



ORCHID CLASSICS

FROM SAPPHO'S LYRE  
CONSTANTINE CARAVASSILIS



# From Sappho's Lyre

## INTRODUCTION

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The double-CD project is the result of a multi-year collaboration between Greek Canadian composer Constantine Caravassilis (Toronto) and American classicist, author, and poet Jeffrey Duban (New York City).

The project's focus is the poetry of and inspired by the ancient Greek poetess Sappho of Lesbos (7th and 6th centuries BC), in the words of famed British poet Algernon Charles Swinburne (1837-1909), "simply nothing less—as she is certainly nothing more—than the greatest poet who ever was at all."

In the years immediately preceding the pandemic, and as circumstance and desired performer availability allowed, the four recorded works—totaling 2 hours and 15 minutes—were recorded in Estonia (Tallinn), Canada (Toronto), and the U.S. (New York City and Baltimore), all under excellent conditions, the composer conducting three of the four pieces. Recordings were undertaken with some of today's most prominent musicians, both vocal and instrumental.

During the pandemic and its aftermath, the works were edited by the composer and those under his supervision. They were subsequently mastered by Grammy award-winning recording engineer Brian Losch.

The earliest work ("Sappho de Mytilène") was composed in 2008; the most recent ("From Sappho's Lyre"), in 2018-2019. Three of the four works have previously been premiered. Plans for the premiere of "From Sappho's Lyre," at Merkin Hall, New York City, failed due to the pandemic.

Recording artists/ensembles include the Tallinna Kammerorkester (internationally known for disseminating the work of Arvo Pärt), cellist Sophie Shao who has recorded a stunning version of the Bach Suites (2017) and plays on an Honoré Derazey cello previously owned by Pablo Casals; oboist Katherine Needleman who joined the Baltimore Symphony Orchestra as principal oboist at age 25, soloing and recording with it ever since; and Mezzo Arian Chris, also a recording artist, who has been heard by millions singing the Greek Anthem in the Vancouver Olympics (2010).





[caravassilis.ca](http://caravassilis.ca) | [opus299@gmail.com](mailto:opus299@gmail.com)

[jeffreyduban.com](http://jeffreyduban.com) | [jmd@achilleid.com](mailto:jmd@achilleid.com)



**Antiquity's Poetess and Ours**

by Jeffrey M. Duban

*Sappho, delectable glory of the Lesbians.*

– Lucian of Samosata

*I have woven in the flowers of Anyte, and many  
of Moero, and the few of Sappho, but roses all.*

– Meleager of Gadara



SAPPHO'S LESBOS—well wooded, well cultivated, and well populated—lay within several hours of Sardis, the sophisticated capital of the wealthy kingdom of Lydia (in Asia Minor, modern Turkey). The island was active in seventh-century trade and colonization; it was torn by bouts of factionalism and political upheaval to which the aristocratic Sappho was sometimes prey, although her poetry reflects little of this. Indeed, as Aphrodite is Sappho's special goddess and is herself apolitical among the contentious gods, so is Sappho's poetry apolitical. The women of Lesbos were famed for their beauty no less than for their sophistication. Beauty contests were a yearly event.

Ancient criticism of Sappho finds its consensus in her poetic supremacy. In epigrams from the Palatine Anthology she is regularly counted as the tenth of the Muses: "Memory [mother of the Muses] herself was astonished when she heard the honey-sweet Sappho, wondering whether mankind possessed a tenth Muse." Sappho is deemed "the equal of any god" and the ultimate in her craft: "You have established the beginning and end of all lyric song." Also counting Sappho among the Muses, the Greek historian and biographer Plutarch (46 -120 AD) elaborates: "Sappho utters words truly mingled with fire and gives vent through her song to the heat that consumes her heart." In so doing, she is said to "heal the pain of love with the Muses' melody." Again, in the Palatine Anthology, she is considered "sweetest of love-pillows to the burning young," a companion to Hymen, god of weddings at the bridal bed, and to Aphrodite lamenting Adonis in the sacred grove of the blessed.

Sappho was derided as well as praised in antiquity—the former when the concern focused on her sexuality rather than on her poetry. The Greek comic playwrights of the fourth century BC were particularly unsparing (and influential), however much their works are known in merest fragments or by title alone. A key source is the Roman poet Ovid (43BC – 18AD), who espouses both sides of the issue, thus doing little to resolve it. Ovid asks, "What did Sappho of Lesbos teach but how to love maidens? Yet Sappho herself was safe." By 'safe' (tuta) Ovid apparently means that Sappho condoned, without herself

practicing, homosexuality. Ovid's position is at variance with the view taken in his famed "Sappho-Phaon Epistle":

Not Pyrrha's coterie nor Methymna's girls beguile me now, nor any Lesbian maiden. Dazzling Cydro's of no account—Anactoria and Atthis, once embraced, are now disdained; and the hundred others, loved to my reproach, relinquished this their claim to callous you [Phaon] alone.

The rhetorician-philosopher Maximus of Tyre (2d century AD) in an equally famous statement takes a more elevated view:

But is not love of the Lesbian poetess (if one can compare older with more recent) in fact identical with Socrates' amatory art? It seems to me that each of them pursued a particular kind of affection, for women in the one case and men in the other. Both claimed to have many beloveds, and to be captivated by anyone who was beautiful. What Alcibiades, Charmides, and Phaedrus were to the one, Gyrinna, Atthis, and Anactoria were to the poetess of Lesbos.

Forests have fallen for the writing addressed to this comparison. We may for the present note that much of Sappho's surviving work is ambiguous about the type of love involved, and for that reason the more interesting. The love that Sappho's Aphrodite controls may be heterosexual or lesbian. Both types find expression in Sappho's work and life. The goddess is as responsible for Helen's adultery with Paris as she is for the departure of Sappho's beloved to Lydia. Virginity is a cherished state, but not to be cultivated. Though its loss may be painful, marriage and the handsomeness of the groom find ready praise. Sappho's longest surviving work is a narrative poem celebrating the wedding of Hector and Andromache—Hector the principal defender of Troy. From what we may surmise, Sappho was married and had a daughter named Cleis, though both points are disputable. According to Ovid (our primary source for the legend), Sappho ended her life in a suicidal leap for unrequited love of the ferryman Phaon.

An unrivaled female poet and lover of women in a man's world—where male poets typically wrote of homoerotic loves—Sappho has in turn been admired, derided, moralized, analogized, and, in her despair of a heterosexual rebuff, allegedly driven to suicide in a far-off and undistinguished island locale. The analogy to Socrates intellectualizes—even as it seeks to redeem—Sappho's love of women, placing it on par with the love of man for man, as propounded and practiced by the wisest man of all. It is, however, in the analogy to Aphrodite that Sappho transcends the mortal fray—its partisanship and judgmentalism—making of self-ideation a masterstroke of genius.



# CD CONTENTS

## • CD #1

### ➤ FROM SAPPHO'S LYRE

| 60 MINS.

Scenic multimedia cantata in 17 movements scored for solo soprano, solo mezzo soprano (world music singer), narrator, piano, violin, violoncello, flute (+alto flute, +piccolo), clarinet (+bass clarinet), harp, percussion, SATB choir (2,2,2,2), and pre-recorded sound (electronics).

RECORDING VENUE.....	DIMENNA CENTRE FOR CLASSICAL MUSIC, (NYC)
RECORDING DATE.....	SEPT. 10-13, 2019
ARTISTS.....	TENTH MUSE ENSEMBLE
RECORDING ENGINEER.....	BRIAN LOSCH
PRODUCER.....	CONSTANTINE CARAVASSILIS
ASSOCIATE PRODUCER/CHORUSMASTER.....	BRIAN MUMMERT
CONDUCTOR.....	CONSTANTINE CARAVASSILIS
EDITED/MIXED BY.....	POUYA HAMIDI
MIXING STUDIO.....	CANTERBURY MUSIC COMPANY, TORONTO
MASTERED BY.....	BRIAN LOSCH (NEW YORK)
MASTERING STUDIO.....	SWAN STUDIOS, MAYER MEDIA LCC (NEW YORK)

## COMPOSER'S NOTE:

From Sappho's Lyre is a cantata for large chamber ensemble based on Sappho's two major surviving poems: "The Hymn to Aphrodite" and "He Appears to Me."

The work is based on—and heavily inspired by—*The Lesbian Lyre: Reclaiming Sappho for the 21st Century*, a groundbreaking book by classicist Jeffrey M. Duban (Clairview Books, 2016). It uses the author's translations to sonically portray, interpret, and dramatize the charm and elegance of the originals so magnificently conveyed in the English language.

The work is in two parts, seventeen movements. It is scored for two solo voices (soprano and mezzo), chamber orchestra, chamber choir (SSACTTBB), pre-recorded audio, and narrator. The work's overall form is in effect a fusion of classical ballet, opera, and ancient theatre.



## CD TRACKS (MOVEMENTS):

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### From Sappho's Lyre

#### Part A: Hymn to Aphrodite

I.	The Goddess Awakened	4:33
II.	Earthward Summoned	3:12
III.	Double Aria	5:38
IV.	Fantasy (Chorale)	4:48
V.	Pas de deux	2:53
VI.	Incantation (Air)	2:55
VII.	Choros: Deathless Aphrodite	4:28

#### Part B: Equal to the Gods (He Appears to Me)

VIII.	Invocation	2:54
IX.	Rapture	1:53
X.	Seduction (Aria)	2:07
XI.	Conveyance (Ancient Bazaar)	4:04
XII.	Cosmic Canticle	5:28
XIII.	Aegean Recitative	3:17
XIV.	Zenith (Aria)	2:19
XV.	Dream Within	1:53
XVI.	Apotheosis	4:38
XVII.	Exodos	3:45

Total duration: 60:56

Performed by the Tenth Muse Ensemble:

#### SOLOISTS

Liana Guberman-Chriss, solo soprano.

Carla Jablonski, solo mezzo soprano.

#### ORCHESTRA & CHORUS

Maria Pikoula, piano; Abigel Kralik, violin; Madeline Fayette, cello; Noemi Sallai, clarinet/bass clarinet; Anna Urrey, flute/alto flute/piccolo; Jessica Tsang, percussion; Louise Ollivier, harp; Amin Reihani, santour (pre-recorded); Elizabeth Os; Aine Hakamatsuka (sopranos, chorus); Jenni Klauder, alto; Daniel Moody, countertenor (solo & chorus); Nathan Hodgson, Jason Weisinger (tenors, chorus); Paul Holmes, Brian Mummert (basses, chorus); Jeffrey M. Duban, narrator.

Conducted by the composer.

## Hymn to Aphrodite (Part A)

Ποικιλόθρον', ἀθάνατ' Ἀφρόδιτα,  
παῖ Δίος, δολόπλοκε, λίσσομαί σε  
μή μ' ἄσαισι μήδ' ὀνίαισι δάμνα,  
πότνια, θῦμον·

ἀλλὰ τυῖδ' ἔλθ', αἶ ποτα κατέρωτα  
τᾶς ἔμας αὖδας αἰοῖσα πῆλοι  
ἔκλυες, πάτρος δὲ δόμον λίποισα  
χρῦσιον ἦλθες

ἄρμ' ὑποδεύξαισα· κάλοι δέ σ' ἄγον  
ῶκεες στρουῖθοι περὶ γᾶς μελαίνας  
πύκνα δίννεντες πτέρ' ἀπ' ὠράνωϊθε-  
ρος διὰ μέσσω.

αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,  
μειδίασαισ' ἀθανάτω προσώπῳ,  
ἦρε', ὅττι δηῖτε πέπονθα κῶττι  
δηῖτε κάλημι,

κῶττι μοι μάλιστα θέλω γένεσθαι  
μαινόλα θυμῷ· τίνα δηῖτε Πείθῳ  
ἄψ σ' ἄγην ἐς σὺν φιλότατα, τίς σ', ὦ  
Ψάπφ', ἀδικήει;

καὶ γὰρ αἰ φεύγει, ταχέως διώξει,  
αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,  
αἰ δὲ μὴ φίλει, ταχέως φιλήσει  
κωὺκ ἐθέλοισα.

ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον  
ἐκ μερμίναν, ὅσσα δέ μοι τελέσσαι  
θυμὸς ἰμέρρει, τέλεσον· σὺ δ' αὐτὰ  
σύμμαχος ἔσσο.

Appareled in flowered allure, deathless,  
Deceiver, daughter of Zeus, Aphrodite!  
Subdue not nor destroy this heart,  
my lady, with distress.

But come to my side, if ever before  
while listening alert from afar as I cried  
you attended, and came leaving your  
father's golden door,

Coupling lovely sparrows to the chariot's rein  
that swiftly drew you down to darkened earth,  
their wings awhirr along the way through  
aether's middle main.

Quickly they arrived, and you, O blessed one,  
a smile on your immortal face, were asking  
what I suffered this time, why this time did  
I summon;

And what it was my maddened heart did long  
for most. "Whom this time shall persuasion lead  
as captive to your love? Who, O Sappho,  
does you wrong?"

For if she flees at first, she'll soon pursue;  
the gifts she has spurned, she'll shortly bestow;  
the love she flouts, she'll soon long languish for  
not wanting to."

Come even now to my side and free me  
from crushing concern. Fulfill whatever  
yearnings my own heart would fulfill,  
yourself my ally be.

**SAPPHO'S POETRY**, believed to have once numbered nine books (or scrolls), has long existed in fragments only. "The flowers of Sappho, few but roses," as a subsequent poet laments. Indeed, Sapphic fragments are of such beauty and charm as to prompt the notion that they were *composed* as fragments and are perfectly *incomplete*.



The nine books or scrolls of Sappho's poetry were designated by metrical content, with Book I containing poems in what is called the Sapphic meter, as approximated in the great "Hymn to Aphrodite" (above).

Known to have appeared as the lead poem of Book I, this is the only of Sappho's poems to have survived unquestionably complete. We owe its survival to the 1st Century BC Greek rhetorician and historian Dionysius of Halicarnassus who quotes it as an example of the polished and exuberant style. Dionysius wrote five hundred years after Sappho's time, yet knows the poem—either from an existing copy or from memory.

In the poem, Sappho seeks Aphrodite's help with a recurring problem, that of unrequited love—the love in this case being that of another woman, though the only indication of gender in the Greek is a feminine adjectival form (Gr. *etheloisa* "wanting") toward the poem's end. This is the sole instance in antiquity where Aphrodite is called on by a woman to champion a same-sex love—Aphrodite in her own loves being exclusively heterosexual.

Sappho and her favorite goddess have many times enacted this scene, the goddess now as previously promising to help. "What *this* time"? asks Aphrodite; "Why this time, Who this time"? But it is not Aphrodite asking these questions directly, it is Sappho—herself scripting Aphrodite's words, herself asking Aphrodite's questions, and thus humorously and self-deprecatingly chiding *herself*—as if to spare Aphrodite the trouble. So well does Sappho know the goddess and so knowingly anticipate and articulate her very words.

The goddess for her part, is every bit as knowing. Indeed, we imagine Aphrodite standing quietly by, arms folded across her fragrant breast, and smiling—bemusedly—to the tap of her perfectly sandaled foot. It is, yet again, "Aphrodite to the rescue."



## Equal to the Gods [He Appears to Me (Part B)]

φαίνεται μοι κῆνος ἴσος θεοῖσιν  
ἔμμεν' ὄνηρ, ὅττις ἐναντίος τοι  
ἰσδάνει καὶ πλάσιον ἄδου φωνεί-  
σας ὑπακούει

καὶ γελείσας ἱμέροεν, τό μ' ἦ μὰν  
καρδίαν ἐν στήθεσιν ἐπτόαισεν·  
ὡς γὰρ ἔς σ' ἴδω βρόχε', ὡς με φώναι-  
σ' οὐδ' ἐν ἔτ' εἴκει,

ἀλλ' ἄκαν μὲν γλῶσσα ἴεαγεῖ, λεπτόν  
δ' αὐτίκα χρῶι πῦρ ὑπαδεδρόμηκεν,  
ὀπάτεσσι δ' οὐδ' ἐν ὄρημ', ἐπιρρόμ-  
βεισι δ' ἄκουαι,

καὶ δέ μ' ἴδρωσ ψυχρὸς ἔχει, τρόμος δὲ  
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας  
ἔμμι, τεθνάκην δ' ὀλίγω ἴπιδεύης  
φαίνομ' ἔμ' αὐται·

Equal to the gods does he appear  
to me, that man who sits close by you,  
hears the sound of your sweet voice  
— intently near —

and your delightful laughter. That sight,  
I do swear, does unsettle my heart;  
The slightest glance at you puts my  
speech to flight!

My tongue unhinges, a delicate  
flame slips racing neath my skin,  
I see nothing, am blinded, my ears  
ring, pulsate,

a cold sweat commands me, fear  
grasps at my heart. More pallid  
than grass, nearly dead to myself  
I appear.



With the great “Hymn to Aphrodite,” “He appears to me” is the second of what were long thought the only two complete, or nearly complete, surviving poems of Sappho.

Our source for the poem is the 1st century AD rhetorician and literary critic Longinus, who quotes the poem for its consummate marshaling of the emotions attending delirious passion.

In the poem Sappho observes her beloved, a woman, in intimate conversation with a man who delights in the sweetness of her voice and laughter. It is an intimacy to which Sappho cannot aspire, as there is no competing with her beloved’s male admirer.

Nor is there an Aphrodite to the Rescue as in the “Hymn to Aphrodite,” since there is nothing the goddess can promise or do when exclusion is as sexually complete as here. Nor, as in the “Hymn to Aphrodite,” is this a recurring situation, but a once-and-for-all and near-unto-death experience.

This is a poem about appearances. To Sappho, the man appears “equal to the gods”; to herself, she appears “nearly dead,” in a striking contrast between divine prerogative and human limitation. This is not a poem about jealousy. Jealousy requires a sense or realistic prospect of competition. No, this is a poem about the choking rage and desperation that come from sexual exclusion. The man is equal to the gods because he can endure the beloved’s beauty at close range and thrive in it. But for Sappho, the mere sight of him, of them, eviscerates her being.

The closest visual analogue to Sappho’s catatonic seizure, as I have long believed, is found in the film *Hilary and Jackie* (2003)—where the multiple sclerosis that cruelly claims cellist extraordinaire Jacqueline Du Pré takes hold as she concertizes. Though she impassionedly finishes the Dvořák Concerto, the film conveys, grippingly and in slow motion, the breaking asunder of her world: the screech of the strings beneath her fingers (like chalk on a blackboard), the thunder within her brain, the perspiration, the vacant stare and dilation as she seems to be playing by reflex alone; in short, the inner seizure and incipient paralysis. She finishes bow in hand, head lowered, arms parted to the cello’s either side, as if nailed to her instrument or experiencing the stigmata. You will experience this in the intensity of the music, beginning with a fervid cello solo!

• **CD #2 (work 1 of 3)**

➤ **FIVE DUBAN SONGS: EROS SANCTIFIED**

| **20 MINS.**

Song cycle in five movements for mezzo soprano and mid-sized orchestra.

RECORDING VENUE.....	MUSTAPEADE MAJA, TALLINN
RECORDING DATE.....	MAY 17-20, 2018
ARTISTS.....	TALLINNA KAMMERORKESTER
RECORDING ENGINEER.....	TAMMO SUMMERA
PRODUCER.....	CONSTANTINE CARAVASSILIS
CONDUCTOR.....	KAISA ROOSE
EDITED/MIXED BY.....	POUYA HAMIDI
MIXING STUDIO.....	CANTERBURY MUSIC COMPANY, TORONTO
MASTERED BY.....	BRIAN LOSCH (NEW YORK)
MASTERING STUDIO.....	SWAN STUDIOS, MAYER MEDIA LCC (NEW YORK)

## COMPOSER'S NOTE:

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These poems appear in Jeffrey M. Duban's *The Shipwreck Sea: Love Poems and Essays in a Classical Mode* (Clairview Books, 2019), a fitting sequel to his *The Lesbian Lyre*. I had access to a manuscript copy of the book's Part VI (containing Duban's original poetry) and selected the five short poems I believed best captured Sapphic mood and eroticism.

Indeed, each of the five poems can be read as written by a woman. This is not surprising. Part I of *The Shipwreck Sea*, titled "Female Homer and the Fallacy of Gendered Sensibility" argues the insignificance of the artist's gender to the finished work of art, be it epic or lyric poetry, prose, music, painting, or sculpture.

In *Eros Sanctified* I have crafted an erotically seductive yet lyrical vocal line for each poem, each set to an orchestration as nearly sexual as it is spiritual—suggesting a religious offering. Think Bernini's "Ecstasy of St. Teresa," or Canova's "Cupid and Psyche." Through this work, as through a prism, the focused white light of erotic love is refracted into a mystically colored spectrum.

## CD TRACKS (MOVEMENTS):

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### Five Duban Songs: Eros Sanctified

- |                        |      |
|------------------------|------|
| I. The Gazing Gossamer | 4:33 |
| II. Explore Me         | 4:03 |
| III. Doting Daphnis    | 3:43 |
| IV. Lalagē             | 4:20 |
| V. Communion           | 3:31 |

Performed by  
 Ariana Chris, mezzo soprano  
 Tallinna Kammerorkester  
 Kaisa Roose, conductor



## POEMS OF SAPPHIC INSPIRATION

§1

Beneath a gazing gossamer  
this body sunned and brown,  
with puberty begins to stir  
amid a nascent down.

Oh, may it to full flower come  
before the sun is set,  
Oh, how the bud grows tiresome  
were better to forget.

§2

Not in gold admired  
nor silk to sight displayed,  
my greeting stands attired  
in nature's kiss conveyed.

My hair hangs fallen free,  
my lips wear dawn's first gaze,  
find upward from my knee  
pasturage where to graze.

Explore me north and south,  
feast fully on my breast,  
fasten me to your mouth  
north, south, east, and west.

§3

When I kiss doting Daphnis, fair,  
my soul strides to my lips;  
constrained the daring spirit there  
yet past the gateway slips.

§4

How clearly does the cup delight,  
fast coupled to the lips  
of Lalagē, delicious sprite,  
whose mouth the droplet drips.

Blessed cup! Were lips of hers  
fast-bound to lips my very own,  
I would her soul entire draw down,  
throughout my being sown.

§5

Unclothed athwart a limb,  
bark moistened by the rain,  
I grip the bough within  
thighs darkened by the stain.

The bough is firmly hewn,  
where strain my slender hips,  
within do we commune  
where open lie my lips.



The inspirations for these poems derive from:

(1) the Greek Anthology, a collection of poems, mostly epigrams, that span the classical and Byzantine periods of Greek literature. The two manuscripts containing these poems date to the 10th and 14th centuries AD, and

(2) Pierre Louÿs' *Les Chansons de Bilitis* (*The Songs of Bilitis*) (1894), a supreme fin de siècle gender hoax. This work of faux prose-poem translations—the originals ascribed to one Bilitis, a courtesan contemporary with Sappho—caused a sensation persisting long after the hoax was revealed. The work was actually Louÿs' own, "the uniquely potent brew of [his] recondite classicism, febrile imagination, and decadent sensitivity." The work bespoke the female heart: "[Bilitis] knows herself to be at once Sappho and more than Sappho. One can at least know Bilitis, whereas Sappho will remain ever at a distance." Readers were none the wiser for the work's male inspiration, and no less approving after it was known.

## CD #2 (work 2 of 3)

### ➤ MY LIFE A LYRIC CRY

| 38 MINS.

Song cycle (Cantata) in ten movements for soprano, piano, oboe(+ English horn), violoncello and narrator.

RECORDING VENUE..... KATHERINE NEEDLEMAN STUDIO, BALTIMORE  
 DATE.....MAY 2018  
 ARTISTS.....KLAUDER; DUBAN; PIKOULA; SHAO; NEEDLEMAN  
 RECORDING ENGINEER..... BRIAN LOSCH  
 PRODUCER/CONDUCTOR..... CONSTANTINE CARAVASSILIS  
 EDITED/MIXED BY.....POUYA HAMIDI  
 MIXING STUDIO..... CANTERBURY MUSIC COMPANY, TORONTO  
 MASTERED BY..... BRIAN LOSCH (NEW YORK)  
 MASTERING STUDIO.....SWAN STUDIOS, MAYER MEDIA LCC (NEW YORK)

## ABOUT SARAH TEASDALE

### American Poet, Sapphic Voice (by Jeffrey M. Duban)

Sarah Teasdale (1884-1933) was born and raised in St. Louis, Missouri, her parents of prosperous New England stock. Though sickly and home schooled until age 9, she later attended the prestigious Mary Institute and Hosmer Hall (both for girls). She was graduated in 1903 at age 19, and in 1905 first traveled to Europe. In her early twenties, Teasdale was a member of *The Potters*, a group of female artists in their late teens and early twenties who published *The Potter's Wheel* (1904-1907), a monthly artistic and literary magazine. Courted by many suitors, she wed in 1914 at age 30. The year 1917 saw the publication of *Love Songs* (her fourth of eight volumes of poetry) which in 1918 won the Columbia University Poetry Society prize. This was the highest honor of its kind, the forerunner of the Pulitzer Prize for poetry.

Divorcing in 1929 (age 45), Teasdale moved—by then a renowned poet—to New York City, living at Central Park West and 81st Street on the fashionable Upper West Side. She committed suicide by sleeping pill overdose in 1933 (age 49). Though renowned in her lifetime—a status few artists enjoy—she is very much neglected today, the result of modernist taste (or lack of it) from the outset of the twentieth century on. The reason is close at hand. Teasdale is essentially a rhyming, deeply feeling lyric poet—joy and wistfulness the hallmarks of a delicate simplicity. She is thus too transparently beautiful, speaking too directly from the heart, for the academics to take note. Emotion rather than intellect; no codes, ambiguities, or subtexts; nothing to analyze or write books about. Of a vastly different temperament, but similar fate, is the poet Edna St. Vincent Millay (1892-1950; Pulitzer Prize, 1923).



Teasdale's first published collection *Sonnets to Duse and Other Poems* appeared in 1907 (at age 23). The work was a tribute to the Italian Eleonora Duse (1858-1924). The younger contemporary of Sarah Bernhardt, Duse was one of the greatest actresses of her time.

Teasdale's classical bent first surfaced in her *Helen of Troy and Other Poems* (1911), containing poems titled "Helen of Troy," "Erinna," and "To Erinna" (an intimate of Sappho's). Teasdale's "To an Aeolian Harp" evokes Aeolia, a district in northwest Asia Minor facing Sappho's Island of Lesbos (where the Island's version of Aeolic Greek was spoken). The poem otherwise deals with nearby Troy and its fall (subject matter well known to Sappho). Teasdale's "To Cleïs (The daughter of Sappho)" evokes the one surviving Sapphic fragment in which Cleïs' name appears. Says Sappho,

A flower, golden petaled, is my child  
Precious Cleïs, for whom all Lydia  
[I would not take]

The rhythm of the Greek words *chrusioisin anthemoin* "golden flowers" is especially appropriate with its girlish lilt. Teasdale's poem seeks to comfort Cleïs following the death of her famous mother: Sappho was ". . . a muse in human form / Who forsook her lyre a while"—to have and care for Cleïs. Referring, as it seems, to the quoted fragment, Teasdale asks:

Are the songs that soothed your fears  
 Vanished like a vanished flame,  
 Save the line where shines your name  
 Starlike down the graying years? . . .

## THE PRESENT WORK

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The Sappho theme acquired yet greater prominence in Teasdale's best-selling *Rivers to the Sea* (1915), a volume concluding with a 224-verse poem in three parts titled "Sappho." And it is from "Sappho," Part I, that the book's title derives:

The little street lies meek beneath the moon,  
 Running, as rivers run, to meet the sea.  
 I too go seaward and shall not return.

The poem utilizes an unrhymed ten-beat line (iambic pentameter aka blank verse), as do most of Teasdale's poems on classical themes, including, e.g., "Guenevere" and "Beatrice." These are properly classified as "dramatic monologues."

Teasdale's "Sappho" is an essentially narrative poem, which is to say that the pentameter imbues her verse with a marked story-telling quality. And the story is compelling, as is all that touches on Sappho's *amours*. Caravassilis here offers a musical setting of Teasdale's "Sappho," Part III (fifty-eight verses). His title "My Life a Lyric Cry" smartly derives from the poem's four concluding verses, the first two of which are a marvel of alliterative and imagistic appeal:

Ah, Love that made my life a lyric cry  
 Ah, Love that tuned my lips to lyres of thine,  
 I taught the world thy music, now alone  
 I sing to one who falls asleep to hear.

Sappho here laments the dozing indifference of her beloved Phaon, the mythological ferryman, in despair of whose love she leapt to her death from the Leucadian Cliff (or so the legend). This, as other incidents of Sappho's life and poetry, including her child Cleïs, signal Sappho's bisexuality—however much she revered, and is revered for her love of, women. Here too Cleïs has her place:

There is a quiet at the heart of love,  
 And I have pierced the pain and come to peace.  
 I hold my peace, my Cleïs, on my heart;  
 And softer than a little wild bird's wing  
 Are kisses that she pours upon my mouth



Teasdale's gift, says her biographer, Marya Zaturenska, "was a lyric gift as simple and natural as breathing. It caught one unawares and left the most critical mind astonished and helpless." So Sappho's own poetry. So Caravassilis' "Lyric Cry."

## CD TRACKS (MOVEMENTS):

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### My Life a Lyric Cry

I-II.	Twilight	8:00
III-IV.	Cried to Love	8:46
V-VI.	I Have Pierced the Pain	5:38
VII-VIII.	Beneath thy Perfect Feet	5:51
IX-X.	My Life a Lyric Cry	9:33

Performed by  
 Jenni Klauder, soprano  
 Sophie Shao, cello  
 Katherine Needleman, oboe/English horn  
 Jeffrey M. Duban, narrator  
 Maria Pikoula, Piano



## SAPPHO (SARA TEASDALE)

(used in its entirety in *My Life a Lyric Cry*)

### (I and II)

The twilight's inner flame grows blue and deep,  
 And in my Lesbos, over leagues of sea,  
 The temples glimmer moonwise in the trees.  
 Twilight has veiled the little flower face  
 Here on my heart, but still the night is kind  
 And leaves her warm sweet weight against my  
 breast.

### (III and IV)

Am I that Sappho who would run at dusk  
 Along the surges creeping up the shore  
 When tides came in to ease the hungry beach,  
 And running, running, till the night was black,  
 Would fall foreshortened upon the chilly sand  
 And quiver with the winds from off the sea?  
 Ah, quietly the shingle waits the tides  
 Whose waves are stinging kisses, but to me  
 Love brought no peace, nor darkness any rest.  
 I crept and touched the foam with fevered hands  
 And cried to Love, from whom the sea is sweet,  
 From whom the sea is bitterer than death.

### (V and VI)

Ah, Aphrodite, if I sing no more  
 To thee, God's daughter, powerful as God,  
 It is that thou hast made my life too sweet  
 To hold the added sweetness of a song.  
 There is a quiet at the heart of love,  
 And I have pierced the pain and come to peace.  
 I hold my peace, my Cleis, on my heart;  
 And softer than a little wild bird's wing  
 Are kisses that she pours upon my mouth.  
 Ah, never any more when spring like fire  
 Will flicker in the newly opened leaves,

Shall I steal forth to seek for solitude  
 Beyond the lure of light Alcæus' lyre,  
 Beyond the sob that stilled Erinna's voice.

### (VII and VIII)

Ah, never with a throat that aches with song,  
 Beneath the white uncaring sky of spring,  
 Shall I go forth to hide awhile from Love  
 The quiver and the crying of my heart.  
 Still I remember how I strove to flee  
 The love-note of the birds, and bowed my head  
 To hurry faster, but upon the ground  
 I saw two winged shadows side by side,  
 And all the world's spring passion stifled me.  
 Ah, Love, there is no fleeing from thy might,  
 No lonely place where thou hast never trod,  
 No desert thou hast left uncarpeted  
 With flowers that spring beneath thy perfect feet.

### (IX and X)

In many guises didst thou come to me;  
 I saw thee by the maidens while they danced,  
 Phaon allured me with a look of thine,  
 In Anactoria I knew thy grace,  
 I looked at Cercolas and saw thine eyes;  
 But never wholly, soul and body mine,  
 Didst thou bid any love me as I loved.  
 Now I have found the peace that fled from me;  
 Close, close, against my heart I hold my world.  
 Ah, Love that made my life a lyric cry,  
 Ah, Love that tuned my lips to lyres of thine,  
 I taught the world thy music, now alone  
 I sing for one who falls asleep to hear.



## CD #2 (work 3 of 3)

## ➤ SAPPHO DE MYTILÈNE

| 17 MINS.

Song cycle in five movements for mezzo soprano, flute (+alto fl.) and piano.

RECORDING VENUE.....HUMBERCREST UNITED CHURCH (TORONTO)  
 DATE.....SEPT. 16-18, 2018  
 ARTISTS.....CHRIS; PIKOULA; URRAY  
 RECORDING ENGINEER.....POUYA HAMIDI  
 PRODUCER.....CONSTANTINE CARAVASSILIS  
 EDITED/MIXED BY.....POUYA HAMIDI  
 MIXING STUDIO.....CANTERBURY MUSIC COMPANY, TORONTO  
 MASTERED BY.....BRIAN LOSCH (NEW YORK)  
 MASTERING STUDIO.....SWAN STUDIOS, MAYER MEDIA LCC (NEW YORK)

Modern Greek translation of  
 Sapphic fragments by **Odysseus Elytis (1911-1996)**  
 French translation by **Veronique Perl**  
 English translation from the French by **Kirsten Kane**

## FABULOUS MYTILÈNE

by Jeffrey M. Duban

The Greeks were colonizers from early in their history, as any seagirt peoples would be. They crossed the Aegean eastward to inhabit its multiple islands and the coast of Asia Minor (Turkey), and westward over the Ionian Sea, colonizing southern Italy and Sicily. Situated off the northwestern coast of Asia Minor was Lesbos, the third largest of the Greek Aegean islands (sixty-six square miles), boasting Mytilene as its capital (Mi-ti-lee-nee; in French, Mi-tee-len). The city, in all its prosperity and strength, became virtually synonymous with Lesbos itself. Fabled both for Sappho's presence and the vigorous trade and



military power that eventually made it the most influential of the Asiatic Greek cities, Mytilene (both before and during Sappho's lifetime) had been ruled by a succession of hereditary tyrants. The tyrant Pittacus, one of the "Seven Sages of Greece" (c. 640–568 BC), had successfully challenged the hereditary claims to tyrannic rule. A strong navy and network of outposts secured Mytilene's trade routes through the Hellespont.

Poets of Sappho's time often "made the rounds," traveling for performance from one locale to another, often by invitation. Their popularity could be immense, of rockstar proportions. Not Sappho. It was in Mytilene that she was born, and in Mytilene that she lived and loved—her only known absence a brief period of political exile in Egypt. Mytilene, to be sure, is synonymous not only with Lesbos but with Sappho herself, neither two imaginable without the third.

In *Sappho de Mytilène*, the first of his Sapphic inspirations, Caravassilis has orchestrated a translation into French of the poet Odysseus Elytis' Greek. The French text is extremely fluid—and difficult, in its way—lacking the expected punctuation and capitalized sentence beginnings. This quality is conveyed in the English translation prepared for this recording (and used as program notes for an earlier performance in French).

The songs range from the hope of immortality through song (I), to sexual rage (II) to attempted rape (as it appears) and resultant sterility (III), to sterile love (IV), to the restoration of ordered life and love (V).



## I. Mon chant – My song

Mon chant a commencé par des mots aériens  
 Aussi est-il caresse mélodieuse à l'oreille  
 J'ai servi la beauté  
 N'est-il rien de plus grand  
 Que la grâce des Muses qui leur pouvoir  
 Me donnèrent en me donnant le dire  
 Vrai aux demains oubliés je crois  
 Qu'il sera bien quelqu'un qui pourra  
 se souvenir de moi

My song has begun with wingèd words  
 So melodious a caress is it to the ear  
 I have served beauty  
 Is there nothing greater yet  
 Than the grace of the Muses who granted me  
 Their power in bestowing upon me speech  
 Unerring I hold that it will remember me  
 Assuredly to oblivious tomorrows

## II. Toujours Eros – Always Eros

Toujours toujours Eros  
 Eros mon tourment  
 Et le combattre le pourrai-je  
 Ma belle Atthis  
 Quand lui de ses venins et de ses douceurs  
 Me paralyse le monstre!  
 Et à toi hélas ma pensée est odieuse  
 À tire-d'aile je le sais tu fuis  
 Vers Andromède

Still and always Eros  
 Eros my torment  
 And resist him will I prevail  
 My lovely Atthis  
 When he with his poisons and his delights  
 Paralyzes me the monster!  
 And to you alas my thinking is odious  
 Beating your wings I know that you are fleeing  
 Toward Andromeda

## III. Vierge – Virgin

Je ne veux de l'abeille ni de son miel  
 Que les soucis et les vents cruels  
 Cinglent celui qui voulait m'outrager  
 Mais moi si infime  
 Je n'espère de mes bras pouvoir toucher le ciel

Et vierge resterai pour toute l'éternité

I desire neither bee nor its honey  
 May anguish and cruel winds  
 Lash him who showed contempt for me  
 Yet I so tiny  
 Aspire only to reaching the heavens with my arms  
 And will virgin remain for all eternity

## IV. Adonis

Ô Adonis puisse un suaire ruisselant  
 De mon Coeur qui goutte à goutte se vider  
 Me renvoyer pour toujours le reflet  
 Du beau visage muet mais des colombes  
 Le coeur tendre s'est pétrifié  
 Elles replièrent leurs ailes  
 Et de la nuit du sommeil leurs yeux s'envoilerent

O Adonis would that a shroud sweeping  
 From my heart which empties drop by drop  
 Return to me forever the reflection  
 Of that lovely silent face but tender doves' hearts  
 Are turned to stone  
 They have tucked their wings inward  
 And from night has sleep veiled their eyes

## V. Messenger du printemps – Herald of spring

Rossignol à la voix voluptueuse messenger du printemps  
 D'Aphrodite servante lumineuse  
 Quand la lune apparut dans toute sa plénitude  
 Les vierges faisaient la ronde comme autour d'un autel  
 Telles les jeunes filles de Crète qui dansant autour  
 de l'autel adoré  
 De leurs pieds délicats en cadence foulait la fine  
 fleur de l'herbe printanière.

Voluptuous-voiced nightingale herald of spring  
 Luminous handmaid of Aphrodite  
 When the moon appeared in all its opulence  
 Young girls ringed round the acolytes  
 So the maidens of Crete who dancing about  
 the adored shrine  
 With their delicate feet in cadence trampled  
 the soft bloom of the spring grass.

## THEMES AND ASSOCIATIONS

by Jeffrey M. Duban (cont.)

The first piece encapsulates the archaic Greek desire for remembrance through song. The singer will die, but the song survive. While epic heroes seek to be remembered for their valor, Sappho seeks remembrance in the thoughts of a departing beloved. “Go, then, remember me now / and again. You know how / we have cared for you.” As she elsewhere reminds an unnamed beloved, “Someone, I say, will remember us in time to come. . . .” Sappho also correlates recollection and desire in the rebuke she makes to an uneducated woman: “But when you die you will lie there, nor will there ever be a recollection or any desire of you, since you share not in the roses of Pieria [i.e., in the Muses’ gifts].” For the epic hero, to be remembered is to have obtained *kleos* “glory.” For the lyric poet, it is to have desired and been desired.

The second piece “Always Eros” focuses on unrequited passion turned to hatred, the lover here tormented by Atthis and Atthis’ preference for Andromeda. The French text, though a paraphrase, resonates with Sappho’s original poetry:

I loved you, Atthis, once long ago;  
a child to me then with little to show.

Atthis, now you regard me hatefully;  
running off to Andromeda you flee.

Elytis’ love “the monster” reflects Sappho’s characterization of Eros as *orpeton* “a crawler” (Eng., serpent, herpes). The word, intentionally vague, can designate almost anything that creeps, slithers, or moves on all fours. The serpentine metaphor is decidedly phallic.

The third piece “Virgin” turns from unrequited love to a vow of virginity and vigilance to heaven. The apparent rape victim will have none of the “bee nor its honey,” which is to say, nothing to do with love.

“Adonis” is the beautiful impassive (mortal) youth of Greek myth, lover of the goddess Aphrodite. Gored by a wild boar on a hunting trip, he died in the arms of the weeping goddess. His blood, mingled with her tears, becomes the anemone flower. Adonis was also said to have been loved by other gods, including Apollo, Heracles, and Dionysus. He was described as androgynous, taking the man’s or woman’s role depending on his lover. In the version scored by Caravassilis, the speaker is apparently Aphrodite, wishing, through a tear-drenched veil, for Adonis’ return to life. Adonis was as cold as he was beautiful. Nature’s response to his death—the hearts of doves turned to stone—would indicate as much. The picture (as in “Virgin”) is one of sterility.

The finale negates both the sterility of “Virgin” and “Adonis” and the rage of “Always Love” by an affirmation of spring. Gone are the stone-hearted doves. The “Voluptuous-voiced nightingale herald of

spring / Luminous handmaid of Aphrodite,” and maidens’ feet a’dance on the tender grass, announce renewal and kindly disposition, both seasonal and sexual.

## CD TRACKS (MOVEMENTS):

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### Sappho de Mytilène

I. Mon Chant	5:17
II. Toujours Eros	3:15
III. Vierge	2:14
IV. Adonis	3:07
V. Messager du Printemps	3:09

Performed by  
Ariana Chris, mezzo soprano  
Anna Urray, flute/alto flute  
Maria Pikoula, piano



## MEET THE COMPOSER

### CONSTANTINE CARAVASSILIS

[caravassilis.ca](http://caravassilis.ca)

*Magical Realism!* —Records International

*Full of Memorable Ideas* —Musical America

*Substantial and Attractive* —Gramophone

Driven by beauty and spirituality; inspired by literature, nature, the music of the spheres and imagined workings of the cosmos; reflecting a deep humanitarianism and modern findings on the faculties of the human brain, Constantine Caravassilis' work is yet intimately connected to his Hellenic roots. Caravassilis draws inspiration from the prodigious past and supreme wisdom of his ancestors, as he reflects on Greek mythology and epic themes and on Byzantine chant and the times it reflects. And yet, he often finds himself re-imagining Eastern modality and the folksongs of the Aegean as sung to him by his grandmothers.



Born to a musical family in Toronto, Canada, he was raised in Pythagorion, a culturally rich town on the Greek Island of Samos, off the coast of Asia Minor—the birthplace of the mathematician Pythagoras and philosopher Epicurus. While studying Western music, his influences prominently included a playground atop marble mosaics; ruins from Archaic, Classical, Hellenistic and Roman times; the proximity of ancient engineering wonders such as the Eupalinian aqueduct, the “Eighth Wonder of the Ancient World” (6th century BC); the protective castle walls of the tyrant Polycrates; and the scents, icons, and vestments of the nearby orthodox churches and monasteries, not to omit the taste of sweet Muscat wine.

Since his mid-twenties, Constantine has been a fresh and forceful compositional voice, with international exposure through hundreds of performances and broadcasts in such venues as Carnegie Hall (New York), Jordan Hall (Boston), Southam Hall (Ottawa), Bunka-Kaikan Hall (Tokyo), AlteOper (Frankfurt), Rundetårn (Copenhagen), Smolensk Philharmonic (Russia), the Athens and Thessaloniki Concert Halls (Megara), and Palácio Foz (Lisbon), to name the more prominent. In 2006, his work *Baroque Revisited*—incidental music written for a documentary on J. S. Bach's Goldberg Variations—was toured in more than 40 American states. His music has been performed in Canada, the United States, Mexico, Argentina, Brazil, Peru, Great Britain, Spain, Portugal, Germany, France, Belgium, the Netherlands, Denmark, Croatia, Poland, Italy, Romania, Austria, Belarus, Estonia, Lithuania, Ukraine, Russia, Greece, Cyprus, Turkey, Israel, Hong Kong, and Japan.

Although primarily a composer—among the most prolific of his generation—Constantine has long been active as both pianist and conductor. He has led multiple ensembles in recording sessions and live concerts, including the Contemporary Music Ensembles of the Universities of Toronto and Manitoba,



Opera 5, the Toronto Concert Orchestra, Concert:Nova in Cincinnati, the Out of this World Orchestra, the Tenth Muse Ensemble in New York, and the Roma Tre Orchestra in Italy.

*Jazz & Tzaz* music magazine hails him “the most important Hellenic-descent composer of his generation,” the *Toronto Star* calls his music “timeless,” while *Ludwig van Toronto* states that Caravassilis writes “music that earns our attention rather than requiring it.” *Barzablog* calls his music “visionary”; Jon Gonder of the *CALM Review* comments on Caravassilis’ solo piano works: “These are not the rhapsodies of Brahms or Bartok. Caravassilis’ approach to form is actually more rhapsodic in spirit than either of those masters.” *Trillonquy* claims that his music is “visually pleasing; no one dares move, incredible!” while Jason Victor Sernius of *Stereophile Magazine* states (in his review of Caravassilis’ guitar concerto): “I can’t get enough of Saudade’s mysterious, wistful beauty, with iridescent touches punctuated by deep bass and fascinating percussion.”



A graduate of the reputed composition program of the University of Toronto, where he studied on a full fellowship, Constantine holds a Doctor of Musical Arts degree from the same institution. He has been awarded several top honours, including the Karen Kieser Prize in Canadian Music, the Harry Freedman Recording Award, the Epikouros Arts and Letters Award, and three gold medals at the Volos International Composition Competition for his “profoundly mature style and highly individual compositional voice.” In addition to several academic scholarships, Constantine has received numerous commissioning, travel, career development, and recording grants from the Toronto, Ontario, and Canada Arts Councils, the British Arts Council, the Winnipeg Arts Council, and Hereford Arts (NYC).



# MEET THE AUTHOR/POET

**JEFFREY M. DUBAN**

[Jeffreyduban.com](http://Jeffreyduban.com)

- Poet  
FIVE DUBAN SONGS
- Narrator  
FROM SAPPHO'S LYRE & MY LIFE A LYRIC CRY
- Liner notes, translations, and editing  
FROM SAPPHO'S LYRE (complete recording project).

Jeffrey Duban attended the Boston Public Latin School, where he began his study of Latin in the seventh grade and classical Greek in the tenth. Graduating from Brown University with a combined B.A.-M.A. in classics, he went on to complete his Ph.D in classical philology at The Johns Hopkins University. After receiving his Ph.D., Duban served for seven years as a professor of classics at the Ohio and Georgia State universities, teaching, publishing scholarly articles, and serving as poetry editor for the *Classical Outlook*. During that time, he translated Orff's *Carmina Burana* for the Atlanta Symphony Orchestra's subscription concerts at the invitation of the orchestra's then conductor, Robert Shaw. Duban's libretto accompanied Shaw's original recording on the Telarc label.



After teaching, Mr. Duban enrolled in law school, obtaining his JD degree from the Fordham Law School. As an attorney, he specialized in academic law, defending professors in promotion and tenure disputes, and professors and students alike in racial discrimination and sexual misconduct cases.



Mr. Duban is the author of *The Lesbian Lyre: Reclaiming Sappho for the 21st Century* (2016) and *The Shipwreck Sea: Love Poems and Essays in a Classical Mode* (2019), both publications of Clairview Books (UK), Sevak Gulbekian, Chief Editor. An avid supporter of the arts, Mr. Duban has also produced and narrated the musical programs "Sappho, Nine Fragments for Contralto" by Sir Granville Bantock, and "Sappho for Soprano" with music by prominent composers on Sapphic themes.

# SOUND ENGINEERS

## BRIAN LOSCH (NEW YORK CITY)

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- Recording Engineer:  
FROM SAPPHO'S LYRE & MY LIFE A LYRIC CRY
- Mastering Engineer:  
CDs #1 & #2 (COMPLETE PROJECT).  
web: [brianlosch.com](http://brianlosch.com)

Grammy award-winning recording engineer specializing in studio/location recordings, mixing, editing and post-production.

Making recordings for Sony Masterworks, EMI, Deutsche Grammophon, Decca, and organizations such as The Metropolitan Opera, Brian has album credits which span multiple genres and include artists Yo-Yo Ma, Edgar Meyer, Chris Thile, Stuart Duncan, Anne-Sophie Mutter, and the New York Philharmonic. As an engineer, he has worked on film scores for ESPN and composer Hans Zimmer, also live concert broadcasts featuring Tony Bennett, Celine Dion, and Andrea Bocelli.

Brian has been awarded a Grammy (Best Engineered Album, Classical) for "Winter Morning Walks"; received two Grammy Certificates of Participation (Best Folk Album and Best Engineered Album, Non-classical) for his work on "The Goat Rodeo Sessions"; a Certificate of Participation for work on Steven Mackey's Grammy-award winning "Lonely Motel"; Down-beat Awards for his studio and live recordings; and Bradley Award for excellence in music production from McGill University.



## POUYA HAMIDI (TORONTO, CANADA)

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- Recording Engineer:  
SAPPHO DE MYTILENE
- Editing & Mixing Engineer:  
CDs #1 & #2 (COMPLETE PROJECT).  
web: [pouyahamidi.co](http://pouyahamidi.co)

Pouya is a Juno-nominated sound engineer and producer based in Toronto. He is a graduate of the master's program in Sound Recording at McGill



University and has been recognized with multiple awards. Recent projects include engineering the 2015 album by the Juno-winning classical ensemble, Gryphon Trio, and the Afiara String Quartet's innovative double CD "Spin Cycle," with DJ Skratch Bastid, released on the Naxos label. He is regularly invited as guest faculty to The Banff Centre and is an engineer at the Royal Conservatory of Toronto, frequently recording in Koerner Hall. He has worked with major orchestras in Canada, including the Toronto Symphony, the Calgary Philharmonic, the National Youth Orchestra of Canada, and the Royal Conservatory Orchestra. He was the recording engineer of the prestigious International Honens Piano Competition.

Pouya is experienced in streaming audio and video and was the Technical Director of the webcasting team at McGill University. He has, since then, streamed content for the Canadian Music Centre, Honens' Piano Competition, and the Royal Conservatory of Music. He has also worked at The Banff Centre, broadcasting live video events. He provided audio for video projects produced by Soundstreams and Riddle Films in Toronto. He is always responsive to the latest media technologies and has worked on designing and building custom audio pedals and software.

## TAMMO SUMERA (TALLINN, ESTONIA)

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➤ **Recording Engineer:**  
**FIVE DUBAN SONGS: EROS SANCTIFIED**

Tammo Sumera is a lecturer in the electronic music studio and the sound technology specialist at the Estonian Academy of Music and Theatre. He is also a freelance live electronics artist and sound engineer. Sumera has been awarded live electronics interpretation, engineering, and organizational awards at numerous international festivals in Europe. He has collaborated with various Estonian orchestras, conductors, performers, and composers.



## RECORDING VENUES & STUDIOS

### MUSTPEADE MAJA (TALLINN, ESTONIA)

- (Building): Mustpeade Maja (House of the Blackheads)
- (Hall): Valge Saal (White Hall)
- Web: [www.filharmonia.ee/en/mustpeademaja](http://www.filharmonia.ee/en/mustpeademaja)



The **Valge Saal** of Mustpeade Maja is a historic venue in the heart of ‘old town’ Tallinn. It was built in 1531-1532 and was one of the first Renaissance style rooms in the Baltic States. Today, it hosts most of the concerts of Tallinna Filharmonia’s Kammerorkester.

**Mustpeade Maja** is the Blackheads brotherhood’s abode, as alleged by the oldest original surviving document, namely, a contract with the Tallinn Dominican monastery dating from March 28, 1400 (the brotherhood itself founded in 1399). Today, the building houses the administrative offices of the Tallinn Philharmonic Society, the *Birgitta Festival*, and the concert venues of the Tallinn Chamber Orchestra.



### DIMENNA CENTRE FOR CLASSICAL MUSIC (NEW YORK CITY)

The concept for The **DiMenna Center for Classical Music** began in 2004, when Orchestra of St. Luke’s conducted a study finding that New York City’s classical music community lacked access to first-rate affordable rehearsal and recording space. In 2006, OSL launched a capital campaign, Fund for the Future, to support the purchase and renovation of space to serve as OSL’s home and be an invaluable resource for the city’s classical musicians.





The DiMenna Center's largest space, **Cary Hall**, is ideal for orchestra and chorus rehearsals, recording sessions (including film soundtracks), and theatrical projects. Dramatic, contemporary, and located in Midtown's most up-and-coming neighborhood, it is also a popular site for cocktail parties and galas, corporate events and presentations, fashion shows and product launches, film and photo shoots, and performances.

## CANTERBURY MUSIC COMPANY (TORONTO, CANADA)

The Canterbury Music Company's experienced staff is widely known in Canada and abroad for its cost-effective services, its extensive knowledge of different kinds of music and instruments, and how to record, produce and edit in a wide variety of genres. It is known, above all, for keeping everyone relaxed and creative throughout the process. Every year a number of Canterbury-produced records are nominated for and win Juno and Grammy awards.



## STUDIO EAST (SWAN STUDIOS), MAYER MEDIA LCC (NEW YORK CITY)

- **Final Mastering:**  
CDs #1 & #2 (complete project)  
Web: [meyer-media.com](http://meyer-media.com)

Meyer Media LLC brings together artists from across the globe, uniting creative visions from the traditional classical repertoire with avant-garde compositions that defy categorization. It provides personalized artistic support, combined with global distribution capabilities. Swan Studios (NYC) is comprised of three state-of-the-art studios, managing all in-house production. To celebrate Isaac Stern's 100th birthday in 2020, Swan studios played a major role in the new edition of his entire American Columbia analogue discography (Sony): 75 CDs of Stern's recordings consolidating the Ukrainian-born American violinist's worldwide reputation.



# ENSEMBLES

## TALLINNA KAMMERORKESTER

- **Featured in**  
**FIVE DUBAN SONGS: EROS SANCTIFIED**  
 web: [filharmonia.ee/tko](http://filharmonia.ee/tko)



The Tallinn Chamber Orchestra (TCO) was founded in 1993 by Estonian conductor Tõnu Kaljuste and has since become one of Estonia's signature orchestras in performances throughout the world. Its diverse repertoire includes music ranging from the Baroque to composers of the 20th and 21st centuries.



The TCO has for decades worked closely with the Estonian Philharmonic Chamber Choir. Their joint performances and recordings have gained international acclaim, starting in 1993 with Tõnu Kaljuste's recording of Arvo Pärt's "Te Deum" for ECM Records. TCO subsequently released Pärt's "Litany," "In Principio," and "Adam's Lament"; Erkki-Sven Tüür's "Crystallisatio"; and Heino Eller's "Neenia". TCO's recording of Tõnu Kõrvits' *Lageda Laulud* (Moorland Elegies) in collaboration with the Estonian Philharmonic Choir under the direction of Risto Joost was awarded the Classics Album of the Year at the 2018 Estonian Music Awards. TCO has otherwise performed in some of the world's most

prestigious venues, including Elbphilharmonie (Hamburg), Carnegie Hall (New York City), and the Forbidden City Concert Hall (Beijing).

In 2013, the TCO received the Estonia Music Council’s Prize for Interpretation. In 2014, the orchestra participated in a recording of Arvo Pärt’s “Adam’s Lament” which earned a Grammy for its conductor, Tõnu Kaljuste.

## TENTH MUSE ENSEMBLE

➤ **Featured in**  
**FROM SAPPHO’S LYRE**

The Tenth Muse Ensemble—named for Sappho, whom Plato considered the “tenth Muse”—was hand-chosen by composer-conductor Constantine Caravassilis to meet the special requirements of his monumental “From Sappho’s Lyre.” His New York City-based collaborators provided him with the names of city musicians whose performance work was personally known to them. In one case, Caravassilis himself found—and was fortunate to engage—one of the vocal soloists while attending a New York City performance of Carmina Burana. Each ensemble member had graduated from a top music school — mostly Juilliard and Curtis—and had a confirmed level of performance excellence and recognition, including sterling reviews, honors, and awards.



Caravassilis then provided them music to learn, record, and return to him in audio format, whereupon he “reshaped” key sections of the work to fit each musician’s or vocalist’s individual manner. It was clear from the first rehearsal that the choices were ideal, as the ensemble came together immediately, making it possible to start recording “takes” from the outset.





## SOLOISTS

### CARLA JABLONSKI, MEZZO SOPRANO

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- Solo mezzo soprano:  
FROM SAPPHO'S LYRE

Mezzo-soprano Carla Jablonski has sung with the Wolf Trap Opera Company, Opera Santa Barbara, Chautauqua Opera, Central City Opera, and Manhattan Opera Studio. As a former member of Florida Grand Opera's Young Artist Program, Carla was seen as Annina (*La Traviata*) and Third Lady (*Die Zauberflöte*) in 2013. Other roles performed include Vera Boronel (*The Consul*) with Opera Santa Barbara in 2014, La Ciesca (*Gianni Schicchi*) with Central City Opera in 2011, Mère Jeanne (Poulenc's *Dialogues des Carmélites*) with Juilliard Opera in 2010, as well as Emma Jones (Weill's *Street Scene*) and Thelma Yablonski (Musto's *Later the Same Evening*) with Manhattan School of Music Opera Theater in 2008, among others.

She made her Lincoln Center debut at Alice Tully Hall in 2009 (Ives' *Five Songs*), returning in 2010 to sing Fileno (Handel's *Clori, Tirsi, e Fileno*), appearing both times with Juilliard ensembles. In 2011, she made her Carnegie Hall debut as an alto soloist (Handel's *Messiah*) with the St. Cecilia Chorus and Orchestra. She has been a featured artist in the New York Festival of Song, and at the Caramoor Center for Music and the Arts.



### LIANA GUBERMAN-CHRISS, SOPRANO

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- Solo soprano:  
FROM SAPPHO'S LYRE  
web: [lianaguberman.com](http://lianaguberman.com)

Ms. Guberman, a native New Yorker, studied at the Franz-Schubert-Institut in Austria and the 'Si parla, si canta' program in Italy. Highlighting her Fellowship at Music Academy of the West, she sang in Mahler's *4th Symphony* with the faculty orchestra led by James Gaffigan.



With the New York City-based opera company Bare Opera, Liana sang, among other prominent parts, Donna Elvira in *Don Giovanni*, Rosina and Contessa in Mozart/Rossini's *Figaro*, Erste Dame in Mozart's *Die Zauberflöte*, and Lia in Debussy's *L'enfant prodigue*.

Ms. Guberman has performed Haydn's *The Creation*, Orff's *Carmina Burana*, Gluck's *Orfeo ed Euridice*, Handel's *Solomon*, and an all-Purcell concert with the Hudson Valley Singers led by Eugene Sirotkine. She was also the soprano soloist in Beethoven's *9th Symphony* with Flint Symphony Orchestra led by Enrique Diemecke.

She was a winner of the St. Louis district of the Metropolitan Opera National Council Auditions. She has won awards from the Gerda Lissner Foundation, the Bel Canto Vocal Foundation, the Grand Stage International *Lieder* Competition, and the Florida Grand Opera Competition.

## ARIANA CHRIS, MEZZO SOPRANO

- Solo mezzo soprano:  
SAPPHO DE MYTILÈNE  
&  
FIVE DUBAN SONGS: EROS SANCTIFIED  
web: [arianachris.com](http://arianachris.com)

Greek-Canadian mezzo soprano, born Ariadne Christodoulopoulos, was heard and seen by billions of viewers worldwide when she performed the Greek National Anthem at the Closing Ceremonies of the Vancouver 2010 Winter Olympic Games.



Other prestigious appearances include representing Greece in the BBC "Cardiff Singer of the World" Competition 2005, televised worldwide, performing under the acropolis for Canada House at the Athens 2004 Summer Olympics in Greece. She also sang the role of Componist in the Polish National Premiere production of Strauss's "Ariadne auf Naxos" broadcast for Mezzo Television, France, in 39 countries worldwide. Her international career includes collaborations with Royal Opera House Covent Garden, Carnegie Hall, Lincoln Centre, Lyric Opera of

Chicago, among numerous others. Returning from Lyric Opera of Chicago, where she understudied the title role of Cendrillon (Cinderella) in Laurent Pelly's famous production, Ariana re-joined the European Tour of Alon Nashman's "Charlotte: A Tri-Coloured Play with Music" which premiered at Toronto's Luminato Festival and Taipei World Stage Design Scenofest.

Ariana trained at the University of Toronto and went on to apprentice and debut with Montreal Opera and Santa Fe Opera. Combining her classical training and Greek heritage, she recorded *Greek Tangos*, available on iTunes.

## JENNIFER KLAUDER, SOPRANO

- Featured in  
**MY LIFE A LYRIC CRY (soloist)**  
 &  
**FROM SAPPHO'S LYRE (chorus member)**

Soprano Jennifer Klauder is a recitalist and opera singer currently residing in Ossining, New York. Originally from Gainesville, Florida, she received her Master of Music degree in Voice Performance from Boston University, where she was a student of Dr. Lynn Eustis. After moving to New York City, she worked with the New York Lyric Opera Theatre, the Hellenic Music Foundation, and the Hereford Arts Recital Series. Jennifer has garnered opera credits with the Boston University Opera Theatre, Washington University Opera, and Siena Music Festival, among others. Her favorite operatic roles include Noémie (Cendrillon), Valentina Scarcella (Later the Same Evening), and Zerlina (Don Giovanni).



No stranger to the concert stage, she was featured as the soprano soloist in Carl Orff's perennially popular *Carmina Burana* with the University of Florida Symphony Orchestra, and in Gustav Mahler's Symphony No. 4 in G Major, with the Boston University Symphony Orchestra. Other concert credits include Handel's Messiah and Vivaldi's Gloria.



Jennifer graduated summa cum laude with a Bachelor of Arts degree in Music from Washington University in St. Louis, where she was a student of John Stewart.

## DANIEL MOODY, COUNTERTENOR

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- Soloist and chorus member:  
FROM SAPPHO'S LYRE  
web: [danielmoodycountertenor.com](http://danielmoodycountertenor.com)

Lauded for his “profoundly startling vocal resonance” (*The New York Times*) and “sweet and melancholy sound” (*The Washington Post*), Daniel Moody is celebrated for his interpretations of contemporary and baroque opera and as a soloist with orchestra.



Moody made his debuts at the Metropolitan Opera as Rosencrantz in Brett Dean’s *Hamlet*, at the Atlanta Opera as Tolomeo in *Giulio Cesare*, and Cincinnati Opera as Nerone in Monteverdi’s *L’incoronazione di Poppea*, where the *American Record Guide* praised his performance for its “utter beauty...where he would start singing ever so sweetly and then just let his voice blossom out into something big and round and smooth.”

Moody is a frequent soloist with leading symphonic and baroque orchestras, including the Atlanta Symphony Orchestra, Baroque Chamber Orchestra of Colorado, and Les Violons du Roy. His appearance with Philharmonia Baroque alongside mezzo-soprano Anne Sofie von Otter and conductor Nicholas McGegan was described as a “combination of tenderness and theatrical verve” (*San Francisco Chronicle*).

In 2018-2019, Moody made his solo debut at Carnegie Hall Stern Auditorium with the Oratorio Society of New York. A sought after Handelian countertenor, Moody has performed the title roles in *Giulio Cesare* and *Rinaldo*, Arsamene in *Xerxes*, Lichas in *Hercules*, and Didymus in *Theodora*.

Moody is a graduate of the prestigious Yale Voxtet, Institute of Sacred Music and of the Peabody Conservatory.



# INSTRUMENTALISTS

## SOPHIE SHAO, CELLIST

- Cellist:  
 MY LIFE A LYRIC CRY  
 web: <https://sophieshao.squarespace.com>

Cellist Sophie Shao, winner of the prestigious Avery Fisher Career Grant and top prizes at the Rostropovich and Tchaikovsky competitions, is a versatile and passionate artist whose performances the New York Times has described as “eloquent, powerful,” “beautifully phrased and interestingly textured.” The LA Times has noted her performances as “impressive,” while the Washington Post has called them “deeply satisfying.”



Shao has appeared as soloist throughout the United States, Europe and Asia, with the Houston Symphony, American Symphony Orchestra, and National Symphony Orchestra of Taiwan, among others. Her recordings include Andre Previn’s Reflections for Cello, English Horn, and Orchestra on EMI Classics, Howard Shore’s “Mythic Gardens” on Sony Classical, Marlboro Music Festival’s 50th Anniversary on Bridge Records, and an exquisite performance of the complete Bach Suites on EMI Classics.

At age thirteen she enrolled at the Curtis Institute of Music in Philadelphia, where she studied cello with David Soyer and chamber music with Felix Galimir. She next continued her studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and an M.M. from the Yale School of Music. She is on the faculty of the University of Connecticut and plays in Honoré Derazey cello ca. 1855, formerly owned by Pablo Casals.

## KATHERINE NEEDLEMAN, OBOE

- Oboist (& English horn):  
 MY LIFE A LYRIC CRY  
 web: [katherineneedleman.com](http://katherineneedleman.com)

Katherine Needleman joined the Baltimore Symphony Orchestra as principal oboist in 2003, in the same year that she won first prize at the International Double Reed Society’s Gillet-Fox



Competition. As soloist, she has appeared with the Philadelphia Orchestra, the Saint Paul Chamber Orchestra, the Albany Symphony, the Richmond Symphony, the Concerto Soloists Chamber Orchestra, the Haddonfield Symphony, the Baltimore Chamber Orchestra, and the Orquesta Sinfónica Nacional de Colombia, in addition to her frequent appearances with the Baltimore Symphony. She has performed as guest principal oboist with the New York Philharmonic, the Saint Paul Chamber Orchestra, and the symphony orchestras of Atlanta, Boston, Chicago, New Zealand, and San Diego.



Devoted to the music of our time, Ms. Needleman has premiered numerous works and has commissioned works by Luis Prado, Chia-Yu Hsu and David Ludwig, including his *Pleides* which she recorded on the GENUIN label with pianist Jennifer Lim in their album, *Duos for Oboe and Piano*. She gave the American premiere of Ruth Gipps' *Oboe Concerto* with the Richmond Symphony and Valentina Peleggi, conducted, and played the American premiere of Brenno Blauth's *Concertino* with the Chamber Orchestra

of Philadelphia, and gave the West Coast premiere of Christopher Rouse's *Oboe Concerto* at the Cabrillo Festival with Marin Alsop conducting. She gave the premiere of Kevin Puts' oboe concerto, *Moonlight*, at the Baltimore Symphony's New Music Festival with Marin Alsop. Ms. Needleman's chamber music engagements have taken her to the world's most prestigious venues, including Carnegie Hall, Weill Recital Hall, and the Metropolitan Museum in New York, among many others.

A lifelong improviser, she has recorded the *Marmalade Balloon*, an album of improvised, ambient chamber music with distinguished classical music colleagues as well as synthesizers from the 1960s and 1970s. She started writing music during the Pandemic and won the International Double Reed Society's Inaugural Commissioning Competition with her sonata for oboe and piano. She was next commissioned to write a work for English horn and piano which received its premiere in July 2021, with Alison Teale of the BBC Symphony.

A Baltimore native, Ms. Needleman attended high school at the Baltimore School for the Arts but left early to attend the Curtis Institute of Music. She served on the faculty at the Peabody Conservatory of the Johns Hopkins University for fifteen years and is currently on faculty at the Curtis Institute of Music.

## MADÉLINE FAYETTE, CELLO

➤ Cellist:  
FROM SAPPHO'S LYRE

Praised by the Sarasota Herald-Tribune for her "charisma... lovely tone and phrasing," cellist Madeline Fayette is building a career as a versatile musician equally at home as a soloist and



collaborator. Since her Lincoln Center debut with the Juilliard Pre-College Symphony at age fourteen, she has performed throughout the United States. Highlights of past seasons include a performance of the Brahms Double Concerto with sister Elizabeth Fayette and the Long Island Sound Symphony; chamber music performances on the Wednesdays at One series at Alice Tully Hall; multiple appearances on Long Island's Piano Plus Concert Series; and featured performances on WQXR's Young Artist Showcase.

As a chamber musician, Ms. Fayette has collaborated and performed with Lucy Chapman, Alan Kay, Curtis Macomber, Roger Tapping, and Donald Weilerstein. In 2012, she was selected as a participant in the Robert Mann String Quartet Institute, where she worked with Mann and members of the American Quartet. Additional chamber music performances have included appearances at the Metropolitan Museum of Art and the Rhinebeck Chamber Music Society.



Ms. Fayette is an in-demand orchestral musician, having recently joined the cello sections of the Hudson Valley Philharmonic and Symphony in C. In addition, she is a core member of the New York Classical Players and Metropolis Ensemble. From 2011-2015, Ms. Fayette was co-principal cellist of the Juilliard Orchestra. In a review of the Juilliard Orchestra's October 2013 Carnegie Hall concert with Maestro Alan Gilbert, the New York Times acknowledged her leadership of the "excellent cello section." In the summer of 2016, Ms. Fayette joined the Orpheus Chamber Orchestra on their Japanese tour.

Madeline holds Bachelor and Master of Music degrees from the Juilliard School, where she studied under the guidance of Natasha Brofsky and Bonnie Hampton.

## MARIA PIKOULA, PIANO

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- Pianist:  
SAPPHO DE MYTILÈNE  
MY LIFE A LYRIC CRY  
FROM SAPPHO'S LYRE  
Web: [mariapikoula.com](http://mariapikoula.com)

Pianist Maria Pikoula has appeared as soloist, recitalist, and chamber musician in a wide variety of settings in Europe, North America, and Russia. She gave her official solo debut at New York's Carnegie Hall, sponsored by Artists International Presentations and has been featured soloist with the Liepaja Symphony Amber Sound Orchestra, the oldest orchestra in the Baltic States. Other venues include the Kennedy Center and the beautiful Sala dos Espelhos at Lisbon's historic Palácio Foz. She has also been featured artist at the Hellenic Consulate, New York City, and the Hellenic



Embassy of the United Nations.

Maria's debut solo album, *Variations & Inspirations* (2016), features works by Mozart, Brahms, Schubert-Liszt, Jacques Hétu, and Constantine Caravassilis. She has also recorded for the ANTARA project in London, UK. Her performances have been broadcast on radio stations in North America and Europe.

Maria's academic distinctions include the W.O. Forsyth Memorial Award, the Manhattan School of Music Merit Scholarship, and the Eleni Gatzoyiannis, John Silber and Richmond Awards. Her accolades include the Artists International Presentations Special Prize, the Joyce Dutka Arts Foundation Award, and First Prize at the GWUC National Music Competition, among others.

She holds a Doctor of Musical Arts degree in Piano Performance from Boston University, where she studied with Anthony di Bonaventura, and her master's degree in Piano Performance from the Manhattan School of Music under Arkady Aronov. She is currently on the faculty at Valencia College.

## ABIGEL KRALIK, VIOLIN

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- Violinist:  
FROM SAPPHO'S LYRE  
Web: [abigekralik.com](http://abigekralik.com)



The only musician listed in the 2020 Forbes Hungary "30 under 30" list, Abigél Králik is quickly gaining attention as "a shooting star in the truest sense of the word" (Mitteldeutscher Rundfunk Kultur). Her musical journeying has taken her from Dublin to Budapest, and from Juilliard to Brussels, she frequently performs with such orchestras as the Mexico City Philharmonic, Mozaic Orchestra, and Savaria and MAV Symphony Orchestras, among others. She is further a committed soloist and chamber musician



with extensive world-wide collaborations in both areas. She has appeared with the Jupiter Symphony Chamber Players, New York City.

In addition to her solo appearances, Abigél is a passionate chamber musician, appearing as a featured artist at the Verbier, Clasclas, Budapest, Krzyzowa, Moritzburg and Prussia Cove Festivals, as well as the Perlman Music Program and Festival Mozaic. She has collaborated with artists such as Itzhak Perlman, Guy Braunstein, Vilde Frang, Viviane Hagner, Hsin-Yun Huang, Maxim Rysanov, Jan Vogler, and Gary Hoffman.

Abigél studied with Kristóf Baráti in Budapest and earned her bachelor's and master's degree from The Juilliard School, under the tutelage of Itzhak Perlman and Laurie Smukler. She was awarded the Kovner Fellowship during all six years. Currently she is an Artist in Residence at the Queen Elisabeth Music Chapel, mentored by Augustin Dumay.

Abigél will soon release a recording of the Brahms Violin Concerto, with the Mexico City Philharmonic and Scott Yoo. And, as she continues to concertize world-wide, will work towards the debut season of the TARA Chamber Concerts in Brussels, of which she is Founder and Co-Artistic Director.

## NOEMI SALLAI, CLARINETIST

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- **Clarinetist (& bass clarinet):**  
**FROM SAPPHO'S LYRE**  
**web: [noemisallaiclarinet.com](http://noemisallaiclarinet.com)**

Hungarian clarinetist Noémi Sallai was selected as the sole clarinet fellow in Carnegie Hall's prestigious music program, Ensemble Connect, for the 2018-2020 season. A devoted chamber musician, she has spent her summers at the Crescendo Summer Institute in Hungary, the Sarasota Music Festival in Florida, and the Norfolk Chamber Music Festival, where she collaborated with such renowned artists as Charles Neidich, Frank Morelli, and Peter Frankl. As winner of the 2018 PRISMA Concerto Competition in Canada, she played with the Moscow Symphony Orchestra, in Russia.

Noémi has appeared with such renowned groups as the Orpheus Chamber Orchestra and the Binghamton Symphony Orchestra. Playing with the Bard Conservatory Orchestra, she took part in three major orchestra tours to China, to several European cities, and to Cuba.

Noémi began her musical studies at age eight, starting on the clarinet at the age of eleven. She is, further, highly proficient in other arts, including drawing and painting. Samples of her art appear throughout this prospectus and on the double CD, "From Sappho's Lyre."

Ms. Sallai holds a Master of Music degree from The Juilliard School of Music, where she was a recipient of the Irene Diamond and R. & H. Gold Woodwind Award. She completed her Bachelor of Music



and Bachelor of Arts degrees at Bard College, receiving the László Z. Bitó Scholarship. Her principal teachers include Jon Manasse, David Krakauer, Anthony McGill, and Laura Flax.

## ANNA URREY, FLUTIST

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- Flutist (& alto flute/ piccolo):  
FROM SAPPHO'S LYRE  
&  
SAPPHO DE MYTILÈNE

A versatile solo and chamber musician, flutist Anna Urrey frequently performs at such venues as Carnegie Hall, David Geffen Hall, Le Poisson Rouge, and National Sawdust. As a core member of the Exponential Ensemble, she is passionate about chamber music and curating concert and educational programs. Anna is the principal flutist of the Washington Heights Chamber Orchestra and has performed with the International Contemporary Ensemble, New Jersey Symphony Orchestra, American Symphony Orchestra, and Symphony in C, among others. Ms. Urrey enjoys taking on innovative recording projects, ranging from the feature films "Radium Girls" (2018) and "Little Women" (2019) to Elliott Carter's "Esprit Rude/Esprit Doux" with the Phoenix Ensemble on Navona Records.



Ms. Urrey is a New York Philharmonic Teaching Artist and a Wm. S. Haynes Collaborative Ambassador. She earned her Master of Music and Performance Certificate from the Manhattan School of Music, and Bachelor of Music from Rutgers University, where she was the recipient of the Outstanding Achievement Award in Performance. Principal teachers include Bart Feller, Kaoru Hinata, Robert Langevin and Michael Parloff.

## LOUISE OLLIVIER, HARPIST

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- Harpist:  
FROM SAPPHO'S LYRE

French-born harpist Louise Ollivier has become much in demand in both her native France and New York City. She has won awards and has participated in several international competitions, including Rovere d'Oro, Concours Français de la Harpe, and the USA International Harp Competition. Since 2018, she has served as an understudy with New York's Metropolitan Opera. In past seasons, she has performed with the United Nations Orchestra, the Brussel Chamber Orchestra, and National Police Orchestra of France, among others. From 2011-2015 she was principal harpist of the Aurora Festival in Sweden. During the 2014-2015 season, she performed in New Delhi with the Neemrana Music Foundation.



Louise has worked with multiple artists across several disciplines, including Jialba (Belgian visual artist), Louise Ros (Belgian photographer), Rafael Leloup and Romain Zante (composers). She is currently developing a collaborative performance featuring two dancers and illustrating the physical and psychological violence inflicted upon women who experience intimate partner violence.

She studied with a full scholarship at the New School (Mannes College of Performing Arts) with Emmanuel Ceysson, where she obtained her Masters in Music. She also studied at the Koninklijk Conservatorium, Brussels, with Jana Bouskova, and in Paris at Ecole Normale, with Alfred Cortot and Emmanuel Ceysson. She has further benefitted from tutelage and collaboration with David Watkins, Chantal Mathieu, and Beatrice Guillermin.

## JESS TSANG, PERCUSSIONIST

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- **Percussionist:**  
**FROM SAPPHO'S LYRE**  
 web: [jesstsang.net](http://jesstsang.net)

Jess Tsang is a percussionist, researcher, and improviser based in Brooklyn, New York. She is endlessly examining how objects shape our lives, and how they might be translated into music.

Jess has collaborated with an eclectic variety of artists, dancers, and musicians, including Rebecca Saunders, David Szanto, Elena Rykova, and Deborah Carruthers. Favorite projects include premiering Nicole Lizée's interactive Mozart murder-mystery opera "No One's Safe," performed within Martin Creed's installation "The Back Door" at the Park Avenue Armory. She has performed in the world premiere of Dan Trueman and Rebecca Lazier's Bessie-award winning "There Might Be Others," and in Kid Millions' 100 Disciplines, an immersive hour-long work at the Brooklyn Museum.

She has appeared in performances throughout North and South America, Europe, Asia, and Australia and was a fellow at the 2018 Eighth Blackbird Creative Lab. In 2019, she was selected as a fellow for OneBeat, an initiative of the U.S. State Department's Bureau of Educational and Cultural Affairs in collaboration with Found Sound Nation.

As a researcher, Jess has presented her lecture recital at Harvard University for Ex-Centric Music Studies: Harvard Graduate Music Forum Conference and at Queensland Conservatorium in Brisbane as part of the second annual



Transplanted Roots Percussion Symposium. Entitled “Personally curated, yet easily disposable: Crossing the threshold into the realm of found objects”, it is the culmination of her research into the history and expansive ideology of incorporating found objects into contemporary percussion music. Jess holds a master’s degree from McGill University and an undergraduate degree from The New School. Her debut album, “sound shadows” was released by madeFor records in 2021.

## AMIN REIHANI, SANTOUR

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- **Santour player:**  
**FROM SAPPHO’S LYRE (pre-recorded part)**

Amin Reihani is a performer of traditional Iranian music. He started his journey at the tender age of ten, mesmerized by the sound of the Santour, and has played the instrument since first hearing it. He honed his skills at the University of Tehran, where he worked with legendary Iranian musicians, Majid Kiani and Hossein Alizadeh.

After graduating from the University of Tehran, he started teaching, composing, and establishing the *Aref Music School*. After 20 years of teaching experience, he immigrated to Canada. In Toronto, as a member of the Sarv Ensemble, he worked with such greats as Naser Masoudi and Sepideh Raissadate.

In 2018, Amin founded Navak Ensemble, where he performs and records both his own works and those of past masters. Amin teaches the Santour, the Radif, and Iranian ensemble music at the Sarv Music Academy in Toronto.



# CHORAL SINGERS

## BRIAN MUMMERT, BARITONE

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- Chorus Member, Chorus Master & Associate Producer:  
FROM SAPPHO'S LYRE  
web: [brianmummert.com](http://brianmummert.com)

Brian Mummert's artistic endeavors focus on his abiding love of words: he sings, conducts, composes, and arranges music spanning many eras and genres, all in the service of compelling simultaneous expression of text and music. He is the artistic director of The New Consort, an American Prize-winning vocal ensemble dedicated to juxtaposing works from diverse musical genres and eras; and a co-founder of ChamberQUEER, a chamber music collective highlighting the voices of LGBTQ+ composers and performers, and The Red Ribbon Revue, a World AIDS Day concert featuring HIV+ performers celebrating the legacy of artists lost to AIDS.



As a vocalist, Brian specializes in music of the Baroque, having appeared as a soloist with organizations including Holy Trinity Bach Vespers, the Academy of Sacred Drama, Bach Akademie of Charlotte, and Spire Chamber Ensemble. Brian's operatic roles include Aeneas in *Dido and Aeneas*, Bob in *The Old Maid and the Thief*, Mother in Kurt Weill's *Die Sieben Todsünden*, Demetrius in *A Midsummer Night's Dream*, and Apollo in both Monteverdi's *L'Orfeo* and Charpentier's *Orphée*.

## ELIZABETH VAN OS, SOPRANO

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- Chorus member:  
FROM SAPPHO'S LYRE

Praised for her affecting voice and committed performances, Elizabeth Smith is an emerging soprano based in New York City. A graduate of the Eastman School of Music, her opera credits include *Mařenka (The Bartered Bride)*, *Lauretta (Gianni Schicchi)*, and *Fiordiligi (Cosi fan Tutte)*.



Accomplished in concert and choral work, Elizabeth sings with such groups as the Collegiate Chorale and the New York Virtuoso Singers, with solo work in *Song of Norway*, Yotam Haber's *I Am*, and David Lang's *Battle Hymns*. Other concert work includes Orff's *Carmina Burana*, Beethoven's *Missa*

*Solemnis*, and Stephen Albert's *Flower of the Mountain*. She enjoys collaborating with emerging composers, and her song repertoire reflects her interest in post-1900 music, with works by Rorem, Floyd, Schoenberg, Ives, and others.

## AINE HAKAMATSUKA, SOPRANO

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- Chorus member:  
FROM SAPPHO'S LYRE



Japanese Soprano Aine Hakamatsuka is the winner of the 2013 Yokohama International Music Competition (Japan) based in New York. She has performed roles including Papagena (*Die Zauberflöte*), Gretel, Dew Fairy (*Hansel & Gretel*), Lucy (*The Telephone*), Blonde (*Die Entführung aus dem Serail*), Susanna, Barbarina (*Le Nozze di Figaro*), Nanetta (*Falstaff*), Silberklang (*Der Schauspieldirektor*), Lucia (*The Rape of Lucretia*), and Belinda (*Dido & Aeneas*).

In concerts, she appeared as a soloist in *Paukenmesse* (Haydn), *Magnificat* (Schubert), *Requiem* (Faure), *9th Symphony* (Beethoven), *Cantata No. 51* (Bach), and *Gloria* (Vivaldi). Ms. Hakamatsuka's appearances in New York includes St. Patrick's Cathedral, Queens Museum, The Metropolitan Museum of Art, Carnegie Hall, Kennedy Center, and Lincoln Center.

## NATHAN HODGSON, TENOR

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- Chorus member:  
FROM SAPPHO'S LYRE (incl. all tenor solo parts)

Nathan Hodgson is a New York-based tenor specializing in early chamber music. He is a full-time singer with the Bach Vespers at Holy Trinity Lutheran Church and performs regularly with ensembles across the nation. Recent performances include appearances with Ensemble VIII in Austin, TX and with Bricolage Ensemble in a series of workshops and performances in San Juan, Puerto Rico. A recent graduate of the University of North Texas, Nathan sang with the school's prestigious A Cappella Choir for its tour of South Korea; performance at the 2013 ACDA National Conference in Dallas, Texas; and with the school's early music ensemble, Collegium.

During his time in Texas, he also sang as a soloist and chorister with the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society.



## JASON WEISINGER, TENOR

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➤ **Chorus member:**  
**FROM SAPPHO'S LYRE**

Jason Weisinger is a music director, composer/orchestrator, performer, and educator based in Brooklyn, New York. As a music director, he has supervised new musicals at The Met Cloisters, The Goodman Theatre, The Eugene O'Neill Theater Center, and Pace New Musicals for artists, including Kate Douglas & Shayfer James, Jae Broderick, and others.



Jason's orchestrations have been performed by members of the Metropolitan Opera Orchestra, New York Philharmonic, the GRAMMY-winning ensemble, The Crossing, and various Broadway pit orchestras. As a composer, Jason has workshopped two musicals in the BMI Workshop (Brazil and Operation Migration); both collaborations with writer Kate Douglas. His setting of ee cummings' "I carry your heart" received 2nd place at the 2016 Sparks & Wiry Cries NYC songSLAM and is published in the Sparks & Wiry Cries songSLAM Songbook: Vol 1.

Jason has performed on stage with such notables as Andy Einhorn, Kate Baldwin, Ricky Ian Gordon, Stephanie Blythe, Donald Nally, Dawn Upshaw, and Mark Morris. He has sung with many esteemed ensembles, among them The Boston POPS, Tanglewood Music Center Orchestra, and New York Philharmonic Orchestra. As an educator, he has taught classes and voice lessons at The New School - Mannes Opera, The Neighborhood Playhouse, and the University of Cincinnati - CCM. He has also held a private voice/piano/music theory studio for 10 years, including remote teaching for the past 3 years.

## PAUL HOLMES, BASS

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➤ **Chorus member:**  
**FROM SAPPHO'S LYRE**

Paul Holmes is a professional choral singer based in New York. Currently, he sings with the Bard Festival and Opera choruses. Since earning a BA in Music from Yale University in 2013, he sang in the premiere of David Lang's *Prisoner of the State* with the Concert Chorale of New York, soloed in Thea Musgrave's *Rorate Coeli* for the composer's 90th birthday, competed with electronic a cappella group, a.squared, on NBC's The Sing-Off, and sung with a quartet on Bravo's Odd Mom Out. During the pandemic, he finished construction of his home recording studio, and looks forward to artistic endeavors there with colleagues. When not singing, Paul is likely making artisan bread, sharing a cheese plate with his wife, Hannah, or enjoying Fort Tryon Park.



## KAISA ROOSE

- **Conductor:**  
**FIVE DUBAN SONGS: EROS SANCTIFIED**  
 web: [kaisa-roose.com](http://kaisa-roose.com)

Kaisa Roose is a graduate in orchestral conducting from the Royal Danish Academy of Music. She began playing piano at the age of six at the Tallinn School of Music, followed by studies in the Estonian Academy of Music. At the Royal Danish Academy, Kaisa Roose studied with conductor and composer Michel Tabachnik. Master classes included Kurt Sanderling and Pierre Boulez.

During studies in Copenhagen, Kaisa was already conducting the Copenhagen Philharmonic Orchestra, the Danish Odense Symphony Orchestra, the Aalborg Symphony Orchestra in Denmark, and the Helsingborg Symphony Orchestra in Sweden. At an early stage of her career, Kaisa was praised for her professionalism and clear and fresh interpretations.

In 1997, she was awarded the Danish Grethe Kolbe scholarship for promising young conductors. After graduating, Kaisa was engaged by the Royal Danish Theater and the Malmö Music Theater in Sweden. In spring 2004, she made her debut in the Baltic countries with the Estonian National Symphony Orchestra and the Lithuanian State Symphony Orchestra. Following seasons included concerts with orchestras in Denmark, Ireland, Finland, and Costa Rica.

Her latest performances in the Baltic countries include The National Opera Theater in Estonia. Interest in contemporary music has placed Kaisa in close collaboration with such music ensembles as The Esbjerg ensemble, The Figura, The Ensemble 2000, and The Aarhus Sinfonietta. Work with the Esbjerg Ensemble and The Aarhus Sinfonietta includes the world premieres and recordings of Danish composers Per Nørgård and Hans-Henrik Nordstrøm.



In 2013 Kaisa had her debut with the Malmö Symphony orchestra in Sweden, and one of her 2014 highlights was conducting Karlheinz Stockhausen's *Carré* with the Brussels Philharmonic at the Cité de la Musique, Paris. In 2015 she debuted with the Catalonia National Symphony Orchestra in Barcelona.





## ORCHID CLASSICS

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web: [orchidclassics.com](http://orchidclassics.com)

Orchid Classics was founded in 2005 by violinist Matthew Trusler, with the goal of providing artists the creative freedom and artistic control to produce their best work.

The label, still under Trusler's artistic direction, has since established itself as a significant creative force and now works with many of today's major artists. The company won a Latin Grammy Award with Gabriela Montero, one of the most successful recording artists of her generation, in her first release with an independent label.

Other highlights have included the complete Beethoven Piano Sonatas boxset with Jonathan Biss; Schoenberg and Brahms Violin Concertos with Jack Liebeck and the BBC Symphony Orchestra; Israeli pianist Boris Giltburg in two recital albums, one of which received a Classic BRIT nomination and a Gramophone CD of the Year; three albums with violinist Ilya Gringolts including Adams and Ligeti concerti; the debut albums from sopranos Louise Alder and Natalya Romaniw; tenor James Gilchrist in the three great Schubert song cycles; and Fairy Tales, an album of children's poetry and music with actors Simon Pegg, Clive Owen, Kenneth Branagh and Tom Conti.

In October 2018 Orchid released a single, written by Jools Holland and arranged by Carl Davis, in order to raise money for the Lenny Trusler Children's Foundation. The single went to No.1 in the iTunes chart on the day of its release.



## TO THOSE WHO HELPED MAKE THIS ALBUM POSSIBLE:

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We extend our thanks to our clarinetist Noemi Sallai, for her highly original artwork inspired by “From Sappho’s Lyre;” to the Baltimore Symphony Orchestra’s principal oboist, Katherine Needleman, for offering her home studio (and extraordinary 1918 Steinway) for the recording of “My Life a Lyric Cry;” and, in recording the same, to Sophie Shao for gifting the performance with a concert cello previously owned by Pablo Casals. Thanks to Kaido Kelder, manager of the Tallinn Chamber Orchestra, and to the staff of the historical House of the Blackheads for their philoxenia and organization for the recording sessions of “Five Duban Songs: Eros Sanctified.”

Thanks to Orchestra of St. Luke’s percussionist, Barry Centanni, for providing the full array of percussion instruments needed for this recording. Thanks to pianist Maria Pikoula (appearing in both CDs) for offering her Boston apartment for preliminary rehearsals with soprano Jenni Klauder. Thanks to Jenni Klauder for so discerning a selection of Tenth Muse Ensemble members that they were all immediately welcomed to the recording. Thanks to Distinguished Professor of Psychology at the University of Houston, Elena Grigorenko, for facilitating the performance of “Sappho for Soprano” at UH, including the premiere of “My Life a Lyric Cry.” And thanks, indeed, to Sevak Gulbekian, Chief Editor, Clairview Books (UK), for his prescience in publishing *The Lesbian Lyre* and *The Shipwreck Sea*, without which the present recording would not have been possible.

CONSTANTINE CARAVASSILIS & JEFFREY M. DUBAN

