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SELECTED SONGS OF DINOS CONSTANTINIDES (B. 1929)

A Written Document

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

by

Leonard Earl Day

B.M., William Carey College, 1988

M.M., Eastman School of Music, 1990

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ABSTRACT

Dr. Dinos Constantinides, a prolific composer of Greek origin whose works are performed throughout the world, is Boyd Professor of Music and Coordinator of Composition Studies at the Louisiana State University School of Music. His music has received many awards, including first prize in the 1981 Brooklyn College International Chamber Opera Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest. Dr. Dinos Constantinides writes Twentieth-Century contemporary music that is fresh, passionate, and deserves to be heard by a broader public.

The purpose of this document is to better acquaint the reader with the composer, Dr. Dinos Constantinides and selected song compositions from the *Four Songs on Poems of Sappho*, *Mutability*, the *Four Greek Songs*, and *Reflections VI-The Tyger*. Other than modest citations in reference volumes and via the internet, little information is dedicated to his contributions as a composer of song. The author attempts to augment the aforementioned materials with new information that will provide a springboard for others interested in further study of the composer and his music.

Chapter One is a brief biographical sketch of the composer's early life, musical training, and development as a composer. Chapter Two examines the poets chosen by Dr. Constantinides for these songs. Chapter Three surveys nine selected vocal songs, which were performed on the author's lecture/recital. The appendices include IPA transcriptions of *The Four Greek Songs*, and an annotated catalog of Dr. Dinos Constantinides' songs.

In all of his compositions for voice, Dr. Dinos Constantinides seeks to paint a musical landscape of the imagery inspired by the text. Through the use of Twentieth-Century compositional techniques, his Greek culture, and his unique sense of style, he has contributed songs which are lyric and communicative, and are of lasting value to the solo song repertoire.

CHAPTER I

DINOS CONSTANTINIDES

Childhood and Early Musical Training

Dinos Constantinides, born May 10, 1929, in the province of Epirus in the capital city of Ioannina, Greece,¹ is one of four children, all of whom, at the behest of their father, Demetrios Constantinides, took music lessons. Although Demetrios Constantinides was an officer of the Greek National Army, he also played the violin (fiddle style). So, it was early in Dinos Constantinides' life that he began taking music lessons from his baby-sitter. She taught him to play the guitar when he was about six or seven years old. In the following years, it was clear that Dinos (as he invites all of his students to call him) exhibited some musical promise. However, music lessons ceased when in 1941 - 1944, Ioannina, wrestled with the horror of the German Occupation, and Dinos Constantinides' entire family fled to Athens. When Constantinides and family returned to Ioannina, his eldest brother entered the Ioannina Conservatory to study violin. Dinos Constantinides was eleven years old when his brother brought him along to the conservatory "just for the company." It was in that same year that Dinos Constantinides was introduced to his first teacher, Olga Mentzou, and to the violin, which ultimately became his "first love."²

The German Occupation was a trying time for Dinos Constantinides and his family, in that life was emotionally and economically difficult. As a means of escape from this

¹Anderson, E. Ruth. *Contemporary American Composers: A Biographical Dictionary*. (Boston, Massachusetts: G. K. Hall & Company, 1976), 85.

²Dr. Dinos Constantinides, interview by author, Person to Person, Baton Rouge, Louisiana, 28 June 1999.

grey existence, Dinos Constantinides studied his music intensely. While in Athens, Dinos Constantinides would go to a nearby *café* which played recordings of classical music. He frequented the *café* because it was the only local outlet where such music could be heard. It was there that Dinos Constantinides would hear the defining piece of music that would inspire him to become a musician. The composition was the Violin Concerto in D major, Opus 61, Beethoven's single violin concerto, written in 1806. After Dinos Constantinides learned that the classical recordings at the *café* were designed to re-play on a scheduled cycle, he returned every two hours to hear the Beethoven concerto. With his new found inspiration for music, and specifically for the violin, Dinos Constantinides determined that he would pursue musical studies at the conservatory.

As the war ended, Dinos Constantinides became completely focused on the violin. In 1944, at the age of fifteen, he entered the Greek Conservatory to study violin with Tony Schultze, who, after technical studies, asked Dinos Constantinides to learn and play his first major violin concerto: Max Bruch's "Violin Concerto in G minor." As Dinos Constantinides did not yet read music, he would often go to hear recordings at a neighbor's house, who lived nearby. As he listened to the concerto he fell madly in love not only with not only the music, but with the act of performing, itself.

The German Occupation was not the only struggle Dinos Constantinides would encounter. He did not anticipate the personal battle that would be fought with his own father. The very passion for music which Dinos Constantinides' father had cultivated in his son became a concern to his father. His father felt that a "profession in music

would not put food on the table,”³ and at that time, it was not considered a noble profession. So, at the insistence of his father, Dinos Constantinides entered law school at the University of Athens. As Dinos Constantinides puts it, “I did not do a thing for that law stuff, nor did it do a thing for me.”⁴ In a short time, he went back to music, never again giving any other career so much as a thought. “Music”⁵ for him, as he says, “is not an option.”⁶ To further solidify Dinos Constantinides’ choice to pursue music, his father heard him play at his first recital, and recanted every discouraging word he had said about his son becoming a musician. Demetrios Constantinides was impressed with his son, and his music.

Compositional Philosophy

I asked Dinos Constantinides why he began composing, and at first, he said he “did not know.”⁷ However, he did say that whatever music he heard became an inspiration for his own compositions. He recounted that when he was fourteen, he was in bed for months suffering from mononucleosis. To amuse himself, he studied vigorously the piano sonatas of Mozart and Beethoven and said, “ I can do that.”⁸ As a result, he composed his first piece, a sonata for violin and piano. He never considered the sonata

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Ibid.

⁷Ibid.

⁸Ibid.

complete, because most of the material was borrowed from Mozart, Brahms, Beethoven, and others who inspired him. I asked Dinos Constantinides to recall any defining moment that led to his becoming a composer. Dinos Constantinides thought for a while and suggested that such a moment came at the age of thirty one (quite late in his opinion), when he was living in New York City in 1960. He wrote some incidental music for a Greek play called “Diakos,” which was written by Pandazis. “It was a success,”⁹ he said. When asked to define success for a composer, he did so with one word, “communication.”¹⁰

Dinos Constantinides has categorized himself as a *Neo-Romantic* composer who sometimes utilizes the twelve-tone scale while making use of musical elements of the Romantic Era. He was less interested in discussing technical aspects of his compositional process, because for him the paramount consideration is to convey a message that is not only heard, but creates a lasting emotional appeal for the listener. He went on to say “music is an emotional affair, and if not, it is of no use.”¹¹ Although he has used the term *Neo-Romantic* to describe himself, he later stated that he really does “not believe in classifications, because what was considered the *avant garde* era thirty years ago is no longer *avant garde*. So, in my compositions, I do not consider stylistic bias at all, because freedom is the theme! I write,” says Dinos Constantinides, “to first please myself, with hopes that it will please others. *Neo-Romantic* music cannot help but lead

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

to emotionalism, because it has a wider range of expressive techniques such as altering moods which affect tempos, dynamics, and in vocal music, word painting.”¹² Further, Dinos Constantinides believes that emotionalism and expression do not come through the composition alone.

A vital role is given to the performer who must “convey the ideas of the composition by infusing his or her own personality and character into the performance.”¹³ This artistic personality must “break through to the audience, for if it does not come through loudly and crystal clear, the performer and the composition fail.”¹⁴ With a tinge of sadness in his voice, Dinos Constantinides said that “more failure occurs when the performer does not dedicate proper preparation time to the music, especially Twentieth-Century music.”¹⁵ His reasoning for the previous statement stems from a belief that “the composers of old, like Mozart, Beethoven, and Bach, are heard more frequently, because they are thrust early upon the students of music. I only wish the same would happen to new music.”¹⁶ Dinos Constantinides attributes this trend to the view that Twentieth-Century music is deemed to be more difficult than music of earlier periods.

He says “if given the proper time, Twentieth-Century music is quite approachable, but first you must live with the piece in order to conquer it and give it life. It is not always

¹²Ibid.

¹³Ibid.

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid.

easy.”¹⁷ Because everyone knows the works of Puccini and Verdi, the demand for performance is high. Twentieth-Century music is not so lucky. No one knows these new pieces, so the respect shown towards them in performance is disappointingly less.¹⁸

In our interview, Dinos Constantinides related that “ the music calls him to work with a drive like no other area of life.”¹⁹ I quickly learned that he is a self-admitted workaholic, though only in the area of music. He feels it is wonderful to be paid for doing what he loves. In all other areas of life, he considers himself to be “the laziest person on the face of the earth.”²⁰ With his numerous accomplishments as a performer, composer, and music director, it is difficult to picture him as lazy, in any situation.

Academic and Professional Accomplishments

Dinos Constantinides was named a Boyd Professor in January of 1986. The designation of Boyd Professor is the highest distinguished faculty rank awarded at Louisiana State University. He has served as Coordinator of Composition since 1980. He conducted the LSU New Music Ensemble for several years since its 1972 inception, and is the founding Music Director of the Louisiana Sinfonietta, which began a month long Festival of Hellenic Music in May of 1998, which featured many of Dinos Constantinides’ own works. The Louisiana Sinfonietta also presented music from the festival at the Weill Recital Hall at Carnegie Hall, New York City.

¹⁷Ibid.

¹⁸Paraphrased thoughts from a telephone conversation with Dinos Constantinides.

¹⁹Ibid.

²⁰Ibid.

Dinos Constantinides holds degrees from the Greek Conservatory in Athens, Greece; the Juilliard School of Music, where he studied with Juan Galamian and Dorothy DeLay; Indiana University, where he studied with Josef Gingold; and Michigan State University, where he earned the Ph. D. degree in composition.²¹ As a violinist, he has performed with symphonies, with various chamber groups, and has received several performance awards. The *Idrima Kratikon Ipotrophion Award* afforded him the opportunity to study for three years at Juilliard. He received an *honorable mention* in the International Violin Competition in Salonica, Greece, and *first prize* in violin from the Greek Conservatory. At LSU, he has been cited for excellence in research and teaching. As a teacher, he was recognized with an *Award of Distinction* in 1994 from the White House Commission on Presidential Scholars. In that same year, he received a *Teaching Award* from the National Foundation for Advancement in the Arts.²²

As a composer, Dr. Dinos Constantinides has been recognized with first prizes in numerous competitions at both local and national levels. He has received numerous grants, commissions, and awards, including twenty-three consecutive American Society of Composers, Authors, and Publishers Standard (ASCAP) Awards in composition. He received first prize in 1981 from the Brooklyn College International Chamber Opera Competition for his opera, "Intimations," which was also the recipient of another national award for which Boris Goldovsky was an adjudicator. In 1985, "Intimations" was

²¹ ASCAP Biographical Dictionary, 4th ed., "Constantinides, Dinos Demetrios." (New York: Jaques Cattell Press, 1980), 96.

²² Who's Who in American Music, 2nd ed., "Constantinides, Dinos." (New York: Jaques Cattell Press, 1985), 115.

awarded the First Midwest Chamber Opera Theater Conference Award, as well as the American New Music Consortium Distinguished Service Award in that same year. He has also received the 1989 Governor's Lifetime Achievement Award for the State of Louisiana, and in 1992, the City of Baton Rouge Mayor-President's Award for Excellence in the Arts.²³

Dr. Dinos Constantinides has published one hundred twenty-nine opuses. Many have been performed throughout the world, including premiere performances with the American Symphony Orchestra at Avery Fisher Hall and Alice Tully Hall, and the Annapolis Chamber Orchestra at Carnegie Hall. Some of his works have been recorded by Orion Master Recording, Crest Records, and Vestige Recordings. *Vienna Modern Masters of Vienna, Austria*, has released five CD's featuring his symphonic music. The Louisiana Composers Guild has released a CD which features his flute concerto. Two new CD's titled *Antigone* and *China Quartet* include excerpts from Dr. Constantinides' opera *Antigone*, which was premiered by the Baton Rouge Opera in March 1993, as well as other vocal works.

²³Ibid., 115.

CHAPTER II

STUDIES OF THE SONGS AND THE POETS

The Four Songs on Poems by Sappho

The Four Songs on Poems by Sappho, composed in 1968, is written for *mezzo-soprano* with piano accompaniment, and premiered by Elizabeth Allen. The songs were later orchestrated for woodwinds, strings, percussion, and brass for a premiere with the New Orleans Symphony and Constance Navratil as soloist. In 1994, the Greek-American soprano, Evelyn Petros, recorded the *Four Songs* with the composer conducting the Louisiana State University New Music Ensemble, for Vestige Records' release of *Antigone and Other Vocal Works*.

Dr. Dinos Constantinides asserts that in order to have a successful composition, the selection of poet and poem is of prime importance. He also believes that "the performer must have a firm grasp on the imagery in the poetry, for it is in the poetry that the foundation of compositional inspiration is derived."²⁴ As a native of Greece with a strong sense of ethnic heritage, it is natural that Dr. Dinos Constantinides would be attracted to the texts of Greek poets. Traditionally, Greek poets have had an affinity for music, therefore, their writings are ideally suited for vocal compositions.

The *Four Songs on Poems by Sappho* is a set of poems which tell a story of two lovers who were once separated, but now seek to reunite and rekindle the flame that formerly burned brightly.

²⁴Dr. Dinos Constantinides, interview by author, Person to Person, Baton Rouge, Louisiana, 4 June 1999.

At the time of the reunion, the two lovers are reticent. Her doubts and his lack of candor eventually bring about a final separation.

The selection of texts for many of Dr. Dinos Constantinides' vocal works comes from suggestions made by his wife, Judy Constantinides. Mrs. Constantinides stated, "It has been a unique pleasure for me to sometimes have input on the texts which Dinos sets to music. For example, as I recall, I had a lot to do with Dinos' selecting the poems of Sappho . . . I even arranged the order of the songs in the cycle, *Four Songs on Poems by Sappho*."²⁵

Sappho

Sappho lived during the Fourth-Century, a time in which "the world of Greek poetry had a lyrical quality that was quite rich in tone, somewhat like the tone of musical instruments which progressed as the centuries ensued. Greek lyric poetry was always written to be sung and was invariably accompanied by music."²⁶ Unfortunately, none of these musical settings has survived, so we cannot appreciate the full effect of the combination of words and music together, but it is likely that "the music was strictly subordinate to the words."²⁷

Sappho, born on the island of *Lesbos* around 612 B. C., was a contemporary of *Alcaeus*, a Greek lyric poet of Mytilene. Though *Alcaeus* was said to have been in love

²⁵Mrs. Judy Constantinides, interview by author, E-Mail, Baton Rouge, Louisiana, 25 January 2000.

²⁶Trypanis, C. A.. *Greek Poetry (from Homer to Seferis)*. (Chicago: The University of Chicago Press, 1981), 93.

²⁷*Ibid*, 93.

with Sappho, he was not successful in his advances toward her, for Sappho's affections were directed toward women, though she did give birth to *Cleis*, a daughter from an early marriage.

Sappho's poetry is rooted deeply in the tradition of Greek solo folk songs. It is the fusion of emotionalism and realism within Sappho's poetry that distinguishes her work.²⁸ As a result, "she never makes the mistake of directing her verse at the intellect, for she knows that real poetry does not demand immediate thought, but, rather, feeling and an instinctive response. She therefore writes so as to make her hearers feel first and only then think along the lines she chooses which are direct and powerful."²⁹

To tell the story of these lovers, the composer has provided a landscape, which is characterized by a variety of technical devices such as the use of changing *tempi*, and *glissando*, which Constantinides describes as "a device that promotes and creates certain emotions in the character of the voice."³⁰ The third device used is *sprechstimme*, a German term signifying a Twentieth-Century vocal technique where a portion or all of the vocal line is declaimed on an approximate pitch, which is more speech-like than sung. Dr. Dinos Constantinides further suggested that "on the whole, the *Four Songs* could be characterized in two words: word painting."³¹

²⁸Ibid, 96.

²⁹Ibid, 97.

³⁰Dr. Dinos Constantinides, interview by author, *Person to Person*, Baton Rouge, Louisiana, 12 February 2000.

³¹Ibid.

When asked to define word painting, he simply said that “whatever the text requires musically and seeks to communicate, that is exactly what the composition seeks to convey.”³² Word painting is the musical description of the meaning of words in vocal music, especially the literal significance of words or phrases. If the word ‘ascending’ appears in the text, the composer may feature a rising melodic vocal line. If the word is ‘run,’ the musical notation may employ an accelerated tempo, or use of shorter note values within the same tempo. In word painting, the music directly conveys or mimics through imagery, the very essence of the text.

“Homecoming”

You have come. Well done. I longed for you. I longed for you.
You have given fire to my heart which burns now for you!
Welcome! Be welcome! Welcome!
Welcome from all the hours of our separation!

“Homecoming,” the first song, begins with an *adagio* tempo. Constantinides chooses a plaintive, almost modal texture, to set the scene for his return to his former lover. In the first measure, the parallel chords in the bass line which embellish the text, as the journey to the loved one begins. The lover is welcomed in measure 3 with the words, “you have come, well done.” Through the use of varying *tempi*, Dr. Constantinides interprets the text. The text at measures 6-9, “you have given fire to my heart which burns now for you,” introduces the first acceleration of the tempo, and suggests the intensity of fiery passion within the heart of one who longs to see her past love.

³²Ibid.

To reinforce this picture of intense longing, the melodic line in measures 6-7 is repeated in measures 8-9 one step higher. A *rallentando* is interjected at the conclusion



[Example 1: Measures 6-7 “Homecoming”]

of each sequence, therein, giving the lovers a moment of repose during the excitement of the reunion.

The lover enters at measure 10 as she offers him a word of “welcome,” which is repeated three times. The plaintive modal theme found at the outset, reappears at measure 12 just before they embrace and look into each other’s eyes at measure 14. This moment is highlighted by the use of a sixteenth note passage marked *accelerando/crescendo*. The intensity of this moment is suddenly dulled with the onset of the *adagio* in measure 16, which is a repeat of the melodic vocal line found earlier at measure 10. This is the point at which the lover enters the door. Constantinides introduces a *glissando* at measure 18 to depict emotional weeping and sensual crying, which serves as a reaction to the intense hurt experienced in all their “hours of separation.” “Homecoming” concludes in measures 19-20 with a descending octave

scale passage, which foreshadows the direction of this relationship, and serves as a transition to the second song entitled, “To a Handsome Man.”

The image shows a musical score for the song "Homecoming" from "To a Handsome Man". It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line starts at measure 18 with a mezzo-forte (*mf*) dynamic and includes a glissando. The lyrics are "Wel - come for all the hours of our se - pa - ra - tion." The piano accompaniment features a triplet figure in the right hand and a steady bass line in the left hand. Dynamics include *mf*, *p*, *pp*, and *ppp*.

[Example 2: Measures 18-20 “Homecoming”]

“To a Handsome Man”

Stand up and gaze on me as friend to friend.
Reveal openly to me the beauty in your eyes.

“To a Handsome Man,” is the shortest of the *Four Songs*, and features an uncharacteristically limited vocal range (Bb3- C#5). This song has three notable musical elements, 1) a recurring instrumental triplet figure, that is sometimes fragmented, 2) the use of *glissando*, 3) and the use of *sprechstimme*.

“To a Handsome Man” opens with an *allegro-vivo* triplet figure, which alludes to her anticipation and anxiety about the truth of the relationship. The scene is viewed through her eyes, as she wishes to know why he has come. The fragmentation of this triplet figure suggests a hesitation between the lovers. At the latter half of measure 2, a *lento* tempo marking begins as she commands him to gaze upon her. The moment of truth has come in measure 6 as she asks that he “reveal openly” the answer to her question: Will the beauty still be found in the eyes of her former lover? The apprehension of this moment

is heightened through the use of the *glissando* at measure 6, and for the first time a *crescendo* is incorporated with the *glissando* to intensify the moment. The composer

[Example 3: Measures 6-7 “To a Handsome Man”]

continues the *glissando* in measure 7 as the important request is made, “reveal openly to me.” At measure 8, the fragmented *allegro-vivo* triplet figure returns in the right hand of the accompaniment, amplifying this nervous moment. At this point, the first instance

[Example 4: Measures 9-11 “To a Handsome Man”]

of *sprechstimm* is introduced at measure 9 to depict the breath-taking moment when she actually looks to see if there is beauty in his eyes. The fragmented triplet figure in measure

10 projects an air of mystery between the two lovers: What does she see? Was beauty found in his eyes? “To a Handsome Man” concludes measure 10 with an emotional gaze between the two lovers as a *glissando* ends the vocal line. The reunion has occurred, however, the ultimate resolution of their relationship is left in question.

“Candor (to Alcaeus)”

If you cared for the good and the beautiful
and your tongue were not hiding evil,
Shame would not harbor in your eyes.
You would speak out your real desire!

In the third song, “Candor (to Alcaeus),” we find that the earlier unveiling of the eyes has brought distrust and confusion to her heart. She wants only his honesty; to know the reason for his unfaithfulness, and why shame is revealed in his eyes. This movement opens in a *moderato* tempo at measure 1, which leads directly to two cluster chords marked *adagio* in measure 2, intended to depict her anger. To further characterize this anger and depression, Constantinides opens the vocal line with a *glissando* in measure 4, which represents the anger in her heart, as she realizes that her beauty has been taken

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal line: "And your tongue were not hid-ing e - vil. Shame would not har - bor in -". The music features a *glissando* in the vocal line and cluster chords in the piano accompaniment.

[Example 5: Measures 5-6 “Candor (to Alcaeus)”]

for granted. At measure 5-6, she becomes distressed as she begins to recall the pain he caused her in the past.

The descending half steps in the vocal line are reinforced at the octave in the accompaniment, supporting her growing rage as she prods him to divulge his honest reasons for returning. The accompaniment continues in unison with the vocal line until the voice in measure 7 returns to the descending half-step motif, as she is consumed with displeasure at the sight of him. The use of syncopation at measures 8-9 communicates her

7
- your eyes. You would speak out your real de - sire.
8
p ff > f Adagio
p f pp

[Example 6: Measures 7-9 “Candor (to Alcaeus)”]

intensifying exasperation and indignation, as she realizes that he has not changed. This moment closes with an emotional *glissando* in measure 9, as she demands to know what he wants. In measure nine, the dynamic level is reduced to a *pianissimo*, as the accompaniment at measure 10 returns with thematic material from the first movement, when she first welcomed him. This quote leaves the outcome of the relationship somewhat ambiguous.

“Light Vanishing”

The moon has gone down,
Gone down the Pleiades.

Night is half-gone,
And life speeds by.
I lie in bed,
Alone!

“Light Vanishing” concludes the cycle. Constantinides continues to employ the same expressive devices found in the earlier songs in the cycle, such as changes in *tempi*, *sprechstimme*, and *glissando*. It is, however, the only one of the *Four Songs* which moves at a fast tempo throughout. The piano introduction found at measures 1-5 is *allegro*



[Example 7: Measures 1-2 “Light Vanishing”]

and syncopated, and sustains her emotional state of anxiety and depression. She is now alone. The entrance of the vocal line in measures 6-7 is accompanied by a cluster chord, and employs *sprechstimme*. *Sprechstimme* highlights the breathlessness brought on by the intensity of her rage. As her anger subsides, she looks for the moon which has already descended. The stars no longer shine. The night is no longer, “and life speeds by.” *Sprechstimme* continues with a *glissando* in measure 8, depicting the stars falling from the sky, and the declining nature of her heart, and the loss of her lover. As her anger resurfaces at measures 13-21, the accompaniment is filled with rapid sixteenth notes at measure 16, a *crescendo* at measure 17, an *accelerando* at measure 18, and a *glissando* at measure 21.

Musical score for Example 8, Measures 5-9. The score is in 3/4 time and features a vocal line and piano accompaniment. The tempo is marked "Lento" and the dynamics range from "mf" to "pp". The lyrics are: "The moon has gone down. Gone down the Pleiades."

[Example 8: Measures 5-9 "Light Vanishing"]

Musical score for Example 9, Measures 17-18. The score is in 3/4 time and features a vocal line and piano accompaniment. The tempo is marked "Lento" and the dynamics range from "f" to "ff acc.". The lyrics are: "life And life speeds life speeds"

[Example 9: Measures 17-18 "Light Vanishing"]

All of these elements combine to create the most ferocious music found in the *Four Songs*. The vocal line in measures 22-23 quotes in detail the thematic material from the closing of the first song. The final measures 25-26 of "Light Vanishing" conclude with a descending whole step figure, which is similar to the motif found at measures 19-20 in "Homecoming."

This revisiting of thematic material is incorporated to link the entire cycle together at musical and emotional levels. The *Four Songs* are related by similar harmonic cluster chords, *glissandos*, *sprechstimme*, and varying *tempi*. All of these compositional techniques are employed to enhance the imagery of the text, and to connect the *Four Songs* in cyclical form.

Mutability

Mutability, a set of three poems by Percy Bysshe Shelley, centers around the constant flux of life and the unpredictable nature of tomorrow. The songs were commissioned by a baritone, whose name the composer could not recall. Since the premiere, the three songs have seen two revisions. The first revision was made for soprano and piano, and later, the set was arranged for soprano and string quartet.

Shelley's poetry is highly idealistic, and reveals a strong inclination toward transcendentalism. "What his poetry tries to convey has immense importance for human life. Evil may be interpreted as moral or metaphysical, or both, that is, as the selfishness, aggressiveness, and fear embedded in the human heart, or as the limitation, pain, and death to which man is subject in a cosmos indifferent to his happiness."³³

Percy Bysshe Shelley

I asked Dr. Constantinides why he chose the poetry of Shelley. He recounted that Shelley was one of the English Romantic poets, who wrote in favor of Greek

³³David Perkins, ed., "*English Romantic Writers.*" (New York: Harcourt Brace Jovanovich, Inc., 1967), 956.

independence from Turkey during the Greek War of Independence in 1821 - 1829.”³⁴

He went on to say that because of Shelley and others like him, “who cared about the well-being of Greece, the Greeks won their independence from the Turks in 1932.

And for that, I am very grateful.”³⁵ So, with a heart of gratitude, Constantinides set Shelley’s poems, “The Flower That Smiles Today, Tomorrow Dies,” and “Whilst Skies are Blue and Bright,” to music. Textually, in these poems, Dr. Dinos Constantinides found lots of “colors and imagery, that I could translate into sound.”³⁶

The first and third songs will be considered in this document. The text is brought to life through the use of extreme dynamics, spoken text, varying tempi, and repetitive rhythmic patterns in the accompaniment, such as *accelerando* and *ritardando*. Compositionally, the songs are further developed through the use of word painting, the incorporation of pre-existing melodic materials, and recurring “sigh” motifs designed to represent weeping.

“The Flower That Smiles Today, Tomorrow Dies”

The flower that smiles today,
Tomorrow dies;
All that we wish to stay
Tempt and then flies.
What is this world’s delight?
Lightning that mocks the night
Brief even as bright.

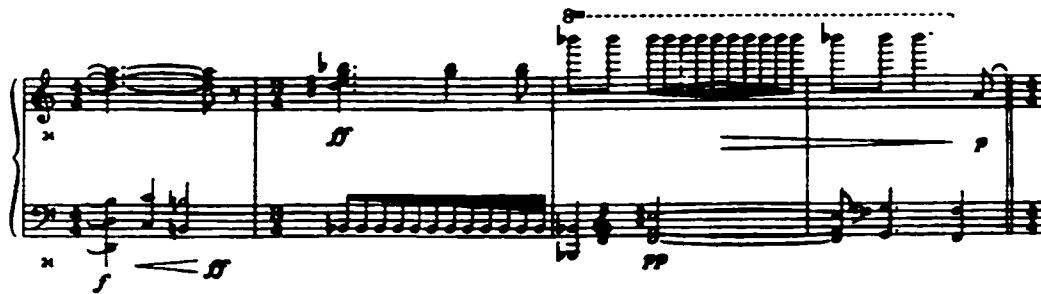
³⁴Dr. Dinos Constantinides, interview by author, Person to Person, Baton Rouge, Louisiana, 1 February 2000.

³⁵Ibid.

³⁶Ibid.

The first poem, “The Flower that Smiles Today, Tomorrow Dies,” deals with the fact that in our daily lives, joy can be short-lived. Though one wishes for those moments to remain, they inevitably evaporate. So, “what is this world’s delight?” It is lightning which “mocks the night” through momentary flashes of illumination which brighten the sky. It is beautiful, but fleeting. It sheds light, if only for a moment, on the paths of men.

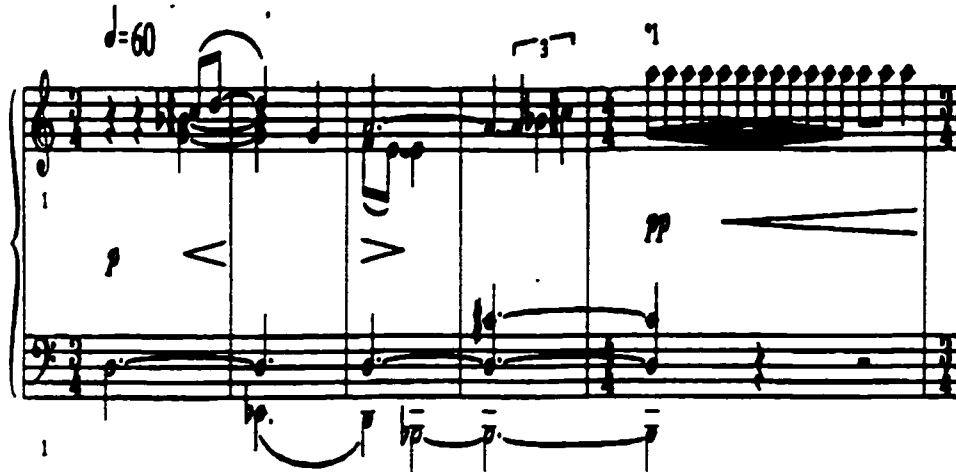
Within the text, “The Flower that Smiles Today, Tomorrow Dies,” life is represented instrumentally as Dr. Dinos Constantinides uses a fragment of an old Grecian popular tune entitled “Poppy.” The “Poppy” tune was written by Attic, a famous Greek entertainer. The repetitive rhythmic patterns seen throughout the piece at measures 5, 17, 25-26, 31-32, 74-75, and 84 represent strikes of lightning, while the “Poppy” tune



[Example 10: Measures 24-27 “The Flower that Smiles Today, Tomorrow Dies”]

represents life. Together, they comprise life and its ever changing experiences.

Throughout the two songs, fragments of the “Poppy” tune are found. In fact, “The Flower that Smiles Today, Tomorrow Dies” begins with the fragmented “Poppy” tune (representing life), but is immediately contrasted in measure 5 with the repetitive rhythmic



[Example 11: Measures 1-5 “The Flower that Smiles Today, Tomorrow Dies”]

pattern (representing lightning) on *pianissimo* A5. As the A5 swells, it leads to measure 6 and the instrumental “sigh” motif (reflecting change). The “Poppy” tune fragment



[Example 12: Measures 6-7 “The Flower that Smiles Today, Tomorrow Dies”]

returns at measures 7-8, as the singer prepares to enter at measure 9. The musical features introduced in the first eight measures help to create an instrumental picture of the inconsistency of life.

The voice enters in the latter part of measure 9 with a plaintive tone. By the time measures 12-13 occurs, the melodic line moves into a leading tone C#5 with a *crescendo*, which seeks conventional resolution to the D5; however, the vocal line does not resolve properly. In fact, it descends as the singer drops nearly an octave to the D4 and speaks in a soft whispered tone on the word “dies.” This musical treatment portrays the unexpected nature of life. The treble of the accompaniment at measures 14-17 laments change through the use of “sigh” motifs, which resolve downward by a step. These “sigh” motifs again lead directly to the repetitive note pattern at measure 17, which *crescendos* to the *fortissimo* C#5 at measure 18, and attempts to resolve, but does not. The onset of measure 19 is suddenly quiet (*pianissimo*) as the voice in measure 20 makes its entrance. This time, the nature of change is represented at measure 22 by the “sigh” motif in the vocal line. In the fierce accompaniment, measure 23 is attacked with a *fortissimo*, which is strikingly answered by a *pianissimo* dynamic of the voice speaking in a halting, whispered tone. Lightning strikes again at measures 25-26.

The “Poppy” tune fragment appears at measures 28-30 in the accompaniment, portraying life in its simple innocence. The soft dynamic marking found throughout the “Poppy” tune fragment is contrasted with the loud *fff* dynamic marking of measures 31-32, which returns with lightning. The voice enters at measure 33 with the text “all that we wish to stay, tempts and then flies.” Word painting is seen here as the slow tempo leads directly into the lightning *allegro* found at measure 35, demonstrating the fact that what is here today may not be here tomorrow. In measures 35-40, an instrumental picture

[Example 13: Measures 36-38 “The Flower that Smiles Today, Tomorrow Dies”]

of lightning can be seen in scattered form; providing brilliant light, which dissipates into darkness. Dr. Constantinides inserts a soaring vocal melody at measures 42-50 which sails above the chaos of the lightning in the accompaniment, as if trying to ride the elusive flashes of brilliance.

[Example 14: Measures 41-45 “The Flower that Smiles Today, Tomorrow Dies”]

Then suddenly at measures 51-55, the question “what is this world’s delight?” is posed, and the answer comes as the voice enters repeating the word “lightning,” articulated at the

[Example 15: Measures 54-56 “The Flower that Smiles Today, Tomorrow Dies”]

highest possible vocal pitch level. These exclamations are undergirded by 1) an extremely fast tempo (quarter note equals 120), 2) intense dynamics (*fortissimo*), and 3) rapid sixteenth note passages. Ultimately this forward motion settles into a *ritardando*

at measure 59, with the quarter note equaling 60 at measure 61. The lightning “mocks the night, brief, even as bright.”

The “Poppy” tune fragment reappears at measure 61 in the accompaniment as the voice enters at measure 63. Seeking a moment of constancy, here, the melody at measures 63-72 is a direct restatement of measures 9-23. As the vocal line dies with a whisper at measure 72, there are more lightning strikes heard at measures 74-75, and the “Poppy” tune fragment at measures 77-79. The vocal line re-enters at measure 80 with the words “all that we wish to stay, tempts and then flies.” It is characterized by a series of “sigh” motifs, which are found at measure 81-F4-E4, and measure 82-Bb4-A4. The vocal “sigh” motifs are used here to depict life’s laments, and are echoed in the treble of measure 83-F4-E4, as the accompaniment gives way to a waning lightning rhythmic pattern found at measure 84. The “Poppy” tune fragment reappears in measure 86.

The image shows a musical score for measures 81-84. The top staff is the vocal line, starting with a fermata over a whole note G4. The lyrics are "81 Tempts and then flies and then flies." The bottom two staves are the piano accompaniment. The piano part features a series of chords and melodic fragments, including a "sigh" motif in measure 83. Dynamics include *p*, *mp*, and *f*. A waning lightning rhythmic pattern is visible in measure 84.

[Example 16: Measures 81-84 “The Flower that Smiles Today, Tomorrow Dies”]

The voice, speaking in a lifeless whisper over a lifeless accompaniment fades with the light of a new day, and repeats the question “what is this world’s delight?” at measures 86-88.

“Whilst Skies are Blue and Bright”

Whilst skies are blue and bright,
Whilst flowers are gay,
Whilst eyes that change ere night.
Make glad the day;
Whilst yet the calm hours creep,
Dream thou and
From thy sleep
Then wake
To weep.

The third poem “Whilst Skies are Blue and Bright,” again, contrasts light and dark and dreams with reality. The text encourages mankind to make the best of the time it has during the day, for when night comes, there is only weeping. This song features not only the “Poppy” tune, but also a paraphrased version of the famous funeral march in Chopin’s Sonata No. 2, in Bb minor. Dr. Dinos Constantinides never directly quotes Chopin’s composition, however, measure 26 in the score is marked *In Memory of Chopin*. Dr. Constantinides remarked that “Chopin’s funeral march represents the mutation of life to death, while the “Poppy” tune represents life that is beautiful, but inevitably, it must die.”³⁷ This mutation from life to death can be heard through musical devices found in the accompaniment’s twenty-five measure interlude. The first musical device in measure 1 is the “Poppy” tune, which seeks to convey life in its purest and simplest form. The second device is a measured trill pattern found in measures 4, 6, 11, and 12. This trill pattern represents chaos as life’s changes occur. The first hint of death is heard at measures 7-9 as portrayed with a third musical device, the rhythmic pattern of Chopin’s

³⁷Dr. Dinos Constantinides, interview by author, *Person to Person*, Baton Rouge, Louisiana, 4 June 1999.

rit. **A**

mf *ff* *ff cresc.*

mf *ff* *tr* *tr*

mf *ff* *tr* *cresc.*

[Example 17: Measures 10-14 “Whilst Skies are Blue and Bright”]

f *mp*

mf *mp* *p*

p

[Example 18: Measures 22-23 “Whilst Skies are Blue and Bright”]

funeral march found in the bass clef of the accompaniment. More fragments of the funeral march are heard in measures 14-15 and 21-23.

In measure 26, the voice enters with the first of several thematic variations from the funeral march. Whenever the paraphrased funeral march is encountered, it represents

rit. ----- [B] $\text{♩} = 66$
(in memory of Chopin)

Whilst skies are blue and bright. Whilst flowers are gay.

rit. ----- [B] $\text{♩} = 66$
(in memory of Chopin)

s *p* *mp* *>*

[Example 19: Measures 25-28 “Whilst Skies are Blue and Bright”]

the inevitability of death around us and in us. The funeral march is heard throughout measures 26-55 in the accompaniment and the vocal line. The funeral march in the accompaniment overlays the text of “Whilst skies are blue and bright . . . whilst flowers are gay . . . whilst eyes that change ere night . . . make glad the day.”

In this third song at measures 68-84, Dr. Constantinides quotes musical material from the first song. Finally, the third song asks “what is this world’s delight?” This text is not found in the original poem written by Shelley. Dr. Constantinides repeated this material drawn from “The Flower That Smiles Today, Tomorrow Dies” for cyclical unity, and to reinforce the fact that this question is unanswerable. The ending of the third song is apparent at measures 85-87 as the funeral march fragment, representing The voice, speaking in a lifeless whisper over a lifeless accompaniment fades with the light of a new day, and repeats the question “what is this world’s delight?” at measures 86-88.

In measure 89, the rhythm of the funeral march in the voice floats above the life-giving “Poppy” tune fragment. The funeral march in the rhythm of the vocal line

at measures 89-91 fades into the funeral rhythm in the accompaniment at measures 92-94. Finally, the funeral march dissipates.

The Four Greek Songs

The *Four Greek Songs* were composed while Dr. Dinos Constantinides was a student at the Juilliard School of Music (New York City). These compositions are derived from incidental music he composed for the play *Diakos* which was written by Pandazis. *Diakos* was produced (1961) at a Greek theater called the *Lemos Theater*, which featured only performances of Greek plays and musicals. In 1985, the composer reworked the incidental music from *Diakos*, which resulted in the *Four Greek Songs*.

The *Four Greek Songs* were written for high voice and piano. They embody elements of Greek folk music through the use modes, in particular, the *aeolian* mode. Along with this modal language, the *Four Greek Songs* feature “rhythms, which are based on a quantitative relationship between long and short accentuations in various, random combinations. These rhythms are dependent on the rhythms of the text, resulting in many meter changes.”³⁸ While the rhythmic and harmonic language of these four songs are derived from Greek folk music, the melodies are original. The *Four Greek Songs* are musically simple. The first and third songs will be considered in this document.

Σοφέ μου, τό τετράσοφο πού σέ φωτάει λυχυάρι “Serenade Under the Window of a Sage”

Dear wise man, if the lamp which lights you were a moon
And if you were twenty years old;
If your wisdom were to blend with the wind in the forest at dawn;
If your thoughts and meditations were dancing songs and flowers for a wild story;

³⁸Ibid.

Then all the things you missed in life you would learn them at once.
 So many things you do not know you could learn quickly
 If you would let passions and a forbidden kiss instruct you.
 You let life pass by unheeding and now also, it is gone like a morning dream.
 Kisses blossom around the neighborhood, carnations in the flower pot,
 And you just study the stars and the deep sky.

This poem relates the story of a wise man who is warned against spending all his time in the pursuit of wisdom. He is advised to live life to the fullest by experiencing the joy of nature and humanity. The musical setting is written in ABA *da capo* form, and is characterized by the use of the *aeolian* mode set in two distinct *tempi*.

This first section, measures 1-21, has four verses written in 4/4 time, and is marked in *quasi-recitativo* style. Here, the emphasis is placed upon the articulation of the Greek text “Σοφέ μου, τό τετράσοφο πού σέ φωτάει λυχυάρι.” For purposes of pronunciation, the complete Greek text is transliterated using the International Phonetic

♩ 72 quasi recitativo

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[Example 20: Measures 9-11 “Σοφέ μου, τό τετράσοφο πού σέ φωτάει λυχυάρι”]

Alphabet in Appendix A. The B section is more energetic and is notated in 7/8 time. The extremely rapid tempo (eighth note equals 224) and the textless vocalization on the vowel



[Example 21: Measures 24-27 “Σοφέ μου, τό τετράσοφο πού σέ φωτάει
λυχυάρη”]

[a] suggest that the sage may just be wise enough to break out of his isolationism and enjoy life’s pleasures.

**Κ'έφυγες καί πας πας μέ τό καλό
“You Have Left Me and You Go”**

You have left me
And you go
With blessings.
Even if I call you back
You should
Not return.

The third song deals with the separation of two lovers who realize that though they care for one another, parting is the best course for them to follow. This song is “characterized by the harmonic use of both the aeolian and mixolydian modes; however,

because they interact freely, it is difficult to pinpoint exactly where these modes occur.³⁹

Rhythmically simple, the song is twenty-three measures in length. With one minor change of tempo, only the parting syncopations found in the last three measures are notable.

Reflections VI - The Tyger

Dr. Dinos Constantinides' *Reflections Series* was begun in 1982, featuring vocal literature that is accompanied by various instrumental ensembles. The subject matter for each composition of the *Reflections Series* is based upon direct impressions and experiences from the composer's life. Dr. Constantinides has stated that "in the last ten years, my compositions have been related to, or at least, have been inspired by specific images of my life,"⁴⁰ which, he supposes, are "merely traces in portrait of my inner voices, dreams, interests, and beliefs."⁴¹

In 1994, "Reflections VI-The Tyger," was composed by Dinos Constantinides after the death of his favorite cat, Tiger. The moment of inspiration to compose came when Dr. Constantinides stumbled upon the poem by William Blake, with the immediate thought of setting it to music. His intention for this composition was to commemorate Tiger's life and his death. Dr. Constantinides thought that "Reflections VI-The Tyger" would be "the perfect way to immortalize Tiger."⁴²

³⁹ Ibid.

³⁸Cousins, Norman. *Dinos Constantinides: My Composition Credo*. Bulletin of the National Associations of Composers, U. S. A., Spring (1990), 4.

⁴¹Ibid, 4.

⁴²Dr. Dinos Constantinides, interview by author, *Person to Person*, Baton Rouge, Louisiana, 21 February 2000.

“Tyger, Tyger, Burning Bright”

Tyger! Tyger! Burning Bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? And what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he, who made the Lamb, make thee?

Tyger! Tyger! Burning bright
In the forests of the night,
What immortal hand or eye,
Dare frame thy fearful symmetry?

This poem is taken from *The Songs of Experience*. In these poems, there are three giants, *Urizen* (Reason), *Los* (Imagination), and *Orc* (Energy). Each Giant represents at some level, the moral struggle within mankind as it deals with a God who is both powerful and passionate. “Tyger, Tyger, Burning Bright” comes from the poems that focus on *Orc*, the giant who represents glowing fiery Energy, and is accompanied by tigers that “burn

bright like fire in the forests of the night.” It is considered to be one of Blake’s masterpieces.

William Blake

William Blake, who was born in London, was said to have walked and talked with spiritual beings in the heavenly realm who “dictated his poetry to him.”⁴³ The world looked on Blake as a deranged man, and conversely, Blake looked on the world as mad. He believed “human sacrifices to be the basis of social organization.”⁴⁴ Blake did not want to live in a system which enslaved and destroyed the essence of man. He firmly asserted in his poetry that if man would listen to the messages found in these poems, the solution to the world’s problems would be evident. Like the Greek poets, William Blake, would occasionally compose melodies for his poetry which were “sometimes most singularly beautiful.”⁴⁵ His melodies articulated man’s most basic struggle, the war between good and evil. Before his death, Blake created a unique vision of the world, which was not easily understood by others. “I must,” he once said, “create a system, or be enslaved by another man’s. A mythology is not something one believes or disbelieves, but a medium in which one speaks and thinks.”⁴⁶ The themes of his poems are evident in “Reflections VI-The Tyger.”

⁴³David Perkins, ed., *“English Romantic Writers.”* (New York: Harcourt Brace Jovanovich, Inc., 1967), 37.

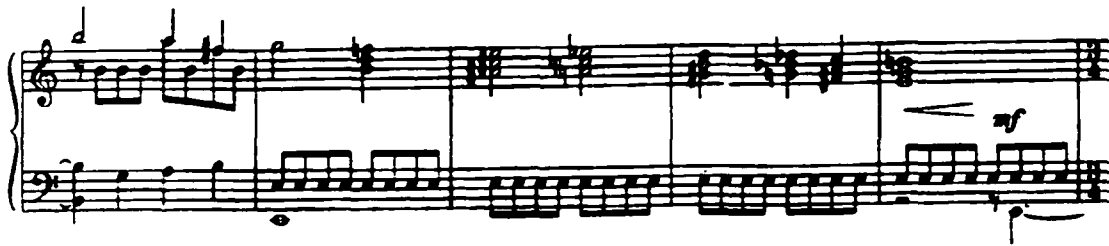
⁴⁴Ibid, 37.

⁴⁵Ibid, 38.

⁴⁶Ibid, 41.

“Reflections VI-The Tyger” was originally composed for baritone and piano, in 1994. It was later reworked (1996) for tenor voice with string orchestra. I was fortunate enough to sing the premiere of the newly adapted version. The composition, features a musical foundation that is designed to contrast periods of reflection on the life and nature of Tiger, the cat, with that of Blake’s ‘Tyger’ in the wild. Compositional traits such as 1) descending chromatic chords, 2) extreme dynamic variations, 3) *tempi* changes, and 4) recurring eighth note motifs are featured.

“Reflections VI-The Tyger” begins with a slow repetitive eighth note motif in E minor. Dr. Dinos Constantinides says the eighth note pattern at measures 1-9, and the descending chromatic chords at measures 6-9 are designed to reflect the overall

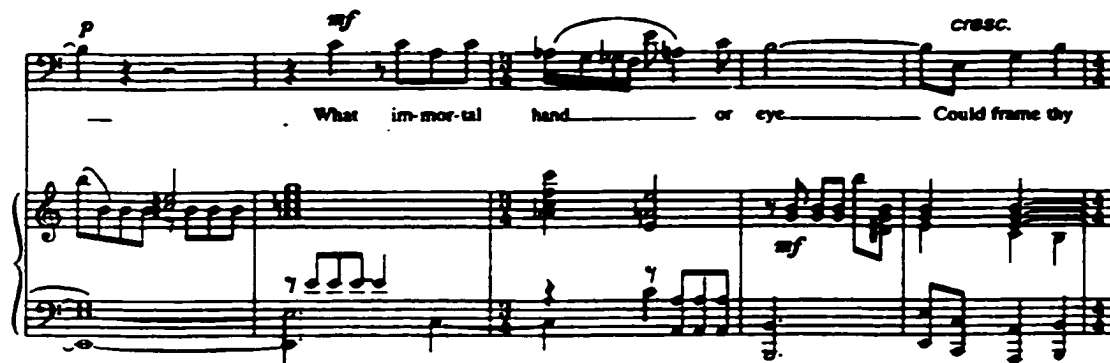


[Example 22: Measures 5-9 “Tyger, Tyger, Burning Bright”]

temperament of Tiger, which was “extremely mild, sweet, gentle, mysterious, never aggressive, flexible, and rubber-like elastic in spirit.” He went on to say that when his family acquired Tiger, he was a stray cat in “terrible physical health. When Tiger was fed once, he adopted us and we adopted him.”⁴⁷

⁴⁷Dr. Dinos Constantinides, interview by author, *Person to Person*, Baton Rouge, Louisiana, 21 February 2000.

The setting of the text, “Tyger, Tyger, burning bright,” sketches Tiger’s flexible spirit. The vocal line begins at *mezzo forte* dynamic and is in a *recitative* style. It is followed by a *crescendo* in measures 12-14, which diminishes and gives way to a repetitive eighth note pattern at measures 14-15. These dynamic and textural

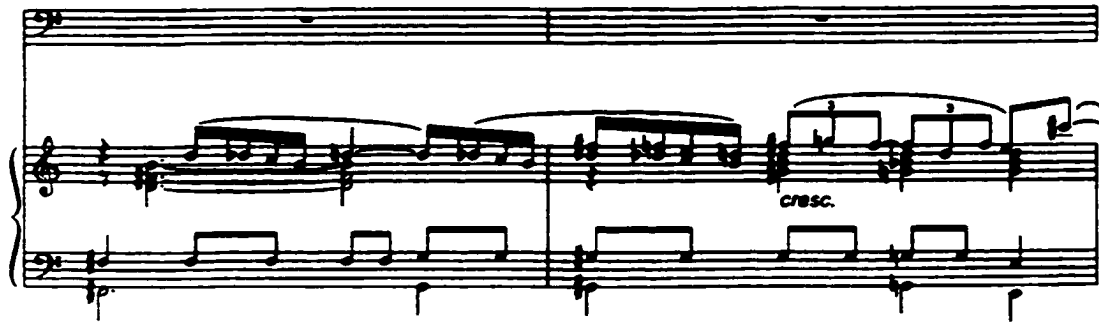


[Example 23: Measures 15-19 “Tyger, Tyger, Burning Bright”]

contrasts occur rapidly to mimic Tiger’s mercurial spirit. The eighth note motif found at measures 16-18 depicts Tiger’s elastic disposition throughout the composition as it appears in different voices of the accompaniment. The text, “what immortal hand or eye could frame thy fearful symmetry,” is said by Constantinides to recall Tiger’s physical features. He reported that “Tiger had the color of a tiger. He was a big cat, and actually looked like a real tiger. He had no ferocious characteristics, except one obvious attribute; he always interjected his comments frequently.”⁴⁸

At measure 23, the piano interlude with the eighth note motif in the treble, characterizes Tiger’s temperament, and at measures 29-32, the sixteenth notes represent

⁴⁸Ibid.



[Example 24: Measures 29-30 “Tyger, Tyger, Burning Bright”]

Tiger’s few moments of anger. These moments occurred when Tiger arrived in ill health. He was defenseless, and he was often attacked by other cats.⁴⁹ These sixteenth note patterns are melodic fragments of the larger descending chromatic chord passages. The sixteenth note motifs come to a slow halt in measure 32 at the *diminuendo*, as Tiger’s health improves, and his eyes are bright, again. “He is strong now, and since the attack, Tiger has never suffered from another fight with a cat.”⁵⁰

The arrival of measure 33 marks a *recitative*-like section in the vocal line, which is accompanied by a sustained Bb minor chord. Here, the text highlights the rejuvenated health of Tiger. On the word “fire” in measure 39 there is an added intensity of fire in his eyes, as Dr. Constantinides requested the vocal melody be sung an octave higher. Here, the repetitive eighth note motif at measure 39 is found in the descending chromatic chords of measures 40-42, which testify that Tiger is back to his sweet and gentle ways. Suddenly, in measure 44, a brash *forte* tremolo recalls Dr. Constantinides’ memory

⁴⁹Ibid.

⁵⁰Ibid.

of when Tiger was attacked and bitten by a dog, and as a result, Tiger required surgery.⁵¹ At the same time, Dr. Constantinides begins to reflect on the nature of a real tiger in the wild. The tiger is a ferocious and carnivorous animal. Wild, impetuous, and cunning, the tiger will defend itself whenever it is threatened or attacked. Violence of this kind is clearly evident in the music of measure 44 as a rapid tempo is established, while a *ff* dynamic marking is indicated. The *tremolo* punctuates the treble, while descending chromatic chords at measure 45 lead to the agitated striking of sixteenth notes found in the accompaniment of measure 46. These elements dramatize the force of a tiger's paws on its prey. The descending chromatic chords continue at measure 48, and move into

Fast ♩ = 100

ff *sempre ff*

*roll fingers for tremolo effect

[Example 25: Measures 44-46 “Tyger, Tyger, Burning Bright”]

a *ritardando* at measure 50, anticipating the text “and what shoulder, and what art, could twist the sinews of thy heart,” which speaks of the strength and majestic vigor of the tiger. The *ritardando* also provides an air of mystery as the attributes of the tiger are articulated.

⁵¹Ibid.

When the voice enters at measure 51, the fast tempo continues as the text raises questions which suggest that the tiger is a mysterious and feared animal. The tiger is seen in measures 51-61 to symbolize everything in life that is powerful, well-designed, fierce, calculating, and crafty. While the text focuses on the physical qualities of a tiger, the accompaniment, with its continuous sixteenth note motif, stresses the unrelenting nature of the tiger's quest for survival in the wild. In measures 51-54, the eighth note/quarter note pattern in the left hand of the accompaniment, represents the tiger's heart beat, as he prowls through "the forests of the night," in search of prey.

The tiger pursues its prey in measure 62, as the accompaniment provides a one measure interlude to the chase. In the vocal line of measures 63-68, the text describes the various tactics used by the tiger during the chase. Metaphorically, the "hammer" is the strike of the tiger's claws, the "chain" is the clutch of the tiger's body wrapped around its prey, the "anvil" is the weight of the tiger's perpetual attack, the "grasp" is in the unyielding claws which represent the final moment of the kill. As heard before in measures 51-54 in the accompaniment, we now find in measure 63 on beat four, a fragmented sixteenth note figure, which seems to represent the pounding of the heart of the tiger in the heat of the attack. This quick motif is restated in the next four measures of 63-66, and is heard above the syncopated descending chromatic chords in the treble, which ride above the continuous sixteenth note motif. The syncopation adds to that air of anxiety within the "furnace of the tiger's impassioned brain." As the syncopated descending chromatic chords and the sixteenth note motif continue in measures 67-71, they draw in to a *ritardando* at measure 71, which signifies the tiger's victory.

At measures 72-73, the text, “when the stars threw down their spears, and watered heaven with their tears,” focuses on the tiger, who now, retracts his claws, while devouring his prey. The music continues its descending chromatic chords in the treble of the accompaniment. The tempo (quarter notes equals 52) drops, and the vocal line at measures 74-75 is rendered over a C minor tonality. In measures 77-80, the tonality changes to C major as the tiger looks upon his kill, and is well-satisfied.

Dr. Constantinides’ pet, Tiger, is greeted just after his surgery at measure 81. Tiger’s recuperation is reflected here with the musical restatement of the theme initially stated at the outset. As Tiger is healing, the music in measures 82-95 is reminiscent of the opening melodic material, but is found in both the voice and the accompaniment. Just as the familiar music is recognized, Tiger suffers a setback as the descending chromatic chords ensue in measures 95-100. Unfortunately, these descending chromatic chords announce Tiger’s impending death.

When Dr. Dinos Constantinides noticed that his cat could not walk, Tiger was taken back to the veterinarian. After an overnight stay, the doctor could not explain why Tiger’s muscles were failing. The fact that Tiger was kept overnight became a very sore spot in Dr. Constantinides’ memory, because it was in that night in the hospital that Tiger died, and not at his home. The doctor’s diagnosis was kidney failure. Tiger’s death is depicted in the last four measures of 98-101, as Tiger’s name is repeated three times, at a slower tempo. The *fermata* at the end calls for a moment of silence, as Dr. Dinos Constantinides buries Tiger in his back yard.

The image shows a musical score for a piece titled "Tyger, Tyger, Burning Bright". It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line is in a single system with three measures, each containing the word "Ti-ger" with a long horizontal line underneath. The piano accompaniment is in two systems. The first system has two measures, and the second system has two measures. The piano part features a variety of dynamics including *p*, *rit.*, *dim.*, *pp*, and *ppp*. The tempo markings *rit.* and *dim.* appear in both systems. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

[Example 26: Measures 96-101 “Tyger, Tyger, Burning Bright”]

“Reflection VI-The Tyger” is a dark, multi-movement work that found its genesis as a result of a “love story, which turned out to be a sad, sad story.”⁵² The music is emotional, passionate, stirring, extreme, impetuous, intense, and violent. Dr. Dinos Constantinides concluded the interview saying that “Tiger loved people, especially children. He never bit nor scratched anyone.”⁵³ His favorite memory of Tiger, was that “Tiger loved music, and whenever I practiced the violin, he would always sit and listen. Maybe it is my imagination, and maybe I am a bit biased, but that is my impression. Tiger lived a rather short life, but a good one.”⁵⁴

⁵²Ibid.

⁵³Ibid.

⁵⁴Dr. Dinos Constantinides, interview by author, *Person to Person*, Baton Rouge, Louisiana, 4 June 1999.

CHAPTER III

SUMMARY

I believe the songs of Dinos Constantinides' achieve an artful blend of text and music. His highly individualized style utilizes elements of both, the Twentieth-Century and *Neo-Romantic* movements. These songs are very rewarding for both singer and pianist, and deserve to be heard by a wider audience..

In a separate interview, perhaps Judy Constantinides said it best. "As a composer, Dinos has always been fascinated with the endless possibilities of the human voice, and therefore, he has written a great deal of vocal music. I find his vocal compositions very appealing in that they leave very few facets of the human voice unexplored."⁵⁵ She went on to say that "his songs should last for a long time, because they are composed with much craft, thought, and emotion. His songs have been known (on a regular basis) to establish a definite emotional connection with the listener. He draws from his Greek heritage as he creates beautiful songs, and he chooses well the texts he sets to music. In fact, I think that his song compositions add loveliness to the poetry. My husband's songs work and impact audiences, because they provide an overall well-blended combination of words and music."⁵⁶

It is my sincere hope that this brief document will inspire others to explore these songs and others by Dr. Dinos Constantinides.

⁵⁵Mrs. Judy Constantinides, interview by author, E-Mail, Baton Rouge, Louisiana, 25 January 2000.

⁵⁶Mrs Judy Constantinides, interview by author, Telephone, Baton Rouge, Louisiana, 10 March 2000.

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APPENDIX

A. PRONUNCIATION CHART FOR THE GREEK SONGS UTILIZING THE INTERNATIONAL PHONETIC ALPHABET

I

Σερενάτα στο παράθυρο του σοφού
[sɛrɛnata stɔ paraθirɔ tu sɔfu]

Σοφέ μου, τό τετράσοφο πού ζέ φωτάει λυχνάρι
[sɔfɛ mu tɔ tɛtrasɔfɔ pu sɛ fɔtaɪ liɟnari]

νά ήταν λέει φεγγάρι καί ζύ κοσι χρονώ!
[na itan lɛɪ fɛɟaɾi kɛ si kɔsi rɔnɔ]

Νά ήταν τάχα ή γνώση σου μέ τόν άγέρα' μάχη
[na itan taɟa i ɾnɔssi su mɛ tɔn aɟɛra amaɟi]

μιά δασωμένη ράχη ξεκίνημα πρωινό!
[ja ðasɔmeni rahi ksɛkinima prɔɪnɔ]

Νά ήταν τάχα ή σκεψη σου
[na itan taha i skɛpsi su]

ζυρτου χοροῦ τραγούδια
[sɪrtu hɔru trazuðja]

μιάν άγκαλιά λουλούδια μιάν ιστορία τρελή
[mjan aɟala luluðja mjan istɔɾja trɛli]

τά μύρια που δε γνώριζες
[ta mirja pu ðɛ ɟnɔɾɪsɛs]

νερό θάν τὰ εἶχες μάθει
[nerɔ θan ta ihes maθfi]

μὲ δάσκαλο τα πάθη, με νά κλεφτό φιλί
[me ðaskalo ta paθi me na klefto fili]

πολύ τήν καταφρόνεςες τή ζωή παναθεμά τη
[poli tin katafroneses ti zoI panaθema ti]

καί τώρα εἶν φευγάτη σαν ὄνειρο πρωῖνό
[ke tɔra in fevgati san oniro prɔino]

Χειλάκια, νθῦον στη γειτονιά, γαρούφαλα
[çilakja nthun sti gitonja garufala]

στη γλάστρα καί σύ διαβάδεις τ'άστρα
[sti glastra ke si ðjavazis t'astra]

καί τὸ βαθύ ουρανό.
[ke to vaθ urano]

III

Κ'έφυγες καί πᾶς
[kefiges ke pas]

πᾶς μέ τό καλό
[pas me to kalo]

καί νά σε καλώ, πίσω
[ke na se kalo piso]

μὴ γυρίζεις.
[mi gIrisis]

APPENDIX

B. A CATALOGUE OF SOLO VOCAL WORKS

<u>Song Title</u>	<u>Duration</u>	<u>Voice Type</u>	<u>Range</u>	<u>Published</u>
The Four Songs on Poems of Sappho				
(Publisher: Conner's Publications)				
Homecoming	2:00	Medium Low	B3-Eb5	1999
To a Handsome Man	1:15	Medium Low	Bb3-C#5	1999
Candor (to Alcaeus)	:57	Medium Low	A3-Gb5	1999
Light Vanishing	1:35	Medium Low	C4-F5	1999
Mutability				
(Publisher: The Composer's Library)				
The Flower That Smiles Today, Tomorrow Dies	5:58	Medium High	C#4-B5	1979
Virtue, How Frail It Is	4:15	Medium High	A3-G#5	1979
Whilst Skies are Blue and Bright	6:08	Medium High	A3-Bb5	1979
The Four Greek Songs				
(Publisher: Dinos Constantinides)				
Serenade Under the Window of a Sage	2:52	Medium High	D4-E5	1985
From My Window	2:23	Medium High	E4-C6	1985
You Have Left Me and You Go	1:42	Medium High	G4-G5	1985

<u>Song Title</u>	<u>Duration</u>	<u>Voice Type</u>	<u>Range</u>	<u>Published</u>
The Reflections Series				
Reflections I-Look Downward, Reach Upward	10:00	Medium High	C#4-A#5	1982
(Publisher: Dinos Constantinides)				
Reflections II-How Do I Love Thee?	14:00	Medium High	G3-Bb5	1982
(Publisher: The Composer's Library)				
Reflections III-Voices	7:00	Medium High	D#4-B5	1982
(Publisher: The Composer's Library)				
Reflections IV-Candles	11:45	Medium High	B3-C#6	1986
(Publisher: Dinos Constantinides)				
Reflections V	25:00	Medium High	C4-A5	1987
(Publisher: Dinos Constantinides)				
Reflections VI-The Tyger	6:10	Medium High	Bb3-G5	1994
(Publisher: Conner's Publications)				
China I - Shanghai, Songs of Departure				
(Publisher: The Composer's Library)				
Prelude and Separation on the River Kiang	3:37	Medium	D4-G5	1991
Taking Leave of a Friend	2:39	Medium	B3-Ab5	1991

<u>Song Title</u>	<u>Duration</u>	<u>Voice Type</u>	<u>Range</u>	<u>Published</u>
Leave-Talking Near Shoku	3:27	Medium	C#4-B5	1991
The City of Choan	5:23	Medium	C4-G5	1991
Intimations				
(Publisher: Dinos Constantinides)				
One Act Opera	19:23	Medium High	B3-B5	1975
Antigone				
(Publisher: Dinos Constantinides)				
Three Act Opera	2:30:00			1989
Various Selections				
Evangeline	14:00	Medium High	Bb3-A5	1975
(Publisher: Seesaw Music Corporation)				
Kaleidoscope	26:00	Medium High	C4-B5	1972
(Publisher: Seesaw Music Corporation)				
Listenings and Silences	4:30	Medium High	B3-B5	1988
(Publisher: Dinos Constantinides)				
Midnight Song	4:15	Medium High	B3-C6	1988
(Publisher: Dinos Constantinides)				
Two Songs	3:00	Medium High	C4-G5	1997
(Publisher: Dinos Constantinides)				
Antitheses	10:00	Medium High	C4-A5	1977
(Publisher: Dinos Constantinides)				

VITA

Leo Day is a native of Canton, Mississippi. He holds a Bachelor of Music degree from William Carey College in Hattiesburg, Mississippi, and a Master of Music degree from the Eastman School of Music in Rochester, New York.

Mr. Day performs frequently throughout the Southeast region. He has performed professionally with the Hawaii Opera Theatre of Honolulu. After completing the regular opera season, Leo was invited back to be the lead tenor for the Hawaii Opera Theatre's touring company. Since Honolulu, Leo has performed in several countries including Moscow, Russia; Pueblo, Mexico; the Cayman Islands; and Melbourne, Australia.

Leo served on the faculty of William Carey College from 1990 to 1999. He is now assistant professor of voice and chairman of the voice department, a position which began in the fall of 1999 at the New Orleans Baptist Theological Seminary.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Leonard Earl Day

Major Field: Music

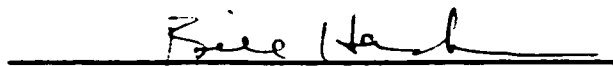
Title of Dissertation: Selected Songs of Dinos Constantinides (B. 1929)

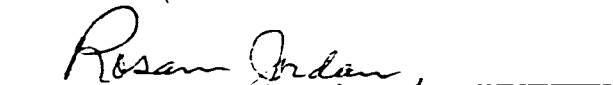
Approved:


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Dean of the Graduate School

EXAMINING COMMITTEE:









Date of Examination:

May 5, 2000