



“Music Department of the University N.B.U”

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PhD Thesis

“LA KROPIA”

Crestion History and Musical Analysis

(The work in based on the book

“In the Realm of Smoke and Anemones”

by Ioannis Profis in four (4) poetic imageries)

Abstract

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Abstract

The present thesis concerns the music of an opera composition with the title "La Kropia". The name of the thesis comes from the name of the City of Koropi. In Koropi, in 1941¹, the true love story between Vassiliki and Antzelo took place. The composition is based on the 4 poetic imageries (scenes) from the book of the author Ioannis Profis *Possession Smokes and Anemones*² (*Katochi, Kapnoi kai Anemones*).

The intentions and general interest of the composition concerns the transfer of technical compositions of the past to the present. The pedagogical status of the work towards the untrained and trained listeners (scaled difficulty of melodies, harmonic progressions, composer's musical idiom). The influence that the final result of the writing of the past has on the psychological mood and the emotions of the listeners when the elements from the past are involved in the present. Also, the musical analysis of the opera in terms of structural and harmonic methodology. Additionally, through the conclusions of the analysis, the research should aim as a result at the attractiveness of the implementation of such projects. The expected connections of the tradition in the application of the technical composition of the past to the present in conclusions that give common benefits to listeners - musicians and composers in terms of protection and maintenance of mood as well as the difference from the negative affectivity (creating stress) in everyday life of the modern era in a good psychological mood during and after listening to the opera.

Libretto is based on a true love story of two heroes, Vassiliki and Angelo, which takes place in a Greek city called Koropi³. The composition of the opera took the title "La Kropia" from the name of the city. While the whole thesis is based on the 4 poetic imageries (scenes) with the following titles:

1st Poetic image (or scene 1) entitled: THE MEETING.

2nd Poetic image (or scene 2) entitled: THE NEXT DAY.

3rd Poetic image (or 3rd scene) entitled: THE HYMN OF LOVE.

¹The young Italian Archangelo (Antzelo) Panicucci came to Koropi with the Occupation Troops in the summer of 1941, together with other Italian soldiers. He was born in Ponsacco, Italy. Vassiliki was born in Markopoulo and lived in Koropi since she was very young. After the end of the war, Vassiliki and Antzelo settled in Ponsacco, Italy, permanently and had two daughters. Vassiliki died in 1991 at the age of 68, while Angelo died in about 2005 at the age of 90.

²Possession, Smoke and Anemones www.ebooks.gr Ten poetic images Author: Profis, Ioannis Publisher: ΑΩ Publications Year of publication: 2005 ISBN: 978-960-88250-2-4

³<https://el.wikipedia.org/wiki/κοροπι> Koropi is a city in Eastern Attica, part of the metropolitan area of Athens in Mesogeia, and seat of the Municipality of Koropi. Koropi has existed since ancient times as a municipality of Sfitos of ancient Athens.

4th Poetic image (or scene 4) entitled: THE DEPARTURE.

The titles of the scenes are taken from the book of the author Ioannis Profis.

Due to the fact that the librettist-poet names the parts in his book imageries, I consider the name Poetic imagery for each scene that unfolds during the chamber opera "La Kropia" from the book of the same name by the author Ioannis Profis to be appropriate and especially tentative.

Two (2) singers take part in the opera La KROPIA. A Soprano in the role of Vassiliki, a Baritone in the role of Antzelo and an Actor in the role of the Narrator. While the orchestral part of the chamber opera "La Kropia" consists of a small ensemble of four instruments in the following order: Flute, Violin, Cello and Piano. The composition of this opera is named after "La Kropia" by the name of the city.

Historically, I briefly mention earlier Greek composers who wrote operas from the 19th century onwards. The topics they choose are mainly inspired by ancient Greek poetry, by the spirit of the Olympic games, by the Greek revolution and of course by human relationships, mainly with the theme of Love.

In Greece there have been opera composers since the 19th century. The Eptanesian composers were the first to deal with opera. They were often inspired by the struggles of the Greek Revolution of 1821 and by those for the union of the Ionian Islands with Greece.

Composers from the Ionian Islands are: Pavlos Carrer, Spyridonas Xyndas, Dionysios Lavragas, Georgios Labelet and Spyros Samaras. Another composer was Manolis Kalomiris, where the purpose of the composer was to create a "National School" on the models of similar movements from other countries, which would combine German romanticism with Greek motifs. At the same time, he accused the Eptanesian School of "Italianism" and of not using Greek subjects, creating a rift between the National and Eptanesian Schools.

Other composers of the National Music School are: Dionysios Lavragas, Georgios Lambelet, Manolis Kalomiris, Marios Varvoglis and Emilios Riadis, among them the Heptian composers. I also mention the Composer of the National Anthem of Greece, Nikolaos Mantzaros. Also in Greece, the most important composers and creators of operettas of this genre were two, Theofrastos Sakellaridis with his work "The Baptist" ("*O Vaftistikos*") and Nikos Hatziapostolou with his work "Apachides of Athens".

I also mention in abstract that in the following chapters a small reference is made on the subject of the past in culture which justifies the reference of time connecting it to the writing of the opera in the present. Because this is how visual communication is achieved between the past and the present in music and culture, the study of culture offers knowledge, spiritual

and mental cultivation. This is how the modern listener and by extension the modern creator-composer acquires a critical spirit, becomes a connoisseur of the past and enlightens young people.

A very pleasant coincidence is that the librettist of the work, Ioannis Profis, is alive, so I had the opportunity to have his personal position on various questions that I asked him through an interview. Yiannis Profis was born in Koropi in 1940 and comes from a traditional Koropi family. He studied law and worked in the wider public sector. His main interests are the painting and folklore of the Mediterranean, especially Koropi. I consider that he is an important part of this thesis because with his answers he reveals to us unanswered questions and truths about events but mainly about the work, its structure and the true story that he captured through his authorship.

7 questions were asked on the following issues:

1. He was asked to describe in a few words the poetic imageries where the love story between Vassiliki and Antzelo takes place.
2. He was asked who are his favorite Greek and foreign writers and how they influenced his work.
3. What message would he like to pass on to the readers with his book.
4. Question about his work that has been selected for an opera composition thesis by N.B.U. PhD candidate Theodoros Haridis. And when he was working on the poetic images concerning the love story between Antzelo and Vassiliki, he had in mind that this text could also be an opera libretto.
5. What are the components, style and style of the work of "LA KROPIA"?
6. What are the main sources of inspiration.
7. What question would Mr. Professor like to ask himself about his book if he were on the side of questions.

In the answers given, the main points were as follows:

1. My inspiration comes from my desire to save and project important events of the history of Koropi.
2. The story of a true love today is no different from a love that happened in the past. Love has existed and will exist as long as there are people.
3. My narrative has the simple style that all my works usually have. I think the simplicity of expression characterizes them. The style is that of rhyming verse poetry. (I confess here that I am not very good at infinitive poetry).

4. I wrote the story like a libretto for an opera or a play, but I did not think that this innermost desire of mine could ever come true.

5. The message of Love is dominant.

6. Nikos Kazantzakis, along with Costas Varnalis, are my favorite Greek authors. By poets, Odysseus Elytis and Federico García Lorca.

7. The first and second scenes of the 2nd imagery of my book take place in a springtime and idyllic rural setting. A dirt road passes through a village with low hills and mostly whitewashed poor houses on the ground floor. Smoking chimneys can be seen somewhere. The road leads to Hymettos, the sacred mountain of ancient Athens. To the right and left of the road blooming acacias. The cool orchards and fields with a variety of wildflowers, anemones, poppies and daisies look like a painting.

Then he submitted his biography as well as all his writing work which is recorded in this thesis. The next chapter concerns the libretto of the opera which is recorded in every detail and includes all the scenes in order, the dialogues included in the scenes and all the texts, the actor's parts in the absolute order they appear, the singers' parts as well as the director's instructions before the dialogues or monologues of the play.

Analysis of the chamber opera La Kropia

The titles of the scenes are taken from the book of the author Ioannis Profis. Due to the fact that the librettist-poet calls the parts in his book images, I consider the name Poetic image for each scene that unfolds during the chamber opera "La Kropia" from the book of the same name by the author Ioannis Profi to be appropriate and especially tentative. Two (2) singers take part in the opera La KROPIA. A Soprano in the role of Vassiliki, a Baritone in the role of Antzelo and an Actor in the role of the Narrator. While the orchestral part of the chamber opera "La Kropia" consists of a small ensemble of four instruments in the following order: Flute, Violin, Cello and Piano. Protagonists: VASSILIKI (SOPRANO) - ANTZELO (BARITONE).

The Orchestration includes the following musical ensemble. ORCHESTRA: 1 FLUTE, 1 VIOLIN, 1 CELLO, 1 PIANO

In the 1st poetic imagery on the subject of the meeting of the two protagonists, i.e. Vassiliki (S.Vassiki) and Angelo (B.Antzelo), the librettist Ioannis Profi's⁴ instruction-desire in the introduction of the opera for Angelo to sing the Italian song is faithfully followed mama son

⁴ <https://biblionet.gr/πρωσωπο/?personid=19743>

tanto accompanied by piano. After this intervention, the entire composition is inspired and written by Theodoros Haridis.

Immediately after the Italian song *Mama son Tanto* performed by B.Antzelo accompanied by the piano, the orchestra opens the work with a Prelude as an introduction to the opera.

Prelude.

Tempo Moderato 96. Duration 01:10.

The introduction (Prelude) is characterized by a motif that is completed in the first two measures. The numbering of measures is independent in each part. This is followed by the entrance of the actor who narrates to the audience.

SCENE 1 – Poetic Imagery No. 1

Each poetic imagery (scene) has been given titles for the lyrical parts of the opera. For the 1st poetic imagery, 3 lyrical parts have been written:

1st. What happened to me? 2nd. I know! 3rd. Oh Mama mia.

First of all, to note an important element of the music writing; No tonality (scale) is used in the operatic parts. As a result, this technique creates a special handling of the chords and by extension gives more flexible and direct freedom to the structure of the form. It also lends a comfort to moving tonalities in the style of the libretto. Then actor recitation starts - Duration of recitation 00:35

1st. Lyrical song by S.Vassiliki "What happened to me".

Tempo Moderato 62. Duration 03:50. From [1-14] the part belongs to the orchestra. The 1st quatrain phrase [1-4] prepares the introduction of the theme heard by the v.cello in [5]. The theme will be heard again in [15] by S.Vassiliki. Elements of the theme are carried over to v.cello, flute and violin from [6-8].

A three-note pattern from [9-11] moves chromatically without a harmonic base. Here a more modern motivic union is formed between the orchestra and the lyric song. From [15-23] within a period of 8 bars the theme is completed with one cadence in V^D. From [24-31] the theme is repeated with different harmonization and orchestration (information without example) during the period while from [32-35] S.Vassiliki participates with vocalise in the orchestra. Then in bars [36-39] an orchestral part is inserted between the thematic pattern and the coda. In [39-40] the theme from S.Vassiliki returns and from [42-49] the tempo decreases to Adagio. In this period the following rhythmic pattern appears.

The role of r.m in coda:

And while S.Vassiliki has conveyed to us her feelings from her meeting with her Italian co-star B.Antzelo, in the coda the libretto asks the composer to describe the sound of the beating heart of the protagonist S.Vassiliki.

And it is achieved by (r.m) which consists of triads with the motif rhythm or r.m. The values follow the rhythm of the words, i.e. the rhythm of the prosody from the text of the libretto where a palpable rhythm is created that conveys to us the erotic heartbeat of Vassiliki through all the above elements with a special rhythmic melodic lyrical part for the finale of the piece. Finally, the finale [48-49] ends unexpectedly and quietly with melodic 4th and 5th intervals from the piano and flute.

2nd. Lyrical song by S.Vassiliki "I Know"

Tempo Andante 80. Duration 02:10.

The libretto continues with the phrase "The Italian's eyes were charmed⁵(*saitevo*). " "Charm" is a beautiful word with an erotic wide interpretation.

In measures [1-2] a descending phrase from C# in violin and piano moves to flute and piano in C ending on the E^{b6} chord. In this chord, S.Vassiliki makes her entrance. The three syllables "I know" (*To kse-ro*) are placed on three notes of G. The continuation develops with simplicity in the form with the following structure: [4-7] phrasing of the lyrical theme. [8-11] connecting bridge from the orchestra. The second phrase of the lyrical theme is formed in [12-22] where the period also closes. In [23-24] the solo piano leads the lyrical song to A' i.e., the repetition of the theme to close with a coda in [39-40]. While there is a connection before the repetition (from the piano) passing with dominants from the tones V^G, V^E to arrive at the tone of E^{b6}. The finale of the lyrical song comes with an extension of the last note G on the word love; with calmness and an *mp* indication from the piano, the triads of the C tone are heard, recalling the role the piano had in the connection before the repetition I mentioned in [23- 24].

3rd. Lyric song by B.Antzelo 'Oh Mama mia'.

Tempo Andante 80. Duration 02:50.

S.Vassiliki leaves and B.Antzelo enters. Upon entering he exclaims; Oh, Mama mia! Seeing Vassiliki slowly leave the stage. From this phrase the specific lyrical part (song) got its name or title.

The orchestra in [1] begins with a three-sixteenths motif in tutti. Motifs are shared by [1-6]. In [9-10] a cadence to B^b is created. In [10] the phrase "Oh Mama mia" by B.Antzelo is heard. At the same time, it is also a connection of the end of the orchestral part with the beginning

⁵<https://www.greek-language.gr>

of the lyrical song. In this part, the lyricism of the melodic line of the work is strongly visible. The lyricism and intensity arise from the theme which is constructed from **a motif of 7 notes** to the value of eighths that move in steps until they reach a whole. The distance of the ending from the last eighth to the whole changes distance each time by alternating from a major 6th interval to a perfect 5th. In the last 7 measures there is a crescendo without it creating any further tension. On the contrary, there is a balance and mood in reducing the intensity, avoiding endings of the thematic motif in 6ths and 5ths and creating a new ending in the same note and ending in 3rd. With this technique an attempt was made to make the motif pass through three levels of stepped intensity.

1st level: the Lyrical theme begins (which is made of a motif of 7 notes with a value of eight) B. Antzelo here describes the external beauty of S. Vassiliki (the distance of the ending from the last eighth to the whole changes each time a distance of switching from a major 6th interval to a perfect 5th).

2nd level: Lyricism with intensity, rises or intensity presenting his beloved as a goddess holding spring in her hands; (the lyrical motif is repeated without an ending of the plus value throughout so that the music creates an upward tension).

3rd level: B. Antzelo tries to bring peace within himself with the wish to be able to see S. Vassiliki again the next day; (here the lyric motif starts with the initial design and ends on the same note in the finale a 3rd down) , this is how peace is imposed on the soul of the protagonist and the anticipation of the meeting the next day.

At [56-57] it concludes with th. motif doing *ritenuto* ending calmly in B^b with a fermata. At this point, B. Antzelo slowly leaves the stage, and the lyrical song gives the baton to the orchestra. Flute, violin, cello and piano to close the 1st scene.

Instrumental part. Tempo *Andante* 78. Duration 02:55. From [1-14] one could describe these measures as a bridge effect with a variety of ideas until the subject makes its entrance. While phrases sometimes end in even measures and sometimes in odd ones. In [1] a tutti is created over a motif of three notes (G-D-G). And while one would expect this to be a matter of establishing the tonality, the elaboration of ideas and the game of glissandi between the flute, the violin and the cello and rapid passages with imitations over five-part harmonies begins, while at the same time there is a game of modulations.

At the end of [14] and beginning of [15] the violin plays its theme and is then repeated by the flute. A theme where it is born from a motif with an intense color from the Italian temperament of romance. I would describe it as; a beautiful melody to the listener and by extension to the people. A song! That puts people's worries to sleep and rocks their dreams.

The piano accompanies the theme with a rhythmic motif. While the harmonic writing which consists of pentaphonic harmonies leads the theme to new tonality. Finally, the cello also has a rhythmic accompaniment role alongside the low region of the melody. In [28], continuous chord-to-chord modulations are created to create a bridge to bring the theme back to the original tone (C). In [46] successive chord-to-chord modulations are created to bridge the theme to the V^v of the original pitch where the theme was first heard. That is, from the tone of G C to the tone of C. At the same time, a change of tempo has been used, from 4/4 to 3/4 from [46-47].

SCENE 2 – Poetic Imagery No. 2.

For the 2nd poetic imagery, 6 lyrical parts have been written:

1st Oh! Bella signorita. 2nd Orchestral part. 3rd I don't know what to say.

4th I don't know what to say (duet). 5th The Dreams. 6th The Dreams (duet).

The next morning! B.Antzelo appears on stage. He holds a guitar while the orchestra plays. S. Vassiliki slowly appears on the stage, again holding her cup and a bouquet of flowers. As soon as B.Antzelo sees her, he exclaims to S.Vassiliki "Oh Bella signorita". And this lyric part takes its title from this exclamation of his. 1st.Lyric song by B.Antzelo "Oh Bella signorita".Tempo Adagio 56 . Duration 02:20. The part begins on the note of C marked Adagio. Before the theme of the lyric melody, 6 bars are introduced where the orchestra plays. This short introduction prepares the accompaniment of the song from the piano part. It is a melodic line i.e., that will later become an accompaniment. This melodic motif starts in [1] measure and you alternate between the two instruments of the orchestra i.e. between the flute and the violin. While in measure [3], the two-bar phrase is given in its entirety on the piano, leaving the cello to play the first characteristic notes of the motif from the phrase. The tonality moves to I and V over a minor pedal of the main tonality. The main theme makes its entrance in [13] from the last quarter. While in [7-9] a phrase has been written exclusively for B.Antzelo's exclamation to S.Vassiliki which results in a type of gruppet at the end of the melody.

The style of the theme resembles an Italian cantata⁶ song. [13-18] consists of a five meter phrase where B.Antzelo expresses his feelings for Vassiliki. The melodic line closely follows the rhythm of the words (prosody) through the text. While developing within a quatrain

⁶<https://el.wikipedia.org/wiki> The cantata (*canzonetta song*) was a popular Italian musical composition, born around 1560. In its earliest forms it is similar to the madrigal, but with lighter nuances, and only from the 18th century, especially outside Italy, did the term come to show a song with instrumental accompaniment, usually in a folk style.

phrase. In the next two measures [19] and [20] the orchestra prepares a kind of change in tone. An alternation is made from a series of chords with passing modulations always ending in the initial tone C. In bar [25] there is an augmentation of the pattern in triple notes of fourths over the phrase *Io ti Amo*. At this point a note (E) from the higher range of the Baritone's tessitura is also used or which is bracketed giving the Baritone a choice of which of the two notes he would like or be able to sing. After the end of the song "Oh Bella signiorita" follows an orchestral part.

2nd . Instrumental part. Tempo Allegretto 112. Duration 01:35.

4/4 movement indicator in key of G and form A - A' + coda. The theme consists of a playful motif. One could say a love schertz between Antzelo and Vassiliki. This playful motif also has a dual role. I am referring to the anxiety of the listeners; they are anxious because they await the development, or if you like, the answer that Vassiliki will give below to the appeal of Antzelo's emotions. Perhaps it is a harbinger of joyful progress.

The motif is developed in 3 measures. It consists of repeated thirds ending in a melodic phrase consisting of four quarter notes. Immediately afterwards, the original motif is heard again. This theme is heard the 1st time by the flute. It is followed by a bridge with modulations that returns the theme to the original key. Section A¹ extends from [1-15] and ends at [15]. While in the next 8 measures a period is created that ends in the tone of G through a D^{V7} cadence. Section A² extends from [16-31]. In [32] a coda begins that closes in [38] while in [39-40] the finale consists of a tutti on an analyzed G chord. After Antzelo's confession, Vassiliki comes to answer him.

3rd . I don't know what to say? Tempo Andante 72. Duration 02:50.

The orchestra creates a period introduction where from [1] to [6] the two three-measure phrases are completed, while at [7] a drop in V^G is created. In [8] the orchestra prepares the soprano to take her pitch. The harmony moves on two successive pedals: the 1st on the G note and the 2nd on the A note. Thus, creating discordant chords. From [9] to [14] the issue raised by S. Vassiliki in a period of 6 measures. While in [15] a modern cadence occurs, a term I use here reveals that the cadence does not follow the traditional way it is created but comes without any preparation from diaphonal intervals between the two chords that create the cadence. The result creates an effect. The lyrical song then moves on to the thought and structure of the intro. The chords move on a pedal creating a more modern harmonic sound while S. Vassiliki glides over this harmonic solidity alternating the melody from the thematic motif = (thematic motif) to chromatic movement (chromatic movement) = (chr.mov).

4th . I don't know what to say (Duet). Tempo Andante 72. Duration 03:20.

Actor reading 01:00

SCENE 3rd – Poetic Imagery No. 3

The 3rd poetic imagery (scene 3rd) consists of a single part.

Tempo Andante 62. Duration 06:50.

Vassiliki in the stone yard of her house sits on a stool and cleans grass. She takes a daisy in her hand and plucks it. Antzelo is looking to find Vassiliki's house. Looking at the courtyards of the houses, he sees Vassiliki in the stone courtyard of her house. He slowly approaches her as she recites. As soon as Antzelo gets to her side they start singing. In the introduction, the piano has an accompanying character. While the intervals and motifs by which it is characterized are of interesting importance.

The melodic line consists of 4th and 5th intervals and then small characteristic motifs that repeat in other positions and keys. Another feature is that there is a change of tempo from bar to bar. Lyric song begins in [13] with S.Vassiliki with a phrase of 5 measures [13-17]. The melody is formed by step movements while from bar to bar it rises in 3rd intervals. Here is a variation of the phrase with rhythmic motifs and with the phrase shortened by one measure. And the period closes with the repetition of the theme. The structure could be characterized as an A-B-A' microstructure. It is followed by a connecting bridge from the 8-measure orchestra [27-34]. In the 1st four-bar phrase, the piano creates a staircase-type over a pedal on the note F, which is divided in the next two bars with a decrease (change) of tempo, in the flute and then in the violin. Below follows a chain formed by a melodic motif over a pedal in F, and the chords create beautiful quarter modulations. Then the middle part B comes. The theme here is formed by small motifs that create a phrase. Then these patterns-phrases will form small successive imitations that can characterize the part as a fugato style. In Next the B part creates modulations by going through the following tones D-, A-, C-, G- and F-.

Ending at [46] in the original tonality of the B theme in *Dminor* .

Subsequently, relatively the same procedures are performed through the repetition of [46-78], therefore, no other related analysis will be performed.

The B theme tends to become B' from [79-96] where from the tone of F we are led to D- and the B part is repeated as part B'. The end comes at [97] and consists of 7 measures. Finale [97-103]. The finale is formed by creating an imitation from the soprano to the baritone from bar to bar to [102] . These imitations in [101-102] are formed by a small motif of the phrase where they are accompanied by imposing chords from the orchestra and the piano. The text makes his participation more imposing with the phrase "I love you" from both singers.

SCENE 4th – Poetic Imagery No. 4

The 4th poetic imagery and last duet of S.Vassiliki and B.Antzelo is an independent part as is the 3rd scene. Tempo Andante 76. Duration 03:35'. In this scene the actor appears first to recite part of the libretto. Recitation duration 00:35.

The piece begins with a 12 bar introduction by the orchestra. The violin introduces the main theme of this part. The theme is a motivic theme which is formed by eight notes and is borrowed, i.e. it has reappeared in scene 2 - part 1. The entire lyrical part of the 4th scene has been based on this motif - structured and developed. In [12] a cadenza is formed in V^D and in [13] the duet begins with the entrance of them. motif from the soprano. Under the final note of them. motif becomes a new entry of them. motif from the baritone. The final note of them. motif sometimes forms a distance (interval) of a 6th down and sometimes a 3rd up. A. [19] ends with a modern cadence. In [20] the them. motif creates a new motif of periods starting from the tone of B^b . These periods together with a coda create the B which is formed in measures [20-42]. The 9 bars [20-28] constitute a period formed by two phrases with the shape [4]+[5] where in [28] a cadence is created in V^G . The next period starts from [29] to [38]. This period is formed by three phrases with the shape [4]+[2]+[4].

While from [39] to [42] a coda of 4 measures is created formed by four groups of four chords which move chromatically and end in a cadence in V^D . In [43] A returns as A' . A' consists of measures [43-65] closing with a tutti of them. motif by the two singers in [62] and [64]. In the last two measures a cadence is created which closes the work in the key of G ($V^{Ab6} - II^{G4} - I$). This part has a contrasting character in terms of the original tonality. While the initial tone is D, for the finale this tone is considered dominant, so that the finale ends in G. This technical procedure seems to give a more brilliant-bright sound to the final fermatas of the singers. Thus, achieving an overall magnificence in the final audio - sound result. Duration of the work without the actor's recitation 00 : 30' : 45''.

The construction is then followed by a table where it shows how some chords are constructed by creating modulations in various parts of the work. As the 1st, 3rd, 5th and 7th of a note we can use invariant on all characteristic chords so that modulations occur. The example in the table is about the nota c and the chords produced while examples from different parts of the opera follow.

This is followed by a page titled Symbols where words or symbols used in abbreviation are listed so that the reader knows the meaning of the symbols or abbreviations I use in the various examples or texts.

The conclusions that will be formulated below arise from questions that we will research, analyze and see the results through the tools of the past and today, the previous and new

techniques, but also the imagination that the creator needs as well as the inspiration that is one of the essential tools of every creator. In summary, I mention some conclusions where they are developed in the chapter with the conclusions.

a. Educational contribution to young people.

Researching the effects of opera in the context of pedagogical contribution, students were presented with a short excerpt from the opera I wrote. The Greek libretto the easy understanding of the language, the small set of musical instruments, the listening of the two voices (soprano and baritone), the distinct themes, the structured form, the use of musical sentences through simplicity seem to educate young listeners. Both in the morphological structure and in knowing the vocal organs in shapes and sounds while remembering parts of the melody where they sang it. Which proves that the children are practicing their memory resulting in the general conclusion that a pedagogical process was being carried out. At the same time, they came into contact through discussion with various professions related to opera. The result was that the project was accepted as a pedagogical interaction through the medium of opera.

b. Composer - listener. Communication channels.

Wanting to create a channel of communication with the listener, I chose the following tools for my composition.

- 1st. The entertainment of human nature versus the human need for musical theater to be based on a common constant from the past and derived from it as far as the tools of the composer are concerned. Like melodic lines that can be imprinted in the listener's memory so that the listener can retain and sing them after the performance is over, the morphological structure is held by traditional forms, the harmony does not depart from the tonal frameworks as well as the overall framework of the project not to deviate from this philosophy.
- 2nd. The final result of the music to the listeners is not tiring in terms of time but also musically, (idiom). To be possessed of rich melodies but with the main aim of the easy-to-digest melody for the musical audience without depriving the music of the high scientific level but also the composition itself, the quality, the inspiration and the modernity during its writing.
- 3rd. The opera must be written on a comprehensible text and with reference to a theme with a global audience and of interest to all peoples. So that the opera can be staged without increased production costs and can be hosted in both small and large theaters and in small and large cities.

So, I conclude that this musical current will perhaps be the one that will discharge and at the same time provoke or arouse the interest of today's listeners. That which will draw emotional functions in the souls of men and that which will create the channel of communication between the composer and the listener. In the past and the present, there are many points in common that we can compare.

c. Preserving Romance from the past to the present and preserving it in the future.

Every culture must be able to protect its past but also to highlight it. As art the (musical) past was protected, I protected it in the process of reviving it in the present by writing the chamber opera *La Kropia* with some elements from the past. Chamber Opera composition able to highlight both the cultural origin of the musical currents of the past, as well as the ability to be able to protect and highlight all the elements of the past that were happening at the time. Therefore, after the exit of the audience from the presentation of this opera, I think I conclude that: There must be representatives of the past in the present and that the classical past is offered for pedagogical use for dissemination - rescue and preservation in the now.

d. Emotional development and awareness of listeners.

The composition of the opera together with the texts and lyrical melodies capture the concept of love⁷. Because love is: A feeling of intense affection and personal devotion. Because love can refer to a multitude of different feelings, states and behaviors. The conclusion is that the benefit for the listener is of psychological importance as it promotes virtues and creates rich emotions.

So, people are mainly looking for ways to escape from the lifeless sounds created by the daily routine of modern life to the soulful sounds of the opera, looking for mental relaxation but also for the strengthening of the soul. I therefore conclude that my opera will create an escape from all human things on earth as well as a strong emotional development and awareness in the listeners and will also be included in people's lives both as entertainment and as an escape from the problems of modern daily life.

Combined with the development of emotional functions.

e. The benefits of the contributors and the positive features for the realization of the production-presentation of the opera La Kropia.

The next step will be the presentation of the project to the public, which I call a "chamber opera production project".

⁷<https://el.wikipedia.org/wiki>

cost. The characteristic elements of projects are: purpose, life cycle, interdependencies and uniqueness.

The 'chamber opera production project' must be unique, meaning that the deliverables it produces are distinctively different from the original. To complete the chamber opera production project, time, money and resources need to be spent, this means that the project will have an economic budget. In this case, the duration of the opera (00 : 30' : 45''), the number of protagonists (2 singers and an actor) and the small orchestra make this project an easy case for approval on a low-cost budget.

In this case, the conclusion is that the characteristics of the La Kropia opera, which also act as indicators, tend to lead mainly to a positive response to a professional proposal, resulting in the implementation of the "chamber opera production project".

Finally, the thesis closes with the recording of the bibliography or citation used referring to words, persons and events in order to verify their authenticity.
