



Culture



ΕΛΛΗΝΙΚΗ ΕΤΑΙΡΙΑ
Society for the Environment
and Cultural Heritage

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ΕΥΡΩΠΑΪΚΗ
ΕΡΕΥΝΑ
NOSTRA

EUROPEAN HERITAGE AWARDS CEREMONY 2013

THE GREEKS AND NATURE FROM HOMER TO ELYTIS

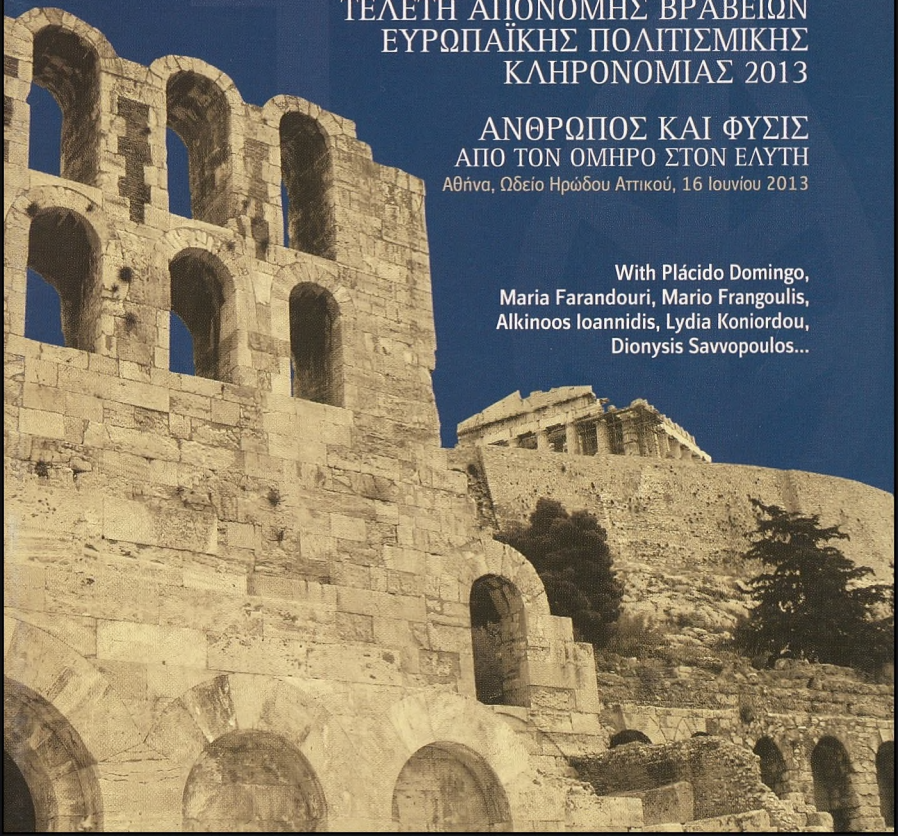
Athens, Odeion of Herodes Atticus, 16 June 2013

ΤΕΛΕΤΗ ΑΠΟΝΟΜΗΣ ΒΡΑΒΕΙΩΝ ΕΥΡΩΠΑΪΚΗΣ ΠΟΛΙΤΙΣΜΙΚΗΣ ΚΛΗΡΟΝΟΜΙΑΣ 2013

ΑΝΘΡΩΠΟΣ ΚΑΙ ΦΥΣΙΣ ΑΠΟ ΤΟΝ ΟΜΗΡΟ ΣΤΟΝ ΕΛΥΤΗ

Αθήνα, Ωδείο Ηρώδου Αττικού, 16 Ιουνίου 2013

With Plácido Domingo,
Maria Farandouri, Mario Frangoulis,
Alkinoos Ioannidis, Lydia Koniordou,
Dionysis Savvopoulos...



Programme Part I

AWARDS GIVING CEREMONY

Master of Ceremonies:

Sneška Quaedvlieg-Mihailović, Secretary General of Europa Nostra

- Greek and European Anthems played by the **Pallini Experimental Middle & High School Philharmonic Orchestra**, taught by **Kostas Skordilis**
- Welcome by **Costa Carras**,
Founder of Elliniki Etairia and Vice-President of Europa Nostra
- Opening address by **Androulla Vassiliou**,
European Commissioner for Education, Culture, Multilingualism and Youth
- Announcement of the Grand Prix winner in the Category "Education, Training and Awareness-Raising"
- Announcement of the Grand Prix winners in the Category "Dedicated Service"
- Announcement of the Grand Prix winner in the Category "Research"
- Announcement of the Grand Prix winners in the Category "Conservation"
- Announcement of the winner of the Public Choice Award by **Denis de Kergorlay**,
Executive President of Europa Nostra
- Europa Nostra Medal of Honour Award to **Costa Carras**
- Closing address by **Plácido Domingo**, President of Europa Nostra
- Closing song by **Mario Frangoulis**, accompanied by **Thomas Kontogeorgis** at the piano

Europa Nostra and Elliniki Etairia wish to thank most warmly the Hellenic Festival and the artists and musicians who have offered to take part in this programme and all those who have made the Europa Nostra 50th Anniversary Congress possible through their generous financial contributions. They also wish to thank all those who have shown hospitality to our guests from all over Europe, as for instance, for the concluding reception of the evening, **Semeli Wine**, **Heineken** and **Coca Cola Hellenic**.

Programme Part II

THE GREEKS AND NATURE FROM HOMER TO ELYTIS

Concept: Lydia Carras | Stage Director: Lydia Konioridou
Musical Direction/Orchestration: Takis Farazis

1. Musical Introduction
Ney: Haris Lambrakis

2. Homer: 'Odyssey'
Acted by: Christos Loulis
Ney: Haris Lambrakis

3. Sophocles: 'Oedipus in Colonos'
(Chorale)
Acted by: Lydia Konioridou
Music: Takis Farazis

4. Plato: 'Phaidros'
Acted by: Yiorgos Gallos, Dimitris Imellos

5. Psalm 103
Chanter: Yiorgos Stavrou

6. 'Which God?', 'Joyful Light',
'Exomologitarion'
Greek Byzantine Choir
Director: Lycourgos Angelopoulos

7. 'Epistle XIV' of Vasilios of Caesarea
to Gregory
Narration: Olia Lazaridou

8. 'Nightingales of the East', 'Erotokritos',
'Bratsera', 'The Birds Deceived Me'
Performed by 'En Chordais'
Conductor: Kyriakos Kalaitzidis

9. 'Helidonismata'
Hill School Children's Choir

10. 'The Shepherd', 'My Jasmine'
Singer: Alkinoos Ioannidis

11. 'Summer Solstice', George Seferis
Recitation: Amalia Moutousi

12. 'Axion Esti', Odysseas Elytis
Recitation: Nikos Kouris

13. 'Cyclamen', Yannis Ritsos
Music: Mikis Theodorakis
Singer: Maria Farandouri,
Greek-German School Children's Choir

14. 'Sleep engulfed you', George Seferis
Music: Mikis Theodorakis
Singers: M. Farandouri, D. Savvopoulos

15. 'Seascape'
Lyrics - Music: Dionysis Savvopoulos
Singer: Dionysis Savvopoulos

16. 'Persephone's Nightmare'
Lyrics: Nikos Gatsos
Music: Manos Hadjidakis
Singer: Maria Farandouri

17. 'A little sea'
Lyrics - Music: Dionysis Savvopoulos
Singer: Dionysis Savvopoulos

18. 'The lantern of the star', Odysseas Elytis
Music: Mikis Theodorakis
Singers: M. Farandouri, D. Savvopoulos

19. 'May Day'
Lyrics - Music: Dionysis Savvopoulos
Singers: M. Farandouri, D. Savvopoulos

20. 'Speak of love no more'
Lyrics - Music: Dionysis Savvopoulos
Singer: Dionysis Savvopoulos

THE GREEKS AND NATURE

FROM HOMER TO ELYTIS

SYNOPSIS

1-2 We begin with the sound of a reed instrument coming as from the depths of a time long past, played by **Haris Lambrakis**, an accomplished expert in ancient and medieval wind instruments. From an equivalent depth of time the inhabitants of the Greek islands and coastline have lived from and died in the sea, the dominant physical characteristic of the landscape and the determinant factor in the evolution of the particular nature of Greek life, character and culture over the centuries.

The “*Odyssey*” of Homer, one of the two great epic masterpieces of ancient Greek poetry, centred on the everlasting and fundamental motif of wandering and return, gives a vivid account of the wrath of the sea-god Poseidon against Odysseus, the destruction of the raft Calypso had provided Odysseus with for his journey home and the despair of the hero himself faced with the prospect of an immediate and inglorious death. Wonderful Homeric similes light up the vivid description first of the storm and then of the following calm, as the most famous seaman of all time, the icon of seafarers throughout history, glimpses land ahead. The English translation of Robert Fagles (1996) will be read by **Christos Loulis**, a powerful protagonist of the younger generation of Greek actors.

3 In contrast with the harsh beauty of the sea, the choral ode from

Sophocles’ final masterpiece “*Oedipus at Colonus*”, in those days a delightful rural area near Athens, portrays an almost paradisiacal picture of bountiful plenty, interspersed with references to the gods – Dionysos and Aphrodite, Demeter and Persephone – associated with them. **Lydia Koniordou**, one of Greece’s greatest contemporary actresses and an active environmentalist, will chant a version in Modern Greek by **K.X. Myris**, arranged by **Takis Farazis**, the Musical Director of our Awards Ceremony Programme.

4 The choral ode from Sophocles is followed by the opening of “*Phaedrus*”, a Platonic dialogue where **Socrates**, played by **Dimitris Imellos**, and **Phaidros**, played by **Yiorgos Gallos**, both experienced and much admired actors, leave behind them the busy city and walk barefoot through the waters of the Ilissos, just outside Athens, ending at rest under a spreading plane tree to begin their discussion of the nature of love. The dialogue will be in Ancient Greek, **Socrates’** conclusion in a modern translation, indicating the remarkable degree of continuity between the ancient and modern forms of the Greek language.

5 Then we shall hear a voice initially coming from a remote section of the theatre as from a tradition originally foreign to that of the Ancient Greeks. It is the Psalm of Creation, a reminder that the Greek tradition, although

seminal in European history, was never isolated or uninfluenced by others. In the centuries between Alexander (4th BCE) and Constantine (4th CE) Greek speakers conquered much of the East, Rome in turn conquered the Greeks, to be substantively hellenised from a cultural point of view, while both Greek and Latin speakers together were slowly but surely judaised, thus creating the three connected pillars on which Europe's variegated cultural development has been grounded through all subsequent centuries. One of the central points on which the Judaio-Christian view prevailed is the linear rather than some circular view of world history, stretching from its beginning in God's creation, described in the Hebrew scriptures, towards a future fulfillment.

This particular Psalm (103 in the Greek-language Septuagint version of the third to second centuries BCE), which opens Vespers in the Eastern Christian tradition every evening, praises a transcendental God who is yet concerned with nature in all its manifestations and on whom all his creatures, including the wildest of beasts, depend. Normally it is either read in its entirety or begun as a reading to end in chant. Today it will be partly read, partly chanted, by Yiorgos Stavrou, in a musical rendering by Theodoros Papaparaschou Phokaieus, that is from Phokaia on the coast of Asia Minor (1790-1851).

6 As the Psalm ends, Lykourgos Angelopoulos' Greek Byzantine Choir, well-known throughout Europe, enters chanting, again from the Psalms, the line "Which God is so great as our God?". Once in the centre of the stage it will sing the Christian hymn by the 3rd century martyr Athenogenes "Joyful

Light", which accompanies the evening offering of incense, a continuation of the age-old tradition that was lost to Judaism itself after the destruction of the Temple in Jerusalem by the Romans in 70 CE. This, the early version of the hymn, rather than the shorter version used today, may well resemble the type of chant that would have been generally used in the ancient world when sacrifice was offered. The Greek Byzantine Choir departs singing another song of praise to God as creator of the natural world, from Psalm 135.



Photo: Byzantine & Christian Museum, Athens

7 Basil of Caesarea studied philosophy in Athens but lived largely in Asia Minor, which was for many centuries one of the chief centres of Greek-speaking language and culture. His description of the beauties of the Pontos in north-eastern Anatolia in a letter to his friend and fellow student Gregory of Nazianzos, who later became Patriarch of Constantinople, will be read by Olia Lazaridou, an actress distinguished for her sensitive interpretations both in theatre and films, from a French translation of 1827 by Abbot Auger. Basil, together with his friend Gregory and his younger brother, Gregory of Nyssa, was a hinge figure in Greek cultural history as had been Homer and Socrates before him. He simultaneously established Greek classicism within

Christianity and formulated patterns of Christian thinking and behaviour, particularly of social solidarity, that continue to represent powerful currents even in our own day, at least in the Eastern Christian world. The attraction of the landscape he describes to his friend stems neither from its lush nor its productive characteristics, though these are not lacking, but rather from its wild beauty and isolation that make it a suitable place to envision as a place of withdrawal from the world. This motif was to remain important for many centuries and indeed retains its attraction even today.

8 As the reading ends, another musical ensemble, well-known for its renderings of traditional Greek music, *En Chordais*, under the direction of Kyriakos Kalaitzidis, will take its place on the stage to play four pieces. First, “*The Nightingales of the East*”, almost certainly a late Byzantine or early post-Byzantine song which has been found in two early 17th century musical manuscripts from monasteries on Athos.

Then we shall hear a passage from the Cretan 16th century love epic “*Erotokritos*” by Vincenzo Kornaros (1553-1613), where all of nature rejoices with the young knight who, triumphant at last, is about to visit his loyal lady, imprisoned for her faithfulness to one not of royal blood by her royal father. “*Erotokritos*” is one of the most seminal works of early modern Greek literature, an epic of over 10,000 lines inspired by an Italian translation of the 15th century French novel “*Paris et Vienne*” written by Pierre de la Gypède. “*Erotokritos*” forms part of the popular Greek musical tradition to our own day, chiefly but not only in Crete itself.

The third piece is very different. “*Bratsera*” is a song of the sea from Leros in the Dodecanese, which soars on the seaman’s joy in seeing his home island over the waves ahead of him, even if there are difficulties in his way at every stage. All pains and sorrows vanish as he sets course for his home island.

By contrast, the fourth song, from Thrace, complains that birds have deceived the singer into building his house too high and thus coming to destruction. It is a song on human vanity and the certainty of death, which, in a variety of forms, is met in many regions that formed or form part of the Greek cultural area. The singer, imitating birds, “builds his house higher than the others – seven or eight stories high and with sixty windows”. He was not to know that technology would one day make something like this nightmare image a near reality on large segments of the Mediterranean coast. His final message is also relevant for the real estate speculators that have done untold damage in our own age: “I stand at the windows and gaze at the plains... I see Charon (Death) approaching mounted on his horse. The birds, the nightingales of spring, fooled me. Do not take me Charon, do not take me because there is no return.”

9 Hope follows despair. Young children burst onto the stage with a traditional song welcoming the return of the swallows. March 1st, the day of the “*Helidonismata*” or swallows’ song, was the beginning of the Roman year (as witnessed also by the names “October”, “November” and “December” for later months) and it is known that these songs, a sort of spring carol, go back to antiquity. The song acknowledges that the weather, especially

in Thrace from which this version comes, is still wintry, yet the swallows' arrival foretells a flowering spring. There is admiration for the swallows who have made a long sea passage over the waves, yet have not forgotten the land and the need to gather seed.

10 Alkinoos Ioannidis, himself a Cypriot and certainly one of Greece's most popular singers amongst the younger generation, sings two songs from his homeland, accompanied on a Cretan lyre. One, entitled "The Shepherd", perhaps 200 years old, describes the close bonds of the shepherd with the natural world to which he is irrevocably attached throughout his life. He wishes to be buried as he was born, in the sheepfold or the fountain from which his flock drinks. Yet his praise of the pine and plane trees is combined with a realization of the aching existential difference between the natural world in general and human beings. They do not understand either the meaning of death or of growing old: we do.

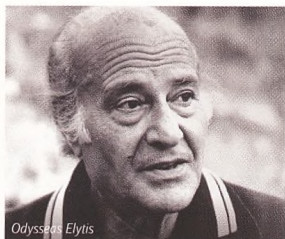
The other traditional Cypriot song, "Jasmine", is very different. It describes the haunting beauty of the flowering jasmine in the next door house of the singer's love. Originally from Cyprus, it is popular in all the Greek world.

11 George Seferis was born in Smyrna, then a city commercially and intellectually dominated by its large Greek community, in 1900. After long and distinguished service as a Greek diplomat, he died in Athens in 1971, having been awarded the Nobel Prize for Literature in 1963. George Seferis was a great essayist as well as a great poet. His last poetic collection was "Three Secret Poems" (1966) from which comes



"Summer Solstice", an encomium of the simple life, without which any philosophical view of the world is groundless. Seferis urges us to dig in our own simple and indigenous ground and so to live the surface of life at depth, accepting both ourselves and our natural environment as they are, while engaged in an active search for ontological truths beneath. The poem is read by the outstanding actress Amalia Moutsousi.

12 Odysseas Elytis was born only eleven years after George Seferis and lived mainly in Athens, receiving the Nobel Prize for Literature in 1979. His famous poem "Axion Esti" was however published in 1959, seven years before Seferis' "Summer Solstice". The first section, "Genesis", is about Greek nature seen as made in the image of man, and in particular the possibility of capturing the infinite through the particular. The very names of the Greek islands, such as Ios, Sikinos, Serifos and Melos are as nightingales that bring spring into the midst of summer. The cicadas are so numerous that you no longer notice them, as you do not notice your own pulse. Water however is scarce, so you will treat it as God and listen to its voice. The earth beneath your feet is light so you can find no place safely to put down roots but



Odysseus Elytis

instead are required ever to search for greater depth, while the heaven above is broad so that you can read the infinite on your own. This small world is indeed great, great in its very smallness.

The passage from "Axion Esti" is read by one of Greece's best-known young actors, Nikos Kouris, after an opening passage by Lefteris Voyatzis, one of Greece's finest theatre directors and also a committed environmentalist. It was one of the last wishes of Lefteris Voyatzis to read the poem on the evening and he was indeed heard in one passage from Lydia Carras' documentary "Voice of the Aegean" (2005), the film which has inspired and served as the introduction to presentations of Elliniki Etairia's "Sustainable Aegean Programme", Grand Prix Award winner in 2009.

13 The final series of songs also comes from the last 60 years. They are sung by Maria Farandouri, Dionysis Savvopoulos or both together, and draw on a tradition going back to archaic Greece, where great poets wrote the works that would be set to song and inspire people to action. Both Maria Farandouri as the interpreter of Mikis Theodorakis' music and Dionysis Savvopoulos, who is poet, composer and singer alike, stand out as contemporary

representatives of this ancient tradition, which flourishes in our own age.

Yannis Ritsos was one of the great Greek poets of the 20th century: both he and Mikis Theodorakis stood with the left in the civil war that followed the bitter Nazi occupation between 1941 and 1944. The poem "Cyclamen" is one of a series from "Ballads of a Bitter Homeland". The poet asks how the cyclamen has found it possible to flower in a mere crack in the rock - and the cyclamen responds it has found the strength from within the rock itself.



Yannis Ritsos, Mikis Theodorakis

14 The second song by George Seferis with music by Mikis Theodorakis is sung by Dionysis Savvopoulos and Maria Farandouri together. It has elements of surrealism in picturing the embrace of a nature as a form of sleep, or perhaps even death.

15 The third song, "Seascape", was both written and composed by Dionysis Savvopoulos. It follows many other Greek songs about the sea, calling on the winds and the waves to take us far away, thus opening for us new horizons in lands beyond.

16 The fourth song, sung by Maria Farandouri, "Persephone's



Nightmare, is perhaps the most important and influential Greek song that specifically addresses the problem of the destruction of monuments and of nature. It concerns the degradation of the classical site of Eleusis, the home of the Eleusinian Mysteries that were based on the annual return of Persephone from Hades to which Pluto had abducted her.

The poem is by Nikos Gatsos and the music by Manos Hadjidakis, a gifted musical contemporary of Mikis Theodorakis who by no means shared his brand of political activism. The three verses describe the contrast between the ancient world and the industrial realities of our own age. It is accompanied by images from the moving documentary film *"Agelastos Petra"* (*"The Unsmiling Stone"*) by Filippos Koutsafitis, a profound film that explores the relationship between industrial development and the still existing fragments of memory in the ground and in the minds of people. The refrain, in which all can join, tells Persephone to sleep on and never return to the earth that human beings have desecrated. Yet it is fair to add that today the song is less about the situation in Eleusis, considerably improved since the song was composed in 1976, and more about the generally prevailing degradation of townscape and landscape alike.

17 The last three songs share a strong element of the surreal joining together the beauties of nature and the pains of love. *"A Small Sea"*, written and composed by Dionysis Savvopoulos, compares a small sea – as are most of the seas of Greece – to a once intense but now lost love.

18 Maria Farandouri sings a song composed by Mikis Theodorakis to words by Odysseas Elytis, where the poet searches by the lantern of the stars for his soul in the universe, the sole beach of the world, with a profound sense of sadness. The music is so deep and the words so powerful that the words are known to far more Greeks than can follow their precise meaning.

19 Dionysis Savvopoulos, in verses which he himself composed, describes a coastline weighed down by garbage, yet it is a world to which he is deeply attached and he begs the woman he loves to give him the words to speak so he will not be alone.

20 The final song is also by Dionysis Savvopoulos – *"Speak no longer about love"*. Nature both in spring and autumn accompanies human beings in their souls and hearts. It is a song with a sad message and yet a happy refrain in which all can join:

"Speak no more about love – love is everywhere
In our heart, in our glance, eating up
our lips and mind,
Once we have suffered, it will bid us
farewell
It will leave us, it will return to us and
will start all over again."



Culture



EU PRIZE FOR CULTURAL HERITAGE / EUROPA NOSTRA AWARDS

honour every year up to 30 outstanding heritage achievements from all parts of Europe. The Awards are given in four categories:

1) conservation; 2) research; 3) dedicated service to heritage and 4) education, training and awareness-raising. They promote excellence, inspire through the "power of example" and stimulate the exchange of best practices in the heritage field across Europe. They also aim to communicate to a wide public the beauty and the economic and social value of our cultural heritage. The Prize is supported by the EU Culture Programme and has been organised by Europa Nostra since its launch in 2002.



EUROPA NOSTRA - the Voice of Cultural Heritage in Europe - represents a growing citizens' movement for the safeguarding of Europe's cultural and natural heritage. With its vast pan-European network of members (organisations and individuals), associates and partners, Europa Nostra forms an influential lobby for cultural heritage. It celebrates excellence through its Awards Scheme run in partnership with the European Commission; it campaigns to save Europe's endangered monuments, sites and landscapes and it seeks to influence European and national policies related to heritage. In 2013, Europa Nostra is celebrating its 50th anniversary. This year in Athens it announced, jointly with the European Investment Bank Institute, the first annual list of the "7 Most Endangered Monuments and Sites in Europe".



ELLINIKI ETAIRIA
Society for the Environment
and Cultural Heritage

ELLINIKI ETAIRIA Society for the Environment and Cultural Heritage

- a non-profit NGO, with a branch in Thessaloniki and committees throughout the country - has since 1972 been active in the fight for the preservation of the cultural heritage of our country, for the protection of ecosystems and the ecological balance of the landscape, as well as the promotion of the sustainable use of the natural and energy resources of the country.

Since 1973 Elliniki Etairia has consistently played an active role in Europa Nostra and is today recognized as Europa Nosta's country representation in Greece. Most of the Greek Award Winners since 1978, and again after 2002, have been nominated by Elliniki Etairia, which has itself been honoured with the 2009 Grand Prix in Category 4 for the 'Sustainable Aegean' programme.

In October 2012 Elliniki Etairia received the European Citizen Award from the European Parliament as one of the most important NGOs in Europe.

EUROPA NOSTRA 50th ANNIVERSARY CONGRESS & EUROPEAN HERITAGE AWARDS CEREMONY 2013 ATHENS, 13 - 16 JUNE 2013



**Under the Auspices of H.E. the President of the Hellenic Republic
Dr. Karolos Papoulias**

With the Kind Cooperation and Support of:



Culture



HELLENIC REPUBLIC
Ministry of Education and Religious Affairs,
Culture and Sports



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Society for the Environment
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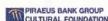
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