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ITALIAN MUSICIANS IN GREECE DURING THE NINETEENTH CENTURY

Abstract: In Greece, the monophonic chant of the Orthodox church and its neumatic notation have been transmitted as a popular tradition up to the first decades of the 20th century. The transformation of Greek musical tradition to a Western type of urban culture and the introduction of harmony, staff notation and western instruments and performance practices in the country, began in the 19th century. Italian musicians played a central role in that process. A large number of them lived and worked on the Ionian Islands. Those Italian musicians have left a considerable number of transcriptions and original compositions. Quite a different cultural background existed in Athens. Education was in most cases connected to the church – the institution that during the four centuries of Turkish occupation kept Greeks united and nationally conscious. The neumatic notation was used for all music sung by the people, music of both western and eastern origin. The assimilation of staff notation and harmony was accelerated in the last quarter of the 19th century. At the beginning of the 20th century in Athens a violent cultural clash was provoked by the reformers of music education, all of them belonging to German culture. The clash ended with the displacement of the Italian and Greek musicians from the Ionian Islands working at the time in Athens, and the defamation of their fundamental work in music education.

Key-Words: Greek music, Italian music, music education.

A discord of East and West is involved in most Eastern European Orthodox peoples' search for national identity.

Its effects can hardly be more perplexing than they appear in Greek music, where the monophonic chant and its neumatic notation have been handed down (not revived) to this day, parallel with the gradual, unobstructed assimilation of harmony.

Greek music historians, after the turn of the 20th century, when the country was definitely oriented towards the West, adopted the principles and methods of Western music historiography. Involved in a search for national geniuses and masterpieces, they did not give due attention to many fascinating manifestations of the transformation of Greek musical traditions to a Western urban culture. Italians played a central role in that transformation, although remaining undistinguished in Italy. However, their past may be traced thanks to the catalogues and other reference works produced recently by Italian musicologists.

The adventurous Italians coming to Greece confronted the most contradictory and unconventional situations. After all, Christian Greeks lived during long periods under rulers of very different (arguably opposing) cultures.

The most enduring domination was under the Venetians (since the thirteenth century) and the Ottoman Turks (since the fourteenth century), who, but in a few cases succeeded the Venetians (in the seventeenth century). Only some of the Ionian Islands (located in the Ionian Sea, south of the Adriatic) – including Corfù, the largest and most densely populated – were never dominated by the Ottoman Turks. There, the Venetians were succeeded by the French; in 1814 the English assumed their "protection" – as was the term – and in 1864 the Ionian Islands were united with Greece, liberated after the 1821 Revolution.

The Ionian Islands developed a musical tradition that was distinguished through the assimilation of harmony by the people, the incorporation of a western repertory in popular tradition and a most effective public music education. And yet, this was the only Greek area with a sovereign aristocratic class.

The Serene Democracy of Venice allowed the self declared local members of a *Corpo di Nobili* to adopt for themselves all the privileges they wished, in a treaty of mutual tolerance.¹ The Greek *Nobili* lived as luxuriously

¹ Members of the *Corpo di Nobili* were educated at Italian Schools founded for the Venetian settlers in Corfù and the other cities, as well as at Italian Universities especially in Venice and Padua. The Venetians did not permit the foundation of Greek schools on the islands. No Venetians lived in the villages, where there were no schools at all. Consequently, in the cities by the end of the 18th century, the Italian language was both the formal and the every-day language of all Greeks, but the villagers' language and traditions were untouched by Italian influences. Ioannes Capodistrias, a native of Corfù, the first governor of Greece, former minister of foreign affairs of Alexander II of Russia, described in those words the Venetian governing policy in a document submitted to the English Parliament in 1841: "The Venetian government ruled the islands through corruption. The governors belonged in the class of nobles. [...] Giving privileges and earth to the nobles, the Venetian government armed this class with the means to buy the peoples' conscience turning immorality and corruption into a well working system. Dreading the superiority of the Greek spirit [...] it never allowed the foundation of public schools. Only in Venice and the University of Padua [...] they were able to study." (Quoted in a Greek translation in Tryfon, E. EUANGELIDES, *He Paideia epi Turko-kratias (Education during the Turkish domination)*, vol. II, Athens, A.P. Chalkiopoulos, 1936, pp. 192–193. The same is published in Spyridon THEOTOKES' study on education in the Ionian Islands up to their union with Greece, entitled *He Ekpaideusis en Heptaneso (1453–1864) [Education in the Heptanesos (1453–1864)]*, Corfù, Kerkyraika Chronika V, 1956, p.14. See also a comparison with the social conditions of the Greeks under the Ottomans, in Constantinos SATHAS, *To en Zakyntho Archondologion kai oi Popolaroi [The Nobility and the Populace in Zakynthos]*, Athens, Th. Gyftakes K. Kamarinopoulos, 1962, pp. 3–5. Also, in Marios PIERRES, *Autobiography*, vol. I, Florence, 1850, p. 19, we read: "In Corfù there was no public education [...] not one

did the Venetians and participated in all their glittering festivities,² a fact that bred and sustained amorality and class antagonism that shocked many visitors, Greeks and foreigners. The theater was part of their entertainment, and the San Giacomo theater of Corfù (the first modern Greek theater) was built in the 1720s.³ Regular opera seasons are recorded from 1771 onwards.⁴

Thereafter, Italian visiting groups performed in Autumn and Carnival periods, through the entire 19th century. Procuring a box in the theater was a matter of family prestige for the Greek nobles, and machinations to that end are documented in the city's archives.⁵ Among descriptions of opera performances in San Giacomo, the earliest are given by a young Frenchman, André-Grasset Saint Sauveur, living on Corfù and other islands from 1781 to the 6th year of "la republique française" (that ended on 22 September 1798). He speaks of the impressive San Giacomo hall, lit by candles reflected in a large number of mirrors,⁶ and of the noisy atmosphere during its performances, much too similar to contemporary descriptions of opera halls and performances in Italy.⁷ Sauveur says that the box holders played cards,

library, not one printing house, not even a bookseller [...] Grammars and dictionaries were sold at the drugstores..."

² On Venetian festivities in Corfù, see Alike NICEPHOROU, *Demosies teletes sten Kerkyra kata ten periodo tes Venetikes Kyriarchias. 14os-18os ai. [Public rites in Corfù during the period of the Venetian domination. 14th-18th c.]*, Athens, Themelio, 1999.

³ In fact, the building that was transformed into a theatre, a loggia where the noble Venetians met, was built in 1663–1691 (!). See Laurentios VROKINES, *On the construction of the Loggia in the city of Corfù and its transformation to a theater 1667–1799*, Corfù, 1901, republished in *L. Vrokine Erga [L. Vrokine's Wroks]*, vol II, Corfù, Kerkyraika Chronika XVII, 1973, pp.263–281.

⁴ The earliest recorded opera performance was given by an Italian group in 1733. It was the "drama per musica" *Gerone [or Hierone] Tiranno di Siracusa*. On the operas played in San Giacomo before the 19th century, see: "Corfù" in Claudio SARTORI, *I Libretti Italiani a Stampa dalle Origini al 1800, Catalogo Analitico, Con 16 Indici*, Milano, Bertola & Locatelli, 1993; Platon MAVROMOUSTAKOS, "To Italiko Melodrama sto Theatro San Tziakomo tes Kerkyras (1733–1798)," ["The Italian opera in the San Giacomo theater of Corfù (1733–1798)"], *Parabasis*, vol. 1, (Athens 1995), pp.147–191; Gerasimos CHYTERES, *He Opera sto Theatro tou Santgiacomo tes Kerkyras. Enas makrys Katalogos [The Opera at the San Giacomo Theater of Corfù. A long catalogue]*, Corfù, Demosieumata Etaireias Kerkyraikon Spoudon, 1994.

⁵ See Demetrios KAPADOCHOS', *To Theatro tes Kerkyras sta Mesa tou 19' aiona. [The theater of Corfù in the mid 19th century]*, Athens, 1991, especially pp. 119–120.

⁶ *Voyage Historique, Litteraire et Pittoresque dans les Isles et Possesions ci-devant Venetiennes du Levant, savoir : Corfou, Paxo, Bucintro, Parga, Prevesa, Vonizza, Sainte-Maure, Thiaqui, Cephalonie, Zante, Strophades, Cerico et Cerigotte...*, vol. II, Paris, Tavernier, "an VIII de la republique francaise" [22 Sept. 1799–22 Sept. 1800]), p. 203.

⁷ See: William BECKFORD, *The Travel-Diaries of William Beckford of Fonthill* vol. I (written also in 1781), Cambridge, 1928, pp. 251–253; also, Charles BURNEY's descrip-

flirted, ate, and paid visits to each other's boxes. No one seemed to care for the performance, but yet they attentively watched certain numbers that were unanimously accepted as highlights.⁸

The Venetian opera tradition, present at the earliest performances in Corfù,⁹ was fast succeeded by Neapolitan,¹⁰ Naples becoming the cultural invader of the islands, especially during the 19th century.

The Greek Cavaliere Nicolaos Manzaros (1795–1872), whose teaching shaped entire generations of Greek musicians, took his first music lessons from Stefano Moretti, maestro al cembalo of a Neapolitan group that performed in San Giacomo in 1790,¹¹ and from Stefano Pogiaco, who appeared as composer of a danse intermezzo performed in San Giacomo in the following year,¹² and whose ballo eroico *L'arrivo d'Ulisse alla isola de'Feaci* produced in 1819 is mentioned in certain Greek sources as the first Greek work performed in San Giacomo,¹³ Pogiaco having been, by then, naturalized as a Greek.

Nicolaos Manzaros was an enlightened aristocrat who devoted his talents and energy to building a popular music education in Corfù. With a few other members of the Corpo di Nobili he founded in 1840 Corfù's Philharmonic Society, where the majority of the pupils and members of its wind band were boys from the lowest classes, some completely illiterate and of the utmost poverty.¹⁴ The educational program of the Philharmonic

tion of San Carlo in Naples, in *Music, Men and Manners in France and Italy 1770*, London, Eulenburg, 1969, p.192.

⁸ "La plus grande liberté regnoit dans le théâtre; on y jouoit, on y mangeoit. Tantôt une partie des loges ressembloit à autant de cabinets de restaurateur; tantôt à des cabinets de jeux; on juge qu'on ne pouvoit jouir du spectacle; aussi personne ne s'en occupoit guère qu'au moment où, dans une pièce, un morceau de musique avoit fait le plus d'impression." SAUVEUR, *ibid.*, pp. 208–209.

⁹ Works by Baltassare Galuppi but mainly works on Goldoni's libretti.

¹⁰ Ten operas by Giuseppe Gazzaniga and Giovanni Bertati are reported from 1774 to 1789. See the works referred to in fn.4 and especially Platon MAVROMOUSTAKOS, *ibid.*, fn. 101, p. 167.

¹¹ The opera by Canesi, on a libretto by Bertati *Gli Amanti alla Prova*.

¹² See Platon MAVROMOUSTAKOS, *ibid.*, p. 182.

¹³ See: Thomas PAPADOPOULOS, *Ionike Bibliographia [Ionian Bibliography]*, vol I [1508–1850], Athens, 1998, item 1402; Laurentios VROKINES, *ibid.*, p. 266; Spyros MOTSENIGOS, *Neohellenike Musike*, Athens, 1958, p. 187.

¹⁴ A press announcement inviting boys to join the society, stating that they would be instructed reading and writing if needed at the Philharmonic Society, is quoted in Mot-senigos, 151. The band's first public performance on 11 August 1841 was given from behind the philharmonic's windows, because some of the boys were in rags and barefoot, and the ensemble's uniforms were not ready in time. See: Laurentios VROKINES, "Ai Litaneiai tou Hagiou Spyridonos," ["The Litanies of Saint Spyridon"], in *ibid.*, 301.

Society's Music School¹⁵ was conceived by Manzaros on the model of Neapolitan conservatorios, having himself perfected his musical training at the Conservatorio San Pietro a Majella of Naples.

Imbued with national feeling, he was wholly committed to his homeland's music education. He taught talented youngsters free of charge, and, aside from a number of erudite contrapuntal and dramatic works, he composed music for the people, in the popular traditional forms of both church and secular music, among which *A recchia*, is the most common.¹⁶ A considerable number of his songs he wrote in collaboration with the poet Dionysios Solomos, one of the greatest Greek poets and one of the first to use in poetry the people's language.¹⁷ The Neapolitan conservatorios' semi-practical methods, contemptuously referred to by Fetis,¹⁸ as well as the repertory performed in Italy's South (where symphonic and chamber music were excluded) suited Manzaros' aims. He adopted them, conscious of what they represented in relation to Western music,¹⁹ considering them ideal for a widely spread music education in Corfù, where improvised harmony was – and still is – a popular tradition, both in secular and church music, and where social conditions called for an open air musical life, if the people were to participate.

¹⁵ Music was taught previously at the Ionian Academy, the first Greek university, founded in 1823. Because of its founder count Fr. Guilfford's cultural policy, only church music was taught at the Ionian Academy, by Ioannes Areistides, a chanter from Hepeiros who studied music in Naples. His lessons degraded very soon, because "the problem was that they did not permit any one with a good voice and talent to attend this lesson, but they obliged all the church chanters to take it. [...] the lesson had not the least success" See, Georgios TYPALDOS-IACOVATOS, *Historia tes Ionias Akademias (A History of the Ionian Academy)* edited by Spyros I. Asdrachas, Athens, Hermes, 1982, p. 47. Concerning the Ionian Academy, see also: Helene ANGELOMATE-TSOUGARAKE, *He Ionios Academia, To Chroniko tes Hidryses tou protou Hellenikou Panepistemiou [The Ionian Academy. The chronicle of the establishment of the first Greek university.]*, Athens, O Mikros Romios, 1997. More specifically on the music lessons by Ioannes Aristeides, see Katy ROMANO, "Ena archeio 'Kretikes Musikes' sten Philharmonike Etaireia Kerkyras," ("An archive of 'Cretan music' in the Philharmonic Society of Corfù") *Musicologia*, (12–13, 2000), pp. 175–188.

¹⁶ *A recchia* is a term used also in central Italy for certain two-part songs.

¹⁷ Also educated in Italy. Manzaros' and Solomos' better known creation is the *Hymn to Liberty* (1830), a long work relating critical fights and other events of the Greek liberation struggle; its first stanzas became the Greek national anthem in 1865.

¹⁸ "Fenaroli (Fedele)," *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique*, (Paris, 1875).

¹⁹ Evidence of Manzaros' broad knowledge can be found in some of his writings, such as the *Rapporto relativo al dono di alcune Opere di Monsigny e Grétry*, Corfù, Tipografia Scheria, 1851, as well as descriptions of his library. See for example: Spyros DE VIAZES, "Manzaros", *Panathenaia*, (15–3 July 1905), pp. 129–136.

Among the Philharmonic Society's wind band's conductors and tutors, many were orchestra musicians of the Italian visiting opera groups, who chose to stay on the island. Niccola Olivieri, the first flute and piccolo player of an opera group that performed repeatedly in San Giacomo from 1841, became the band's director in 1843. Giovanni Ragazzioli,²⁰ Francesco Sirri, Ricardo Boniccioli,²¹ Ugo Avanzolini,²² Felice Cocorulo,²³ Brutto Gianini²⁴ and Ernesto Sasoli²⁵ held that post up to the end of the century, alternating with Greek musicians, students of the Philharmonic Society and most often of the Conservatorio San Pietro a Majella too.²⁶

The wind band's conductors have left a considerable number of transcriptions and original compositions, some of which, commemorating events or figures of recent Greek history, became great hits. This was the case with Boniccioli's *Marco Bozzari* a poema drammatico, dedicated to the Philharmonic Society, which had its first performance in 1883.²⁷

In 1893 Boniccioli was invited to Athens by the Friends of Music Association, in order to create an orchestra. At that time, many other Italians and Greeks from the Ionian Islands had already settled in that city. A considerably different music tradition existed there; a culture developed in Constantinople, the base of the Patriarch,²⁸ the center of the Orthodox Faith, the symbol that had kept the nation united for four centuries.²⁹

²⁰ In 1845. This and the following dates are given in file 576/Δ of "Spyros Motsenigos' Archive", kept in the National Library of Athens.

²¹ July 1861.

²² December 1882.

²³ April 1885.

²⁴ June 1886.

²⁵ April 1890.

²⁶ It is remarkable, that, in contrast to the band's tutors and conductors, most teachers at the Philharmonic's music school were Greeks. Typically, the classes of wind instruments as well as harmony, counterpoint etc. taught by Greeks were attended by many students, while string instrument classes were much less popular. Giovanni Pallotta, leader of the second violins in an opera group that performed in San Giacomo in 1834, was the first teacher of the violin and the viola in 1841. But those classes were soon left without students and it was only in 1884 that measures were taken to activate them again, inviting the Italian Ernesto Centola. See, Spyridon PAPAGEORGIOU, *Ta kata ten Philharmoniken Etaireian apo tes systaseos tes mechri semeron 1840-1890 [On the Philharmonic Society's events, from its foundation up to this day]*, Athens, Anestes Constantinides, 1890, p. 9.

²⁷ 9/21 February.

²⁸ The political leader of the enslaved Greeks, responsible for their submission to the ruler, tax paying etc.

²⁹ Steven RUNCIMAN's *The Great Church in Captivity*, Cambridge, Cambridge University Press, 1968, is an excellent study of the role played by the Patriarchate of Cons-

Education in those eras was in most cases connected to the church.³⁰ Music education consisted in the study of church music and the neumatic (Byzantine) notation, which under the influence of the Enlightenment, was, in 1814, simplified and transformed into an easily apprehended system, known as the "New Method"³¹. The neumatic notation was used for all music sung by the people, a large part of which consisted of church melodies, adapted to secular texts or not, sung at dinners, at work, as well as in the church.³² The rest were Greek folksongs and urban popular songs of Greek, Turkish, Armenian, Bulgarian, Rumanian, Serbian, Albanian, Russian, or Western origin.

What can be seen in Example 1 is not a rarity. It comes from an anthology of music, published in two volumes in Constantinople in 1872 and 1873, containing close to 200 songs on melodies of every possible origin. Our example is the scene for two sopranos "Mira, o Norma", in the second act of Bellini's *Norma*. Example 2 contains a transcription of example 1, written kindly for this paper by Marcos Dragoumis. The divergences from Bellini's original music imply that the melody was written down by ear.

In the last third of the 19th century Greek refugees who had become rich in Russia and the West, settled in Athens.³³ People of a western culture, they had both the money and the political connections to contribute to the westernization of the city. They founded a large number of institutions for the education and performance of western music, inviting many Greek and Italian musicians from the Ionian Islands as their staff.

But Ignazio and Raffaele Parisini – father and son – were pioneers. Ignazio³⁴ arrived in Athens in 1838, after serving as orchestra director in

Constantinople in keeping Greek national consciousness alive from the fall of Constantinople (1453) until the outbreak of the War of Independence (1821).

³⁰ In eras under the influence of Constantinople, the church was up to the end of the nineteenth century as paramount as it had been in the Middle Ages in Western Europe.

³¹ On the influence of the Enlightenment on the 1814 Reform of music notation, see Katy ROMANO, "He Metarhythmise tou 1814" ["The 1814 Reform"] *Musicologia*, (1, 1985), pp. 7–22.

³² On the subject of the secular functioning of church music – up to the twentieth century —in the Greek areas under the influence of Constantinople, see Katy ROMANO, *Historia tes Entechnes Neohellenikes Musikes [History of Neohellenic Art Music]*, Athens Cultura, 2000, pp. 23–38.

³³ "When the kingdom of Greece was established in 1828, the Greeks inhabiting the Ottoman Empire or dispersed in the West and Russia, much more numerous and much wealthier than the Greeks of the kingdom, formed the most important part of Hellenism." says the historian Nikos SVORONOS in *Episkopesis tes Neohellenikes Historias [Compendium of the Neohellenic History]*, Athens Themelio: 1976, 91.

³⁴ Ignazio was born in Bologna around 1800. He appears as first violin and orchestra director in opera productions at the Teatro della Comune di Bologna in 1824-1827, and

Bologna's Teatro della Comune, Florence's Teatro in via della Pergola and as music director at l'Opera Italien of Paris. Athens at that time, a four year old capital, was a village around the Acropolis.³⁵ Parisini must have felt like introducing Bellini to the Goliards. It is no wonder that nothing is heard of him after his arrival.

His son Raffaele arrived a little later, in 1845, but the capital had undergone a period of rapid growth and Raffaele's activities were effective and regarded as a milestone of the progress of musical life in that city and, consequently, in Greece.³⁶

His name appears from 1841, in the programmes of Corfù's San Giacomo.³⁷ He served as first violin and director of the San Giacomo orchestra until 1844. He had taken his first music lessons in Bologna with his father, but then became a student of Manzaros in Corfù. In Athens, he aimed at a music culture similar to that of the Ionian Islands.

He began giving private lessons, and was soon able to form the first ever polyphonic chorus of Athens, numbering 40 members. A little later he formed a small orchestra which participated in the performances of Italian visiting opera groups. Both those ensembles were incorporated in 1871 into the Philharmonic Society *Euterpe*, founded that year by Athenians of a

then in the Imp. e R. Teatro in via della Pergola in 1831. (See Francesco MELISI, *Catalogo dei Libretti per Musica dell'Ottocento (1800–1860)*, Lucca, Libreria Musicale Italiana, 1990, p. 346). In 1834–1838 he was musical director of L'Opera Italien in Paris and next, he accepted an invitation from Athens to teach music (See François-Joseph FÉTIS, "Parisini (Ignace)," *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique*, Paris, 1875.), possibly at Arsakion, a girl's high school, while his only opera, *La Scimia Riconoscente*, was performed that year in Fossano. In Stieger's *Opernlexikon*, this opera appears as his opus 2. For the rest in this lexicon, Ignazzio is obviously confused with Raffaele, whose birth and death years are given instead (1810–1875). See Franz STIEGER, "Parisini Ignacio", *Opernlexikon*, teil II, Komponisten, Tutzing, Hans Schneider, 1978.

A few instrumental compositions, all in manuscript, are listed in Federico PARISINI, *Catalogo Della Biblioteca del Liceo Musicale di Bologna Compilato da Gaetano Gaspari*, Volume I, Bologna, Libreria Romagnoli dall' Acqua, 1890, p. 18. They are: 1. Concertone in Sib magg. a piu strumenti con accompagnamento d'orchestra (1812). 2. Sinfonia in Do min. per orchestra. 3. Tema con Variazioni obbligate a piu strumenti, con accompagnamento d'orchestra, (1812). 4. Concerto in Re magg. a violino obbligato, con orchestra.

³⁵ Athens was proclaimed the capital of Greece on 15 December 1834, because of its ancient history and monuments. No city existed on the site. Previous short lived capitals were Nauplion and Aegina.

³⁶ This was the opinion of Theodoros SYNADINOS, the first admirer of the West to write a history of Greek music. See his *Historia tes Neohellenikes Musikes 1824–1919*, Athens, Typos, 1919, pp. 76–77, 211–212.

³⁷ In the collection of libretti donated by Nakes Pierres to the "Anagnostike Etaireia" ["Reading Society"] of Corfù.

Western culture. He also managed to introduce music as an obligatory course at the Athens National Technical University and taught the violoncello and the double bass at the Conservatory of Athens, also founded in 1871.

For his students, he wrote in Greek a small treatise on music theory entitled *Grammar of Music*, which is the first to be written in the Greek language.

But what made Parisini a legendary figure to his contemporary Athenians, were his compositions, and above all his melodrama *Arcadi*, certainly the most popular piece during the 1870s in Athens, producing great excitement each time it was performed. Reports describe the emotion of the audience, its absolute silence during the performance (which was most unusual) and the tumultuous applause at the end. The work relates the heroic holocaust of the monastery Arcadi, during an unsuccessful revolution in 1866 in Crete, when close to a thousand fighters were killed in an attempt to liberate the island from the Turks, as well as the adventurous voyages of the ship "Arcadi" that transported volunteer fighters and ammunition to the island³⁸.

The piece was written for one male soloist and chorus, with an instrumental ensemble. Most stirring was the last movement, the fifth, where a sublime responsorial prayer of a solo trombone and the chorus is suddenly interrupted by a percussive machine gun followed by a flood of wild sounds as the enemy enters the monastery. At that moment, the brave Father superior sets fire to the gunpowder and blows up the monastery with a tremendous explosion of sound. Also moving and patriotically inspiring was the second movement, entitled "March of the volunteers. Italy and Greece are two sisters." The title refers to Italian volunteers fighting for the liberation of Crete, but also compares Italy's unification, recently achieved, with that of Greece, for which the Cretans were struggling at the time.

In a sense, Parisini also compares the two sisters' enemies, the Austrians and the Turks. Indeed, this parallelism seemed quite natural to the Greeks of the Ionian Islands, who were never under Ottoman rule, who provided shelter to over 150 Italian fighters during the 19th century,³⁹ and who had always rejected German speaking people and their culture.

³⁸ The holocaust of the monastery Arcadi in Crete, where close to one thousand men women and children were killed in November of 1866, was an event that stirred the Greeks, who volunteered in the fight for the liberation of the island. Crete was liberated in 1897. When Parisini's work was performed the island was still under the Turks. The events related in Parisini's work are all true but in inverted order, since the ship "Arcadi" that transported to the island volunteers and ammunition from Greece, was bought in 1867 and named "Arcadi", to honor the monastery's holocaust. The ship realized 22 voyages in 1867, and was also heroically defended when caught by the Turks the same year.

³⁹ About 150 Italians found refuge in Corfù alone. Among them were Manin, Pepe, Tommaseo and Rigaldi, Zabecari, Mariani, Nardi and others.


Dimitris Andronis, who became the director of Corfù's Philharmonic Society in 1890 and dared to bring changes to the island's musical life, introducing a more serious and more German repertory, had a very bad ending. He was forced to leave his post in the same year and was seen thereafter sitting for hours on a bench all by himself, speaking to no one, looking far out to sea, in a deep melancholy.

But in Athens things were quite different: in around 1900 a number of reformers of music education appeared, all of German culture, and Wagnerians. Raffaele Parisini had died (1875) and the many other Italians and Greeks from the Ionian Islands who continued his work were disdained and rapidly completely marginalized. Further Westerners undertook to lead Greek music to further ... progress!

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46	ΜΟΥΣΙΚΟΝ	47	ΑΠΑΝΘΙΣΜΑ.
<p>Example 1</p> <p>"Aria nella Norma Bellini: Norma transcribed from European notation by Misael Misaelides of Smyrna," in: I.G. Zographos Keiveles, <i>Mousikon Apantisma [Anthology of Music]</i>, part II, (Constantinople, 1873), pp. 46–47.</p>			
<p>Aria nella Norma Bellini. Νόρμα ἐξηγηθεῖσα ἐκ τοῦ Εὐρωπαϊκοῦ παρὰ τοῦ ἐν Σμύρῃ Μισαήλ Μισαηλίδου</p> <p>Ἦχος Γ'. Γα. Ξ</p>		<p>Εἰς ἦρον Πλ. Δ'. Νη. Ξ</p> <p>Του πο λα μου η μερ α να τε ε ε ε ελ λει εἷ κε να ε η ρος ω ραι ος κατ νε ε ε ο ος εἷ στας αγ να λα σης ρι λησ του θε ε λει εἷ α πο θων να</p>	

Example 2



Transcription of Example 1 (written kindly by Marcos Dragoumis).

Екатѣрини Роману

ИТАЛИЈАНСКИ МУЗИЧАРИ У ГРЧКОЈ У 19. ВЕКУ

(Резиме)

У Грчкој су се једногласно појање и његова неумска нотација преносили као народна традиција све до првих деценија 20. века. У 19. веку је почео преображај грчке музичке традиције према моделу западне урбане културе. Уведени су хармонија, западна нотација и западни инструменти, заједно са одговарајућом извођачком праксом. У том преображају централну улогу су имали италијански музичари. Велики број њих је живео на Јонским острвима, од којих нека (као и највеће међу њима, Крф) никада нису била под отоманском влашћу. На Крфу је настала музичка култура која је била врло слична оној у тадашњем Напуљу, са редовним оперским сезонама и Филхармонијским друштвом које је било моделовано према напуљском Конзерваторијуму. Међу диригентима и учитељима дувачког оркестра Филхармонијског друштва, многи су били оркестарски

музичари италијанских гостујућих оперских трупа који су одлучили да остану на острву. Тако су Никола Оливијери, Ђовани Рагациоли, Франческо Сири, Рикардо Боничоли и други, радили на том месту наизменично са грчким музичарима. Ти италијански музичари су оставили знатан број транскрипција и оригиналних композиција, од којих су неке које су обележавале значајне догађаје из новије грчке историје постале врло популарне. То је био, на пример, случај са Боничолијевом "драмском поемом" *Марко Боцари*. Боничоли је био један од музичара (и италијанских и грчких) који су се преселили у Атину после 1860-их година, тежећи позападњавању музичког живота у престоници. У Атини је културна клима била сасвим другачија него на Јонским острвима. Образовање је у највећем броју случајева било везано за Цркву, институцију која је током четири века турске окупације уједињавала Грке и одржавала им националну свест. Сва музика, било источног или западног порекла, бележена је неумском нотацијом. У последњој четвртини 19. века западна нотација и хармонија су убрзано прихватане. Ињацио и Рафаеле Паризини – отац и син – били су пионери ове трансформације. Ињацио је стигао у Атину 1838. године, када је данашња метропола била само село око Акропоља, али његови напори су били узалудни. Рафаеле је дошао 1845. године, када се престоница већ убрзано развијала и његов рад је оставио значајног трага на музички живот овог града и целе Грчке. Он је предавао хармонију и основао неколико институција, међу којима школе, оркестар и мешовити хор. Написао је први трактат о хармонији на грчком језику. Паризини је постао легендарна фигура због успеха својих дела, изнад свега мелодраме *Аркади*, дела које је надахнуто херојским страдањем манастира Аркади током неуспеле револуције на Криту 1866. године. Паризини доводи у везу уједињење Италије, које је мало година раније остварено, са борбом Крита да се уједини са Грчком. Паризини на неки начин пореди непријатеље Грчке и Италије – Турке и Аустријанце. То је деловало необично народу који је патио под Турцима и гледао на Западну Европу као на извор просвећења. Италијанима и Грцима са Јонских острва, међутим, то се чинило природним. Они нису имали искуства са турским властима, давали су уточиште италијанским борцима и увек одбацивали аустро-немачку културу. Ова политичка позадина објашњава зашто је дошло до оштрог сукоба на плану културе почетком 20. века у Атини, када се појавио изванредан број реформатора музичког образовања, припадника немачке културе и, осим тога, вагнеријанаца. Сукоб је резултирао маргинализацијом италијанских и грчких музичара пореклом са Јонских острва и њиховог фундаменталног рада на музичком образовању.

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