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FERNANDO-LOPES GRAÇA AND MIKIS THEODORAKIS: MUSIC, POETRY AND IDEOLOGY IN THE 20TH CENTURY

Abstract: Considering that “music of resistance” is the expression of the dialectic relation between society and history as well as the reflection of the ideological and intellectual position of the creator-interpreter in the face of social and historical reality, the aim of this paper is: a) to present the social-political context which inspired Fernando Lopes-Graça and Mikis Theodorakis, to be creative, b) to highlight how their ideology is expressed in their musical and literary works and c) to reveal the ‘epic character’ of their music through a music-poetical analysis of the *Canções Heróicas* of F.L. Graça and of the *Τραγούδια του Αγώνα* of M. Theodorakis.

Key words: Fernando-Lopes Graça, Mikis Theodorakis, 20th Century, music and politics.

From the French Revolution of 1789 to May 1968 in Paris, from the Greek Revolution of 1821 to the “Student’s Revolution” of 1973 in Greece, from the “Russian Revolution” of 1917 in the former USSR to the “Carnation Revolution” in Portugal in 1974, only to limit our study in Europe, the role of music as a “means of resistance” has been decisive and unquestionable.

But how the dialectical relationship between society and history and the reflection of the ideological and intellectual attitude of the musical creator – performer confronts social and historical reality, i.e. otherwise called “resistance music”, is expressed through the musical work and the philosophical vision of modern composers.

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From the Frenchman Francis Poulenc, who, inspired by the French National Resistance in which he was involved, in 1945 composed the cantata *La figure humaine* (*The human figure*) to the poetry of Paul Eluard, thereby denouncing the barbarity of the Second World War, while maintaining his optimism,¹ to the British Benjamin Britten, who believed that “art should serve society”,² with his *War Requiem*, composed between 1961 and 1962, made a “public musical statement on the criminal futility of war”,³ to the Russian Dmitri Shostakovich who, as a “child of the Revolution” (24–2–1917 / 31–10–1920) raised in the principles of Marxist ideology and socialism, believed that “there can be no music without ideology”,⁴ there are many people whose work indirectly awakened resistance in periods when the violation of human rights was a fact and they played a definite political role at the local or even international level.

In this article, we chose to refer to the contribution to the international musical thought and creation of two leading composers of the 20th century, who came from two different, geographically distant places in Europe but have a key element that binds them and this is the consistent influence, in one way or another, of the Leninist vision of art and its role, as shown in the Soviet socialist Cultural Revolution. These are the Portuguese composer Fernando Lopes Graça and the Greek composer Mikis Theodorakis.

Fernando Lopes Graça and Mikis Theodorakis: both great personalities, both born in the first part of the 20th century within a twenty year interval: the first one in 1906 and the second, in 1925. The former was born in Tomar, a city in central Portugal and the latter, in Chios, a Greek border island situated in the eastern Aegean Sea. Born at both ends of lands that unite East and West, land that embraces a variety of unique cultures in the world, whose wealth derives from their difference and their complementarity.

Fernando Lopes Graça and Mikis Theodorakis: two composers imbued, on the one hand, with the traditional music of their countries and on the other, from their studies in France, with the contemporary music trends of the 20th century. Fernando Lopes Graça demonstrated his commitment to the folk music of Portugal from an early age through one of his first musical works *Variações sobre um tema popular português; 1927* (*Variations on a popular Portuguese Theme; 1927*) and through the adaptations of many popular Portuguese songs included

¹ Papyros Larousse Britannica Encyclopedia, Athens, Collective Publication: Papyros – Grande Encyclopédie Larousse – Encyclopaedia Britannica, 1981, vol. 50, p. 274

² David Stone, “The War Requiem of Britten”, in “Seven Days: Music and Politics”, Kathimerini, Athens, 13–1–2002, p. 18.

³ *Ibid.*

⁴ Dmitri Shostakovitch, *About him and his era*, Athens, Syghroni Epohi, 1985, p. 33.

in his work for chorus, *Canções Regionais Portuguesas (Regional Portuguese Songs)*. He went to Paris shortly before the Second World War, after being imprisoned for his communist beliefs by the political police in Portugal. He studied musicology at the Sorbonne University with Paul-Marie Masson, he attended the composition and orchestration courses of Charles Koechlin and proved to be “a fervent supporter of the contemporary music of Schoenberg, Stravinsky and Bartok”.⁵ However, his deep attachment to the traditional and folk music of Portugal led him to declare his fears for the future of music:

What seems to threaten the future of music is a furious orthodox dodecaphony, solely ascribing mathematical intelligence in an era dominated by the scientific spirit that might lead to an abstract music ... some dream of it. I dread it.⁶

As for Mikis Theodorakis, his meeting with Greek folklore was inevitable. Because he lived in eight different cities in the Greek provinces till the age of eighteen, his character and his sensibility were forged by the customs and the traditions of the people from the countryside and the islands. Indeed, from birth he had been raised in an atmosphere of Greek traditional music: his grandmother sang Byzantine psalms, his mother, who came from Çeşme in Asia Minor, sang the melancholy songs of the refugees and his father, who came from Crete, sang the distinctive songs of Western Crete, called *rizitika*. His travels in the cities of the Greek provinces further enriched his musical roots, thereafter reflected in his musical work. Thus, considering the Byzantine music, the songs of Asia Minor and the Cretan songs with which Theodorakis was raised as a musical initiate, his musical achievements include the demotic music of various regions of Greece where he lived, the popular music of *rebetika* that he heard for the first time during exile on the island of Icaria and the classical music that he studied at the conservatories of Athens and Paris. Theodorakis arrived in the French capital at the end of 1954, after having participated in the Resistance and the Greek Civil War, which took place from 1945 to 1949, during which he was exiled to the islands of Icaria and Makronisos, where he was atrociously tortured. In Paris, he attended Olivier Messiaen's lectures in Musical Analysis and Eugene Bigot's course of Orchestra Conducting. There, he studied the latest trends in contemporary music, although they did not affect him in particular. He then started looking for his own musical composition system, which he called “the tetrachords”. At the same time, he studied Greek popular song which he considers to be an extremely rich source, if not inexhaustible.

⁵ Bruno Belthoise, *Les compositeurs portugais : leur histoire à travers la musique pour clavier (2d partie)* in <http://b.belthoise.free.fr/page21.html>, accessed 01/08/2015.

⁶ *Ibid.*

Fernando Lopes Graça and Mikis Theodorakis were both fighters and thinkers, forged by the Resistance during the Second World War (1940–1944), the Greek Civil War (1945–1949), the Salazar Dictatorship in Portugal (1933–1974) and that of the Colonels in Greece (1967–1974); both fighters and artists who could not remain indifferent to the social problems that damaged their countries. They wanted to fight alongside of their people and place their art in the service of their country.

The former became a member of the Portuguese Communist Party (PCP) in the 1930s, the latter, though he never became a member of the Communist Party, was initially elected as a Member of Parliament in 1964 with the Greek Democratic Left (EDA), and later in 1981 and 1985 with the Communist Party. They were both inspired by Marxist and socialist ideology and were socially and politically committed, yet they refrained from any kind of dogmatism. Their political and social commitment had tragic consequences for both of them, as expected: multiple arrests, denial of a scholarship to study in Paris in 1934, denial of the right to instruction at the National Conservatory in 1931, and later in 1954, by decree, a ban on leaving the country to participate in the Bartok International Competition of Composition in Budapest in 1949, for Fernando Lopes-Graça; imprisonment, torture and exile during the Second World War and the Civil War, as well as during the seven-year military dictatorship, methodical isolation from record companies, music festivals and the media during the 1980s, for Mikis Theodorakis. Nevertheless, neither of them were intimidated and vigorously defended their beliefs through their rich and diverse musical and literary works, as well as through purely political action.

More precisely, as the eminent Portuguese musicologist Mario Vieira De Carvalho explained, Fernando Lopes Graça did not wish “to put his art in the service of politics, nor turn his back on politics under the guise of creating art”, but hoped conversely, “to start a anti-hegemonic movement, a resistance movement that embraces both art and politics”.⁷ On the same wavelength, Mikis Theodorakis, who since adolescence was committed to the idea of Liberty and was convinced that “the instruction of the people is one of the elements that contribute to his release”,⁸ was, in Greece during the 1960s, the leading figure of the “political-cultural movement of a Renaissance” which he defined as:

⁷ Mario Vieira de Carvalho, “*Fernando Lopes – Graça: une biographie marquée par la tension entre l’art et la politique*”, in: *Arquivos do Centro Cultural Calouste Gulbenkian, Biographies*, vol. XXXIX, Lisbonne, Paris, Ed. Centro Cultural Calouste Gulbenkian, 2000, p. 298.

⁸ Kalliopi Stiga, *Interview of Mikis Theodorakis to Kalliopi Stiga*, Athènes, 9–6–2001, in: *Mikis Theodorakis : le chantre du rapprochement de la musique savante et de la musique populaire*, Thèse de Doctorat, Université Lumière Lyon II, 2006, vol. III, p. 1270.

... the process that will make the people active, based on the commitment of progressive intellectuals and scientists. This is a new system of relations and activities that will lead any scientist, scholar, creator, artist or employee to a creative relationship using the strongest forces of the people. The Cultural Movement has to face the System and if this is not possible, it has to abolish some of its relations with the people and with the intellectual creators. In other words, it comes to propose a new methodology and a new quality of relations.⁹

An adherent of aesthetic modernism, which was unacceptable to the totalitarian regime, Fernando Lopes-Graça expressed his opposition by publishing articles in the magazines *Presenca* and *Manifesto* supporting the avant-garde Portuguese poets, as well as by publishing books, but especially with his musical creations.

Through the many forms of his work, which included chamber music, symphonic music, ballets, oratorios, choral music, pieces for piano, pieces for voice and piano, etc., celebrating both traditional Portuguese music and the innovative musical trends of his time, he expected to create a high musical art that would reflect the life of the people and aimed to provide a 'national' musical identity, which he considered nonexistent in Portuguese music until then. In his text *A música Portuguesa e os seus problemas I*, which first appeared in 1941, he writes:

The point is not to create a folk art, in the demagogical sense considered by those persons who desire to serve people by music, serving only themselves, flattering people with moderate choices and less enlightened taste. . Nor to create a popular nationalism, which means a music which, under the umbrella of the national, is nothing more than the deliberate exploitation of the superficial, vulgar, insignificant, irresponsible means of folklore; but (to create) an art whose ultimate goal will be to sing the picturesque aspects of people's life.¹⁰

He goes on to say:

... the music that we must present as 'Portuguese Music' has to be defined by an essentially aesthetic criterion, in the sense that the aesthetic criterion is a criterion that enables us to characterize a work of art as a superior product of culture.¹¹

⁹ Mikis Theodorakis, *Democratic and Centralised Left*, Athens, Papazisis, 1976, p. 257–259

¹⁰ Fernando Lopes-Graça, *A música Portuguesa e os seus problemas I*, Lisboa, Caminho, p. 60 in: Francesco Monteiro, *Portuguese music in the last 100 years: searching for an identity*, in: *Principles of Music Composing: National Romanticism and Contemporary Music*, Vilnius, Lietuvos muzikos ir teatro akademija, 2011, p. 147.

¹¹ Fernando Lopes-Graça, *A música Portuguesa e os seus problemas I*, Lisboa, Caminho, p. 61 in: Francesco Monteiro, *Portuguese music in the last 100 years: searching for an identity*, in: *Principles of Music Composing: National Romanticism and Contemporary Music*, Vilnius, Lietuvos muzikos ir teatro akademija, 2011, p. 147.

Mikis Theodorakis had a similar vision; he wanted to place his art, his music – and through it, the great Modern Greek poetry – in the service of his people. With his music, he wanted to express the feelings of the people:

... he thought that he should shout through his music and describe the suffering of his country. And to achieve this, he had to adopt a language that would be known to the great masses. He relied on the certainty that Greek popular music was still a national force, deep and able to bridge the gap between all generations.¹²

“His credo was to communicate with the ‘masses’”;¹³ but “the term ‘masses’ does not refer this time to an impersonal public that behaves more or less, according to the rules of mass psychology. It refers to a large number of fascinated people that follow an intellectual phenomenon, as others, often out of self-interest, follow a political leader whose influence, most of the time, is fleeting. Mikis Theodorakis guided with his music, he helped people to remember and not forget. He undertook a rise and ‘took others with him.’”¹⁴

Indeed, it is not entertainment music that he wanted to create, but a music that would have a pedagogical impact on the people, that would help during its struggles and its demands and that would contribute to its politicization.¹⁵

From the unique contemporary folk music tragedy *The Song of the Dead Brother* – a musical work from 1960 – to poetry by the composer that refers to the most divisive matter in modern Greek history – the Civil War (1944–1949) – to the popular oratorio *Axion Esti* – a musical work also from 1960 – to the poetry of the Nobel laureate poet Odysseas Elytis, which is considered to be the most anti-war work of modern Greek literature and which refers to the Italo-German Occupation, the Greek Resistance against the Axis powers and the struggle for freedom, and from the seven-part symphonic work for tenor-bass-mixed chorus and symphony orchestra *Canto Olimpico*, composed for the Olympic Games of 1992 in Barcelona, until the last opera *Lysistrata*, based on the homonymous satirical drama of Aristophanes, the “idea of Freedom” dominates the entire musical work of Mikis Theodorakis, demonstrating in practice his views on the “social role of music”.

Views which are identical to those of the Portuguese communist musicians, which were adopted by Fernando Lopes-Graça as well, were published in the form of a manifesto in the *Avante!* newspaper of the Portuguese Communist Party, in February 1975:

¹² Gail Holst, *Mikis Theodorakis: Myth and Politics in Greek Modern music*, Athens, Andromeda, 1980, p. 17.

¹³ *Ibid.*, p. 22

¹⁴ Kostas Serezis, *Mikis Theodorakis: the Oecumenical*, Athens, Kastaniotis, 2002, p. 11–12.

¹⁵ Mikis Theodorakis, *The Fiancés of Penelope*, Athens, Papazisis, 1975, p. 184–188

As musicians and not just as citizens we want to fully serve the social transformation of our country. We want to bring our active solidarity to the struggle of the working class and to all workers fighting for better conditions of life and for the end of the exploitation of man by man. We want to make music a weapon in the fight for the future against the past.¹⁶

Having presented the common ideological references and similarities that show the social and political action of the two composers, it is of particular interest to compare the two cycles of songs that were composed to accompany the Portuguese and the Greek people in their struggle against the fascist regimes that were installed in their countries. These were the cycle of songs *Canções Heróicas* (*Heroic Songs*) by Fernando Lopes Graça and the cycle of songs *Τραγούδια του Αγώνα* (*Songs of Struggle*) by Mikis Theodorakis.

Fernando Lopes Graça composed the *Canções Heróicas* between 1946 and 1960, while his action against the fascist regime intensified. “His absolute commitment to the power of language and the power of the human voice to speak that language openly against oppression”¹⁷ could only lead him to create another choral work. This was a collection of twenty-three choral songs accompanied by the piano, published in two units. The first one encompasses the songs:

- 1) *Acordai*
- 2) *Jornada*
- 3) *Mãe Pobre*
- 4) *Convite*
- 5) *Crucifixo*
- 6) *Firmeza*
- 7) *Cantemos o novo dia*
- 8) *Combate*
- 9) *Ronda*
- 10) *Livre*
- 11) *Canto de esperança*
- 12) *Canto de Paz*

and the second one includes the songs:

- 1) *Canto do Livre*
- 2) *Clamor*

¹⁶ *Manifesto of communist musicians*, in *Avante!* VII série, 40, 6 février 1975, in: Joao Madeira, *La plume et l'épée ou le paradigme de l'intellectuel communiste selon le PCP*, Coimbra, 2006, p. 5

¹⁷ *The choral music of Fernando Lopes-Graça*, translated by T. Cascudo, www.musica.gulbekian.pt/main.html, accessed 1/8/07

- 3) *Canção Alegre*
- 4) *Ó pastor que choras*
- 5) *Requiem*
- 6) *Romaria*
- 7) *Canção de Catarina*
- 8) *As papoilas*
- 9) *Canção do camponês*
- 10) *Quando a alegria for de todos*
- 11) *Canção de Maio*
- 12) *Não te deites, coração*
- 13) *Hino do Homem*

These songs, except for: *Crucifixo*, *Canção Alegre*, *Requiem*, *Romaria* and *Canção de Maio*, interpreted by the Coro da Academia dos Amadores de Musica were recorded by EMI Classics.

According to the composer himself: “... these are politically committed songs. They were created against the totalitarian, undemocratic, regime of violence against the body and soul, and were aimed at assisting the Portuguese people in their struggle. I had thought of these songs as a ‘weapon’, as ‘a peaceful, but not a naive weapon’. I also placed them in the service of the oppressed people struggling for freedom and this is why tyrants feared them...”¹⁸ It was therefore expected that the *Canções Heróicas* would be censored and banned by the regime’s Political Police. Some of them though, based on traditional melodies already known to the people, were sung secretly in prisons, in places of exile and at demonstrations when the police were not there.

To achieve his objective, Fernando Lopes-Graça chose to set to music the verses of poets with whom he shared the same political-ideological orientation, and who were committed with one way or another, to the struggle against the fascist regime. Most of the *Canções Heróicas* are based on the lyrics of leftist poets – some of whom were members of the Portuguese Communist Party (PCP) – such as: José Gomes Ferreira, Carlos de Oliveira – not a member of the PCP – Joaquim Namorado, Papiniano Carlos and the composer’s close friend, João José Cochofel.

The composition from the cycle of songs *Τραγούδια του Αγώνα* by Mikis Theodorakis, was created between November 1969 and April 1970, that is to

¹⁸ Fernando Lopes-Graça, *Canções Heróicas; Canções Regionais Portuguesas*, in: the booklet of the c-d : *Canções Heróicas; Canções Regionais Portuguesas*, Coro da Academia dos Amadores de Música, EMI Classics

say, during the most difficult years of the military junta in Greece, and while the composer was either under house arrest in Vrachati, Corinth or exiled in Zatouna, Arcadia or imprisoned in the Army Camp of Oropos because of his anti-dictatorship activities, or in London where he managed to escape. To create this cycle of songs, he set to music both his own poetic texts and the poetic texts of leftist Greek poets and militants. More precisely, he set to music the lyrics by the officer Alekos Panagoulis, who attempted to assassinate the dictator Papadopoulos, by Georgia Deliyanni-Anastasiadi, the mother of a young victim of the anti-dictatorship struggle, by Manos Eleftheriou and by Notis Pergialis, poets who were persecuted by the regime. The cycle of songs includes twenty songs:

- 1) *Ελευθερία ή Θάνατος / Freedom or Death*
- 2) *Το Μέτωπο / The Front*
- 3) *Πέλαγο βαθύ/ The Ocean (or On Thursday I was free)*
- 4) *Τα καλύτερά μας χρόνια / Our best years*
- 5) *Στον Ωρωπό / In Oropos*
- 6) *Διότι δεν συνεμορφώθην προς τας υποδείξεις / For having disobeyed the regulations*
- 7) *Μην ξεχνάς τον Ωρωπό / Do not forget Oropos*
- 8) *Λεβέντης / The brave one*
- 9) *Θρήνος / Lament*
- 10) *Μαζί σου / With you*
- 11) *Μαρκ Μαρσώ / Mister Marceau*
- 12) *Αλέκος Παναγούλης / Alecos Panagoulis*
- 13) *Η επιστολή / A letter*
- 14) *Η αυλή / The yard*
- 15) *Ποιος τη ζωή μου; / Who might be chasing my life?*
- 16) *Κλείσ'το παράθυρο / Shut the window*
- 17) *Στην Ελλάδα σήμερα / In Greece today*
- 18) *Στον Νικηφόρο Μανδηλαρά / To Nikiforos Mandilaras*
- 19) *Πάλης ξεκίνημα / A start for strife*
- 20) *Ο Ήλιος / The Sun*

If we focus on the poetic content of the *Canções Heróicas* and the *Τραγούδια του Αγώνα*, we can easily observe common points: by referring to the fighters of the past who heroically sacrificed their lives for better days to dawn, the songs from both cycles aim to encourage people of all ages to stand up and fight against the oppression of the fascists.

For instance, the similarity is evident between the songs *Combate (Combat)* from the *Canções Heróicas*:

*Nada poderá deter-nos
Nada poderá vencer-nos.
Vimos do cabo do mundo
Com este passo seguro
De quem sabe aonde vai.
Nada poderá deter-nos,
Nada poderá vencer-nos!*

.....
*Nothing will be able to detain us
Nothing will be able to defeat us.
We come from the end of the world
With this safe step
Of whom he knows where it goes.
Nothing will be able to detain us,
Nothing will be able to defeat us!*

and *Πάλης Ξεκίνημα (A start of strife)* from the *Τραγούδια του Αγώνα*:

*Πάλης ξεκίνημα, νέοι αγώνες
Οδηγοί της ελπίδας, οι πρώτοι νεκροί.
Όχι άλλα δάκρυα, κλείσαν οι τάφοι
Λευτεριάς λίπασμα, οι πρώτοι νεκροί.
Λουλούδι φωτιάς βγαίνει στους τάφους
Μήνυμα στέλνουν οι πρώτοι νεκροί.
Απάντηση θα πάρουν ενότητα κι αγώνα
Για να 'χουν ανάπαυση οι πρώτοι νεκροί.*

.....
*A start of strife, for new struggles
leaders of hope, are the first dead.
No more tears, the tombs are shut:
freedom's manure, are the first dead.
A fire's flower sprouts on the tombs
a message send forth the first dead.
The answer they'll get will be unity and strife,
so that the first dead may rest.*

as both refer to the value of the fighters' death, namely to the hope that comes through their death, and to the willingness of their comrades to honor them by continuing united to struggle. Likewise, the similarity is obvious between the songs *Cantemos o novo dia* (*Let us sing the New Day!*) from the *Canções Heróicas*:

*Olhai que vamos passar
Nosso canto é de verdade
Vinde conosco lutar
Nós somos a liberdade*

*A terra está toda em flor
O céu é todo alegria
A nossa voz é de amor
Cantemos o Novo Dia !
(...)*

.....

*Look, we are passing by
our song is one of truth
come and fight with us
we are freedom.
The whole earth is in bloom
the sky is all joy
love is in our voice
let us sing the New Day!
(...)*

and *O Ήλιος* (*The Sun*) from the *Τραγούδια του Αγώνα*:

*Σε μια μικρή χώρα έγινε ένα μεγάλο έγκλημα
γι' αυτό κάθε νέος και νέα σε όλο τον κόσμο
πρέπει να κλάψει πικρά.
Γιατί όταν ποδοπατείται ένα λουλούδι
είναι τα νιάτα του κόσμου που ποδοπατιούνται.
Γιατί όπου σκοτώνεται ένα τραγούδι
είναι τα νιάτα του κόσμου που σκοτώνονται.
Γιατί όπου σταυρώνεται ένας λαός
είναι τα νιάτα κόσμου που σταυρώνονται.
Βοηθήστε νέοι και νέες
να σηκώσουμε τον ήλιο πάνω από την Ελλάδα.*

*Ο Ήλιος μας είναι και δικός σας Ήλιος.
Είναι ο Ήλιος όλου του κόσμου.*

.....
*In a small country a grave crime has been committed
for this every young man and woman throughout the world
ought bitterly to cry.
Because wherever a flower is crushed
it is the youth of the world which is trampled.
Because wherever a song is silenced
it is the you the youth of the world that is killed.
Because wherever a people is crucified
it is the youth of the world that is crucified.
Young men and women of the whole world
help to raise the sun over Greece;
Our Sun is your Sun too
It is the Sun of the whole world.*

as the poet calls for people in both songs to come together so “the whole earth becomes a flower”, so as to “raise (once more) the sun over Greece, and all over the world.” As far as the poetic style is concerned, the *Canções Heróicas* stand out for their lyricism, unlike the *Τραγούδια του Αγώνα* which sound ‘rougher’.

Moreover, this is reflected in their setting to music: for the *Canções Heróicas*, F. Lopes-Graça chose a polyphonic choral score with a piano accompaniment, while for the *Τραγούδια του Αγώνα* M. Theodorakis chose monophonic singing— which in some cases, turns spontaneously to homophonic choral – with a piano accompaniment or popular orchestra consisting of the piano, bouzouki, guitar, bass and percussion instruments. As both composers wanted to write songs that can be easily memorized and can be sung in ‘the time of struggle’, in demonstrations, in prison, and are easy to transmit from one person to the next, they preferred to use a simpler musical style -based on simple harmonic-melodic material – compared with the rest of their compositions. The main choice for both of them of peppy rhythms – *Grazioso*, *Animato*, *Con Energia* – and often in the ‘tempo of a march’, for example in the songs *Jornada (Day)*, *Canto de esperança (Song of Hope)*, *Cantemos o novo dia (Let us sing for the New Day)* [see: ex.1] from the *Canções Heróicas* and *Μην ξεχνάς τον Ωρωπό (Do not forget Oropos)*, *Ο λεβέντης (The brave man)*, *Πάλης ξεκίνημα (A start of strife)* [see: ex.2] from the *Τραγούδια του Αγώνα*, contribute to the formation of the stimulating ‘epic character’ of the songs, reinforcing the meaning of the lyrics.

Ex. 1

11 **Luise Irene** **7. Cantemos o Novo Dia** **F. Lopes-Gráça**

Tempo de Marche (♩:120) *poco riten* *a Tempo*
mf Solo

1. Olhai que

1. va - mos pas - sar nesse can - to é de ver - de : de; Vinde con - nos - co lu.
 2. que és co - ra - zão, semei - o, há - de co - lher. A pa - poi - lae' nos. se
 3. for - ta e bro - tar, novas fo - lhas a nas - cer. A Pri - mo - ve - ro o che.

2 Soli

1. - tar, nós somos o li - ber - da - de. A terra es - ta' to - da em flor, o céu é
 2. flor o tri - ce é nos - so que - rer. Toda a pa - lo - ura é de a - mor, e ho - ra é
 3. ger, os homens que - rem vi - ver. A ju - ven - tu - de é mais mo - ça quando o a -

Coro *eres cen - do* *f Cant.*

1. to - da a le - tri - a, A nos - sa voz é de a - mor,
 2. nos - sa, con - fi - a, Nos - sa o - bra tem mais ful - gor, Can -
 3. - mar prin - ci - pi - a, País se a vi - de é to - da nos - sa - se

Ex. 2

19. Πάλης ξεκίνημα 19. La lutte reprend

(PALIS XEKINIMA)

Ποίηση: Άλεχου Παναγούλη
Ροέςια: Αλέκος Ραναγούλις

Musical score for "19. Πάλης ξεκίνημα 19. La lutte reprend" (PALIS XEKINIMA). The score is in 2/4 time and features a melody with lyrics in Greek and Portuguese. The lyrics are: "Πάλης ξεκίνημα νέοι άγώνες όδηγοί της έλπίδας οι πρώτοι νεκροί" and "πάλης ξεκίνημα νέοι άγώνες όδηγοί της έλπίδας οι πρώτοι νεκροί". The score includes musical notation with notes, rests, and dynamic markings like "Marcia", "Fa", "Si", "Re m", "Do", "La", and "Rem".

Canções Heróicas by Fernando Lopes-Graça and *Τραγούδια του Αγώνα* by Mikis Theodorakis: two musical works that should be revived?

Undoubtedly, yes! Nowadays, the hard times caused by the financial crisis, for both the Portuguese and the Greek peoples, when the European leaders have brought into question not only the productive force of these small countries, but their morale and dignity as well, forgetting their contribution to European and worldwide civilization, the aforementioned musical works *Canções Heróicas* and the *Τραγούδια του Αγώνα*, are still topical. Thanks to their aesthetic value and the timelessness of the messages they carry, they can still be used as powerful 'weapons of struggle'! In Greece, the *Τραγούδια του Αγώνα* are being listened to and sung again with passion and enthusiasm, expressing the anxiety and the disillusionment of people of the younger generation, who are trying to find hope again...

In his article *Odysseas Elytis: the Greek Rebel*, Mikis Theodorakis wrote in June 2013: "the lucky people are those who passed away early and missed

the current immense tragedy”.¹⁹ His frustration is great. But, his willingness to struggle again at the side of his people, despite his poor health and advanced age is greater. He is the only Greek intellectual, who, in 2010, in response to the financial war declared against Greece, inaugurated a new Movement, the “Independent Citizens’ Movement” called “*Spark*”, with the key positions of National Independence, Popular Sovereignty and Patriotic Renaissance. Positions that will be achieved through the re-development of a popular front, which will claim and fight for a free country, independent of foreign commitments, for a fair society, where equality and egalitarianism will prevail, where “humanistic and fully modernized education” will be a fact, where the cultural Renaissance, which began in the 1960s, will continue.

It is certain that Fernando Lopes-Graça would agree with the aforementioned positions and would battle for their realization. Moreover, he wrote in 1976:

...there is no art without politics. I am a composer, but in my music there is not only a love of my people, but also a hatred of fascism. The most important aspect of my mission is to help make my people become truly liberated. It is for the sake of this that I fight; it is for the sake of this that I write music²⁰.”

It is a great time for the small peoples of southern Europe to unite, using as key weapons their art and their culture; it is a great time for them to wrestle with the new dark forces, which are indistinguishable from the fascist regimes that they have known before. It is a great time to “sing for the New Day”!

¹⁹ Mikis Theodorakis, “*Odysseas Elytis: the Greek Rebel*”, 25.06.2013, in: www.mikistheodorakis.gr, accessed 01/08/2015

²⁰ *Maestro Lopes-Graça : Art abroad*. Article from Pravda, 26 March 1976, in: Gregory W. Brown, *The Canções Regionais Portuguesas of F:L:Graça (1906–1994): methods and significance of the adaptation of folk materials into the choral medium*, Dissertation for Doctoral Degree of Musical Arts, University of Georgia, USA, 2006, Appendix B, p.164