

## Η ΔΙΟΙΚΗΣΗ ΤΗΣ ΚΟΘ

### ΚΑΛΛΙΤΕΧΝΙΚΟΣ ΔΙΕΥΘΥΝΤΗΣ

**Μύρων Μιχαηλίδης**

e-mail: director@tssso.gr

### ΥΠΕΥΘΥΝΟΣ ΥΛΟΠΟΙΗΣΗΣ ΠΡΟΓΡΑΜΜΑΤΙΣΜΟΥ

**Φίλιππος Χατζησίμου**

Τηλ. 2310 589160

e-mail: philh@tssso.gr

### ΓΡΑΜΜΑΤΕΙΑ ΚΑΛΛΙΤΕΧΝΙΚΗΣ ΔΙΕΥΘΥΝΣΗΣ

**Μίνα Παπακωνσταντίνου**

Τηλ. 2310 589162

e-mail: secretary@tssso.gr

### ΓΡΑΜΜΑΤΕΙΑ - ΓΡΑΦΕΙΟ ΤΥΠΟΥ

**Βαγγέλης Γιασημακόπουλος**

Τηλ. 2310 589165

e-mail: vangelis@tssso.gr

### ΓΡΑΜΜΑΤΕΙΑ

**Μαρία Νιμνή**

Τηλ. 2310 589163

e-mail: maria@tssso.gr

**Νίκος Κυριακού**

Τηλ. 2310 589164

e-mail: info@tssso.gr

### ΛΟΓΙΣΤΗΡΙΟ

**Στεφανία Γιάντση**

Τηλ. 2310 589157

**Μανώλης Αδάμος**

Τηλ. 2310 589159

e-mail: economics@tssso.gr

### ΠΡΟΒΟΛΗ ΚΑΙ ΕΠΙΚΟΙΝΩΝΙΑ

**Νίκος Κυριακού**

Τηλ. 2310 589164

e-mail: info@tssso.gr

**Εξωτερική Συνεργάτιδα**

**Πηνελόπη Μπαρμπετάκη**

Τηλ. 210 7608093

e-mail: pbarbe@otenet.gr

### ΜΟΥΣΙΚΟ ΑΡΧΕΙΟ-

**ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ**

**Θεοδώρα Καραμανίδου**

Τηλ. 2310 589166

e-mail: library@tssso.gr

### ΤΑΜΙΑΣ ΠΩΛΗΣΗΣ ΕΙΣΙΤΗΡΙΩΝ

**Έλενα Παράσχου**

Τηλ. 2310 236990

### ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΘΕΣΣΑΛΟΝΙΚΗΣ

Μονή Λαζαριστών,

Κολοκοτρώνη 21

564 30 Θεσσαλονίκη

Τηλ. 2310 589162-5

Fax. 2310 604854

### ΑΙΘΟΥΣΑ ΔΟΚΙΜΩΝ ΚΟΘ

(πρώην κινηματοθέατρο Παλλάς)

Λεωφ. Νίκης 73,

546 22 Θεσσαλονίκη

Ιστοσελίδα ΚΟΘ: [www.tssso.gr](http://www.tssso.gr)



The Thessaloniki State Orchestra in Beijing,  
part of the Greek Cultural year in China.

# THESSALONIKI STATE SYMPHONY ORCHESTRA

## **Artistic Director**

**Thessaloniki State Symphony Orchestra**

Myron Michailidis

## **Economic Committee of TSSO (ETOS)**

**President**

Vassilis Gakis

**Vice President**

Konstantinos Kalaitzis

**Members**

Theofanis Karagiorgos

Stella Botza

Efstathia Mavridou-Goutzika

88

We are thanking the **MUSEUM OF NIKOS KAZANTZAKIS**  
for providing us useful material concerning the life of N. Kazantzakis



---

### **Texts edited by:**

Lina Milonaki

Theodora Karamanidou

### **Musical commentaries:**

Evelin Voigtmann

### **Translations:**

Glossima & Verheim

### **TSSO Photographs by:**

Nontas Stylianidis

Aris Rammos

### **Graphic Design:**

pad advertising



Culture is a tool that unities people from all over the world; it is a medium of communication. Knowledge and familiarization among cultures create a cultural fertilization that advances and promotes the evolution of mankind.

That was the main thinking of undertaking the initiative to organize the Cultural Year of Greece in China; to exceed geographic and linguistic obstacles and to develop friendships among nations.

The Greek and Chinese are sharing a common destiny; they allocate a history of millennia through which inherit the richest artistic tradition, facilitating a strong cultural bridge between the two countries.

In the frame of the Greek Cultural year in China the cultural events provide aspects from the Ancient and the Modern Greek culture, capturing the cultural diachronic visage of Greece.

Michael Liapis

Minister of Culture of the Hellenic Republic



Fifty years after his death and after his last trip to the Middle Kingdom, Nikos Kazantzakis returns to his beloved China, through the music of Greek and foreign composers, both older and new, who drew their inspiration from the diachronic work of the internationally renowned Greek writer.

The events of the Cultural Year of Greece in China continue this December with a commemoration of the 50th anniversary of the death of Nikos Kazantzakis, at the concert hall of the Forbidden City, with a concert performed by the Thessaloniki State Symphony Orchestra, one of the most important Greek Orchestras, under the direction of its distinguished artistic director and conductor Myron Michailidis and the art direction of talented composer George Koumentakis.

On the day of the concert, at the theatre lobby, music lovers will have the opportunity to become acquainted with the writer's work and life through an exhibition organized by the Greek Ministry of Culture. The exhibition, after the concert, will be housed at the Hellenic Centre.

I hope the Chinese public will enjoy this beautiful musical evening and will thus get to know this great Greek author, who by way of portraying as only few can the spirit of his compatriots in his writings, manages, in a way which is still pertinent, to talk about universal values and truths, touching a broad public, far beyond the boundaries of his own country.

Michael Cambanis  
Ambassador of the Hellenic Republic in China

**50**  
years  
since his death

A CONCERT DEDICATED TO

**Nikos  
Kazantzakis**

**Giorgos Koumendakis**

Concept creator  
(Composer, Music Director & Concept Creator  
for the Opening & Closing Ceremonies  
of the ATHENS 2004 Olympic Games)

**Myron Michailidis**

Artistic director and conductor

**Marina Fideli**

mezzo soprano

**Michal Lehotský**

tenor

**Aris Argyris**

baritone

Arrangements by:

**Yannis Sabrovalakis**

**Friday  
14 /12**

Starting at 19:30

Forbidden City  
Concert Hall

# PART A



Protomastoras  
by Manolis Kalomiris

## Manolis Kalomiris

(1883-1962)

Introduction and Intermezzo  
(Idyll Dance) of the music tragedy  
“The Master Builder” (1915/1929/1940)  
based on the novel  
by Nikos Kazantzakis.

music edited by:

**Yannis Sabrovalakis** (2007)

**First performance by the TSSO**



Greek Passion

## Bohuslav Martinů

(1890-1959)

“The Greek Passion” (1961)

Excerpts from the first  
and third acts of the opera  
based on Kazantzakis’s novel  
“Christ Recrucified”

(concertante performance)

**First performance by the TSSO**



The last temptation

## Bohuslav Martinů

(1890-1959)

“The Greek Passion” (1961)

Excerpts from the fourth act  
of the opera

Aria of Manolios (Act IV, Scene 2)



Amor fati

## Giorgos Koumendakis (born 1959)

“Amor Fati” (2007)- Commissioned by the TSSO  
to mark the 50th anniversary of the death of  
Kazantzakis

**First world premiere**

## INTERMISSION



Excerpt from the documentary



# PART B



Kapetan Michalis

## Manos Hadjidakis (1925-1994)

“Kapetan Michalis”, Op. 24 (1966)

Arranged by: **Yannis Sabrovalakis** (2007)

Music for the theatrical adaptation of Kazantzakis’s novel  
“Captain Michalis”

Introduction, dance in the rhythm  
of Syrtos pentozali (*orchestral*)

How beautiful Crete is

That was no island

My Lady of the Vineyards

Drunk George’s wife

Holy Week

Asian song (Emine’s theme) (*orchestral*)

Heavy is the night

Massacre (*orchestral*)

Where is the Lord?

**First performance by the TSSO**

## Yannis Constantinidis (1903- 1984)

“Suite Dodecanesienne No 1” (1948)

I. Andante sostenuto

II. Con moto

III. Allegro piacevole

IV. Andante mesto

V. Andantino quasi parlando

VI. Andante lento

## MUSICIANS

traditional cretan lyra:

**Zacharias Spiridakis**

cimbalom:

**Angelina Tkatcheva**

guitar:

**Vassilis Mastorakis**

saxophone:

**Giorgos Ligeridis**

**Konstantinos Dimitriou**

bouzouki:

**Hercules Zakkas**

**Manolis Georgostathis**

accordion:

**Kostas Tsougras**

---

**The concert will feature a screening  
of a documentary specially filmed  
for the occasion and dedicated  
to the life of Nikos Kazantzakis**

## DOCUMENTARY FILM

production manager:

**Dimitris Evangelinos**

director:

**Sofia Evangelinou**

editing and post-production:

**Lazaros Aggouras**

journalist - narrator:

**Kostis Papageorgiou**

The documentary screening will be accompanied by experts of TSSO’s latest CD release, “Impressions for saxophone and orchestra” (Naxos, 2006), with saxophonist Theodora Kerkezos, under the baton of Myron Michailidis.

## HELLENIC REPUBLIC – MINISTRY OF CULTURE THESSALONIKI STATE SYMPHONY ORCHESTRA (TSSO)

94

The Thessaloniki State Symphony Orchestra is one of the leading symphonic orchestras in Greece. The orchestra's extensive repertoire includes works from the baroque to the avant-garde periods of music.

TSSO was founded in 1959 by the Greek composer Solon Michaelides and became a state orchestra in 1969. Many important Greek musicians became directors of TSSO: First in line was the founder, followed by Georgios Thymis, Alkis Baltas, Karolos Trikolidis, Kosmas Galileas, Konstantinos Patsalides, Leonidas Kavakos and Mikis Michaelides. Today TSSO numbers approximately one hundred musicians. Myron Michailidis is currently the orchestra's Artistic Director.

Besides the scheduled symphonic concerts, TSSO covers a wide range of artistic activities performing opera, ballet, music for silent films etc. The basic aims of TSSO are promoting the Greek music heritage –giving many Greek and world premieres– as well as promoting young artists, many of which today are renowned in the Greek and international music scene. A pioneer artistic institution of Greece, TSSO records for international labels such as BIS and NAXOS.

The list of Greek and foreign conductors and soloists who have collaborated with TSSO includes a large number of famous artists: Placido Domingo, Luciano Pavarotti, June Anderson, Shlomo Mintz, Gil Shaham,



© N. Stylianidis

Aram Khatchaturian, Jascha Horenstein, Efrem Kurtz, Yuri Simonov, Odysseas Dimitriadis, Mstislav Rostropovich, Natalia Gutman, Misha Maisky, Dimitris Sgouros, Vladimir Ashkenazy, Paul Badura-Skoda, Nikita Magalov, Leonid Kogan, Ruggiero Ricci, Leonidas Kavakos, Victor Tretjakov, Vladimir Spivakov, Cyprien Katsaris, Lazar Berman, Pierre Fournier, Bruno-Leonardo Gelber, John Nelson, Cristian Mandeal, Kostas Paskalis, Martino Tirimo, Theodore Kerkezos, etc.

TSSO appears at the Thessaloniki Concert Hall and every year at the Athens Megaron Concert Hall. The orchestra also performs at the most important festivals of Greece and abroad (Athens Festival-

Herode Atticus Odeon, Demetria, Philippi, International Festival "Cypria" in Cyprus, International Festival "Zino Francescatti" in Marseille-France, Eclectic Festival in Valencia-Spain, etc.).

In February 2007 the CD production of TSSO "Impressions for saxophone and orchestra", with Theodoros Kerkezos (saxophone), under the baton of Myron Michailidis, was awarded the "Supersonic" prize.

Webpage of the orchestra: [www.tssog.gr](http://www.tssog.gr)

## Kazantzakis as a source of musical inspiration

Nikos Kazantzakis (18/2/1883 – 26/10/1957) - one of the most important but also most controversial of 20<sup>th</sup> century Greek writers, born in Crete – is best-known for his works *The Life and Times of Alexis Zorbas*, and *The Last Temptation*. Kazantzakis is the most widely translated of modern Greek authors, and a large number of his works have been adapted for theatre and cinema; they have been a source of inspiration for numerous Greek and foreign composers. The main reason for this wide appeal must be the themes tackled in his work: the Turkish occupation of Crete, religion and hypocrisy, the joy of life and also the quest for its meaning. Kazantzakis himself also produced important translations of foreign works of literature, while his travel writings are a fascinating account of journeys to many distant countries – including Palestine, Japan and China.

To mark the fiftieth anniversary of the death of Kazantzakis, on 26<sup>th</sup> October 2007, the Thessaloniki State Orchestra has organized a special tribute to the great writer – a musical tribute featuring extracts from the opera *The Greek Passion* by Martinů, and from works by eminent Greek composers, as well as the premiere of a work by Giorgos Koumentakis, specially commissioned for this concert.

Evelin Voigtmann

**50**  
years  
since his death

A CONCERT DEDICATED TO

**Nikos  
Kazantzakis**

## Creation of Video by ID Productions

It was with a sense of great honour and responsibility that ID Productions agreed to create the video which will be screened as part of the musical evening organized by the Thessaloniki State Orchestra to mark the fiftieth anniversary of the death of Nikos Kazantzakis. During the concert images and sounds on video will serve as a prologue to the various musical pieces – stimulating the imagination of the audience with the colour and fragrance of the magical land of Crete....

ID Productions is a company which makes audio-visual productions and provides television cover for events and conferences. The company has collaborated in the past with major corporations like Diageo (J. Walker, Gordons), Coca Cola, Chipita, Mall, Camel, Unilever, Astra Zeneca, Germanos and Multirama, as well as producing videos with the main TV networks and creating audio-visual brands and logos.

## Images for Nikos Kazantzakis

A magical journey via extracts from the works of the great Greek writer, Nikos Kazantzakis, accompanied by music played on the traditional Cretan lyre and extracts of recordings by the Thessaloniki State Orchestra.

- 1. The Master Builder:** An approach through the visual arts to the sacred continuity of life, and the baton passed on from father to son and from mother to daughter.
- 2. The Greek Passion:** Our body is like a ship, floating on the deep-blue seas'. The unique ability of the Greek race to identify with its homeland, to draw strength from it down the years – one of the experiences shared with his readers by the author.
- 3. The Last Temptation:** The dual nature of the last temptation – for both God and man. At one and the same time man is both identified with

and divorced from God – by a writer who was denounced as an atheist, and yet found God everywhere!

**4. Amor fati:** The final video examines the striving of all men to reach as high as they can, higher than necessity requires, conquering their fears and hopes, overcoming death itself, reaching out to seize their freedom...

**5. Captain Michalis:** Extracts from the work of the same name by Kazantzakis. The innate and inalienable need of the human character for freedom.

We thank the Thessaloniki State Orchestra, and particularly its artistic director Myron Mihailidis, for the confidence they have shown in us.

*The ID Productions team*

**MANOLIS  
KALOMOIRIS**  
(1883-1962)  
**“Protomastoras”**  
**(The Master Builder)**

Musical editor:  
**Yannis Sambrovalakis** (2007)

**Introduction and vocal interlude (Idyllic Dance)**  
**From the musical tragedy *The Master Builder* (1915/1929/1940)**  
**Based on the tragedy of the same name by N. Kazantzakis.**

The first of Kazantzakis' works to be set to music was the tragedy *The Master Builder*, based on the well-known Balkan legend of the bridge of Arta. The story takes place in Epirus, where the people are celebrating the completion of a bridge, finally finished after several unsuccessful attempts at construction. The crowd are disturbed by the prophecies of an old man who foresees the imminent collapse of the bridge, but are calmed by the voice of a singer who announces the arrival of the daughter of the village chief. She has been secretly meeting the master builder. Before the latter can tell her father of his love, a torrential rain begins to fall – and the swollen waters of the river bring down the bridge. An old woman with magic powers then informs the people that the bridge can only ever stand firm if the beloved of the master builder is sacrificed on its foundations. The builder refuses to disclose her name, but the girl finally reveals her identity and the people immure her in the foundations of the bridge.

Kazantzakis wrote the play in 1908-09 in Paris, under the title *The Sacrifice*; it was dedicated to Ion Dragoumis. In 1910 he entered it for the Lassaneio dramatic competition, winning a thousand-drachma prize.

**50**  
years  
since his death

A CONCERT DEDICATED TO

**Nikos  
Kazantzakis**



Manolis Kalomoiris, a contemporary of the author and himself a 'master builder' of the modern Greek school of music, began to compose his version of the work in 1913, three years after settling permanently in Greece, and completed it in October 1915. He chose the tragedy because it met the requirements of a good operatic story, 'because he believes that only legend, the myth of ancient tragedy, is receptive to – in fact cries out for – a musical treatment'. And despite the intensely Wagnerian elements of the piece, such as the motifs signalling the arrival of the characters, or the grand melodic scale, with just a few folk melodies retained intact, with the Greek colouring of the intervals and rhythms this opera is regarded as the first to represent the modern Greek national school of music.

At the premiere of the opera, on 11 March 1916 in Athens, the public split into two factions, the more critical being influenced less by musical than political considerations

(because the composer had dedicated the work to Eleftherios Venizelos) or questions of language – since Kalomoiris had chosen to write the libretto using the still novel demotic language instead of the purer *katharevousa* form of Greek. Kalomoiris was subsequently to revise the work twice – in 1929 and 1940.

The Centre for Greek Music has now undertaken to publish the entire work *The Master Craftsman* in a collaborative edition with the National Opera. The music has been edited by Yannis Sambrovalakis, and it is his version on which this concert extract has been based.

We should also mention that in 1961 Kalomoiris chose another work by Kazantzakis for musical adaptation, the tragedy *Konstantinos Palaiologos*, which was to be his last opera.

Evelin Voigtmann

**BOHUSLAV  
MARTINŮ  
(1890-1859)**  
**“The Greek Passion”  
(1961)**

The opera *The Greek Passion* (1958/1961) was the last operatic work of the most important Czech composer of the 20<sup>th</sup> century, Bohuslav Martinů. It is based on the novel *Christ Re-crucified* by Nikos Kazantzakis, written at the end of 1948 in Antibes, France. The second and final version of the novel was published in 1953, and within a year an English translation by Jonathan Griffin was on sale. In 1955 Jules Dassin wrote a film script based on the novel, in collaboration with the author, titled *Celui qui doit mourir* (*He who must die*); the resulting film was screened at the Cannes Film Festival in 1956. Also in 1955 Martinů wrote the libretto of the opera *The Greek Passion*, with the approval of the author and his close collaboration. In fact, it was Kazantzakis who urged the composer to write an opera based on *Christ Re-crucified*, instead of *Zorba the Greek*, which had been Martinů's first choice.

There are two versions of Martinů's opera: the first, known as the London version, which was scheduled to be performed at Covent Garden in 1958, was composed by Martinů between 1954 and 1957. However, according to Ales Brezina, a Martinů scholar and Director of the Martinů Institute in Prague, the London performance never took place, owing to the crisis in Cyprus, which had complicated relations between the UK and Greece.

**50**  
years  
since his death

A CONCERT DEDICATED TO

**Nikos  
Kazantzakis**





The second version of the work, known as the Zurich version and better known than its predecessor, was composed between 1957 and Martinů's death in 1959. When the work received its premiere on 9 June 1961 in Zurich, both author and composer were dead and the performance was attended by their widows.

The subject of the novel, in which simple Greek villagers re-enact the passion of Christ, inspired Martinů to create a great tragic opera. For an artist who had lived in self-exile in the Europe of the years 1912-1940, spending the last years of the Second World War in America, the rejection of Christian values and the lack of humanity, in combination with the ever more fierce identification of human protagonists with biblical figures, must have proved an exceptionally keen stimulus. For dramatic reasons many elements of the original had to be eliminated, while the libretto focused on certain characters: Manolios,

who is chosen to play the part of Christ; the widow Katerina, who plays Mary Magdalene, and Panais, who takes the role of Judas, and will prove to be the instrument of Manolios' ruin. The refugees who seek help but are persecuted by the authorities (mainly the village priest), while Manolios supports them, also revive experiences from the first half of the 20<sup>th</sup> century. Through his music – drawing on Greek melodies as well as elements of Czech folk music - Martinů finds the perfect medium in which to express the words and atmosphere of the novel, employing an apparent simplicity which depends on enormous reserves of skill.

*Evelin Voigtmann*



Melina Merkouri, Jules Dassin and the couple Kazantzaki at the premiere of the movie "Celui qui doit mourir" (This man who has to die), directed by Jules Dassin, in the Cannes Festival (1957).

# EXCERPTS FROM «THE GREEK PASSION» (1961)

## Bohuslav Martinů

### ACT I – Scene 3

**Priest Fotis:** Daughter of the Almighty, great stone. And thou, water, who knowest no sleeps and wellest from the rock to quench the thirst of the martlets and falcon. And thou fire, who sleepest in the wood and waitest for the Man to awaken thee...

Blessed are the hour of our meeting. We are men hunted be men, wild and sorrowful souls. We bring the bones of our fathers, the tools of our labor and the seed of Man.

### ACT III-SCENE 3

*At a small room in Katerina's house. Dark evening. On the wall the Icon of the Holy Virgin, lit by a tiny lamp. In a corner an oil lamp is burning. Music comes from very far. Manolios knocks at the door.*

**Katerina:** Who is there? Who is there?

**Manolios:** Open!

**Katerina:** Who is there?

**Manolios:** Manolios.

*Katerina opens at once, holds out her arms joyfully.*

**Katerina:** It's you! It's you! You! You've come, you've come! It's you! You're here at last (harmonica behind the stage). Day and night...day and night, I think of you, I think of you. I cry out to you, I cry out to you. Come, oh come, come! And here you are! You have come!

**Manolios:** I've come, to beg you never think of me any more, and never call me any more!

**Katerina:** My love, my love! You are the only hope I have in the world! Without my wanting it, without your wanting it, you've now become my salvation. My love, without you I'm lost.

**Manolios:** Katerina, my sister, my sister, you must forget me, leave me free, let me be. Help me!

**Katerina:** You're like a child in danger, calling me in the night. What can I do for you, dear one? Take my soul, lead it where you will, it's yours! You spoke the word, which has set me free.

You too, Manolios, you have said the word which delivered me. You called me sister... sister...sister! Sister, sister, sister. Go. I will wait for you.

*Manolios opens the door and vanishes into the night.*

## ACT IV- Scene 2

*Manolios comes from the church*

### **Manolios:**

I waited patiently for my Lord. And he inclined to me and heard my cry. He led me out of the dreadful pit and set my feet on a hard rock and put a new song in my mouth. Our daily fate is determined by Heaven. A time to be born. A time to die. A time to weep and a time to laugh. A time to mourn. A time to dance. A time to love and a time to hate. A time for peace. A time for warfare.

Listen and hear! In front of all I'll confess. When the priest said to me "It is you God has chosen, my heart split in a thousand pieces. The village confined me. Even these open hills were too small for me! The spirit of pride was in me!

God opened my eyes. He said to me: "Liar! Liar! You want to be like Christ and after you've been on the cross, you'll go home".

At that moment, Satan was waiting for me. Sitting on the edge of the well... smiling at me. Katerina!

Her lips were so red, the blood rushed to my head. I resisted her, but I took her with me in my thoughts, in my heart. Day and night I dreamed of her! I pretended to be thinking of Christ. Lies, Lies! It was of her I was thinking. But now I understand, I understand, God works in silence. He knows no haste. In the midst of darkness deliverance is at work. Every resolution a man makes is like the fruit of a tree. Slowly, patiently, the fruit ripens and falls.

## GIORGOS KOUMENDAKIS (born 1959)

### “AMOR FATI”

COMMISSIONED BY THE THESSALONIKI STATE ORCHESTRA (2007)  
TO MARK THE FIFTIETH ANNIVERSARY OF THE DEATH OF NIKOS KAZANTZAKIS

In his book *Religion and Psychiatry*, Irvin Yalom writes *‘I definitely prefer a Nietzschean perspective, one which celebrates life, is fully committed to life... Those who feel they have lived full, rich lives, that they have realized all their potential and fulfilled their destiny, are less panic-stricken at the approach of death’*. Psychotherapists have much to learn from Nikos Kazantzakis, the author of such powerfully life-affirming works... I particularly like a phrase from his *Report to Greco*: *‘I will leave Death nothing to take from me – nothing but a few bones’*. Kazantzakis is a good guide to living well...

These thoughts of Irvin Yalom became the inspiration for Amor Fati [Love of one’s fate], a work of great optimism. Perhaps the first of my works with a positive appetite for life.

I took the central musical core and the basic theme from Cretan music, with the colouring dependent on the sound of the lyre, the thiaboli, the mantoura and askomantoura. From the brass section of the orchestra I

opted to use just the horn, both for reasons of economy and to avoid excessive tensions; I didn’t want to be seen to be striving to make an impression.

The work is a series of three movements and a lengthy coda – all in the same tempo.

I tried to see Kazantzakis’ work through a contemporary eye, without the usual folklore dimension – which I believe is mistaken and fails to appreciate the true essence of his creation, the philosophical and ideological content.

Since 1994, when I was awarded the Nikos Kazantzakis prize in Herakleio, I have been pondering the composition of a musical work, inspired by the author’s writings and personality. It was this commission from the Thessaloniki State Orchestra and Myron Mihailidis which acted as a catalyst, prompting me finally to fulfil this ambition. I am profoundly grateful to them.

*Giorgos Koumendakis*

**MANOS  
HADJIDAKIS**  
(1925-1994)  
**“Kapetan Michalis”**  
(Captain Michalis)  
(1966)

Arrangement for orchestra:  
**Yannis Sambrovalakis**



From time to time Kazantzakis was appointed to political or honorary positions but he would almost always resign from these posts after some time had passed, for a variety of reasons. This is what happened in 1948, when the author gave up his post as literary consultant to UNESCO, in order to devote more time to his own writing. He set up home in Antibes, where the next few years were spent very productively in completing the major part of his prose work, including the novels *Christ Re-crucified* and *Captain Michalis*. He had been noting down ideas and first drafts of the latter work since as early as 1929 – taking as his subjects the figures of his father and grandfather, the resistance to the Germans, and his impressions of a journey through post-Occupation Crete. All these ideas now came together in the novel *Captain Michalis*, completed in 1949-1950.

First published in 1953, the work was adapted for the stage a second time in 1966, by G. Stavrou and K. Kotzias, to be performed by Manos Katrakis' Greek People's Theatre. The lyrics of the songs were transferred intact from phrases in the novel. The selection of material and the arrangement in seven sections was the work of G. Stavrou; the score was composed by Manos Hadjidakis.

Manos Katrakis, who played the leading role

in the production, contributed the following lines to the programme notes: *'It was always a dream of mine, a long-cherished ambition, to bring Captain Michalis to the stage. Within his hero, child of Crete and of Greece, Nikos Kazantzakis has encapsulated the whole of the indomitable Cretan spirit – which is to say, the whole of the Greek and universal spirit – the passion for freedom.'*

Manos Hadjidakis has written some of the most important musical scores for both tragic and comic works performed at the National Theatre, the 'Technis' Theatre and the Greek Dance Theatre of Rallou Manou. As examples we might cite *Blood Wedding* (1948), *Medea* (1956), *The Birds* (1959) and *The Accursed Serpent* (1951). In his score for *Captain Michalis* the composer found a musical style which expressed not only the spirit of Crete (making interesting use of the Cretan lyre and the cembalo) but also the individual characters, most of all Captain Michalis himself, who transcends his own emotions, mainly his love for the Circassian Emine, in order to fight to the death against the vastly superior Turkish forces, in the battle for the liberation of Crete. It is also fascinating to see how in his setting of the words to music Hadjidakis, a composer of melodies par excellence, alternates passages of recital in a

more declamatory style with melodic phrases – with the exception of the Krasogiorgaina poem – thereby giving these sections a more dynamic character. Decorative flourishes by both voice and instruments also give a more folk quality to the music.

In arranging the work for a large orchestra G. Sambrovalakis intensified the contrast and conflict between the two peoples involved, adding a new dimension with the inclusion of an improvisation by Hadjidakis on the cembalo. Sambrovalakis has written: 'In the first recording of the work by Hadjidakis (1966) very few instruments were used: the Cretan lyre, guitar, lute, cembalo, mandolin, mandola and double bass. Later in concert the composer employed a larger ensemble (flute, oboe, clarinet, horn, trumpet, harp, piano, guitar, violin, viola, cello and double bass).

Since the original work by Kazantzakis is a rich creation with many characters, Hadjidakis' version is one of his works which is ideally suited for orchestral arrangement, allowing the composer's music to be enjoyed within an orchestral programme.

The key idea was to make symbolic use of certain traditional instruments, which not only enrich the orchestral palette, but have the capacity to represent two parallel



musical worlds. Just as the lives of the main characters (Christians and Muslims of Crete) moved in parallel, so in the orchestration the Cretan lyre (here representing the Greek element) and the santouri (representing the Ottoman element) co-exist creatively or clash in conflict, depending on the circumstances at any point in the work.

The use of certain orchestral 'idioms' consistently serves the musical description of the text or its meaning. A simple instance is the description of dream states ('Krasogiorgaina dreamed...'), or the simultaneous use of glissandi and tremoli in the string section for '... and the sea grew stormy'. More complexity was required in the description of mental states, like the 'Massacre', and in the lament which follows it, or even in the epilogue 'Where is God?', with the characteristic wailing of the Cretan lyre. In the 'Massacre', in particular, electronic sounds are used (with the inclusion of a modified version of Hadjidakis' improvisation on the cembalo from the original recording), which gives the orchestra the signal for a brief free improvisation; the more frenzied this is the more faithfully it will represent the terrible scene described by Kazantzakis in his novel'.

*Evelin Voigtmann*





Scene from the play "Captain Michalis" by the Greek Folk Theatre of Manos Katrakis (arranged by Kostas Kotzias-Gerasimos Staurou), directed by Manos Katrakis and music by Manos Xatzidakis, 1966

## MANOS HADJIDAKIS. KAPETAN MICHALIS, opus 24

The lyrics of the songs are written by Gerasimos Staurov, based on the text of the novel "Captain Michalis" of N. Kazantzakis.

### How Beautiful Crete is!

How beautiful Crete is! How beautiful  
I wish I were an eagle  
to admire it all  
from the highest point of the heavens!  
Miserable Crete.  
You've been crying for generations now.  
Nobody listens...  
Even God has to be threatened  
to perform His miracle.  
Take up your arms! Take up your arms again!

### That was no island

That was no island.  
It was a monster, lying in the sea.  
It was the mermaid, sister of Alexander  
the Great.  
She wailed and the sea grew rough.  
When Crete is freed,  
my heart will be freed as well.  
When Crete is freed,  
Only then will I laugh.

### My lady of the Vineyards

My lady of the Vineyards.  
Mistress of the wine and of joy,  
I bid you farewell.  
Captain Michalis is holding a feast.  
Oh, help me bear it!  
Virgin, make the wild beast  
vent its fury soon,  
so I can go back home.

### Drunk George's Wife

Drunkl George's wife was dreaming  
that she was strolling with her beaux,  
smiling, in a fenced orchard.  
It was not the fat Drunk George,  
but a slender lad.  
His moustache was turned upwards,  
his raven hair was long,  
silver pistols in his belt,  
and his breath smelled of cinammon.  
He looked just like Athanasios Diakos.

### Holy Week

Holy Week, the Resurrection is close.  
Yet only two,  
two men, up at the Great Castle,  
Took a different path tonight,  
Having no thought of God.  
One of them, this holy night,  
holds an Asian girl in his arms,  
and the other,  
oh, the other is sinking in her eyes.  
His thoughts have stopped  
at some green door.

### Heavy is this night

Heavy is this night, up at the Great Castle.  
A wind has risen – hot, humid, –  
that bends the trees.  
It came from Africa,  
rushed through the fields of Mesara,  
jumped over the castle walls,  
and fell on the women, like a man,  
and on the men, like a woman.  
Captain Michalis stayed awake and waited  
for the day to dawn.

### Where is the Lord?

God's day dawned,  
the light stole over Psiloritis.  
the wounded body of Crete  
and the sea, blazed  
Houses are burning,  
women are crying,  
children that have become orphans, return,  
and men that do not lower their heads,  
stand at every pass  
without any bread, without any bullets.  
where is the Lord,  
to see our Crete  
and cry?

**YANNIS  
CONSTANTINIDIS  
(1903-1984)**

**Dodecanesine Suite  
Op. 1, Series I**

Yannis Konstantinidis was born in Smyrna and studied piano and musical theory at the Berlin School of Music. He composed works of remarkable quality, authentically Greek in character and imbued with the spirit of the folksong. He wrote two Dodecanese Suites for orchestra, as well as twelve dances, 44 children's pieces for the piano, three short sonatas, études for violin and piano, a suite on Dodecanese themes and many songs.

The first Suite for orchestra, titled From the Dodecanese, songs and dances for orchestra, series one, was composed in 1946 and is dedicated to Baud-Bovy. The themes are all taken from the two-volume collection of Baud-Bovy, Songs of the Dodecanese.

*Solon Mihailidis*

111

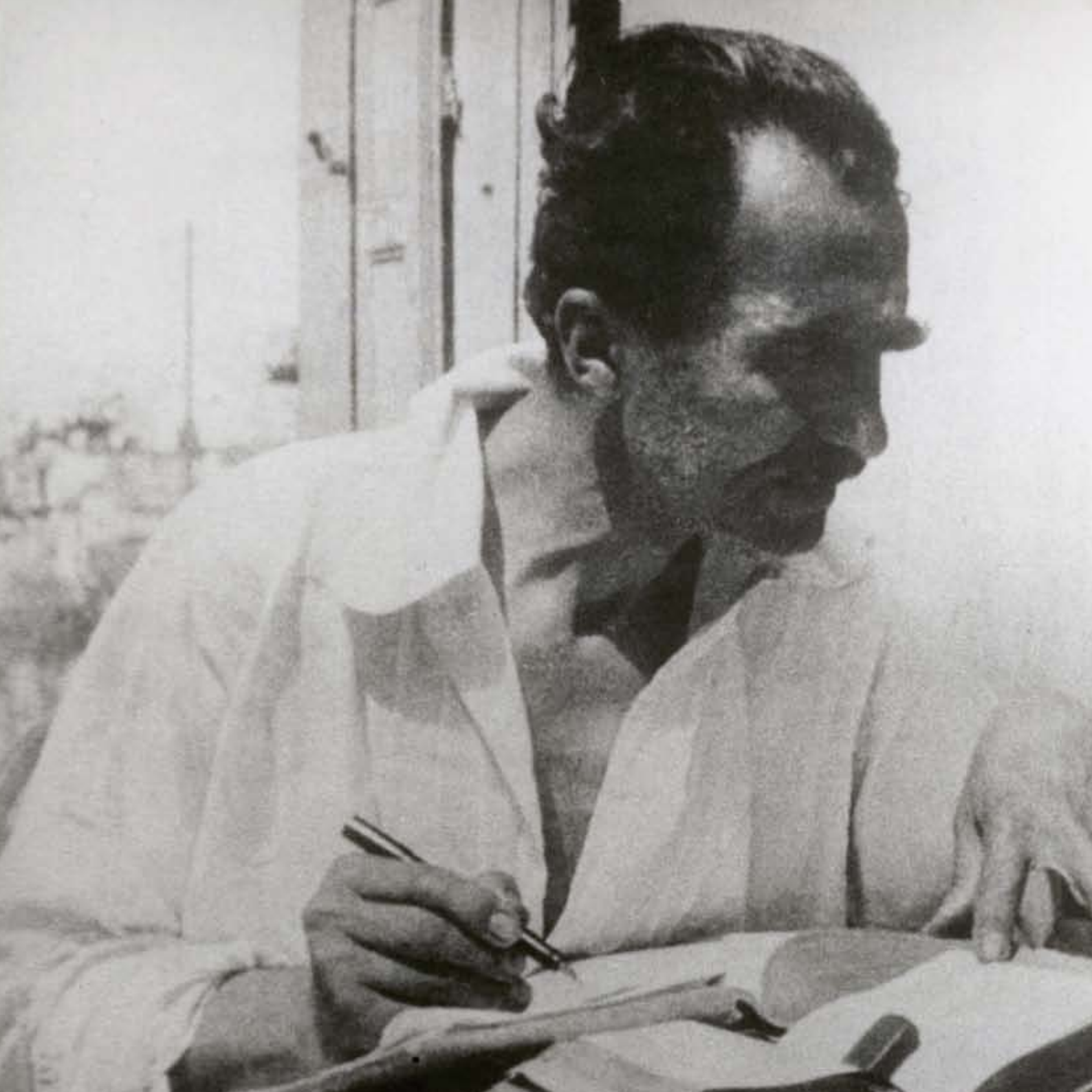
**Bibliography:**

Printed sources

- Archive of museum Nikos Kazantzakis
- Aleka Simeonidou, Dictionary of Greek Composers, ed. NAKAS 1995
- Brochure from the CD "Zorba the Greek", MINOS-EMI, 2004.
- Brochure from the CD "Captain Michalis", MINOS-EMI, 2006
- Brochure from the CD "The circle of C.N.S.- Captain Michalis-The neighborhoods of moon", LYRA 1996
- Pipers Enzyklopadie des Musiktheaters, Bd. 3, Munchen 1989.

Internet sources

- <http://www.kazantzakis-museum.gr>.  
Texts by Litsa Xatzopoulou, Doc. of Literature
- [http://de.wikipedia.org/wiki/Bohuslav\\_Martin](http://de.wikipedia.org/wiki/Bohuslav_Martin)
- <http://de.wikipedia.org/wiki/Kazantzakis>
- [http://www.kalomiris.gr/kalomi\\_files/001\\_synuetis/001\\_004\\_libreti/001\\_004\\_index.htm](http://www.kalomiris.gr/kalomi_files/001_synuetis/001_004_libreti/001_004_index.htm)



*They think I am a scholar person,  
intellectual, writer.  
I am none of these.  
My fingers, when I write,  
are not inked,  
they are blooded.  
I think I am nothing more than this:  
a free soul.*

With these words Kazantzakis  
described himself in 1950.

# Nikos Kazantzakis

1883 - 1906

Nikos Kazantzakis was born in Herakleio, the capital of the Turkish-occupied Crete, on 18 February 1883. His childhood was spent in the turbulent atmosphere of the last Cretan uprisings and marked by a passion for freedom, by massacres and flight from the oppressor. At the age of six he left his home town for the first time, fleeing with his family to Piraeus until the uprising of 1889 had run its course. A few months later the family returned to Herakleio, where the young Kazantzakis attended primary school.

The uprising of 1897 saw the family take flight once more, this time to Naxos. Here Nikos began his high school career at the French *Commercial School of the Sacred Cross*, where he remained for two years. In January 1899 he returned to Herakleio and finished high school. He then moved to the Greek capital to enrol in the law school at Athens University (1902-1906). He graduated with honours. It was at this period in life that his writing career began.

In the summer of 1905 he published translations of work by Renan, Jean Paul, Dante and Henri Michel in the journal *Neotis*, under the nom de plume *Lacrima Rerum*. At the end of the same year he published his first novel, *The Serpent and the Lily*, and in April of the next year his essay *The Malaise of the Century* was published in the journal *Pinakothiki*. Both were published over the nom de plume *Karma Nirvami*, a pseudonym which retained the initial letters of his real name.



In Hereklion, with his parents and his sisters in 1900.  
Photo: G. Maragianni



## 1907-1923

The years between 23 and 40 were a period of feverish intellectual activity, travel and a host of other activities for Kazantzakis. The new reality following the Goudi coup and the presence of Venizelos on the Greek political scene did not leave him unaffected; the major political visions of the period were combined with his own dreams of rebirth and regeneration.

It was during this period that he began to travel abroad, staying away from Greece for long spells. In 1907-09 he was in Paris doing postgraduate studies, attending the lectures of Henri Bergson, who influenced him profoundly, and writing his dissertation on the philosophy of Nietzsche. In 1917-18 he travelled to Switzerland, and in 1919 to the Caucasus, where he worked as a director for the Greek Ministry of Aid Relief. In 1922-23 he was in Vienna and Berlin; here he was initiated into the social revolutionary movement by the 'circle of fire', a group of revolutionary women who were to play a significant role in his life.

In between these journeys he lived in Athens, trying to earn a living by writing, translating and engaging in various business ventures, while playing an active part in the intellectual life of the city. Dividing his time between Greece and Europe, he wrote a number of new works, while gradually conceiving the idea of the *Ascetics*, which he would finally complete early in 1923, in Berlin.

## 1924-1938

During the interwar years, while Europe was menaced by the rise of fascism, Kazantzakis tirelessly continued his travels and began work on his *Odyssey*. The years leading up to its final publication were characterized by a singular correspondence between his life and work. During the fourteen years in which he produced the seven successive versions of the *Odyssey*, Kazantzakis travelled to Cyprus, Palestine, Egypt, Mt. Sinai and Japan, while also making two visits to Italy, three to the Soviet Union and three to Spain. From time to time he spent periods living in Europe, while also building a house in Aegina where he spent most of his time when in Greece.



Student in Paris, 1908.



With Galateia Alexiou-Kazantzaki in Athens, 1915.



With Aggelo Sikeliano,  
10 October 1920.



In Aigina, writing the greek-french dictionary, Spring 1931.



In the temple of Athena Afaia in Aigina, 1927.



Athens, March 1945.  
Photo: L. Franzis.

Travelling and hard work helped him to cope with the death of his parents in 1932. He was now working at a feverish rate, producing film scripts, poetry and plays, writing novels in French, compiling encyclopaedias and dictionaries, producing textbooks for schools, writing articles for Greek and Russian newspapers, translating important literary texts and even children's books.

### 1939-1946

After the publication of his *Odyssey* (1938), Kazantzakis travelled to England, working hard on literary projects, some old some new, and anonymously writing popular biographies and children's books to earn a living. He spent most of the years of the German occupation living in isolation on the island of Aegina.

In 1942 he travelled to Athens where he had his first meeting for twenty years with Sikelianos and met the Homeric scholar Professor I. T. Kakridis, from whom he requested reading suggestions to help with his translation of the *Iliad*. After the departure of the Germans he again visited the capital, now shaken by factional conflict. He entered politics and was nominated for the Athens Academy, failing to secure a place by just two votes. He was, however, elected President of the Society of Greek Writers.

In the summer of 1945 he toured Crete as a member of the government committee investigating German atrocities. In November 1945 he married Eleni Samiou and was appointed Minister without Portfolio in the Sophoulis government. He quit the post after just three months. At the beginning of 1946 he saw a performance of his *Kapodistrias* at the Royal Theatre, and in May he was nominated for a Nobel Prize, together with Angelos Sikelianos.





Portrait, 1953.

At the presentation  
of the french  
translation  
of the novel  
"The poor of God"  
by the editions Plon,  
21 May 1957.



Nikos Kazantzakis in his office, in Antibes, France, 1956.  
Photo: Henri Chaillet.

## 1947-1957

In the summer of 1945 Kazantzakis left for Europe – for what proved to be the last time. He spent part of 1946 in England, and then settled in Paris, where he was appointed literary consultant to UNESCO. He resigned his post in March 1948 and made his home in Antibes on the Cote d'Azur.

Despite his failure to secure election to the Athens Academy, his reputation abroad went from strength to strength in the last decade of his life. More and more of his works were translated into European and other languages; his plays were broadcast by European radio stations or staged in European theatres. *Zorba the Greek* was awarded a prize as best foreign novel in France, in 1954, while Jules Dassin adapted *Christ Re-crucified* for the cinema, to be screened to critical acclaim at the Cannes Festival in 1957.

From 1951 his health began to fail. Early in 1953 he spent six weeks in hospital in Paris, gravely ill. His eye continued to trouble him, and the malfunctioning of the lymphatic system which had afflicted him for years was now formally diagnosed. In December 1954 he spent forty days in the University Clinic in Freiburg, Germany, for observation and treatment; the doctors there diagnosed benign lymphoid leukaemia. For the rest of his life he was to make annual visits to Freiburg for treatment.

On his last trip to China he acquired an infection from a vaccination he was given in Canton. Although his organism managed to throw off this infection he subsequently caught Asian influenza and died in Freiburg on 26 October 1957.



## GIORGOS KOUMENDAKIS

composer

118

Giorgos Koumendakis is one of the most recognised Greek composers of the new generation. His work encompasses a wide range of musical idioms and is constantly evolving in new directions.

In 1992 Koumendakis was awarded the Prix de Rome and subsequently spent the following year as the resident composer in Villa Medici.

In 1994 he was awarded the "Nikos Kazantzakis Prize".

In 1998-2000 he has been appointed "Composer in Residence" for the Hellenic Concert Series in London, Clio Gould and the BT Scottish Ensemble, with generous support from the Michael Marks Charitable Trust.

Until today, Koumendakis's oeuvre counts more than 100 works, including orchestral, chamber, solo and operatic music as well as music for dance, theatre and the

Greek Drama. More recently, he has also collaborated with other artists in various multimedia projects (video art/animation, installations etc.).

His works have been performed worldwide in more than 300 concerts so far in prestigious venues such as: Salle Olivier Messiaen, Théâtre de l'Archevêché, Teatro la Fenice, Alte Oper, Benesse Museum in Naoshima, Amsterdam Concertgebouw, Purcell Room, Wigmore Hall, Carnegie Hall and in many festivals including Biennale di Venezia, Epidaurus Festival, 1985 European Year of Music, Semaines Musicales Internationales d'Orleans, Athens Festival, World Music Days Festival: 1987 (Germany), 1988 (Hong Kong), 1990 (Oslo), Frankfurt Feste, Conferenza Musicale Mediterranea, Nieuwe Muziek Middelburg Festival, Lecce Festival, Tage für Neue Musik Zürich, New MusICA, Aix

en Provence Festival, Présences 92 (Radio France) etc.

Koumendakis's music has also been broadcasted numerous times by many radio stations such as: BBC 3, Classic FM, Radio France, RAI and performed by ensembles such as: Ensemble Intercontemporain, Divertimento Ensemble, European Community Youth Orchestra, Oslo Sinfonietta, Composers Ensemble, Nash Ensemble, BT Scottish Ensemble, Hong Kong Ensemble, Arraymusik Ensemble, Accademia Musicale Siciliana, Orchestre des Jeunes de la Mediterranee, The City of Oxford Orchestra, Russian State Symphony Orchesra Young Russia, New Greek Quartet, La Camerata (Athens Megaron) Friends of Music Orchestra, Leonardo Quartet, Orchestra of Colours, Odessa Camerata, Accentus/Axe 21 chamber choir, Thessaloniki State Symphony Orchestra.

Among others, his music has also been conducted by Arturo Tamayo, Gunther Schuller, Diego Masson, Martin Brabbins, Mathias Bamert, Peter Wiegold, Olivier Cuendet, Sandro Gorli, Christopher Warren-Green, Igor Savrouk, James Judd, Christian Eggen, Stefan Skold, Gaetano Colajanni, Henry Kucharzyk, Miltos Logiadis, Nikos Tsouchlos, Myron Michailidis, Marios Papadopoulos, Alexandros Myrat and Ingo Metzmacher.

There have been 9 CDs released so far with Koumendakis's music by Greek based record companies.

Giorgos Koumendakis had been the Artistic Director of the Skalkottas Ensemble for the period 1999-2001. He was also the Director of Music and Music Concept Creator for the Opening & Closing Ceremonies of the Olympic Games in Athens 2004.



## MYRON MICHAILIDIS

**Artistic Director of Thessaloniki State Symphony Orchestra and Conductor**

Myron Michailidis was born in Iraklio Crete, where he took his first piano lessons in a very young age. He went on studying the piano with Dimitris Toufexis in Athens and later studied conducting at the Berlin Music Academy with Hans-Martin Rabenstein (graduating in 1996 with top marks in conducting). At the same time, he attended conducting seminars with Miltiadis Karydis at the Carl Maria von Weber Academy in Dresden and with Simon Rattle (Director of Berliner Philharmoniker). He also holds a Law degree from the Athens University.

He has conducted several important orchestras such as: Berlin Symphony Orchestra, the Orchestra of the Opera of Eastern Saxonia, Magdeburg Philharmonic, New Brandenburg Philharmonic, Thüringen Symphony Orchestra, Niederschlesien Orchestra (Poland and Czech Republic), as well as all the major greek orchestras.

Since 2001 he collaborates frequently with the Greek National Opera conducting opera productions such as Tosca, Il Trovatore, L'Italiana in Algeri, Les Contes d' Hoffmann, L'Elisir D' Amore and Fedora.

He has conducted in various festivals in Greece and abroad as well as in important celebration events such as the 13th Festival of contemporary music in Dresden (1999) and a gala concert in Poland celebrating the Anniversary of the German Unification (3 October 2003).

He has collaborated as conductor with famous soloists such as Aldo Ciccolini, Paul Badura-Skoda, Shlomo Mintz, Martino Tirimo, June Anderson, Cheryl Studer and others.

Upcoming concerts include collaborations with Salvatore Accardo in May 2007, two concerts with Aldo Ciccolini at the Athens Festival and in Thessaloniki in June 2007 as well as a recording of the 1st and 4th Beethoven piano concertos with the great pianist in July 2007. He will also conduct a Verdi Requiem at the Thessaloniki Concert Hall in March 2007. Further future engagements include concerts with Prague Radio Symphony Orchestra, Georges Enescu Philharmonic Orchestra and Slovak Philharmonic Orchestra and Pardubnice Chamber Philharmony.

He has laid emphasis on promoting the Greek culture – especially Greek classical music creation – and the young Greek artists abroad. From 1999 until 2004 he was Permanent Conductor and Director of Musical Studies at the Opera of Eastern Saxonia in Germany. He was the founder (1994) and first Music Director of the Youth Chamber Orchestra in the Schoenberg State Conservatory in Berlin where he was also Professor of opera Repertoire and Chamber Music until 1998, collaborating with numerous choir groups, ensembles of authentic instruments as well as youth orchestras, such as the Youth Orchestra of the Berlin Music Academy and the Eurojuvenes Symphony Orchestra with which he received an award at the Karlsruhe Festival in 2000.k

Since July 2004 he is Artistic Director of Thessaloniki State Symphony Orchestra activating a qualitative and elaborative artistic program of high standards.

There has been recently issued the first CD of Thessaloniki State Symphony Orchestra in collaboration with the British label NAXOS, a production that inaugurated the new “Greek

Classics” series of the well-known label. This CD is consisted of world premiere works by Greek composers under the baton of Myron Michailidis and the collaboration of the renowned saxophone player Theodoros Kerkezos. This CD - in February 2007 - was given the “Supersonic Award” by the Pizzicato Classics in Luxembourg. He has also recorded – in collaboration with the University of Crete – a CD of the “Axion Esti” of Mikis Theodorakis.

Regarding his writing activity, a special mention deserves an economical-technical study for the creation of a symphony orchestra in Greece (2003).

He has been getting rave reviews for his opera productions and concerts in magazines such as “Das Orchester”, “Opernwelt”, as well as newspapers such as “Sächsische Zeitung”, “Berliner MorgenPost”, “Der Tagespiegel”, and honorary distinctions.



## MARINA FIDELI

Mezzo-soprano

122

The mezzo-soprano Marina Fideli was born in Volos. She graduated in classical singing, unanimously passed summa cum laude by the judges and awarded the first prize, from the Athens Contemporary Conservatoire, where she had studied under G. Zervanos. She then went on to study at the Vienna Music Academy under the chamber vocalist Margarita Lilowa.

Since 1993 she has performed in a number of Greek and foreign concerts at the Athens Concert Hall, working alongside such prominent conductors as C. Scimone, M. Schoenwandt, G. Sanzogno, A. Gatto and K. Karidis, with well-known orchestras like the Berlin Symphony Orchestra, the Budapest Opera Orchestra, the Hamburg Symphony Orchestra and Solisti Veneti, and with such distinguished colleagues as Sir D. McIntyre, G. Tichy, A. Fondari, N. Secunde, F. Grundheber, A. Cupido and A. Agacke.

Since 1997 she has been involved in a number of productions at the Greek National Opera. She has also performed as a soloist with all the main Greek symphony orchestras, demonstrating a wide aesthetic range.

Since 2003 she has been a permanent member of the Kiel Opera in Germany, where she has earned warm critical praise for her interpretation of important roles in the Italian and French repertoires, including Bellini's Norma, Donizetti's Anna Bolena, Ponchielli's Gioconda, and in Verdi's La forza del destino and Massenet's Werther.

She recently enjoyed great success in the role of Sesto in Mozart's opera La Clemenza di Tito, in Wagner's Wesendonk Lieder and Mahler's Lied von der Erde. During the 2007-2008 season she will perform the title role in Bizet's Carmen and the role of Orlofsky in Strauss's Fliedermaus.

Last July she appeared in the tribute concert at Epidaurus to mark the 30th anniversary of the death of Maria Callas, signing arias and songs which the world-famous diva had performed in Greece early in her career, to piano accompaniment.

Apart from operatic roles Marina Fideli's repertoire also features symphonic works, oratorios and lieder.

Marina Fideli regularly gives concerts of chamber music both here and abroad.



## MICHAL LEHOTSKÝ

tenor

Michal Lehotský attracted attention participating in the production of Jenůfa (Steva) at the prestigious Janáček-Theatre in Brno, a co-production with the Vienna State Opera. The young tenor was invited hereupon to sing Pinkerton in Madama Butterfly in Nagoya/Japan during the season 2004/05. Further more he made his debut as Ismaele in the startling production of Nabucco at the Deutsche Oper Berlin. Under the baton of Gerd Albrecht Michal Lehotský will return to the Kölner Philharmonie to sing a concert performance of **Dvorak's** Kral a Uhlir. At National Theatre Bratislava he appears in the main tenor-parts like Duca, Alfredo, Riccardo, Don José, Rusalka-Prince and Rodolfo. Edita Gruberova chose him as her tenor partner in the concert performance of Roberto Devereux at Bratislava Philharmonic. Lehotský received enthusiastic reviews and was regarded as congenial to the primadonna.

In October 2006, he made his debut at the Vienna State Opera as Duca in Rigoletto under the baton of Renato Palumbo.

In 2001 he was guest at the Nationaltheater Prag as Duca di Mantua in **Verdi's** Rigoletto and appeared in the role of Jiri in The Jacobin

at the Wexford Opera Festival.

He also sang this part at the WDR Köln in 2003 when the opera was performed in a concert version under the baton of Gerd Albrecht. This performance is available as complete live-recording on cd.

Since the 2002/2003 season Michal Lehotský is permanent guest at the State Opera Prague performing in the following operas: Aida, Carmen, Traviata, Rigoletto, Bohème, Tosca as well as Robert Le Diable.

Michal Lehotský took private singing lessons from 1988 to 1995 in the Slovak Republic and continued his studies at the Mozart Academy in Cracow. He started his soloist career in 1996/97 and gave his debut at the State Opera Prague in the title role of Meyerbeer's Robert Le Diable in December 1999.



ARIS ARGYRIS  
baritone

Aris Argiris was born in Athens in 1974. He attended the Athens Music Conservatory between 1989 and 1995 where he initially studied Saxophon, Counterpoint and Classical Music Harmony. In 1993 he commenced his studies of Marketing and Languages (English, Italian) at the university of Athens and simultaneously studied Voice under Kostas Paskalis, Frangiskos Voutsinos and Despina Calafati. In 1996 he took part in an international master class under the direction of Gabriella Ravazzi in Orvieto, Italy. In 1999 he was awarded the Maria-Callas Scholarship in Athens and continued his vocal studies with the eminent Professor Daphne Evangelatos at the Music Academy in Munich. Whilst studying he sang regularly in Concert and Opera performances, at the "Prinzregenten" Theatre in Munich

(Don Giovanni) and at the "Gewandhaus" in Leipzig.

In 2002 Aris Argiris was prize-winner at the International Voice Competition at the Kammeroper Schloss Rheinsberg and sang the title role in Mozart's "Don Giovanni". From 1999 he has made regular guest appearances in Greece, amongst others, in the Athenian State Opera House, the Music Megaron in Athens and Thessaloniki. Apart from Don Giovanni, his repertoire includes the following roles: Escamillo (G. Bizet: Carmen), Belcore (G. Donizetti: L'elisir d'amore), Schaunard (G. Puccini: La Bohème), Dandini (G. Rossini: La Cenerentola), Fieramosca (H. Berlioz: Benvenuto Cellini), Sharpless (G. Puccini: Madama Butterfly), Guglielmo (W. A. Mozart: Così fan tutte), Figaro (G. Rossini: Il Barbiere



di Siviglia), Don Fernando (L. v. Beethoven: Fidelio), Orfeo (J. Peri: Euridice), Pilade (Ch. W. Händel: Oreste), G. Germont (G. Verdi: La Traviata), Donner (R. Wagner: Das Rheingold). He has worked, among others, with the conductors Christian Thielemann, Kurt Masur, Yakov Kreizberg, Gustav Kuhn, Heribert Beissel, Nikos Athineos, Donato Renzetti.

In November 2003 Aris Argiris has sang the baritone-role in "Ariadne – Dithyrambos für Bariton und Orchester" by Siegfried Matthus in Frankfurt/Oder and Potsdam, as well as singing in "Carmina Burana" with the Bonn Classic Philharmonic Orchestra in the Beethoven Concert Hall Bonn. Furthermore he sang in several gala concerts at the Kammeroper Schloss Rheinsberg as well as in the Chamber Music Room of the Berlin Philharmonic Hall. In January 2006 was his debut as G. Germont

(Verdi: La Traviata) at the Oper Leipzig and at the Oper Bonn. Aris Argiris is currently engaged at the opera house in Bonn, where his roles will be Demetrius (B. Britten: A Midsummer Night's Dream), Lord Enrico Asthon (Donizetti: Lucia di Lammermoor, Conte d'Almaviva (W. A. Mozart: Le nozze di Figaro) and Don Giovanni (Mozart). In 2007 was his debut as Escamillo (Bizet: Carmen) at Hamburgische Staatsoper and as Marcello (Puccini: La Bohème). The following debuts will be at the Deutsche Oper Berlin (June, 2007: Escamillo), at the opera house in Stockholm (2008 and 2009: Dandini) and as Escamillo at the Royal Opera House London in 2010. With the beginning of the season 2008/09 he will be engaged at the opera house in Frankfurt. At this opera house he will sing Posa (Verdi: Don Carlos), Ramiro (Ravel: L'heure espagnol) and Dandini.

# THE MUSICIANS OF THE THESSALONIKI STATE SYMPHONY ORCHESTRA

## Artistic Director

Myron Michailidis

## Permanent Conductor

Karolos Trikolidis

## FIRST VIOLINS

### Concertmasters

Simos Papanas

Antonios Sousamoglou

### Principals

Mikis Michaelides

Yorgos Petropoulos

Theodoros Patsalides

### Tutti

Maria Drougou

Maria Soueref

Evangelos Papadimitris

Evi Delfinopoulou

Kristallis Arhondis

Georgios Kandylidis

Andreas Papanikolaou

Greta Papa

Maria Spanou

Eftychia Talakoudi

Christina Lazaridou

Efstratios Kakabouras

Hector Lappas

Georgios Garifallas

## SECOND VIOLINS

### Principals

Anthoula Tzima

Daria Katsiou

### Sub-Principals

Alketas Xhaferi

### Tutti

Mimis Toptsidis

Thanassis Theodoridis

Despina Papastergiou

Isabelle Both

Evangelia Kouzof

Popi Mylaraki

Eleftherios Adamopoulos

Maria Eklektou

Miguel Michaelides

Igor Selalmazides

Georgios Kougioumtzoglou

Igga Symonidou

Anastasia Misyrlis

## VIOLAS

### Principals

Neoklis Nikolaidis

Poulcheria Seira

### Sub-Principals

Antonis Porichis

Alexandra Voltsi

### Tutti

Felicia Popica

Irina Paralika

Christos Vlachos

Katerina Mitropoulou

Violeta Theodoridou

Dimitris Delphinopoulos

Rosa Terzian

Dimosthenis Fotiadis

Pavlos Metaxas

## CELLOS

### Principals

Vassilis Saitis

Apostolos Chandrakis

### Sub-Principals

Evangelia-Myrto Manola

### Tutti

Anthoula Kodogiannaki

Georgios Manolas

Victor Davaris

Dimitris Polisoidis

Giannis Stefanos

Christos Grimpas

Maria Anissegou

Dimitrios Alexandrou

Ioanna Kanatsou

## DOUBLE BASSES

### Principals

Georgios Galistas

Charalambos Cheimarios

### Sub-Principals

Ioannis Chatzis

Iraklis Soumelidis

### Tutti

Eleni Bulasiki

Irini Pantelidou

Leonidas Kiridis

Michail Sapountzis

Georgios Polychroniadis

## FLUTES

### Principals

Nikolos Dimopoulos

### Sub-Principals

Georgios Kanatsos

Jannis Anissegos

Malama Chatzi

### Tutti

Nikos Koukis

## OBOES

### Principals

Dimitrios Kalpaxidis

Dimitrios Kitsos

### Sub-Principals

Yannis Razakov

Konstantinos Chasiotis

### Tutti

Thomas Mitrizakis

## CLARINETS

### Principals

Kosmas Papadopoulos

Christos Graonidis

### Sub-Principals

Paula Smith-Diamanti

Alexandros Stavridis

### Tutti

Vassilis Karatzivas

## BASSOONS

### Principals

Vassilis Zarogas

Georgios Politis

### Sub-Principals

Konstantinos Vavalas

Maria Poulioudi

### Tutti

Malina Iliopoulou

## HORNS

### Principals

Emmanuel Iordanidis

Traianos Eleftheriadis

### Sub-Principals

Vassilis Vradelis

Pandelis Fejo

### Tutti

Dimitrios Despotopoulos

## TRUMPETS

### Principals

Spyros Papadopoulos

Grigorios Netskas

### Sub-Principals

Giorgos Laskaridis

### Tutti

Ioannis Sismanidis

Dimitrios Kouratzinos

## TROMBONES

### Principals

Philimon Stefanidis

Athanasios Ntones

### Sub-Principals

Fotis Drakos

Georgios Kokkoras

### Tutti

Evangelos Baltas

## TUBA

### Sub-Principals

Georgios Tiniakoudis

Pavlos Georgiadis

## TIMPANI

### Principals

Dimitrios Vittis

Margarita Kourtparasidou

## PERCUSSION

### Sub-Principals

Konstantinos Hanis

### Tutti

Eleftherios Agouridakis

Delia Michaelidou

## HARP

### Principals

Katerina Gima

## PIANO

### Principals

Marilena Liakopoulou

## Orchestra Inspector

Eleni Bulasiki

## Deputy Orchestra Inspectors

Efstratios Kakabouras

## Stage Managers

Petros Giantsis

Giorgos Nibis

HELLENIC MINISTRY OF CULTURE

THESSALONIKI STATE  
SYMPHONY ORCHESTRA

# IMPRESSIONS FOR SAXOPHONE AND ORCHESTRA

Naxos November 2006  
**best seller**



The endless capabilities of the saxophone are heard to full effect in this wide-ranging programme of virtuoso works by 20th century Greek composers, which receive their world premiere recording, played by the distinguished Greek saxophonist Theodore Kerkezos.

**Supersonic Award**  
**pizzicato.lu**  
February 2007

*"It also inaugurates Naxos' new series of Greek Classics..."*

*"The orchestral contribution is of high international quality..."*

*"This is a wonderful CD. I love this music, I love Kerkezos' playing of it, and I cannot recommend it to you too highly".*

*"Ablly accompanied by the Thessaloniki State Symphony Orchestra and Myron Michailidis, this vividly recorded and well documented disc is Kerkezos' most intriguing yet"*

*"His partner orchestra Thessaloniki State Symphony Orchestra under the precise and engaging conducting of Myron Michailidis is a bonus to this recording..."*

Musical Opinion  
(March - April 2007)

Fanfare  
(March - April 2007)

Gramophone  
(March 2007)

Pizzicato  
(February 2007)

Official sponsor:



C·L·A·S·S·I·C·A·L  
HOTELS

[www.tssso.gr](http://www.tssso.gr)

[www.naxos.com](http://www.naxos.com)

## TSSO ADMINISTRATION

### ARTISTIC DIRECTOR

**Myron Michailidis**

e-mail: director@tssso.gr

### PLANNING MANAGER

**Philp Hatzissimou**

Tel. +30 2310 589160

e-mail: philh@tssso.gr

### ASSISTANT TO ARTISTIC DIRECTOR

**Mina Papakonstantinou**

Tel. +30 2310 589162

e-mail: secretary@tssso.gr

### SECRETARIAT-PRESS OFFICE

**Vangelis Giasimakopoulos**

Tel. +30 2310 589165

e-mail: vangelis@tssso.gr

### SECRETARIAT

**Maria Nibi**

Tel. +30 2310 589163

e-mail: maria@tssso.gr

**Nikos Kyriakou**

Tel. +30 2310 589164

e-mail: info@tssso.gr

### ACCOUNTING DEPARTMENT

**Stefania Giantsi**

Tel. +30 2310 589157

**Emmanuel Adamos**

Tel. +30 2310 589159

e-mail: economics@tssso.gr

### COMMUNICATION-PUBLICITY

**Nikos Kyriakou**

Tel. +30 2310 589164

e-mail: info@tssso.gr

**Freelance associate**

**Penelope Barbetaki**

Tel. +30 210 7608093

e-mail: pbarbe@otenet.gr

### MUSIC LIBRARY-ARCHIVE

**Theodora Karamanidou**

Tel. +30 2310 589166

e-mail: library@tssso.gr

### BOX OFFICE

**Elena Paraschou**

Tel. +30 2310 236990

### THESSALONIKI STATE SYMPHONY ORCHESTRA

Moni Lazariston,  
21 Kolokotroni str.

564 30 Thessaloniki

Tel. +30 2310 589162-5

Fax. +30 2310 604854

### TSSO REHERSAL HALL

73 Nikis Ave.,

546 22 Thessaloniki

TSSO website: [www.tssso.gr](http://www.tssso.gr)

