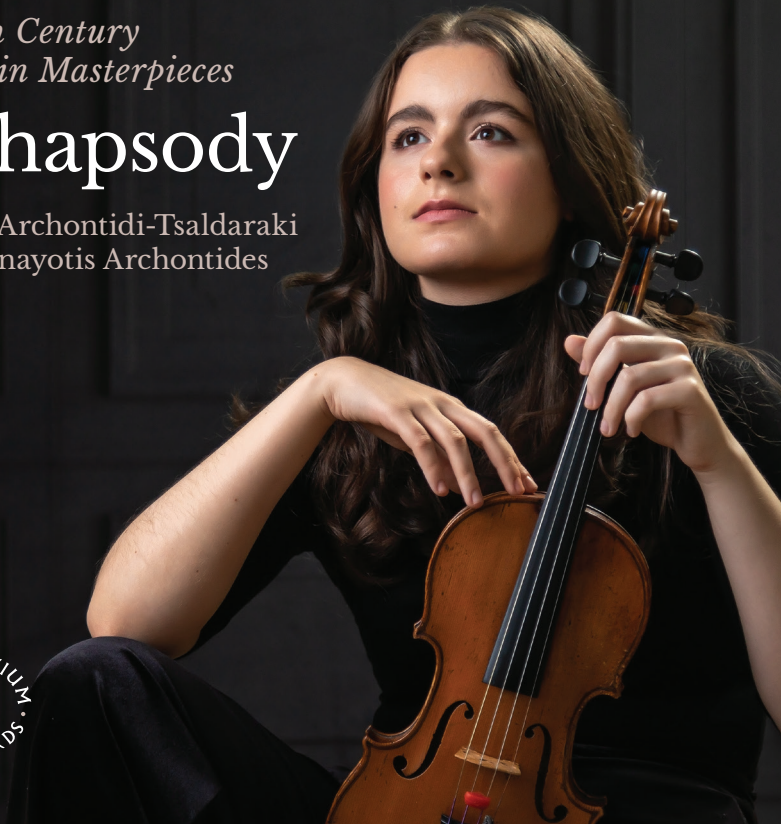


*20th Century  
Violin Masterpieces*

# Rhapsody

Lisa Archontidi-Tsaldaraki  
& Panayotis Archontides

CONVIVIVUM  
• RECORDS •



## Tracklist

# Rhapsody

### Yannis Constantinidis

PETITE SUITE SUR DES AIRS POPULAIRES  
GRECS DU DODÉCANÈSE (1947)

- |   |  |      |
|---|--|------|
| 1 | Air de Karpathos . . . . .                             | 2.05 |
| 2 | Chant Pastoral de Kalymnos. . . . .                    | 0.45 |
| 3 | Chant et Danse de Rhodes . . . . .                     | 1.58 |
| 4 | Danse de Leros . . . . .                               | 1.11 |
| 5 | Air d' Archangelos (Rhodes) . . . . .                  | 2.25 |
| 6 | Chant Nuptial et Danse (Sousta) . . . . .<br>de Rhodes | 2.22 |

### Manolis Kalomiris

SONATA FOR VIOLIN AND PIANO

- |   |                               |      |
|---|-------------------------------|------|
| 7 | Agitato . . . . .             | 8.42 |
| 8 | Andantino Piacevole . . . . . | 4.54 |
| 9 | Vivo . . . . .                | 5.44 |

### Benjamin Britten

SUITE OP.6 FOR VIOLIN AND PIANO

- |    |                         |      |
|----|-------------------------|------|
| 10 | Introduction . . . . .  | 0.38 |
| 11 | March . . . . .         | 2.27 |
| 12 | Moto Perpetuo . . . . . | 3.30 |
| 13 | Lullaby . . . . .       | 4.23 |
| 14 | Waltz . . . . .         | 4.17 |

### Maurice Ravel

TZIGANE

- |    |  |       |
|----|--|-------|
| 15 | Tzigane: Rapsodie de Concert . . . . .<br>for violin and piano | 10.10 |
|----|--|-------|

### Karol Szymanowski

NOCTURNE AND TARANTELLA, OP.28

- |    |                      |      |
|----|----------------------|------|
| 16 | Nocturne . . . . .   | 5.29 |
| 17 | Tarantella . . . . . | 5.13 |

Running time . . . . . 66.16

## Programme Note

### YANNIS CONSTANTINIDIS (1903-1984)

PETITE SUITE SUR DES AIRS POPULAIRES  
GRECS DU DODÉCANÈSE (1947)

Yannis Constantinidis was a well-known Greek composer, pianist, and conductor. Born in Smyrna (modern Izmir), he was able to escape the Destruction of Smyrna in 1922 and eventually found his way to Germany, continuing his musical studies at the Hochschule in Berlin. There, his composition professor was the Russian-Swiss Paul Juon (himself a former pupil of Arensky and Taneyev, and later teacher of Nikos Skalkottas, Pancho Vladigerov, and others). After almost a decade in Germany, he relocated permanently to Athens, Greece in 1931.

He left behind a dual legacy both under his name, for the classical compositions he wrote, and under the alias of Kostas Giannidis (representing a swapping of the first and last names) for the publishing of his popular music works (mainly film music, musical theatre, musical comedies, revues). From 1962 he devoted himself to classical composition, having retired from the popular

music scene (he was famous for writing the winning song in the Mediterranean Festival, Barcelona in 1960 interpreted by famous singer of the time, Nana Mouskouri). Constantinidis is considered as one of the last Greek composers to belong to the Greek National School, as found by Kalomiris.

The Suite presented here is based on Dodecanesian songs, published under the title: *Petite suite sur des airs populaires grecs du Dodécanèse (1947)*. For each movement there is a corresponding Greek traditional song, or instrumental dance, which forms the basis. According The original songs were initially transcribed and collected by the Swiss musicologist Samuel Baud-Bovy (1906-1986). Constantinidis studied the published collection, and acknowledged his indebtedness to the researcher by dedicating his 22 *Songs and Dances from the Dodecanese* for piano solo to him (inscription on first page of the manuscript). The Suite then, represents a transcription for violin and piano of some of the movements of this earlier piano work.

Here below are the titles of the original songs, with lyrics translated. In brackets we have indicated the catalogue number in Baud-Bovy's Anthology:

### **1 Sea, Trees, and Mountains, my little Peppermint**

*Song from Karpathos island (Baud-Bovy 34)*

Sea, Trees, and Mountains, my little Peppermint,  
Sea, Trees, and Mountains come on and cry for me too,  
Cry that I have lost my love, and I walk on foreign lands.

### **2 Vostsikata**

*Shepherd's Song, from the island of Kalymnos (Baud-Bovy 28)*

The young shepherd in the mountains he whistles, and relaxes

### **3 Song 'This Summer'**

*Rhodes (Baud-Bovy 47) and Zervodexios dance from Rhodes (Baud-Bovy 96)*

This summer I was hunting a small bird.  
A small bird I was longing for.  
To catch it I couldn't.  
I was chasing after, I was craving.  
To catch it, I couldn't.

*Zervodexios literally translates as Left-Right, because of its mirrored dance moves, with steps being repeated in both directions.*

### **4 Come, Let's go Outside**

*Based on a traditional song from Leros island (Baud-Bovy 6)*

Virgin Mary's vines  
And Christ's wood planks  
And Good Friday's  
Red candles  
(double entendre with swearing)

Come, let's go out  
To get you flowers

Come, let's go back  
To thank you

Come, let's go further  
To get your mind some air (double entendre, intended as 'snooty')

Come, and if I don't drag you on your behind  
That you're calling me a pig

Come, and if I don't kick your behind  
That you left me outside

Come, and I'm suffering in the evening cold  
And you don't care (repeated twice)

### **5 Air of Archangel (Rhodes)**

*'Let me sing and Enjoy' Song from Archangel village in Rhodes (Baud-Bovy 48)*

I'll have fun in life  
And this I'll only do  
I'll send away from my heart  
Every pain and regret.  
Let me sing and enjoy,  
Let me play and laugh  
Youth cannot be sold  
For me to buy back.

### **6 Wake-up Song and Sousta Dance**

*Traditional song from Archangel, Rhodes (Baud-Bovy 9a). It addresses the newly-weds, when their family and friends go to wake them up the day after their wedding has taken place.*

Young man wake up!  
Young man and newly-wed  
The sun has risen  
Nanni, nanni, na (Greek word told to kids: 'sleep', or 'sleeping')  
Wake up and wake up your beloved  
(*'Partridge' in Greek text; metaphor for*

*beautiful young lady*)  
Who sleeps next to you

*The song is followed by an instrumental 'Sousta' dance.*

### **MANOLIS KALOMIRIS (1883-1962)**

SONATA FOR VIOLIN AND PIANO

Manolis Kalomiris is considered the patriarch of the Greek National School. According to musicologist Malliaras, Kalomiris' view was that Greece's musical culture had to first cultivate nationalism before it followed the next steps in the perceived compositional evolution of western art music towards modernism.

Kalomiris trained in Vienna (1901-1905), at the Universität für Musik und Darstellende Kunst, where he familiarised himself with Wagner's operas. From 1906-1910 he taught piano at high school 'Obolenski' in Ukraine, where he got to know Russian music nationalism. In 1908 he debuted in Athens as a composer. He set out to found the National Greek school as compositional activity based on the combination of 'pure, Greek [traditional] songs embellished and reworked through Western Art Music compositional techniques of the

# Lisa Archontidi-Tsaldaraki



Lisa Archontidi-Tsaldaraki is an award-winning Greek-Australian violinist. She has performed in masterclasses by violinists such as Ning Feng, Joel Smirnoff, Cihat Askin, Dong-Suk Kang, Yuzuko Horigome and So-Ock Kim. She is an alumna of National Youth Orchestra of GB, and Benslow ILS. Lisa is a pupil of Rodney Friend, MBE at the Royal Academy of Music (London, UK) and performs on a French violin by George Counault (1898).

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# Panayotis Archontides



Panayotis Archontides is a concert pianist, member of the Ivory Duo Piano Ensemble and Convivium Artist. Broadcasts include BBC Radio 3, Classic FM, Scala Radio, the National Greek Radio (ERA-3), WQXR (NY, US). Past concerts include at Southbank, Athens Concert Hall, Steinway Hall, Sibelius Academy, St John's Smith Square.

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

cultures who have progressed in music: first of all, those of the Germans, French, Russians, and Norwegians.'

The Sonata, one of the few, important contributions of the Greek school to chamber music, is cyclical, echoing melodic material throughout the movements. The *Agitato* in 5/8 uses a G minor broad melody, with characteristic diminished fourths, and a suitably contrasting subject, which is highly rhythmic. The *Andantino Piacevole* in 7/8 and in C sharp minor is a ternary form movement. The B section features the two main themes from the first movement in a somewhat modified character. The *Vivo* in 2/4 and in G minor features thematic elements from the first movement, intertwined within a Rondo form.

Kalomiris' music encompasses many Wagnerian elements (long melodic lines, leitmotif), clearly heard throughout the melodic treatment in the Sonata, but also the use of scales from Greek folklore music adjusted to Western well-tempered tuning, similarly evident throughout. The original bowing and fingering marks were supplied by George Lykoudis, the violinist to whom, along with his pianist wife Alikí, the work was dedicated. The

writing for both instruments is virtuosic, and requires them to project across the masses of sound produced by both, not unlike the experience of listening to Wagner's music dramas.

The Sonata for Violin and Piano has been recorded twice and released previously only within Greece: in 1953 and in 1982 by Aris Garoufalís, piano, and Tatsis Apostolidis, violin through His Master's Voice. The only other separate recording of this piece appears in the 2009 CD by Elena Chounta, piano, and Stella Tsani, violin again released within Greece (label: Erateio Conservatoire). The present recording is a tribute to commemorate the composer's 140th year since his birth and a small contribution towards making his work known outside of Greece.

Of particular importance is the sometimes-strained reception of Kalomiris' work as some of it came to fruition during some of the most divisive, traumatic times in the history of post-nineteenth century Greece. Given Kalomiris' visible positions during such a period, especially during the fascist occupation of Greece in WW2, there was some suspicion and mistrust following liberation. However, there is in-depth research

that offers important proof in defence of Kalomiris' political stance during the war: Yannis Belonis specifically writes of the many young composers who had participated in resistance groups and were helped by Kalomiris, and who intervened after the war, by defending Kalomiris to the Greek Communist Party and actively shielding him from any blame.

### **BENJAMIN BRITTEN (1913 –1976)**

**SUITE OP.6 FOR VIOLIN AND PIANO**  
Benjamin Britten composed the *Suite Op.6 for Violin and Piano* during 1934–35. According to the publishers Boosey & Hawkes, the first performance of the complete work was given in March 1936 as part of a BBC broadcast. The present recording contains the complete suite, rather than the alternative version with three movements (selected by the composer). This release is a small tribute to mark the 110th year since the composer's birth.

Britten's encounter with the Spanish virtuoso violinist, Antonio Brosa inspired the composition of the Suite Op.6, which, according to another source, Brosa premiered with the composer at the piano at the ISCM Festival in Barcelona, Spain

in 1936. Brosa remained one of Britten's long-term musical partners. According to Cameron Pyke, author of *Benjamin Britten and Russia*, the echoing of the celebrated coda from Prokofiev's First Violin Concerto in the Waltz of Britten's Suite was 'clearly designed to exploit Brosa's virtuosity to the full.' Humphrey Carpenter comments, "He began a suite for violin and piano with a strong Viennese flavour: there were touches of Schoenberg, and an entire movement in the form of a Viennese waltz."

Britten's musical output was influenced by his regular exposure to the works of Sergei Diaghilev in his formative years, and by the music of Prokofiev, Shostakovich and Stravinsky. In 1931, he was also praising works like Rimsky Korsakov's *Sadko*, calling it 'a mass of spectacular scenes.' Certainly, the Suite, despite being a very early work, already shows Britten's predilection for both the vivid and the bold. Furthermore, Christopher Palmer, in his *The Britten Companion*, writes that "Britten wrote music which challenged the virtuosity of his friends without sacrificing that intimacy and sense of dialogue which is the essence of true chamber music."



## MAURICE RAVEL (1875-1937)

### TZIGANE

*Tzigane* (1924), further described as *Rapsodie de Concert*, was dedicated to Jelly d'Aranyi, the Hungarian violinist who premiered it with pianist Gil-Marchex. A friend of Ravel wrote about d'Aranyi that her technical control and bravura had impressed Ravel greatly after he had asked her to play some Hungarian gypsy folk music: thus, occurred the genesis of *Tzigane* in 1922. It was premiered in London at the Aeolian Hall on April 26, 1924.

According to R. H. Myers this virtuoso piece, despite not using any original gypsy melodies is based on the 'authentic tzigane style', a reference to the so-called Hungarian gypsy style which was popular with composers such as Liszt and Brahms. Ravel used as his model Paganini's 24 *Caprices* for solo violin, as well as Liszt's *Hungarian Rhapsodies*. This single-movement composition adopts the *lassu-friss* (slow-fast) form of the *Czardas*, a traditional Hungarian folk dance.

*Notes by Lisa Archontidi-Tsaldaraki and Natalie Tsaldarakis.*

## KAROL MACIEJ SZYMANOWSKI

### (1882-1937)

#### NOCTURNE AND TARANTELLA, OP.28

The *Nocturne and Tarantella Op. 28* was composed in 1915, the same year as *Mythes*, also for violin and piano, with which it shares certain characteristics. Polish composer Karol Szymanowski, wrote the work shortly after returning from a Mediterranean journey, and indeed Spanish references surge in the *Nocturne*. His own unique compositional style asserts itself from the mysterious, almost noise-like opening of the *Nocturne*, before it launches into the virtuosic *Tarantella*.

The influences of Debussy, Ravel, Polish folklore music, and the music of Richard Wagner underline the common thread that ties it to the rest of the repertoire presented in this disc, with its inclusion justified not only as a personal favourite, but also for the commonalities in language, and artistic aims that resonate with the other works. Diaghilev's own interest in Szymanowski's work further reveals the common ground occupied with Britten's own work.



# Rhapsody

Lisa Archontidi-Tsaldaraki  
& Panayotis Archontides

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19th, 20th August & 21st August, 2022  
**Piano:** Steinway & Sons



**Engineer:** Adaq Khan  
**Producer:** James Unwin

**Creative Director:** Mike Cooter  
**Executive Producer:** Adrian Green

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