chords that are played by the left hand of the piano often function as a pedal (e.g. b.27-30, b. 35-42, see ex. 2).

The tempo in part A is *largo assai sostenuto* and the dynamic is *piano*. The 6/8 meter, the use of small rhythmic values (quarter to thirty second notes), the syncopated rhythm (e.g. b. 9, ) and the triplets of sixteenth notes on the word *you old chap (moré)* give a dancing folk-like character to the song (ex. 1, b. 1-10). In most bars the melodic line of the voice and the piano accompaniment follow the same rhythmic values. Besides the melodic line of the voice which is doubled by the right hand of the piano (ex. 1) extends from c' sharp to a'.

Largo assai sostenuto. (♩=50)

1

*p*

Πό - σα χρο̇νια πέ - ρα - σα μω - ρέ πέ - ρα - σα  
 Πα - να στήν κα - πό - τα μου στήν κα - πό - τα μου  
 Μυρ - μηγ - κα δέ ζή - μω - σα μωρ' δέ ζή - μω - σα

I & Greek mode IV<sup>9</sup>/<sub>7</sub> I

4

*p*

βα - ρί κι' α̇σ - χρι - σα και γε - ρα - σα μω - ρέ γε - ρα - σα  
 βα - ρί φο - ρε - σια και στρω - μα μου μω - ρέ στρω - μα μου  
 βα - ρί κι' αν - θρω - πο δέ θυ - μω - σα μωρ' δέ θυ - μω - σα


I I IV<sup>9</sup>/<sub>7</sub> I

8

βα - ρί πα - να̇ στα ψη - λεί - μα - τα  
 βα - ρί εἶ - δα̇ ο̇ν - νει - ρα - τα γυρ - τος  
 βα - ρί πη - ρα τα̇ μι - κρά τ' α̇ρ - νια

I I

ex. 1, b. 1-10

The tempo in part B is allegretto and the meter 2/4. The dynamic starts with piano and with a constant crescendo especially on the fourth repetition of the word *alas (vai)*, b. 33-34, becomes forte, b. 35, which is continued throughout the part. The melodic line of the voice consists of eighth and sixteenth notes whereas the rhythmic scheme  is repeated again and again and is the main feature of the part (ex. 2). Only on the word *alas (vai)*, b. 33-34, and in the very end of the part, b. 42-44, are heard half notes joined to eighth and sixteenth notes (ex. 2). The piano accompaniment moves

constantly with small rhythmic values (eighth, sixteenth and thirty second notes). More specifically, the left hand of the piano plays from b. 31-42 broken chords of sixteenth notes and especially from b. 35-42 it repeats the same broken chord with the succession (d – d' – a – d') giving as already mentioned, the sense of a pedal (ex. 2). In most of part B the melodic line of the voice is doubled by the right hand of the piano. In both melodic lines is often heard the trisemitone (augmented second) g sharp-f, giving a folk-like character to the part (b. 31, 32, 35-37, 38-41, 43, ex. 2). The melodic line extends from d' to d''. Generally, part B has a vigorous character.

38 7r

μη - θη - κα                      κί - πε - σα - σε                      ρε - μα - τες  
Εσ - τε - ριά                      και στην κα - θα - ρή                      βρα - δείά  
ή βρα - δείά                      πό - με - τε - αι - γά - αι - γά

I

41 7

και λα - γο - και - μη - θη - κα  
χάρ - τα - σα την Εσ - τε - ριά  
και μᾶς πῆ - ρεν                      ή βρα - δείά

I IVI I IVI I IVI I I I

ex. 2, b. 38-44

In all parts the setting of the verses to music is in some bars syllabic, whereas in others are heard melismas. The differentiation between part A and part B of the song regarding the tempo, the dynamic, the meter and their

whole musical character does not really correspond to the meaning of the verses. It's rather to create a musical effect.

### The blessed ship

The poem by Papantoniou, set to music by Lambelet is the following:

- Where do you go, little ship, in such a weather?  
The sea fights you, are you not afraid of it?  
Winds howl and water rains.  
Where do you go, little ship, in such a weather?
  
- To a very faraway land I go.  
Many lighthouses will shine on me to pass.  
Northwinds, southwinds I will find but I will arrive  
with excellent wind and an intact sail.
  
- And if the capes set you at night an ambush?  
If a monstrous wave falls on you  
and sweeps away sailors and helmsman?  
Where do you go little ship in such a weather?
  
- High in the whitish little church on the cliff  
they have said a secret liturgy for me.  
Upright Christ my helm touches  
on my stern stands Virgin Mary.

The poem consists of four four-verse stanzas. Actually it is a dialogue between the reciting person and the blessed ship who alternatively ask and answer questions. It teaches the children the power of faith to God. If you deeply believe in Jesus Christ and Virgin Mary no difficulty is unsurpassable. In Greek the number of syllables of the verses vary between 11 and 12.

The song consists of 67 bars and has the form ABAB. Its morphological structure follows the essence of the poem. I.e. the first and the third stanzas (reciting person) are set to music in the same way and so do the second and the fourth (blessed ship):

A (1<sup>st</sup> stanza): b. 1 with upbeat-16

B (2<sup>nd</sup> stanza): b. 17 with upbeat-32

A (3<sup>rd</sup> stanza): b. 33 with upbeat-48

B (4<sup>th</sup> stanza): b. 49 with upbeat-67

Each part of the song consists of four four-bar phrases. Only the very last phrase of the song consists of seven bars. The final asymmetry gives to the song the element of surprise. In each phrase is set to music one verse of the poem.

The song is mainly written in e flat major. Only in bars 26-28 and 58-60 it passes slightly to h Greek mode:

I	II	III	IV	V	VI	VII	VIII
h	- c	- d	- e flat	- f	- g	- a flat	- h
S	T	S	T	T	S	T	

Each phrase ends with a cadence: plagal cadence, IV – I, (e.g. b.3, 11, ex. 3) where the cadence takes place in the last but one bar of the phrase and the tonic continues to the last bar with the succession I – I<sup>6</sup><sub>4</sub> – I and II<sup>9</sup> – I (e.g. b. 19-20); half close (e.g. b. 8 V, b.15-16 (V)<sub>v</sub> – V, b.24 V, b.27-28 II-V) and perfect cadence (b.31-32 V<sup>7</sup> – I at the end of the song). Often are used chords with the 7<sup>th</sup>, 9<sup>th</sup> and 11<sup>th</sup> note which mostly do not follow their physical solution.

ex. 3, b.1 with upbeat-8

The meter of the song is  $\frac{3}{4}$  and the tempo is *allegretto*. The dynamic is *piano* with small crescendos especially in the last two phrases, where Jesus Christ and Virgin Mary are mentioned. Both the tempo and the dynamic express the optimistic but firm attitude of the believer.

The song is written, as already mentioned, for two female voices. Throughout the song the melodic lines of the voices move homophonically with the same rhythmic values – mainly quarter notes (ex. 3). Eighth notes are heard sometimes at the end of the phrases, whereas at the very end of the song are heard dotted half notes joined to other dotted half notes or to eighth notes. In some parts the two voices sing unisono. The setting to music is syllabic. The melodic line of the upper voice moves mainly with intervals of second and extends from b to f". The melodic line of the lower voice moves with seconds but also with bigger intervals (fourths, fifths and sixths) and extends from g to d". Vertically are heard more often intervals of thirds,



fourths, fifths and sixths. In few bars are also heard diminished and augmented intervals (e.g. b.6 5<sup>th</sup> diminished, b.14 5<sup>th</sup> diminished, b. 12 4<sup>th</sup> augmented).

The piano accompaniment is rather plain. It doubles the melodic lines of both voices throughout the song in homophonic motion. The left hand of the piano plays mainly one bass line (ex. 3).

### The evzones (syrtos dance)

The poem by Papantoniou, set to music by Lambelet is the following:

1	3
Opposite of Saint Sofia I see the evzones. Tanned by the scorching sun, the poor evzones, they dance kleftiko dance and they look at the opposite area.	“To our Lady, our blessed Virgin tell not to grieve, to the icons not to weep-” our evzones tell it, hardened in wars, the poor evzones.
2	4
And looking at the City they sing and say: “They became ours again! and our Church appeared. these are its golden domes - ach, you poor tortured City!”	And the priest hiding in the sanctuary will not be late to come out to administer communion to the evzones and any time the holies will come out among the myrtles and the laurels.

The poem consists of four six-verse stanzas. In the Greek text all verses consist of eight syllables except of the second of each stanza that consists of six. The poem refers to the period of the Balkan wars (1912 - 1914). The evzones (Greek soldiers) stand at the opposite area of

Constantinople and look at the City and Saint Sofia, the huge byzantine church in the City, which is the symbol of Orthodoxy. They sing that soon the City will be Greek again and according to the legend, the priest, who had been hiding in Saint Sofia, will celebrate the Mass. The poet wants to convey to the children the legend of Saint Sofia and the prospect of regaining the City.

The song is strophic and its form is AAAA. In each strophe of the song is set one of the poem's stanzas to music. Each strophe (A) consists of 18 bars. Its morphological structure is as follows:


- b. 1-2: piano overture (only left hand)
- b. 3-6: 1<sup>st</sup> four-bar phrase (setting of the first and the second verse to music).
- b. 7-10: 2<sup>nd</sup> four-bar phrase (repetition of the 1<sup>st</sup> phrase, music + verses).

There is only a slight rhythmic-melodic differentiation in b. 5 and 9 both in the melodic line of the voice and the piano accompaniment (right hand), which is doubling the voice.

- b. 11-14: 3<sup>rd</sup> four-bar phrase (setting of the third and fourth verse to music).
- b. 15-18: 4<sup>th</sup> four-bar phrase (setting of the fifth and sixth verse to music – musical repetition of the 3<sup>rd</sup> phrase). There is a slight rhythmic – melodic differentiation in b. 12 and 16, equivalent of the one on b. 5 and 9.

The song is written in f aeolian mode. This mode coincides with the first Greek scale in Lambellet's table (Table 1). The harmonic progression of the song is simple. The 1<sup>st</sup> and the 2<sup>nd</sup> phrase (which, as already mentioned, are alike) end with perfect cadence V-I, b. 5-6 (ex. 4) and b. 9-10. The 3<sup>rd</sup> and 4<sup>th</sup> phrase (which, as already mentioned, are alike) end with plagal cadence IV –

I, b. 12-13 and b. 16-17; the cadence takes place to the last but one bar and the I degree is continued till the end of the phrases.

The meter of the song is 7/8, which is characteristic of Greek folk music. There is no tempo indication but the subtitle of the song is “syrtos”, which is a Greek folk-dance. Throughout the song the left hand of the piano accompaniment plays the rhythmic scheme , which is the rhythmic pattern of the folk-dance *syrtos – kalamatianos*, one of the different variants of syrtos dance. The right hand of the piano doubles rhythmically and melodically the melodic line of the voice (ex. 4), which extends from e' to c'' and moves with small rhythmic values (quarter, eighth and sixteenth notes). The melody is rather simple (ex. 4). It moves mainly with intervals of second and often is the repetition of the same note. The setting of the verses to music is in some points syllabic and in others are heard short melismas. The dynamic, which is *forte* throughout the song, the 7/8 meter and the rhythmic patterns of *syrtos – kalamatianos* dance express the patriotic and folk-like character of the poem.

1

Στην Ἀγία Σοφίαν ἀγνώ-τια  
 Κι ἄγνωτευ-ον-τας τὴν Πό-λη  
 Ἐστὴν κυρὰ τῆ Δέσ-ποι-νῶ-μας  
 Κι ὁ πα-σῶς πού-ναι κρυμμέ-νος

*f*

I *aeolian* - mode                      I                      VI<sup>3</sup>    IV<sup>3</sup>

5

βλέ-πω τὸ εὐ-λω - - νά - κια.                      Στην Ἀ-γία Σο-φίαν ἀ-γνώ-τια  
 τρα-γουδοῦν καὶ                      λέ - νε.                      Κι ἄγνωτευ-ον-τας τὴν Πό-λη  
 πῶς νὰ μὴ, λυ - - πᾶ - ται.                      Στην κυ-ρὰ τῆ Δέσ-ποι-νῶ-μας  
 μέ-σα στῆ-γιο                      Βῆ - μα.                      Κι ὁ πα-σῶς πού-ναι κρυμμέ-νος

I                      V                      I -                      I

(ex. 4, b. 1-8)

The little mouse

The poem by Papantoniou, set to music by Lambelet is the following:

1

In the darkness tinker  
 five mice.  
 What the adzes! What the saws!  
 What a craftsmanship!  
 Into the cupboard of a householder  
 have set themselves to enter  
 Cratch! the one, critch! the other  
 they cut and bore.

3

With their teeth they opened  
 a terrible hole.  
 Look at them! They enter one by one  
 they browse in the cheese  
 they gnash the crackers  
 in the sweet they dive,  
 they discuss, they walk about,  
 they walk slowly.

2

It is night and in the house  
all sleep heavily.  
The cat grew lazy  
near the fireplace.  
Only the mousetrap in the cupboard  
stays awake  
and listens to the thief  
and is for hours vigilant.

4

And the little mouse  
who incessantly walks about  
into the trap enters and exits  
and shakes it  
frap! it catches him  
and keeps him there.  
For all five, the little mouse  
went into the jail.

The poem consists of four eight-verse stanzas. In Greek in each stanza the verses have the following number of syllables: 8, 5, 8, 5, 8, 5, 8, 5. The poet teaches the children with this little narrative that from a gang of wrongdoers involved in a criminal act the actual culprits get themselves free and the younger and most inexperienced gets in trouble and pays for them all.

The song is strophic and its form is AAAA. In each strophe of the song is set one of the poem's stanzas to music. Each strophe (A) consists of 20 bars that form four five-bar phrases. In each phrase are set two verses of the poem to music. Hence, the morphological structure of each strophe is the following:

- b. 1 with upbeat-5: 1<sup>st</sup> phrase (setting of first and second verse to music)
- b. 6 with upbeat-10: 2<sup>nd</sup> phrase (setting of third and fourth verse to music)
- b. 11 with upbeat-15: 3<sup>rd</sup> phrase (setting of fifth and sixth verse to music)
- b. 16 with upbeat-20: 4<sup>th</sup> phrase (setting of seventh and eighth verse to music)

The song moves between a aeolian mode and a minor (b. 1 with upbeat –7: a aeolian mode, b. 8-11: a minor, b. 12 with upbeat: a aeolian mode, b. 13-20 a minor). These two scales are the first and the second Greek

scales in Lambelet's table (table 1). The 1<sup>st</sup> phrase of the song ends with the cadence VI<sup>3</sup>/<sub>4</sub>- I<sup>6</sup> (b. 3-4), whereas the chord of the tonic I is continued in b. 5 (ex. 5). The 2<sup>nd</sup> phrase ends with a half cadence in the dominant V (b. 9-10), while the 3<sup>rd</sup> phrase ends with the subdominant IV<sup>6</sup> (b.15). The 4<sup>th</sup> phrase ends with the succession III-I (b.19-20). There is actually a harmonic asymmetry regarding the closing of the phrases (cadences).

The meter changes every other bar or every two bars from 4/4 to 2/4. The frequent change of the meter expresses the devious behavior the verses describe. So does the allegro tempo.

The melodic line of the voice is rather simple and extends from d' to d''. It moves mainly with intervals of second and third and with small rhythmic values (quarter and eighth note) following the meaning of the verses. The first three phrases end with a half note joined with a quarter note. The setting of the verses to music is mainly syllabic (ex. 5).

The right hand of the piano doubles the melodic line of the voice one octave higher giving to the song a joyful tone. The piano accompaniment is rather simple. Characteristic is the syncopated rhythm at the end of the first three phrases that is heard both at the piano accompaniment and the melodic line of the voice (ex. 5). The song ends with an accented chord of quarter notes as a vigorous finale.

Allegro (♩ = 116)

Ὁ...λη νύ-χτα μαστο - - ρε - βουν πέν - τε κον - τι -  
 Εἶ-ναι νύ-χτα και σπο - - σπι - τι τῶρ - ρι. Ἐαν βα -  
 Με τῶ - δόν-τιο τους ἄ - - νοι - Ἐαν τῶν κα φο - ρε -  
 Μιόμι - κρος ο κον-τι - - κού - λης κούο-λο τρι - γυρ -

I VI<sup>3</sup><sub>4</sub>  
 a aeolian mode

4

και ρηια! τι σθε - παρ - νια τι πρι - - ο - νια!  
 ρηια! ε - τηρ - κε - λια - σεν ο - γα - τος  
 ρηια! Να - τους μητη - - καν ε - νας ε - νας  
 να Μπαλ-νο - ρθαι - - νει μεο - στη φα - μα

I<sup>6</sup> I

ex. 5, b. 1-8

#### IV. Conclusions

Summing up, George Lambelet is one of the pioneers of the Greek National Music School because of his choice to write Greek national music and of his essays about how it should be composed. The songs for voice and piano have a dominant place in his work. In the song-cycle *Ta Chelidonia* (*The Swallows*) for voice (voices) and piano (first published in 1920) Lambelet set to music 16 of the poems included in the same-titled poetic cycle by Zacharias Papantoniou. The poems express mainly Papantoniou's love for nature, his affection for animals and his connection with his childhood

experiences. All poems come to a pedagogic conclusion teaching the children kindness, integrity and loyalty often in parables. Their stylistic characteristics are simplicity, clarity, hilarity, pungent humor and descriptive force. They consist of stanzas which contain the same number of verses. The number of the syllables of the verses vary.

Some of Lambelet's songs are, as mentioned in the introductory note of the book, musically advanced while others are easier. Two of the songs "The blessed ship" and "The angry ship" are polyphonic – for two and three voices respectively. The four songs analysed in this study are examined regarding the musical parameters morphological structure, tonality, harmony, tempo, meter, melody, rhythmic scheme, dynamic and piano accompaniment.

#### Morphological structure

The two songs "The evzones" and "The little mouse" are strophic and have the form AAAA. The other two songs have a more complicated musical structure: "The blessed ship" has the form ABAB and "The old shepherd" the form AABAABAAB. In all songs in each part is set one stanza of the corresponding poem to music. In the first two songs mentioned above each part consists of four symmetrical phrases – either four-bar or five-bar phrases. In each phrase are set one or two verses of the poem to music. In the two last songs mentioned above some parts consist of symmetrical phrases while others of non symmetrical ones. In the second case the very last phrase of the part has a greater number of bars giving to the listener a sense of surprise. In each phrase are set one or two verses to music. In the song "The old shepherd" Lambelet adds in the middle of the verses the interjection *you*



*old chap (moré)* and in their end the exclamation *alas (vai)* giving to the song the sense of folk-music. Specifically, in the second phrase of part B is set only the fivefold repetition of the exclamation *alas (vai)* to music.

#### Tonality – harmony

The four songs are either written completely in Greek modes (scales) or move between modes and minor and major scales. For example the song “The evzones” is written in f aeolian mode, which coincides with the first Greek scale in Lambélet’s table with the scales more often used in a Greek folk-song. The song “The old Shepherd” is written in three different d Greek modes, in which are included one or two trisemitones. The musical phrases of the songs mostly end with cadences, that take place either in the last or in the last but one bar. Often plagal cadences as  $IV^9_7 - I$ ,  $IV - I$ ,  $II - I$  and half cadences take place, and more rarely perfect cadences. The songs “The evzones” and “The pine tree” have a rather simple harmonic progression.

#### Tempo

The tempo of the songs vary from *largo assai sostenuto* to *allegretto* corresponding mainly to the meaning of the verses of each poem and the character of each song. For example, the tempo of the song “The blessed ship” is *allegretto* corresponding to the optimism of the believer. Only in the song “The old Shepherd” the differentiation in the tempo and the character of part A and B doesn’t really correspond to the meaning of the verses.

## Meter

The meter in two of the four songs is 3/4. Characteristic for Greek folk music is the meter 7/8 of the song "The evzones", which bears the subtitle *syrtos* dance (folk-dance). Only in the song "The little mouse" take place a very frequent change of the meter (4/4 and 2/4) corresponding to the meaning of the poem, i.e. the devious behaviour of the mice.

## Melody

The melodic line of the voice is in most of the songs rather simple. It extends to a sixth e.g. e' to c'' in the song "The evzones" or to an octave, e.g. d' to d'' in the song "The little mouse". It often moves with intervals of second. In the song "The blessed ship", which is written for two female voices (soprano - alto), the upper voice extends from b to f'' and moves with seconds, - that is why it is mentioned in the introductory note of the book that it should be sung by a female pupil (sopran) musically advanced in singing - whereas the lower voice extends from g to d'' and moves both with seconds and bigger intervals (fourths, fifths and sixths). In the song "The old shepherd" is often heard in the melodic line of the voice the interval of augmented second (trisemitone) which gives a folk-like character to the song. The setting of the verses to music is in most of the songs in some points syllabic and in others are heard short melismas. In the two songs "The blessed ship" and "The little mouse" it is pure syllabic.

## Rhythm

In most of the songs the melodic line of the voice and the piano accompaniment move with small rhythmic values (quarter and eighth notes). In particular, in the song “The blessed ship” the melodic lines of the two voices and the right hand of the piano, that doubles both voices, move homophonically almost only in quarter notes. The song “The evzones” has the rhythmic patterns of the folk-dance *syrtos – kalamatianos*. A folk-like dancing character has also the song “The old Shepherd” with its syncopated rhythm, the smaller rhythmic values (quarter to thirty second notes) and the triplets of sixteenth notes.

## Dynamic

Most of the songs are either written in piano with small crescendos or don't have a main indication about dynamic at all. On the contrary, the song “The evzones” is all written in forte expressing the patriotic meaning of the poem.

## Piano accompaniment

In all songs the right hand of the piano doubles the melodic line of the voice (voices). Especially in the song “The little mouse” it doubles the melodic line of the voice an octave higher giving to the song a joyful tone. The piano accompaniment in the songs “The little mouse”, “The evzones” and “The blessed ship” is rather simple consisting mainly of vertical chords. In the song “The blessed ship” the left hand of the piano plays only a simple bass line, whereas throughout the song “The evzones” it plays the same rhythmic scheme.

The Greek character of the songs is firstly recognized by Lambelet's choice to set the poems of his contemporary Modern Greek poet Zacharias Papantoniou to music. The poems are written in Modern Greek folk language (demotiki). Regarding the music the Greek character is shown by the 7/8 meter, the rhythmic patterns of Greek folk-dances, as *syrtos – kalamatianos*, the use of trisemitones in the melodic line of the voice and the constant use of Greek modes (scales) and the harmony that derives from them.

#### Abbreviations

- T: tone
- S: semitone
- Tr: trisemitone (augmented second)
- b.: bar (bars)
- ex.: example
- i.e.: id est

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