



Aphrodite Kyprogenia

ΩΡΑ / TIME : 20:30 - ΕΙΣΙΤΗΡΙΑ / TICKETS: € 25, €17

Σάββατο, 6 Σεπτεμβρίου
Ιερό της Αφροδίτης στην Παλαίπαφο, Κούκλια

Saturday, September 6
Aphrodite's Temple at Palaipafos, Kouklia

ΓΕΝΙΚΕΣ ΠΛΗΡΟΦΟΡΙΕΣ / GENERAL INFORMATION : 25878744, 22800933

world premiere

Faidros Kavallaris

APHRODITE KYPROGENIA

A MUSICAL PRAXIS ON THE POETRY OF SAPPHO

MARGARITA ELIA - soprano / lead voice

NADIA CHARALAMBOUS - recitation

12 Solo Voices from France

LAMOUREUX ORCHESTRA OF PARIS

Chorus of Women from the University of Nicosia Choir, and others under the direction of Solonas Kladas

Groups of pupils from the Music School Mavromoustaki

Artistic direction: **FAIDROS KAVALLARIS**

APHRODITE KYPROGENIA

The work begun in September 1985. The composition is almost exclusively based on selected pieces from the poetry of Sappho, always in the original ancient greek, with emphasis on sections related to Aphrodite and hence to Cyprus from where the goddess got the names "Kypris" and "Kyprogenia", literally meaning born in Cyprus. I have made an effort to select pieces that are representative and respectful of the whole spectrum of the work of this great poetess with all the wealth of feeling expressed in it.

In this composition Sappho's poetry is interlaced with various elements, symbols, ways of expression and "distillations" from the musical history and traditions of Cyprus, always in combination with classical European traditions and in contemporary expression. This is in line with a broader effort of mine spanning several decades, from "Cyprus Tragedy" (1976) and "Cyprus Symphony" (1977) to "Diastavrosis-reflections on the history of Cyprus" (1982) and the works "Kypra" (1993) and "Kypriaka Erotika" (2002-2004). More specifically, here in APHRODITE

KYPROGENIA references are being made to the following: the "*Pafitiki Phoni*" (in combination here with two distichs to Aphrodite by Charalambos Demosthenous) - the characteristic archetypal melody of the Pafos area where according to mythology Aphrodite was born, rising from the waves, the traditional *Wedding Song*, analogous to and related here with some small fragments that survived from Sappho's "epithalamia", the *Cypriot Medieval Manuscript* (I-Tn, J.II.9) of the court of the Lusignans on the island (beginning of 15th century A.D.), the "*Koinonikon ton Kyriakon*" by Nikolaos Assan the Cypriot (14th century A.D.), the "*O Pascha to Mega*" (Oh Great Easter) by Ieronymos Tragoudistis (16th century A.D.).

The whole conception of the present composition is linked to Aphrodite's Temple at Palaipafos that constituted the most important centre of worship of the goddess in the ancient world. Symbolically, in this place the first performance of the work is being given, hoping for a musical praxis with overtones of ritual, in accordance with the history and traditions of the place, as well as the character of Sappho's poetry.

Very important in Sappho's poetry are its rhythmic metres, based always on the prosody of ancient greek language. These same rhythmic metres I carry over into my own work. My setting of the poetry to music is based on these metres as well as on the prosody of the words. In the same way, the women chorus that participates in the performance (an allusion to Sappho's circle of young pupils) also recites or "sings" rhythmically on the basis of the long and short syllables of the poetry.

As with the work "Kypra" (1993) so too in "APHRODITE KYPROGENIA" the basic soloist musicians are supplemented by accompanying groups playing "cypriot" idiophones (sea pebbles, copper sheets, seistra, "pithkiavlia"-shepherd's flutes, bells, simantra and "thymiata") creating a wider context of reference to the history, traditions and musical landscape of Cyprus.

The composition is made up of seven sections that carry the following characteristic titles: PROLOGOS: exochrono-Pafitissa, A: Worship-Feeling Nature's Beauty, B: Eros, C: Sappho's circle-Desire and Passion, D: Springtime, E: Epithalamia, EPILOGOS: exochrono-Hymn to Beauty.

Faidros Kavallaris

Ακολουθούν δυο επιπλέον παραστάσεις στο Παρίσι στις 11 και 15 Σεπτεμβρίου 2008 (Αίθουσα ΟΥΝΕΣΚΟ και Πάρκο Σαιντ Κλόουντ). Οργανώνονται από την Culturesfrance με την στήριξη του Ιδρύματος Λεβέντη - Παρίσι

Two further performances will follow in Paris on 11 and 15 September 2008 (UNESCO and Saint Cloud Park), organised by Culturesfrance with the support of the Leventis Foundation-Paris

MARGARITA ELIA

Studied Singing Performance and Education at the Franz Liszt Academy of Music in Hungary. She has collaborated with numerous orchestras such as the Bulgarian State Radio Symphony Orchestra, the Haifa Symphony Orchestra and the Moscow Virtuosi. She has participated in international chamber music festivals and has given concerts in Cyprus, Italy, Israel, Romania, Hungary and the UK. As a soloist she gave the world premier of works by contemporary Cypriot composers and others. Her operatic appearances include Queen of the Night in Mozart's "Magic Flute", Le Feu and Le Rossignol in Ravel's "L' enfant et les sortilèges" and the title role in Donizetti's "Caterina Cornaro". Her recital and ensemble performances embrace an extensive repertoire that ranges from the Middle Ages to the 21st century. Margarita Elia is also teaching classical singing at the European University Cyprus.



ORCHESTRE LAMOUREUX

The Lamoureux Orchestra of Paris is one of the oldest symphony orchestras in France. Established in 1881 by the violinist and conductor Charles Lamoureux, it has played an important role in French musical life, including giving premiere performances of works by Debussy and Ravel at the beginning of the 20th century. The Orchestra has invented another way of bringing symphonic music to the public; and this through a very particular character in its programmes, that comes from purely musical choices and at the same time transmits the magic of music in a festive manner. This is a musical character in that it practices a constant blend of musical genres, even within the sphere of what we call "classical" music, by privileging composers who were at the junction of several influences, but also by including in its programmes artists who come from areas a priori distant from the world of art music. This is also a festive character since it searches to continuously transform the concert that has become a habit and routine, into what it was at other moments of its history.



FAIDROS KAVALLARIS

Born 1950 Lapithos, Cyprus. Studied music and architecture. Holds Doctorate of Musical Arts from Columbia University, New York, Music studies in Europe (London, Paris and Darmstadt) and music research in India, China and Japan. Strongly influenced by his native musical traditions, with particular interest in Ancient Greek theatre and music. Works performed at various international festivals; featured composer at concerts in Beijing (1989) and Tokyo (1991). Guest Lecturer at international summer school on Greek drama, Cyprus, 1999 and 2000, and at Belarus Academy of Music, 2000. He served as professor of music at the Federal University of Bahia in Brazil, (2000-01). Among his output, which includes music for traditional Cypriot, Chinese and Japanese instruments, are orchestral, chamber, vocal and solo instrumental works as well as music for film, dance and theatre.

