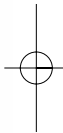
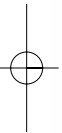
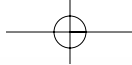


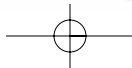
# Greece: Poetry in Music

General Assembly Hall  
United Nations, New York  
25 October 2006





*Επιτάδα Νάνων ορν Μορού*





HELLENIC REPUBLIC  
MINISTRY OF FOREIGN AFFAIRS

**Greece: Poetry in Music, 4p-29p**  
**Grèce: Poésie et Musique, 30p-55p**  
**Ελλάδα: Ποίηση στη Μουσική, 56p-81p**



*Μουσική Ελλάδα Πάνορα στην Ελλάδα*



# Greece



## Poetry in Music

C.P.Cavafy, George Seferis (1963 Nobel Prize for Literature),  
Odysseas Elytis (1979 Nobel Prize for Literature)

Music by: Manos Hadjidakis, Mikis Theodorakis,  
Dimitris Papadimitriou, Dimitris Laghios

**GENERAL ASSEMBLY HALL  
UNITED NATIONS, NEW YORK  
25 OCTOBER 2006**

**THE ERT NATIONAL SYMPHONY ORCHESTRA**


**Vocal Soloist: ROLANDO VILLAZÓN**

**Vocal Soloists:** Foteini Darras, Tasos Apostolou, Andreas Smyrnakis

**Conductors:** Steven White & Andreas Pylarinos

**Piano:** Jonathan Kelly

**Choral Ensemble:** Mina Kontogeorgiou, Anna Filandrianou,  
Yiannis Finas, Yiorgos Kanaris

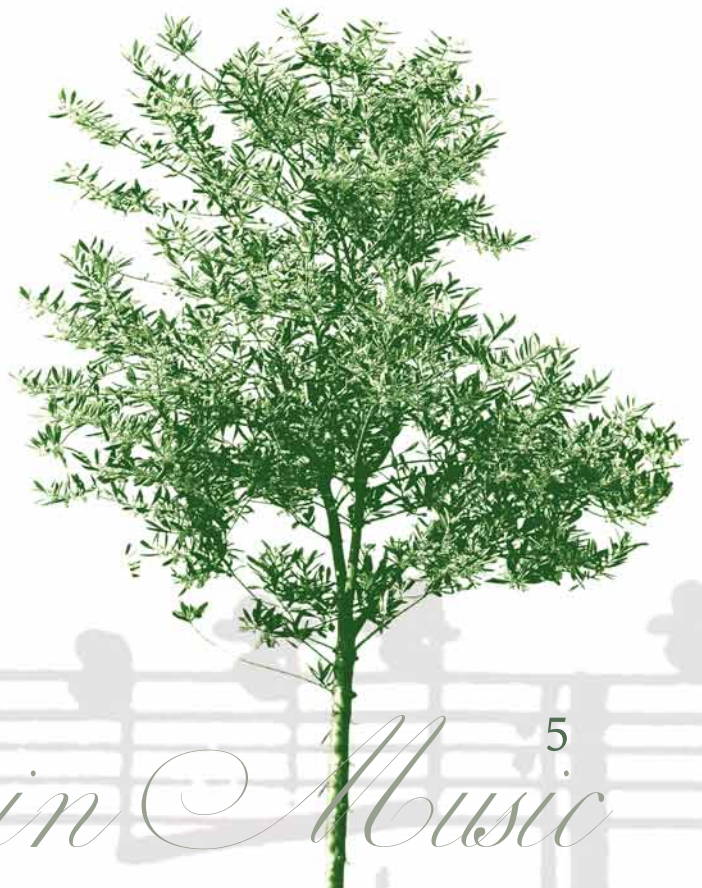


Every year, United Nations Day is celebrated by men and women from all walks of life. Colleagues in missions and duty stations around the world, joining forces with the people they serve; supporters and allies of the UN, bringing home to people everywhere that the UN's agenda is *their* agenda, and that the issues that concern the UN concern us all as human beings.

Although the United Nations is an association of States, the rights and freedoms it exists to uphold and advance belong to everyone. To carry out that mission, the Organization needs the support of people everywhere. This is so, whether we are fighting disease and hunger, or strengthening democracy; whether we are advancing human rights and the rule of law, or combatting terrorism; whether we are building peace, or making the United Nations more effective and more accountable to the peoples it exists to serve.

That is why celebrating UN Day is so important. It offers an opportunity to remember why the Organization was founded, and to reaffirm the goals we are striving for. I thank the Government of Greece and the Alexander S. Onassis Public Benefit Foundation for helping to bring us together at this concert, and wish all those attending a splendid evening.

**Kofi A. Annan**  
**Secretary-General of the United Nations**





Sixty-one years ago, on 24 October, the Charter of the United Nations entered into force. It was an expression of the determination of the peoples of the world "to practice tolerance and live together in peace with one another as good neighbours".

As we celebrate the United Nations Day, we recognize the role of the Organization to provide a path towards peace, tolerance and understanding. This purpose is as valid today as it was in the wake of World War II. We are in urgent need of reaffirming our commitment to dialogue in order to build bridges and restore trust among peoples around the world.

This year, the theme for the United Nations Day is the olive tree – a universal symbol for peace since ancient days. Most appropriately, two olive branches embrace the globe in the United Nations logo. The olive tree is thus always associated with our Organization.

I am grateful to the Government of Greece for graciously sponsoring this year's United Nations Day Concert. The National Symphony Orchestra of ERT boasts some of the most renowned musicians and opera singers, performing numbers written by some of the greatest contemporary Greek poets.

Καλωσήρθατε στα Ηνωμένα Έθνη

**Sheikha Haya Rashed Al Khalifa**  
**President**  
**of the 61st Session of the General Assembly of the UN**

Dear Friends,

Today, the United Nations is celebrating the 61st anniversary of its founding – 61 years since the adoption of the UN Charter gave humanity, which was emerging from a devastating war, hope that peace might be built on firmer foundations.

The celebration of United Nations Day gives us the opportunity to look back on the Organization's major achievements during these years: its vast contribution to the maintenance of international peace and security, as well as to the improvement of living conditions for hundreds of millions of people around the world. The United Nations expresses global unity of purpose and international legality as no other international organization does. It is the symbol of the commitment of all states to work together to achieve common goals.

Today, the UN is being called upon to continue its mission in a world that is very different from the world in which it was founded. It is being called upon to meet the multifaceted challenge of guaranteeing security, development, human rights, democracy and prosperity for all; a challenge that makes collective action and global cooperation more vital than ever before.

Greece – a founding member of the United Nations – is deeply committed to the principles and values proclaimed in the United Nations Charter. It exercises its foreign policy contributing actively to international peace and security; to respect for international law; to the protection of human rights and democracy; to the promotion of sustainable development; and to the eradication of hunger and poverty throughout the world.

In celebration of United Nations Day and the conclusion of Greece's two-year term as a non-permanent member of the Security Council, the Greek government and the Greek Permanent Mission to the United Nations are holding a concert at which the poetry of the greatest contemporary Greek poets and the music of eminent Greek composers will be presented by distinguished artists from Greece and abroad, and by the Hellenic Broadcasting Corporation (ERT) National Symphony Orchestra. Greece is celebrating the founding of the Organization that represents humanity's hopes for a peaceful future by promoting one of the many returns of peace: outstanding cultural creativity.

We invite you all to this celebration.

**Dora Bakoyannis**  
**Minister of Foreign Affairs of Greece**



Plato, Hippias Major<sup>1</sup>

*"Socrates: ... We were looking, I think, for that by which all beautiful things are beautiful, corresponding to that by which all great things are great, namely excess ..... (294,- b).*

.....

*Socrates: Thus power is a beautiful thing, and the lack of it ugly? (295,- e)*

.....

*Socrates: Good! Does it follow then – a momentous consequence – that wisdom is the most beautiful and ignorance the most shameful of all things? (296,a).*

.....

*Socrates: If then beauty is the cause of good, then the good would be brought into existence by beauty .... And from our explorations it looks as though beauty is metaphorically a kind of father of the good. (297, b).*

.....

*Socrates: ..... Surely beautiful human beings and all decorative work, and pictures, and plastic art, delight us when we see them if they are beautiful so [that] .... beauty is the pleasant which comes through the senses of hearing and sight ..... (298,a)*

.....

As the Hellenic Republic has put under its auspices this annual anniversary concert, with the support of the Alexander S. Onassis Public Benefit Foundation, we thought it appropriate, or even unavoidable, to quote our great ancestor Socrates, who managed in a few questions to pose the perennial quests of humanity. It is certainly still pertinent to remind ourselves that these questions remain unanswered. Not least because humanity has not yet reached a phase of development where all or even most of the people enjoy peace, a relative level of prosperity and those minimum amenities which are necessary in order to partake of the "good life".

Nevertheless there has been one constant quest that has received an answer: for beauty through art. Indeed we are now able to understand, participate and enjoy in art forms and expressions so widely different that it seems almost contradictory in itself that the selfsame human being is able to partake of all of them. Is this not, however, that for which the United Nations Organization stands for, to provide a forum for such things to happen?

It would, then, seem itself contradictory that we have chosen to show to this worldwide audience the artistic production of only one country, our country, Greece. It is not for selfish patriotic reasons that we do so. It is because we believe that music is a form of art that does not need a vocabulary to be understood, at least in principle. It can be enjoyed and understood per se, on its own.

The particular songs we have selected present the added characteristic that they are performed in what is usually called the classical style. A symphonic orchestra and classical singers will perform. This distances them from what is commonly perceived as "archetypal" Greek songs, those you may hear as a tourist on a Greek island. At the same time it serves them better because the richness and completeness of this type of rendering allows the songs to be emancipated from pre-conceived ideas and therefore brings them closer to their ideal, in the sense given to these words by Plato. By divesting these songs from certain accretions brought over by time, which would have made them recognizably

<sup>1</sup>Plato, The Collected Dialogues, ed. E. Hamilton and H. Cairns, Bollingen Series LXXI, Princeton (translation of Hippias Major by Benjamin Jowett). First edition 1961. Some of the quotes are taken out of context for the purposes of provoking the thoughts of the reader. It is clear that Socrates did not actually propose these statements as being the truth.



Balkan or near-eastern in character, this type of performance allows the music to be heard closer to its original, Hellenic, rhythm and melody. At the same time in this way the Hellenic character becomes subsumed in the ecumenical and humanistic intention of the composers.

These songs are set to poetry by famous Greek poets, George Seferis and Odysseas Elytis (both recipients of Nobel Prizes for Literature) as well as by C.P. Cavafy, that great Alexandrian-Greek poet. Poets that by being distinguished in this way are, almost by definition, most international in outlook, but still very deeply Greek. These poets meet ideally with the composers, Mikis Theodorakis, Manos Hadjidakis, Spyros Samaras, Dimitris Laghios and Dimitris Papadimitriou, that were selected, among others, because they present this character of the transcending nature of Hellenic culture and civilisation and within it of Hellenic music.

We have consciously selected to showcase something which can be at the same time "ethnic" and "international" in nature, Greek culture being by choice completely humanistic, ecumenical and we would today say global. With the presence of the internationally acclaimed operatic tenor Rolando Villazón, the international character of this evening is further reinforced.

Music does not attempt to answer directly the questions posed by Socrates, whether power is beautiful, or whether wisdom is beautiful, or whether beauty is just what is pleasant to the sight and the ear. Even Socrates did not answer his own questions. He left it to befuddled Hippias to find his way out.

Beautiful music does imply certain answers, but it is best left to each one to find his own truth.

As for us, the Alexander S. Onassis Public Benefit Foundation, in our own striving for the καλὸν κ'ἀγαθόν, the good and the beautiful, we would be pleased if you return home humming a tune you will have heard tonight, and remember some of the poetry. Before concluding we firstly wish to thank the United Nations Secretary General, Mr. Kofi A. Annan, the Greek Ministry of Foreign Affairs and in particular Mrs. Dora Bakoyannis for inviting us to participate in this event as sole sponsors, secondly ERT, the Hellenic Broadcasting Corporation under its President Mr. Christos Panagopoulos and its symphonic orchestra led by conductor Mr. Andreas Pylarinos for its superb performance, and last but not least the star performer Rolando Villazón, and Greek artists Foteini Darras, Tasos Apostolou and Andreas Smyrnakis for lending their talents to this cause.

**Anthony S. Papadimitriou**  
**President of the Board of Directors**  
**Alexander S. Onassis Public Benefit Foundation**



The Hellenic Broadcasting Corporation is both honoured and pleased to be participating, through its National Symphony Orchestra, in today's concert, which bears the title "Greece: Poetry in Music" and is being held in a place that is synonymous to promoting and defending peace and culture: The United Nations General Assembly Hall.

In this concert, organized on the occasion of celebrations commemorating the founding of the United Nations Organization, as well as on the occasion of the Greek Presidency of the Organization's Security Council, we will all be given the opportunity to savor the superb poetry of three major Greek poets, namely Constantine Cavafy, George Seferis and Odysseus Elytis, set to music by equally renowned composers Mikis Theodorakis, Manos Hadjidakis, Dimitris Laghios and Dimitris Papadimitriou.

This concert is of particular value, since it is Greece's contribution to celebrating the United Nations Organization. Greece has been and still is a crossroad of nations and cultures. What we today refer to as Greek culture bears the influence and marks left by all the people that have passed from this crossroads; that have met and interacted on it. In this sense, an event such as this one, which serves to showcase Greek culture, also serves to showcase the universal character of this culture; here, in this particular space, that is dedicated to defending humanity's most precious ideal: Peace.

This is precisely the reason why all of us at the Hellenic Broadcasting Corporation feel twice as proud to be participating in today's event, which has been realized thanks to an initiative by the Hellenic Ministry of Foreign Affairs and to sponsorship by the Alexander S. Onassis Public Benefit Foundation.

**Christos Panagopoulos**  
**Chairman of the Board - Managing Director**  
**Hellenic Broadcasting Corporation**



*Greece Poetry in Music*



# Greece: Poetry in Music

C.P.Cavafy, George Seferis (1963 Nobel Prize for Literature),  
Odysseus Elytis (1979 Nobel Prize for Literature)

Music by: Manos Hadjidakis, Mikis Theodorakis,  
Dimitris Papadimitriou, Dimitris Laghios

## Program

### Part A

Solo piano and voice

Vocal Soloist: Tenor **ROLANDO VILLAZÓN**

Piano: Jonathan Kelly

From Manos Hadjidakis' "Magnus Eroticus"  
*With the first drop of rain* by Odysseus Elytis

From "Epiphany" by George Seferis, music by Mikis Theodorakis  
*I've kept a rein on my life*

From Manos Hadjidakis' "Magnus Eroticus"  
*Days of 1903* by C. P. Cavafy

### Part B

The National Symphony Orchestra of ERT  
Conductor: Andreas Pylarinos

Vocal Soloists:  
Foteini Darras  
Tasos Apostolou  
Andreas Smyrnakis

Choral Ensemble: Mina Kontogeorgiou, Anna Filandrianou,  
Yiannis Finas, Yiorgos Kanaris

Orchestral Intermezzo 1  
*2004 Olympiad*, ERT SA, music by Dimitris Papadimitriou, Vocals: Foteini Darras

From "The Rhos of Eros" by Odysseus Elytis, music by Mikis Theodorakis  
*Marina*, Vocal Soloist: Foteini Darras

From "Epiphany" by George Seferis, music by Mikis Theodorakis  
*Flowers of the rock*, Vocal Soloist: Andreas Smyrnakis  
*In the Sea Caves*, Vocal Soloist: Tasos Apostolou – Chorus  
*Denial*, Vocal Soloist: Tasos Apostolou – Foteini Darras

From Dimitris Papadimitriou's work  
"...as an Alexandrian would write about an Alexandrian",  
C. P. Cavafy: *The City*, Vocal Soloists: Tasos Apostolou – Foteini Darras

From "The Sovereign Sun" by Odysseus Elytis, music by Dimitris Laghios  
*Sun*, Vocal Soloist: Andreas Smyrnakis

From Romancero Gitano, F. G. Lorca (translated by Odysseus Elytis),  
music by Mikis Theodorakis  
*Antonio Torres Heredia I*, Vocal Soloist: Foteini Darras

Excerpts from the rhapsody "In the Name of Helen",  
by Dimitris Papadimitriou. Verses from "Maria Nephele" by Odysseus Elytis.  
*The Expedition - So Long as there are Achaeans*, Vocal Soloist: Foteini Darras – Chorus

From the "Axion Esti" by Odysseus Elytis, music by Mikis Theodorakis  
*Sun of Justice in the Mind*,  
Vocal Soloist: Foteini Darras – Tasos Apostolou – Andreas Smyrnakis & Chorus

Orchestral Intermezzo 2, From "Gioconda's Smile" by Manos Hadjidakis  
*The Clouds*

## Part C

The National Symphony Orchestra of ERT

Conductor: Steven White

Vocal Soloist: Tenor **ROLANDO VILLAZÓN**

From Dimitris Papadimitriou's work  
"...as an Alexandrian would write about an Alexandrian",  
C. P. Cavafy: *January 1904*  
*Come Back*  
*December 1903*

From Spyros Samaras' opera "Rhea", Libretto: Paul Milliet  
*The Aria of Lysias*

Orchestration: Sambrovalakis Ioannis, Belonis Ioannis



## WITH THE FIRST DROP OF RAIN

With the first drop of rain the summer expired  
The words engendering starlit skies grew moist  
All those words predestined for You alone.

Long before my eyes, you were the light  
Long before Eros, you were love  
And with a kiss you became  
Woman

Where will we extend our hands  
now that the weather's not attentive  
Where will we let our eyes wander  
Now that distant lines are shipwrecked in the  
clouds

And we are alone, utterly alone, surrounded  
by your own dead images.

Long before my eyes, you were the light  
Long before Eros, you were love  
And with a kiss you became  
Woman

*ODYSSEUS ELYTIS, two excerpts from "Orientations"*

## I'VE KEPT A REIN ON MY LIFE

I've kept a rein on my life, kept a hold on my life, traveling  
among yellow trees in driving rain  
on silent slopes loaded with beech leaves  
no fire on their peaks; it's getting dark.

*GEORGE SEFERIS, Complete Poems, ANVIL, 1995, p 92,  
(translated by Edmund Keeley and Philip Sherrard )*

## DAYS OF 1903

I've not found them again – so swiftly lost...  
the poetic eyes, the pale  
face...the night lengthening into the street...

I've not found them again – all possessed wholly by chance-  
I so easily cast them aside  
then later, anguished, wanted them  
the lips I never found again

*C.P.CAVAFY, The Collected Poems of C.P.Cavafy,  
W.W. Norton & Company, 2006, p 100,  
(translated by Alike Barnstone)*

## MARINA

Give me mint and basil  
verbena too to smell  
For with these I would kiss you  
what first would I recall

The fountain with the doves  
the sword Archangels keep  
The orchard with the stars  
and the well so deep

The nights I took you out  
to the sky's other vista  
And as you'd rise I'd see you  
like the Dawn-Star's sister

Marina my green star  
Marina Dawn-Star's shine  
Marina my wild dove  
and lily of summertime

*ODYSSEUS ELYTIS, The Collected Poems  
of Odysseus Elytis,  
The Johns Hopkins University Press,  
(translated by Jeffrey Carson and Nikos Sarris)*

## FLOWERS OF THE ROCK

Flowers of the rock facing the green sea  
with veins that reminded me of other loves  
glowing in the slow fine rain,  
flowers of the rock, figures  
that came when no one spoke and spoke to me  
that let me touch them after the silence  
among pine-trees, oleanders, and plane trees

*GEORGE SEFERIS, Complete Poems,  
ANVIL, 1995, p 96, (translated by Edmund Keeley and Philip Sherrard )*

## IN THE SEA CAVES

In the sea caves  
there's a thirst there's a love  
all hard like shells  
you can hold them in your palm.

In the sea caves  
for whole days I gazed into your eyes  
and I didn't know you nor did you know me

*GEORGE SEFERIS, Complete Poems, ANVIL, 1995, p 100,  
(translated by Edmund Keeley and Philip Sherrard )*

## DENIAL

On the secret sea-shore  
white like a pigeon  
we thirsted at noon:  
but the water was brackish

On the golden sand  
we wrote her name;  
but the sea-breeze blew  
and the writing vanished

With what spirit, what heart,  
what desire and passion  
we lived our life: a mistake!  
So we changed our life.

*GEORGE SEFERIS, Complete Poems, ANVIL, 1995, p 235,  
(translated by Edmund Keeley and Philip Sherrard )*

## THE CITY

You said, "I'll go to another land, I'll go to another sea.  
I'll find a city better than this one.  
My every effort is a written indictment,  
and my heart-like someone dead-is buried.  
How long will my mind remain in this decaying state.  
Wherever I cast my eyes, wherever I look,  
I see my life in black ruins here,  
where I spent so many years, and ruined and wasted them."

You will not find new lands, you will not find other seas.  
The city will follow you. You will roam  
the same streets. And you will grow old in the same neighborhood,  
and your hair will turn white in the same houses.  
You will always arrive in this city. Don't hope for elsewhere-  
there is no ship for you, there is no road.  
As you have wasted your life here,  
in this small corner, so you have ruined it on the whole earth.

*C.P.CAVAFY, The Collected Poems of C.P.Cavafy,  
W.W. Norton & Company, 2006, p 40,  
(translated by Alike Barnstone)*

## SUN

I've never seen a homeland more strange and beautiful  
Than this one that fell to my lot

Throws a line to catch fish catches birds instead  
Sets up a boat on land garden in the waters

Weeps kisses the ground emigrates  
Becomes a pauper gets brave

Tries for a stone gives up  
Tries to carve it works miracles

Goes into a boat reaches the ocean  
Looks for revolutions wants tyrants

Produces five great men beats them down  
To get them out of the way glorifies them

*ODYSSEUS ELYTIS, The Collected Poems  
of Odysseus Elytis,  
The Johns Hopkins University Press,  
(translated by Jeffrey Carson and Nikos Sarris)*

## ANTONIO TORRES HEREDIA I

*Note: There is no published translation  
of the work in English*

## THE EXPEDITION - SO LONG AS THERE ARE ACHAEANS

So long as there are Achaeans there'll be Helen of Troy  
even if the hand is not where the neck is

*ODYSSEUS ELYTIS, The Collected Poems  
of Odysseus Elytis,  
The Johns Hopkins University Press,  
(translated by Jeffrey Carson and Nikos Sarris)*

## SUN OF JUSTICE IN THE MIND

O sun of Justice in the mind \* and you O glorifying myrtle  
do not oh I implore you \* do not forget my country!

It has high mountains eagle-shaped \* and rows of vines on its  
volcanoes  
and houses very white \* for neighboring the blue!

Though touching Asia on one side \* and brushing Europe on the other  
it stands there all alone \* in aether and in sea!

It's not a foreigner's idea \* nor is it any kinsman's love  
but everywhere a mourning \* and light is merciless!

I turn my bitter hands that hold \* the Thunderbolt in back of Time  
I summon my old friends \* call them with threats and blood!

But all the blood has gone for lost \* and all the threats been quarried  
now  
and winds and winds all turn \* the one against the other!

O sun of Justice in the mind \* and you O glorifying myrtle  
do not oh I implore you \* do not forget my country!

*ODYSSEUS ELYTIS, The Collected Poems  
of Odysseus Elytis,  
The Johns Hopkins University Press, 1997, p 155,  
(translated by Jeffrey Carson and Nikos Sarris)*

## JANUARY 1904

Ah, these nights of January  
when I sit re-creating our moments  
in my mind and I meet you  
and hear our last words and hear our first.

These desperate nights of January  
as vision goes and I am alone.  
How does it go, and quickly fade-  
gone the trees, gone the streets, gone the houses, gone the lights,  
your erotic face erased and lost.

*C.P.CAVAFY, The Collected Poems of C.P.Cavafy,  
W.W. Norton & Company, 2006, p 23,  
(translated by Alike Barnstone)*

## COME BACK

Come back often and take me,  
beloved sensation, come back and take me-  
when my body's memory wakes up  
and an old desire courses through the blood again,  
when lips and skin remember  
and feel hands as if they touched again.

Come back often and take me at night  
when lips and skin remember...

*C.P.CAVAFY, The Collected Poems of C.P.Cavafy,  
W.W. Norton & Company, 2006, p 56,  
(translated by Alike Barnstone)*

## DECEMBER, 1903

And even if I can't speak of my love-  
even if I don't speak of your hair, your lips, your eyes,  
still your face that I hold in my soul,  
the sound of your voice that I hold in my mind,  
the days of September that dawn in my dreams,  
mold and color my words and my sentences,  
no matter what subject I explore, what idea I express.

*C.P.CAVAFY, The Collected Poems of C.P.Cavafy,  
W.W. Norton & Company, 2006, p 22,  
(translated by Alike Barnstone)*

## THE ARIA OF LYSIAS

Marinar! Cullato m'ha il canto,  
e m'ha fatto obliar l'attesa !  
Ella verra? Mi disse il ver?  
Si, si ! Il suo accento era sincero.  
Ella verra ! Si, con me verra  
Laggiu, al mio materno suol,  
e senza fin sara l'amor !  
Sotto le chiare stelle  
e le fulgenti aurore,  
l'un a l'altro  
doman e per sempre sarem...

(Si rivolge verso il mare)

Canta pur giocondamente, o nocchier !  
Ohe, oh ! Ohe, oh ! Ohe!

*Paul Milliet  
Note: There is no published translation  
of the work in English*



## C. P. CAVAFYS (1863 - 1933)

"My origins are in Constantinople, but I was born in Alexandria – in a house on Serif Street; I left when I was very young and spent a large part of my childhood in England. I later returned to visit this country when I was older, but only for a short while. I also spent some time living in France. In my early youth I had resided in Constantinople for over two years. It has been many years since I last visited Greece.

The last post I held was that of a civil servant in an affiliate office of the Egyptian Ministry of Public Works. I speak English and French and a bit of Italian."

This autobiographical note by Constantine P. Cavafy, published in 1924 in a celebratory issue of "Nea Techni" (New Art) magazine may be further completed with the following information:

C. P. Cavafy was born on 17th/18th April 1863 and died in Alexandria on 29th April 1933 of laryngeal cancer. Born in a family of prosperous merchants, he was the youngest of eight siblings, all of whom he eventually outlived. Two of his brothers were amateur painters, another wrote verse in English and French and a cousin of his was a translator of the works of Shakespeare.

His first poem to be published appeared in 1886 in the Leipzig periodical "Hesperus". From then on he would never cease to publish his poems in various publications in both Alexandria and Athens, as well as in printed collections funded by the poet himself and circulated outside the main channels of the book market. He also published articles and literary treatises in various newspapers and periodicals based in Leipzig, Istanbul, Alexandria and Athens.

In 1926, during the Pangalos dictatorship, the Greek government awarded C. P. Cavafy the Silver Medal of the Order of the Phoenix on the advice of G. Charitakis. The literary review "Alexandrini Techni" (Alexandrian Art), published and run by the poet himself, first appeared in the same year.

He never saw his last poem printed, which was eventually published for the first time in 1935, in the luxurious edition of his 154 mature "Poems", edited by his heir Alekos Segopoulos and the latter's wife Rika, together with painter Takis Kalmouchos. Ikaros Publishing Company has been the publisher of C. P. Cavafy's "Poems" since 1984.

Greek literary circles were first officially introduced to Cavafy's poetry in 1903, through Gregory Xenopoulos. In corresponding manner, the English novelist E. M. Forster was the first foreigner to bring the work of the Alexandrian poet to the attention of an international public in 1919. Poems by Cavafy have been translated into almost all European languages and the complete poetic opus of his maturity has appeared in translation, from 1951 until the present day, in two English and two French editions, as well as in a German and an Italian one.



C. P. CAVAFY, "POEMS (1896-1918)"  
IKAROS PUBLISHING COMPANY, 1982, p.p. 7-8.

## GEORGES SEFERIS (1900 - 1971)

"for his eminent lyrical writing, inspired by a deep feeling for the Hellenic world of culture"

Georges Seferis was born in Smyrna, Asia Minor, in 1900. He attended school in Smyrna and finished his studies at the Gymnasium in Athens. When his family moved to Paris in 1918, Seferis studied law at the University of Paris and became interested in literature. He returned to Athens in 1925 and was admitted to the Royal Greek Ministry of Foreign Affairs in the following year. This was the beginning of a long and successful diplomatic career, during which he held posts in England (1931-1934) and Albania (1936-1938). During the Second World War, Seferis accompanied the Free Greek Government in exile to Crete, Egypt, South Africa and Italy, and returned to liberated Athens in 1944. He continued to serve in the Ministry of Foreign Affairs and held diplomatic posts in Ankara (1948-1950) and London (1951-1953). He was appointed minister to Lebanon, Syria, Jordan, and Iraq (1953-1956), and was Royal Greek Ambassador to the United Kingdom from 1957 to 1961, the last post before his retirement in Athens. Seferis received many honours and prizes, among them honorary doctoral degrees from the universities of Cambridge (1960), Oxford (1964), Salonika (1964), and Princeton (1965).

His wide travels provide the backdrop and colour for much of Seferis's writing, which is filled with the themes of alienation, wandering, and death. Seferis's early poetry consists of Strophe (Turning Point), 1931, a group of rhymed Lyrics strongly influenced by the Symbolists, and E Sterna (The Cistern), 1932, conveying an image of man's most deeply felt being which lies hidden from, and ignored by, the everyday world. His mature poetry, in which one senses an awareness of the presence of the past and particularly of Greece's great past as related to her present, begins with Mythistorema (Mythistorema), 1935, a series of twenty-four short poems which translate the Odyssean myths into modern idiom. In Tetradio Gymnasmaton (Book of Exercises), 1940, Emerologio Katastromatos (Logbook I), 1940, Emerologio Katastromatos B (Logbook II), 1944, Kihle (Thrush), 1947, and Emerologio Katastromatos C (Logbook III), 1955, Seferis is preoccupied with the themes he developed in Mythistorema, using Homer's Odyssey as his symbolic source; however, in "The King of Asine" (in Logbook I), considered by many critics his finest poem, the source is a single reference in the Iliad to this all-but-





forgotten king. The recent book of poetry, *Tria Krypha Poiemata* (Three Secret Poems), 1966, consists of twenty-eight short lyric pieces verging on the surrealistic.

In addition to poetry, Seferis has published a book of essays, *Dokimes* (Essays), 1962, translations of works by T.S. Eliot, and a collection of translations from American, English and French poets entitled *Antigrafes* (Copies), 1965. Seferis's collected poems (1924-1955) have appeared both in a Greek edition (Athens, 1965) and in an American one with translations en face (Princeton, 1967).

Giorgos Seferis died on September 20, 1971.

*From Nobel Lectures, Literature 1901-1967, Editor Horst Frenz, Elsevier Publishing Company, Amsterdam, 1969*

## ODYSSEUS ELYTIS (1911 - 1996)

Odysseus Elytis was born in Irakleio, Crete, on 2 November 1911. His family moved to Athens in 1914. The places of his family origins – Lesvos – of his birth – Crete – and of his childhood – Spetses and the Cyclades – formed in him a profoundly-felt island consciousness, which later, in its cross-fertilization with Surrealism, became capable of creating a poetry that was original and replete with hitherto untried strengths. Focusing on his theory of "solar metaphysics", he sought through the successive phases of his work to decode the mystery of the light and to find its equivalences in the moral world.

After finishing high school and university in Athens, he served as a second-lieutenant in the war in Albania. He subsequently spent two periods in Paris (1948-1952 and 1969-1972). While in France he studied literature at the Sorbonne and came into contact with some of the leading poets and artists of the twentieth century.

Elyti's works include: *Orientations* (1940), *Sun the First* (1943), *Song Heroic and Mourning for the Lost Second Lieutenant of the Albanian Campaign* (1959), *The Axion Esti* (1959), *Six and One Remorses for the Sky* (1960), *The Light-Tree and the Fourteenth Beauty* (1971), *Sovereign Sun* (1971), *The Monogram* (1972), *The Rhos of Eros* (1972), *Steochildren* (1974), *Book of Signals* (1977), *Maria Nephele* (1978), *Three Poems under a Flag of Convenience* (1982), *Diary of an Invisible April* (1984), *The Little Mariner* (1985), *The Elegies of Jutting Rock* (1991), *West of Sorrow* (1991), *At Close Quarters* (1998).

Elytis was the author of essays on art which are marked by the poetic function of language, essays which make up a system of natural, aesthetic and moral values: *Open Papers* (1974), *Carte Blanche* (1992). He also translated contemporary European Poets – *Reworking* (1976) – and produced Modern Greek versions of ancient texts: *Sappho* (1984), *Crinagoras* (1985) and *The Revelation of St John* (1985).

*His paintings and collages have been published in the books: Private Road (1990) and The Garden with the Self-Deceptions (1995).*





## MANOS HADJIDAKIS

Manos Hadjidakis was born in Xanthi, Northern Greece, on October 23, 1925. At the age of four he started learning the piano, and during 1940-43 he studied theory and harmony under Menelaos Palladios, an important composer of the Greek music school. At the same time, he studied philosophy at Athens University, while being nurtured in the company of artists and intellectuals of stature, such as Seferis, Elytis, Tsarouhis, Gatsos and Sikelianos.

From 1945 on, when he began his collaboration with the Greek National Theatre and the Art Theatre, he composed music for ancient Greek Drama, as well as incidental music for the contemporary repertory: Agamemnon (1950), Choephoroe (1950), Medea (1956), Ecclesiazusae (1956), Lysistrata (1957), Cyclops (1959), Birds (1959), Mourning Becomes Electra (1945), A Streetcar Named Desire (1948), Blood Wedding (1947), Amlet (1955), The Caucasian Chalk Circle (1956), Othello (1958), Sweet Bird of Youth (1959), Eurydice (1960), Don Quixote (1972), The Sapling (1989), et al.

In 1948, he wrote, what he considered as his favourite composition, For a Small White Seashell, Op. 1, for piano.

His famous lecture on the "rebetiko" (1949) (an underground type of song at the time which expressed the sentiments of the lower-classes) roused a storm of reaction from the conservative Greek society. And yet, it radically changed the nature and course of Greek song writing.

The year 1951 saw the founding of the Greek Chorodrama of Rallou Manou – with Hadjidakis as co-founder and artistic manager – which staged his four ballets: Marsyas (1950), Six Folklore Paintings (1951), The Accursed Serpent (1951) and Solitude (1958).

In 1953, in another series of lectures on the subject of contemporary American composers, he introduced the hitherto unknown Copland, Menotti, Bernstein and others, to the Greek audience, the latter isolated from the rest of the world following the Second World War and the difficult post-war situation.

Along with his work for the theatre, from 1946 on, Hadjidakis composed music for a great number of Greek and foreign films, among which Stella (1955), The Rapist (1956), America-America (1962), Blue (1967), Sweet Movie (1974), Honeymoon (1978), as well as music for two documentary films by Jacques Yves Cousteau (1977). In 1960 he was awarded an Oscar for his song for the film Never on Sunday, by Jules Dassin.

Two years later, he staged Street of Dreams in Athens, a milestone in the history of Greek musicals, directed by Alexis Solomos, stage sets by Minos Argyrakis, and Dimitris Horn in the leading role.

His long and fruitful collaboration with Maurice Bejart and his 20th Century Ballets began in Brussels in 1965 with the performance of Birds of Aristophanes, and continued either conducting works of other composers (Jean Cocteau et la Dance 1972, Traviata 1973), or conducting his own works choreographed by Maurice Bejart (L'Ange Heurtebise 1972, Dionysos 1988, The Ballads of Athena Street 1993).

During the period 1966-72 he lived in New York, where he wrote some of his most important works: Rhythmology (for piano), Magnus Eroticus (a cycle of songs based on poems of ancient and modern Greek poets) and Reflections (a cycle of songs with the New York Rock & Roll Ensemble). He also recorded Gioconda's Smile, and began writing The Era of Melissanthi, an autobiographical musical story in a post-war setting.

Hadjidakis, a versatile, many-sided personality, used his talents in many more artistic activities: he founded and directed the Athens Experimental Orchestra (symphony orchestra, 1963-6), the cafe-theatre Polytropon (1973), the Music Festivals at Anoyia for a conference on the subject of tradition, Crete (1979), the Musical August Festival at Herakleion Crete (1980-81), the Musical Contests in Corfu (1981-2). He also founded and edited the cultural magazine Tetarto (1985-6), the record company SIRIUS (1985), the symphony Orchestra of Colours (1989-93), and was head of the Third Programme of Greek National Radio (1975-81), which he revolutionized.

From the very start of his career, in tandem with his other activities, Hadjidakis had been active in producing dozens of records which have been acclaimed as classics of their kind in Greece: The C.N.S Cycle (1954), Mythology (1965), Liturgical Songs (1971), Immortality (1975), Irrationals (1976), Dark Mother (1985), Songs of Sin (1992), et al. Most of his song cycles employ verses by Nikos Gatsos.

Hadjidakis published two books of poems, Mythology and Mythology II, and the volumes The Mirror and the Knife and Third Programme Commentaries.

He died on the afternoon of June 15, 1994.



## MIKIS THEODORAKIS

Mikis Theodorakis of Cretan descent was born in Chios Greece, 29 July 1925. He lived in many cities in Greece before setting in Athens, where he now lives.

From 1954 to 1960 he worked in Paris and London composing symphonic music, ballet and film music. In 1960 he places himself as leader of the regenerative cultural-political movement in Greece centered on the union of poetry and music, composing dozens of song-cycles, oratorios, revues, music for the ancient Greek drama and other. This movement was connected with the progressive political forces of that period, which aimed, beyond the establishment of democratic life in Greece, to a much deeper and broader rebirth of the Greek people. This brings him often at the center of political life, climaxing with his active participation in the resistance movement against the military dictatorship (1967-74).

Theodorakis wrote for all musical forms. His work, rich and versatile, transcends the limits of music and covers areas such as poetry, prose, philosophy, musicology, even political essays.

The first period of his musical creation (1940-53) includes songs, oratorios, chamber music, ballets and symphonic works, the First Symphony being his most significant work.

The second period, the Paris period (1954-59), includes chamber music, ballets and symphonic works, the major work being the ballet *Antigone* commissioned by Covent Garden in 1959.

The third period, 1960-1980, is devoted to the popular music. Outstanding works produced are the oratorios *Axion Esti* and *Canto General*.

There follows the fourth period, 1981 to 1988, during which, while composing song-cycles, he returns to the symphonic music. Most significant works written are the Third Symphony, the Seventh Symphony, his first opera *Kostas Kariotakis* (The Metamorphoses of Dionysus) and the *Zorbas* ballet.

Finally, during the fifth period (1989 to date), he composes three operas (lyric tragedies) *Medea*, *Electra* and *Antigone*. This trilogy is complemented by his new Opera *Lysistrata*. With these works Theodorakis ushers in the period of the Lyrical Life, that is, his complete turn to lyricism and perfection of the lyrical musical expression within the total range of his musical achievement.



### PRINCIPAL WORKS OF MIKIS THEODORAKIS

1. Song Cycles: Songs for children, Epitaph, Epiphany, Politia A, B, C and D, Deserters, Little Cyclades, Mauthausen, Romancero Gitano, Sea Moons, Sun and Time, Twelve popular songs, Night of Death, Arcadias, The Songs of struggle, The songs of Andreas, Eighteen small songs for the bitter fatherland, Ballads, In the Levant, The lyrical songs, Salutations, Voyager, Radar, Dionysos, Phaedra, Karyotakis, The faces of the Sun, Recollection of the stone, Like an ancient wind, Perhaps we live in another country, A sea filled with music, Beatrice at Zero street, Asikiko Poulaki, The more lyrical songs, The most lyrical songs, Serenades.

2. Music for the Theatre: The song of the dead brother, A Hostage, Enemy people, Betrayed people, Kapodistrias, Christopher Columbus, Pericles, The name of this tree was not patience, The wild beast of the Bull, Macbeth.

3. Music for the ancient Greek Drama: *Oresteia* (Agamemnon, Libation Bearers, Eumenides), *Antigone*, The Knights, *Lysistrata*, Prometheus Bound, King Oedipus, Hecuba, The Suppliant Women, The Trojan Women, The Phoenician Women, Ajax.

4. Music for the Cinema: *Zorba the Greek*, *Z*, *Serpico*, *Iphigeneia*, *Electra*, *When the fish came out*, *The Fifth Offensive* (Tito), *Biribi*, *Phaedra*, *State of Siege*, *Actas de Marucia*.

5. Oratorios: *Axion Esti*, *Margarita*, *Epiphany Averoff*, *State of Siege*, *March of the Spirit*, *Requiem*, *Canto General*, *Divine Liturgy*, *Liturgy for the children killed in the war*.

6. Symphonic works and Chamber music: Symphonies Nos. 1, 2, 3, 4 and 7. *Sadducee Passion*, *Canto Olimpico*, *Trio*, *Sextete*, *The Assi-Gonia Fete*, *Greek Carnival*, *The Circle*, *Sonatina for piano*, *Suites Nos. 1, 2 and 3*, *Sonatinas Nos. 1 and 2 for violin and piano*, *King Oedipus*, *Concerto for piano*, *Phapsody for cello*, *Symphonietta*, *Adagio*.

7. Ballets: *Les Amants de Teruel*, *Antigone*, *Zorbas*.

8. Operas: *Karyotakis* (The Metamorphoses of Dionysos), *Medea*, *Electra*, *Antigone*, *Lysistrata*.



## DIMITRIS PAPADIMITRIOU

Greek composer, born in Alexandria, Egypt, in 1959. Since 2002 director of the Third program, the Greek Cultural National Radio Program.

At 1993 he attended the composition class at Boston Symphony Orchestra's Tanglewood Music Center with composers Henri Dutilleux (composer in residence), John Williams, George Perle, Oliver Knussen and Steve Reich (among others) as teachers. He has been assistant composer to "Never on Sunday's" Oscar winner composer Manos Hadzidakis 1978-1980.

Main instrument: Classical guitar (prof. Evangelos Asimakopoulos) National Conservatoire. Additional instrument studies: piano and violin. Studies of Composition and counterpoint having V. Patrikides and John Ionnides as professors.

Both chamber and symphonic work of D. Papadimitriou has been repeatedly performed and recorded.

He has composed more than 16 featured film scores (11 times awarded for these soundtracks) and 20 theatrical scores including Greek National Theatre ancient drama representations in most ancient theatres.

He has also composed radio-tv station IDs for National TV (Twice) Mega Channel, The National Radio Second and Third program, Radio Station 902 Fm.

He has released over 19 records.

National and International awards

2004-The Valencia International Mostra prize for Dimitris Indares's film "A Wedding's Bomb"

2001-International Children Film Festival. Best Soundtrack award for Vassilis Douros's "Shivering Light"

He has been awarded eleven times the National Film Festival best soundtrack award for several of his film scores.

Five times the Ministry of Culture film score prize.

Twice The Greek music industry Arion Award for record releases .

Twice the best TV soundtrack prize awarded by newspaper "Ethnos".

Three times platinum and Once golden records for song albums.

Most important appearances

2006: Composed the song of the Opening Ceremony of the Athens Eurovision Song Contest. (European Broadcast)

2004: Athens 2004 Olympic Games: The Olympic Games international music theme ID (Worldwide Broadcast.)

-Athens Megaron: Participation in Cultural Olympiad Concert

-Two new original compositions for the City of Athens New Year's Eve Concert. Athens being the host city of the Olympic Games., the concert had a world wide broadcast and recognition.

2003: -United Nations, Paris, Salle A. Concert organised by the Greek Ambassade, in honour of the Melina Mercouri Prizes with a pléiad of famous greek singers and a symphonic Orchestra.

-Small Epidaurus: Concert based on compositions for ancient drama

2002: -Bibliotheca Alexandrina official inauguration ceremony. Concert based on Alexandrian poet, C.P. Cavafy.

:-Herodium Ancient Theatre Same concert.

2001-Herodium Ancient Theatre: Concert presenting "Helen of Troy", a symphonic rhapsody based on poems of all times attributed to this contradictory and fatal Greek woman.

1993: -Boston Symphony's Seiji Ozawa Hall, Tanglewood music Center. Participation in chamber music concert.

1992: -Vienna Musikverein, Brahms saal, Podiom der Jungen. Piano and violin sonata N. 2 played by violin soloist Yannis Georgiades and Austrian pianist Doris Adam.



## DIMITRIS LAGHIOS

Dimitris Laghios was born in Zakynthos on 7th April 1952. Though a needy, suffering place, his homeland was a land of music and poetry. He played in neighborhoods of the sea and was baptized in the nasal, flowing sounds of the Ionian Islands' specific vernacular. He walked the same streets that Dionysios Solomos and Andreas Kalvos had walked before him, the meter of their poetry echoing in his steps. And when he grew into manhood, it was them he chose to be his mentors and heroes; the wind beneath the wings of his own work.

It was in Zakynthos that he was first trained in the literacy of colours and sounds, of which he remained a student throughout his life. He was taught the essence of hours and purple hues, of the wave's white crest breaking against the cliffs of Gherakas, of the heavenly echo in the language of poets. Those were the "studies" he never abandoned, which led him to investigate, to trace and record the works that make up the musical tradition of the Ionian Islands. This research and his deep love for his chosen subject resulted in the recording of six albums and in the establishment of an artists' group that he named "Moussiko Askitario" (Music Hermitage), with the help of which he would organize festivals of "Art and Literature" in Zakynthos.

Music found him dreaming atop the rocks of Zakynthos. This is where the sea cast a spell and a blessing upon him. And he never forgot. Zakynthos would always be in his heart. He would later "dedicate" his one and only child to it, his daughter Hyacinthe.

Years of studying will follow: the piano, advanced music theory, the guitar, all to be pursued at the Athens National Conservatory under the guidance of renowned professors such as Michalis Vourtsis and Dimitris Dragatakis. Later on and while in the USA, where he lived for four years, he will attend intensive courses in music analysis at the side of yet another great teacher, Ernest Brown. In the USA he will meet his wife Peggy; his "eternal" companion.

1979. He returns to Greece, where he engages in various forms of composition. He continues to study, to edit, to organize, to adapt, to



compose, and compose, and compose incessantly: Music for the theatre, chamber music, music for the ballet, songs, symphonic pieces, instrumental pieces for various instruments. He sets the works of poets to music, he writes lyrics... He works hard, non-stop, with true passion: a fact which is reflected in the long record of the works he left behind. It was almost as if he knew that time was not on his side, although death caught him unsuspected.

On 7th April 1985, on his birthday, his "secret love" was born, as he used to call it. Cyprus. A concert he was giving on that day would serve as the occasion for him to meet the daughter of this other sea and to make her his. He adores her and never leaves her. To her he dedicates his lyrics and his music; his very life. He would sing for Cyprus, mourn and struggle for Cyprus; for the island and for its people that would so warmly embrace him. And he chose them to be his adopted family.

He was a Zakynthian by birth, but a Cypriot by choice: the son of one sea, the lover of another. In Cyprus and in Zakynthos: this is where Dimitris Laghios will forever be heard singing the words of Dionysios Solomos...

Not a wave to be heard  
On the desolate shore  
As if asleep lay the sea  
In the bosom of the earth

Today, the shores of Cyprus and Zakynthos are his eternal abode.

## SPYRIDON SAMARAS

Greek composer. He studied in Corfu reportedly with Xyndas, at the Athens Conservatory (probably 1875–82) with Federico Bolognini, Angelo Mascheroni and especially Enrico Stancampiano, and at the Paris Conservatoire (from 1882), where he was highly praised by Massenet and his teachers, who included Delibes, Théodore Dubois, and allegedly Gounod. Despite early success in Paris, in 1885 he shifted his activities to Italy. 1886 saw the successful première of his *Flora mirabilis* in Milan and in 1888 *Medgé*, translated by Fontana, a lifelong admirer of Samaras, was impressively staged at the Teatro Costanzi, Rome, with Calvé in the title role. Samaras was closely associated with the Milanese publisher Edoardo Sonzogno, whose Teatro Lirico Internazionale opened on 22 September 1894 with Samaras's *La martire*. His three last operas were on texts by Paul Milliet, *Storia d'amore* or *La biondinetta* (1903), *Mademoiselle de Belle-Isle* (1905) and *Rhea* (1908). Carefully handling his career abroad – his operas were also staged in Paris, Monte Carlo, Cologne, Berlin, Vienna, Malta, Bucharest, Constantinople, Smyrna, Alexandria and Cairo – Samaras never severed his links with Greece, where he was idolized by the press and where he returned in 1911. (His final opera, *Tigra*, which was unfinished, dates from this time.) Samaras was supported by the press and, at least initially by royalty to succeed Georgios Nazos as director of the Athens Conservatory, but the increasing pro-German cultural infiltration, strengthened by Kalomiris's campaign for a 'National School' (in effect a polemic against Samaras and other composers whose music was criticized as 'Italianate'), prevented Greek musicians educated in Italy attaining such positions of influence. Samaras later earned his living by composing operettas to librettos that served national propaganda.



Samaras, the most internationally lauded Greek composer before Mitropoulos, is a remarkable figure of late 19th-century opera and an important herald of the style of Puccini (whom he knew, and with whom he shared librettists). Samaras was endowed with an instinct for stage timing, psychological characterization and melodic invention, and his refined, dramatically functional orchestration, almost anticipates Mahler in *Storia d'amore*, Richard Strauss in *Rhea* and even the neo-classicism of Prokofiev in *Mademoiselle de Belle-Isle*. *Medgé* already reveals basic features of Samaras's technique: the structuring of individual numbers, early verismo characterization and a timid approach to leitmotif. Number structure becomes more flexible in two of Samaras's triumphs: *Flora mirabilis* (1886), anticipating, as a libretto, *Turandot*, and *La martire* (1894). In *Flora* systematic use of leitmotifs is combined with an elegant structure in numbers of uneven length. The loss, during the bombing of Casa Sonzogno in 1943, of *Medgé* and *Flora* (full scores), *Lionella* and *Furia domata* (both not well received) has destroyed substantial clues to Samaras's development.

*Storia d'amore*, *Mademoiselle de Belle-Isle* and *Rhea* represent Samaras's maturity. Set against the 1797 conflict between Venice and Bonaparte, *Storia d'amore* is a psycho-analytical drama almost clinically describing Andrea's Oedipus complex, 12 years before Freud's *Vorlesungen*. Expanded leitmotifs alternate with cantilenas of Venetian flavour, and the musical evocation of the city's pageantry is vividly contrasted with climaxes of individual or collective drama. *Mademoiselle de Belle-Isle* is a drama set in the French royal court of 1726. The relationship between the scenery and individual passions is remarkably subtle. Well-versed in 18th-century French music and Impressionism, Samaras alternated Boucher- or Fragonard-like miniatures with Mediterranean passion. *Rhea*, Samaras's most ambitious achievement, is a love drama on Chios Island about 1400. Blending melodic verve with remarkably advanced harmonies and tone-colours, it represents a dramatically overpowering statement. An array of leitmotifs on augmented fifth chords and whole-tone scales sets Guarca apart from the other characters. *Tigra*, whose subject is an exotic queen rejected by her lover in 14th-century Venice, is inexplicably unfinished. Simoni's exquisite libretto leads to extremes of explosive violence in the (Christian) division between romantic love and pagan sensuousness. Evocative recitatives and elusive leitmotifs, over a sombre flow of sound, culminate in *Tigra*'s humiliation, before a fanatical mob, for refusing to kneel before a religious procession. The disappointing librettos of Samaras's operettas discourage their revival, although the music is elegantly tuneful and subtly harmonized.

Samaras's songs are small masterpieces in strophic or ternary form. The texts include subtle melodic inflections which are elusively Greek, captivating a wide public in their recordings by Greek operatic celebrities. The transparent piano works reveal a precocious sense of pianistic sonorities, representing a landmark in 19th-century Greek piano repertory. If considered as a continuation of the work of other Ionian composers such as Livalis and Carrer, a substantial part of Samaras's oeuvre attests to the existence of a Greek national school long before Kalomiris.

GEORGE LEOTSAKOS  
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## ROLANDO VILLAZÓN

Rolando Villazón began his musical studies in his native Mexico City and then with the opera companies of Pittsburgh and San Francisco.

In 1999, he won several awards at the Operalia Competition/Plácido Domingo, including the Prize of the Public and the Zarzuela Prize.

He made his European debut in that same year as Des Grieux in « Manon » in Genoa.

It was in the role of Alfredo that he made his Paris Opera debut in 2000 and also appeared for the first time at the Staatsoper Berlin that season in a new production of « Macbeth ».

Immediately after, he debuted on the stages of the world's leading opera houses in rapid succession, including the Bayerische Staatsoper in Munich - « La Bohème », The "Theatre de la Monnaie" - « La Bohème » conducted by Antonio Pappano, the Metropolitan Opera - « La Traviata », Royal Opera, Covent Garden - « Les Contes D'Hoffmann », The Vienna State Opera - « Romeo et Juliette », The Teatro Linceo de Barcelona - « Elisir D'Amore », The Netherlands Opera - « Don Carlo » which was produced on DVD, and the Salzburg Festival in a new « Traviata » which is also available on DVD and CD.

Rolando Villazón collaborates regularly with Daniel Barenboim with whom he appeared as Don Jose in a new production of « Carmen » at Berlin and also appears regularly with the Los Angeles Opera where he recently appeared as Romeo and where he returns for Manon.

Mr. Villazón also gives numerous recitals and concerts each season including appearances in Berlin, New York, Miami, Tokyo, Prague, Zurich, Paris, Orange County, Vancouver, Berkeley, Copenhagen, Madrid, and London among others.

Rolando Villazón's discography includes for Virgin EMI a recital of Italian arias, a recital of French arias and a third opera recital, all of which have won unanimous international critical acclaim.

He has recently signed an exclusive contract with Deutsche Grammophon which has already released the recent Salzburg production of « La Traviata » in both CD and DVD and which has been one of the most successful complete opera recordings in recent times.



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## FOTEINI DARRAS

Foteini Darras, born in the island of Zacynthos, Greece. She studied music at the National Conservatoire and acting at the "Theodosias School of Theatrical Studies".

She appeared in front of the Greek and international audiences participating in major concerts or theatrical productions in leading roles. (Among other theatres, she sung as a soloist in Epidaurus Ancient Theatre, in the Small Epidaurus Ancient Theatre, twice in (beneath the Acropolis) Herodium Theatre, in Biblioteca Alexandrina's official inaugurational festivities, in Paris at the United Nations main forum (Unesco, "salle Un"), in the "Theatre National de la France, Annex of Orleans") and several times at the Athens Megaron. As an actress she appeared in leading roles in productions of both National Greek Theater and of the Northern Greece State Theatre ("A Midsummer Night's Dream" as "Helena", among the choir soloists in the "Birds", a classical comedy by Aristophanes). She has also sung the Athens 2004 Olympic Games TV Broadcast Opening Theme, "Three minutes to Countdown" globally emitted and this year the Athens Eurovision Song Contest "Ceremonial Opening Song" simultaneously emitted to all the European National TV Channels.

After several participations in CDs two years ago Foteini Darras has released her first personal album ("Wind Forecast"-MBI music) containing songs based on poems by great international poets.

Meanwhile she released four other successful soundtracks that had turned her into a leading young singer in Greece. (TV soundtracks: "The witches of Smyrne"(MBI music) , "Leni" , "Hit the Road!" (Sony music), Film Soundtracks : "Sight Fading out". (Universal).

She recorded the role of Aretousa, in Nikos Mamagakis' opera "Erotokritos", five songs by Dimitri Papadimitriou's based on poems by C.P. Cavafy, and is now working with Yannis Markopoulos' "The first Sun" based on Nobel Prize winner poet Odysseus Elytis to be soon recorded. She has been twice chosen by Mikis Theodorakis to appear in concerts with the Mikis Theodorakis Orchestra.

She has been twice awarded the Greek Arion Prize, (the Greek Grammi awards equivalent) for her song performances and the Music Prize for her songs in "Sight Fading Out" at the "International Children Musical Film Festival".



## TASOS APOSTOLOU

He studied art song under F. Voutsinos. He moved to Milan, Italy, on a scholarship by the "Alexander S. Onassis" Foundation, where he continued his studies under M. L. Cioni and R. Negri and further won the 2nd award in a major international art song competition. He is a graduate of the Veaki Drama School. Also on a scholarship by the "Alexander S. Onassis" Foundation, he attended courses in dramatic performance and theatre practice as well as acting and stage-directing seminars at Milan's Piccolo Teatro, under L. Ronconi. He has participated as vocal soloist in productions of the National Opera House [H.W. Henze El Cimarr\_n - Cimarr\_n, J. Strauss' Die Fledermaus (The Bat) – Frank, P.M. Davies The Lighthouse - Blazes, K.A.Hartmann Wachsfingurenkabinett, S. Gyftakis To Taxidi (The Journey), J. Konitopoulos Tat, etc.], the Opera House of Thessaloniki (Puccini La Bohème – Schaubard), the Athens Concert Hall (W.A.Mozart The Magic Flute etc.), the Orchestra of Colours, the Athens State Orchestra, the City of Athens' Symphonic Orchestra (Mozart Requiem), the Athens Chamber Opera (Weber Abuhassan – Omar), the Cyprus State Orchestra and the Odeon of Herodes Atticus (the theatre of Herod Atticus), among others. He has participated in productions at Delphi (G. Kouroupos Jokasta – Oedipus), in Milan, Italy, and elsewhere. He has collaborated with major Greek composers (M. Hadjidakis, A. Kounades, G. Kouroupos, D. Dragatakis, D. Papadimitriou, C. Karamesini, S. Gyftakis, J. Konitopoulos, G. Drositis, J. Valet, and others) in various concerts, original performances of works and studio recordings. He has participated in a wide range of productions of ancient and contemporary plays staged by the National Theatre, the Teatro Technis (Art Theatre), the "Amore" Theatre, the "Lambeti" Theatre and others at the ancient theatre of Epidaurus, the Odeon of Herodes Atticus and elsewhere and has worked with directors such as M. Volanakis, A. Voutsinas, G. Lazanis, M. Kouyioumtzis, D. Mavrikios, N. Kontouri and others. He has participated in performances of S. Spyratou's dance company "Roes". He has worked in the cinema, appearing in films by T. Angelopoulos, L. Xanthopoulos, M. Eliou, A. Angelides, as well as in television productions for the two channels of the Hellenic Broadcasting Corporation (ET1, ET2). He has directed various productions of works for the stage [G. Drositis, Psychologia Syrianou Syzygou (The Psychology of a Syriote Husband) at the Athens Concert Hall, etc]



## ANDREAS SMYRNAKIS

Born in Crete in 1980 and reared on the music of his homeland, he demonstrated a keen talent for music from very early on. At sixteen, he began his singing career.

He was seventeen when director Elias Malandrakis suggested that he appear in his film "To Nero" (The Water), in which he performed 4 songs by Manos Hadjidakis.

In 2000 he began his collaboration with Marios Frangoulis, who helped him take his first major step forward. He participated in a concert together with Frangoulis, soprano Deborah Meyers and the Youth Orchestra led by conductor Theodoris Economou, held at Phaedon Georgitsis' Kekropia Theatre.

After having participated in various concerts, he received an invitation by Marios Frangoulis to participate in his 2002 and 2003 Greece and Cyprus tours, together with Calliope Veta (in 2002) and Sia Koskinas (in 2003).

His art song activity continues, including several performances at charity events organized by various institutions, such as:

The event organized by the Athens Concert Hall for the "Kassos Flood Victims", together with Mariza Koch, Nena Venetsanos and Marios Frangoulis; a concert organized by the National Opera House to provide financial support for legendary Greek singer DANAË, as well as an event held in Cyprus for the cause of "Fighting Famine".

In August 2004, Smyrnakis participated in two events held in Piraeus: first on the occasion of the torch-relay for the Athens 2004 Olympic Games, in which he performed alongside Marios Frangoulis and second in a fundraiser for the Metaxas Cancer Hospital held at the Veakis Theatre, together with Katia Geros, Marios Frangoulis, Stelios Dionysiou and others.

In 2005, he collaborated with Dimitris Papadimitriou in a tribute to the poetry of C. P. Cavafy held at the Athens Concert Hall, with music performed by the Orchestra of Colours and with the participation of Eleftheria Arvanitakis, Foteini Darras, Gerassimos Andreatos and others.

In 2006 he participated in a performance held at the Odeon of Herodes Atticus under the auspices of the City of Athens, for the support of the City of Athens Homeless Shelter, together with Foteini Darras, Marios Frangoulis, Manolis Lidakis and with Despina Bembedelis and Gregory Valtinos in the role of narrators.





## STEVEN WHITE

Conductor Steven White is highly regarded for his work primarily in operatic literature but also in the orchestral concert repertoire. His future performances include reengagements with Baltimore Opera for *L'assedio di Corinto*, Michigan Opera Theater for *Die Entführung aus dem Serail*, and Syracuse Opera for *Lucia di Lammermoor*. Mr. White is the General and Artistic Director of Opera Roanoke, where he conducted *La traviata* and *Le nozze di Figaro* this season.

Mr. White has conducted with New York City Opera (*Don Giovanni*, *Carmen*, *La bohème*), Baltimore Opera (*I Puritani*, *la sonnambula*) Opera Colorado (*La traviata*), Arizona Opera (*The Merry Widow*, *Tosca*, *Don Pasquale*), Vancouver Opera (*Lucia di Lammermoor*, *La fille du régiment*, *I Puritani*), Sarasota Opera (*Werther*), Syracuse Opera (*Don Giovanni*, *Les Contes d'Hoffmann*, *Macbeth*), New Orleans Opera (*Lucia di Lammermoor*), Wichita Grand Opera (*Lucia di Lammermoor*), Nashville Opera (*Pagliacci*), Opera North Carolina (*Madama Butterfly*), Wolf Trap Opera (*L'elisir d'amore*), and Indiana University Opera Theater (*La traviata*).

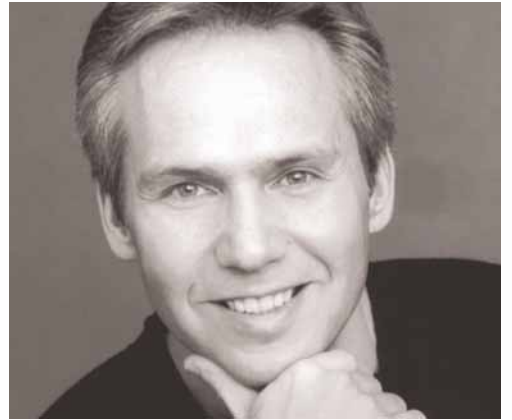
He has also appeared with Madison Opera in a concert of opera excerpts, and conducted the International Music Foundation's festival Messiah performance at the Lyric Opera of Chicago.

Mr. White's first major recording project has recently been released: a recital disc for Chandos Records conducting the Philharmonia Orchestra with Elizabeth Futral.

Mr. White was formerly Principal Conductor of Opera Birmingham where he conducted *Le nozze di Figaro*, *Madama Butterfly*, a concert entitled "Viva Verdi" and a season-opening Gala.

Before assuming the role of Artistic Director, he served as the Principal Conductor of Opera Roanoke where he conducted *Lucia di Lammermoor*, *Roméo et Juliette*, *Aida*, *Carmen*, *Tosca* and *Rigoletto*.

Mr. White has conducted the New World Symphony Orchestra, the Florida Philharmonic, the Charleston Symphony Orchestra, the North Carolina Symphony, and the Alabama Symphony as well as many regional ensembles, including the Palm Beach Pops Orchestra and the Palm Coast String Orchestra. From 1993-1997 he served as Associate Conductor and Chorus Master of the Florida Grand Opera, where he made his professional operatic conducting debut with *Il trovatore*. In 1995 he conducted *Il trovatore* and *Così fan tutte* at the Silesian State Opera in the Czech Republic. He was the Founding Conductor and Music Director of the highly acclaimed Southeastern Bach Choral Ensemble. A student of Robert Shaw, he was a conducting fellow with the Robert Shaw Institute in Souillac, France.



## JONATHAN KELLY

Pianist Jonathan Kelly serves on the faculty of the Yale School of Music as both coach and accompanist and has held similar positions at the Manhattan School of Music, The Chautauqua Institution, Opera Theatre of Saint Louis and Opera Theatre of Lucca.

Mr. Kelly has appeared with various ensembles and artists including the Detroit Symphony Orchestra and the National Chorale at Avery Fisher Hall. Most recently he joined the faculty of the Music Academy of the West as assistant conductor and coach. He has appeared numerous times in recital under the auspices of the Marilyn Horne Foundation including a gala concert at Carnegie Hall.

Born in Worcester, Massachusetts, Mr. Kelly spent his formative years in Kentucky. He graduated summa cum laude from the University of Cincinnati College-Conservatory of Music and continued his studies at the Manhattan School of Music under the tutelage of Warren Jones.

Mr. Kelly resides in New York City.





## ANDREAS PYLARINOS

He was born on 1959 in Athens in a family with a vast musical tradition. On 1971 he gave his first recital-performance in trombone at the Greek-American Union in Athens. On the following year he made his first radio recording. He started his career as an orchestra conductor in the International Music Camp Interlochen in Michigan, U.S.A. On 1974 he took his diploma in trombone; in parallel he was continuing his studies in piano and composition. During the years 1976-1981 Andreas Pylarinos was studying at the "New England Conservatory" in Boston, U.S.A., with a scholarship of the States; he took his Master degree in trombone, composition and conducting. He gave several concerts as a trombone soloist with the Athens Symphony Orchestra and Thessaloniki Symphony Orchestra. In the meantime, he made recordings for the radio and television and he was also honored by the International Exposition of Thessaloniki. In the following years 1981 and 1983 he took the place of the first trombone in the Athens National Opera and in the Athens Symphony Orchestra.



On 1985, he carried out his studies of conducting at the Highest Music Academy of Graz in Austria, with Dr. Millian Horvat while, in the same time, he conducted the Austrian Orchestra of Church Music, he took his diploma in piano and he had a degree in conducting and Doctor of Music from the Highest Music Academy of Graz in Austria. In his quality qualifications he added the singing diploma.

In the years that followed he conducted all the Greek Symphony Orchestras;

Athens Symphony Orchestras; Thessaloniki Symphony Orchestras; Symphony Orchestra of the Municipality of Thessaloniki, Symphony Orchestra of the Greek Television and Radio, Modern Music Symphony Orchestra of the Greek Television and Radio.

On 1992 he made his debut at the Athens Festival.

He has also conducted in the U.S.A., the Boston Symphony Orchestra, Cleveland Symphony Orchestra, Detroit Symphony Orchestra, Sinsinati Symphony Orchestra, the Slovenian Philharmonic Orchestra of Lubliana in Yugoslavia, San Petersburg Philharmonic Orchestra in Russia, Symphony Orchestras in Taskend, Bulgaria (Vraza), Yugoslavia (Scopja) and Symphony Orchestra of Pretoria in South Africa.

He was the music director of the Symphony Orchestra of Pireus from 1992 to 1994. From 1993 till today he is the Conductor of Contemporary Symphony Orchestra of the Greek Radio and Television.

## THE NATIONAL SYMPHONY ORCHESTRA OF ERT

The National Symphony Orchestra of the Greek Radio and Television Corporation was established in 1938, it has given to the Greek audience the opportunity to hear and to get acquainted with the music of the Greek and foreign composers conductors and researchers, from recorded radio and television broadcasts, as well as from concerts in Athens and the provinces of Greece.

The orchestra's conductors include: Georgos Likoudis, Spyros Farantatos, Antiochos Evangelatos, Georgos Sisilianos, Franz Litschauer, Efthimios Kavallieratos, Miltiadis Karidis, Alkis Baltas and Andreas Pylarinos.

Conductors of the National Symphony Orchestra of the Greek Radio and Television Corporation, were also various conductors invited from abroad as well as world famous composers, such as Manolis Kalomiris, Dionisios Lavrangas, Dimitris Mitropoulos, Miltiadis Karidis, Angelo Kavallaro, Aram Khachaturian, Gyorgi Lehel, Yehudi Menuhin, Horst Neumann, Anton Nanut, Rolf Reuter and more, also maestros of the younger generation. Many famous astists, Greek and foreign such as David Oistrach, Gina Bahauer, Jose Carreras, Agni Balsa, Vaso Papantoniou, have also collaborated with the orchestra.



The National Symphony Orchestra of ERT has appeared repeatedly at the Herodion Theater within the frame work of the Athens Festival, the Festival of Patra, the Festival of Belgrade, at the opera of Cairo, in Montreal, in Cologne, in Istanbul, at various international presentations of music in collaboration with the European Radio Association, at the Athens Concert Hall "Megaro Mousikis", and in different towns and cities of Greece, in satisfaction of its title as the National Orchestra of Greece.

Today the Orchestra is considered one of the most dynamic, integral and active ensembles in Greece and consists of 99 musicians.



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**ORCHESTRA CURATOR**

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