

E: "Let's do this! Thank you so much for finding time to meet with me, I really appreciate it! *[silence]*  
Oh...can you..are you still there? Oh, so sorry!"

C: "Yeah, yeah."

E: "Sorry, it's cutting...can you still –"

C: "It's ok really, I like this...I'm here."

E: "ok. Yeah, I'm still here it's just cutting –"

C: "yes, I'm here. If things don't work, I can try to call you – to find a cheap way to call New Zealand, eh?"

E: "That might work. Let's try this for right now because it seems to be Ok, but if something happens, we can do that."

C: "Yes, you have to tell me your fast number somewhere..your..you know, your um...so I can find a way to call cheap through some number, you know?"

E: "Yeah, or we could FaceTime on the iPhone."

C: "Yeah, that...if that helps, if it's better."

E: "Yeah. Well let's see how this is going because I can hear you right now, but if it –"

C: "Yeah."

E: "- if it cuts out, then we can do that. But thank you so much for meeting with me, I really appreciate it!"

C: "yeah, ok *[...]* so let's go into the questions, eh?"

E: "Yes, ok! So, the first one –"

C: "If something goes wrong and we have to FaceTime, you have to help me with this because I've never FaceTimed somebody."

E: "Yeah, no worries. Do you know your Apple ID? Like the email you use for your Apple..."

C: "Yeah. I *[...]*"

E: "So, if you just email me that then I can send you a FaceTime in case it doesn't work."

C: "Great."

E: "Yeah, that should work. Awesome."

C: "Yeah."

E: "OK, so the questions..."

C: "Yes?"

E: "Um, the first one is just 'When and why did you depart from Greece?'"

C: "Yes, um...I left in the second of September in 1988..."

E: "Was that –"

C: "Umm..yeah. I remember that day. Hmm?"

E: "Was that for school, or was there something that happened that made you leave?"

C: "I was accepted to study in The Hague, the conservatory The Hague. So, that was the reason."

E: "Awesome."

C: "I needed to get out of the country, I needed um...I needed to find a different way for my music, and I wanted to study abroad with a teacher that I thought you know, 'he would really love me' and with what I was thinking, and it wouldn't be like a **dead environment, but an adventurous environment...** The Hague, and I studied with, Louis Andriessen, so that's why I left."

E: "Mmm. Umm, so when you were in Greece, where did you study music?"

C: "In Greece? You know, it's, ummm...I studied...[...cuts out...] as a child – yes, do you hear me? Hello?"

E: "Can you repeat that just one more time?"

C: "Yes? Are you there?"

E: "Sorry, yeah. Yes I am."

C: "So, I started..I started with private piano lessons..oops, hello?"

E: "I'm here. I'm here.."

C: "I...piano lessons...my music...can you hear me?"

E: "I can, it's breaking up though. Let me...can you – hold on [typing] – did you receive that message? I sent you –"

C: "What message?"

E: "- I just sent you one on Skype. It's like a little..."

C: "oh, there it is. Let's try to hang up and try one more time?"

E: "Yeah, that was a different one. There's um –"

C: "Oh."

E: "I'm trying to think just because...I'm not sure if it's my internet or if it's your internet but it is cutting in and out, um...and it might be best if I call you or you call me...do you want to try the FaceTime?"

C: "So let's see what...yes. Umm...yeah, let's try to FaceTime. What – how do you do FaceTime, send me your email?"

E: "Yes."

C: "Ok. And you know, please send me your number that I can call you."

E: "yes, absolutely. I will email you right now."

C: "Yeah ok. FaceTime, I've never done this before. Bye..."

*[both laugh...Elyse typing message to Calliope]*

E: "Hi, can you still hear me if I do this? You can still hear me?"

*[indistinct conversation]*

E: "sorry, just one second. Thank your daughter for her help!"

C: " [...] **you know, it's easier.** I'm getting a bit like 'where is my FaceTime, where is it?'"

E: "I totally understand."

*[Indistinct conversation]*

E: "Sorry, my computer is just being a bit slow..."

C: "Are you on your computer or your phone?"

E: "My computer."

C: "Oh you have FaceTime on your computer?"

E: "Oh, I'm on my iPhone, this is iPhone right now, um...but I had the questions on my phone, so now I'm putting the questions on the computer."

C: "Oh, I get it. Don't worry. *[laughs]*."

E: "Almost there..."

C: "So how are you doing with the preparations for your exam?"

E: "I'm doing well, it's really exciting, I'm still loving it the same as I did the first day. It's, it's really great. My advisers – you would love them. They're so sweet, John Psathas is so nice and Donald Maurice is you know, so incredible, and I'm really loving my time in New Zealand – "

*[phone rings]*

E: "What is this?? Sorry..."

C: "I can hear your ringtone!"

E: "My phone – haha sorry. An alarm is going off on my computer."

C: "but um...you're not from New Zealand, yourself?"

E: "No, I'm not. I'm actually originally from Florida."

C: "Ooohh. But you're Greek aren't you?"

E: "But I am, yes I am Greek. Yes....Umm..my -"

C: "Can you talk Greek? Can you talk a bit of Greek?"

E: "Oh, I wish I could. I'm learning right now though."

C: “[speaking Greek]”

[both laughing]

E: “It sounds so beautiful!! It sounds so beautiful...and I have to learn, I think it’s good to learn, and I want to.”

C: “Yep, yep.”

E: “Umm...”

C: “[...] **are Greek.**”

E: I know, I know! If I’m Greek I need to know the language absolutely. Alright, I have the questions they are here!”

C: “Great!”

E: “OK, so...when you were in Greece where did you study music? – this is the one that cut out on us on Skype...”

C: “Yeah, yeah. Look, in Greece I studied piano with a private teacher, a friend of my mother’s by the way, and a woman...and later she told me ‘okay now you’re **book smart**, you can go to music school and you can go to the Hellinicon, which is the music school in Athens, and you can study with my piano teacher,’ she says. So then I went there and then I finished my piano studies and my theory lessons there. So this is the way it started, but um...with the completion – it was totally my own idea – I just feel that from the beginning of my piano lessons I thought that would direct my whole music, but I just didn’t see any way to do it, you know, I wasn’t really stimulated...**nobody’s showing me, oh, this child, they will be a composer**, no...”

E: “Yeah.”

C: “Not even to think about it!”

E: “Yeah, yeah.”

C: “So I left my, uh, my twenties I was going to the choir of the university, and I knew that the conductor was a [...], he was a composer and teacher...so, you know, then I thought okay, um... I was going off to Darmstadt, I was around a composer, you know these kinds of things – in my twenties, early twenties – and then I followed the [...] when he came to Delphi in Greece, and after this course I just started writing music. I started my first orchestra piece and then I didn’t stop.”

E: “And this was in – this was at the Athens University?”

C: “This was when I was living in Athens.”

E: “Yes, okay.”

C: “And this was not in the university because it was just private conservatory, a private music school that was **teaching the teachings**, so I went there. So um...that’s how it started.”

E: “Yeah”

C: “Is it clear, how it started?”

E: "Yes! Yep, it sounds..."

C: "It's a bit...like first piano lesson I write music and they don't know how and then nobody sees this in you and you don't dare to say I'm a big composer, you are **just a girl, you know, around there**, and then um...you're hanging around, you like composers, and they tell you hey, go here go there, and then I go to Darmstadt following a guy, and then I [...], and then 'ok, now I know, I'll do it.'"

E: "Yeah, I mean it –"

C: "and then I went to study [...]"

E: "Yeah, nice. It just sounds like you said that you were taking private courses and that you had an interest in composition that was later influenced by the courses that you took but that you were never encouraged by your teachers to be a composer, that was kind of your own –"

C: "Yes."

E: "– personal passion that you had that you later got more interested in through these courses that you took."

C: "Yes, **there was basically one course like it** in Delphi and it was very, very important."

E: "That's awesome."

C: "And all the [...] things in Darmstadt is because you hear all the things you don't want to write..."

E: "Yep, yeah..."

*[both laughing]*

E: "That's funny. So –"

C: "[...]"

E: "So, when you were in Athens, did you perform regularly on piano? Um..."

C: "No, I was [...], I was only practicing the piano studying, I was teaching music theory for children, and I was also, I did two years of Uni study, and I did also...what else did I do?...yeah music theory and all this stuff so I was fully busy with studying music."

E: "Mmm, mm...and so, also I guess while you were in Athens, while you weren't fully involved in being a composer just yet, did you compose just kind of on the side for yourself or maybe improve a little?"

C: "Yes I was writing songs, I was composing some songs when I was fourteen, fifteen."

E: "That's cool."

C: "Yeah."

E: "Um...do you have any specific memorable experiences that influenced you or your career other than taking a course with Xenakis?"

C: "Look, of course my decision to leave was very, very decisive for my career. Um...the choice that I studied with an um kind of **graded down** teacher, Louis Andriessen, and not somebody with

academic skilled writing in a kind of bold fashion, modernistic way...I mean this is...these are important decision that I took, and these were very [...] of course. It was [...]...yes, can you hear me?"

E: "Yes. Yep, I can hear you."

C: "It was very, very inspiring. Unbelievable. There were...composers were just coming around – like [... **came**], Ligetti came, Cage came, and everything happened in the first year that I was here in '88. And then [...] Ligetti saw my music and encouraged me to go along...Cage [...], **he** taught us all you know, he gave lectures, and he would meeting with all of us individually...these are very, very important things!"

E: "Yeah, yeah. Well, Ligetti is great!"

C: "yeah, and before **I moved**, I also met Feldman in Darmstadt, in um, before I came to Holland, and this was also an amazing, very inspiring meeting."

E: "That's awesome, that's really great."

C: "Yeah, and you see they just tell you one word or two words, or they just tell you they're crazy guys, you know, crazy people, they just tell you, umm...what they see in you, in the music, and they're going to influence you your whole life, not because they are powerful, but because you know they're...what they see in you is wise in a way because they're already so far with their...I mean Feldman died after two years I met him, you know...he told me come to Buffalo to study with me..and I thought 'no, I don't want to go and study with Feldman because it's too far away to go to Buffalo and I want to be somewhere central' so I decided to stay in Onslow, and it's really strange because Louis Andriessen, after Feldman died, was asked to go and teach in Buffalo...It's really strange!"

E: "It's a small world isn't it??"

C: "yeah it's....strange."

E: "Oh, that is so cool."

C: " [**Louis...**]"

*[both laughing]*

E: "So...when you were taking these private lessons in Greece, in Athens, even before you went to Athens, what was the focus of your teachers? What did they decide was kind of important in your studies? Was it more focused on Euro-centric ideas or more Greek-centric ideas? So were you focusing on these 'cannon' composers or perhaps Greek composers...I'm just curious, um..."

C: "It was not so systematic. Umm...my theory study at the Hellenicon conservatorium that I told you that I finished there all my piano and theory things...they were a very academic conservative, you know, these French books [...] in something like that. That's how you learned counterpoint and harmony. So I lucked actually...I missed a lot, the immediate connection with what I was learning with the composer, because the exercises over counterpoint or [...] exercises, they weren't even Bach, they were kind of [...], it's kind of very academic. So I....through all my theory study...*[cuts out]*"

E: "hold on it cut out for just a second...are you still there?"

C: "Yeah."

E: "yeah, can you just repeat the last thing that you said?"

C: "yeah...because you know, then you learn the music theory, which is stupid, if anything it's very stupid what you learn because there is no connection with music. It's only rules and only exercises, but you have to have kind of an artistic, it has to be nice..but they're still nothing, they're not compositions, they are not...you don't study the real Bach then, it's just [...] and 'Romantic Bach' and that's what we study of. **We study...academics...theoretic study...so, I did that, and then my composition classes with [...]**, he was a thrilling teacher, he has..I think he's still teaching, he's in his 80's now – "

E: "Wow that's awesome!"

C: "Yeah! He had a class with all of us, theory students, I don't know what, uh...composition...whatever! Music history, uh...musicology, all of us! We were there in his class, every Monday, I think it was? From eight to eleven..."

E: "Wow..."

C: "...and we were talking about everything you can imagine."

E: "That's cool."

C: "**It was a [...]**. Yeah, everything. Just uh, philosophy, blah blah blah. I remember one time I was with [name]...'we don't talk about the feelings, our feelings, emotions, no feelings...emotions can influence music' and then I remember [name] was so frustrated with my question the whole evening we were talking about how...blah blah blah you know, and this and that and everyone was 'no we should talk!' 'no, no come on we talked about it!' and then it was a big fuss, and then at the end he tells everybody 'Calliope talks about very good things, but only good composers do this kind of stuff.'"

*[both laughing]*

E: "Hahaha! That's funny!"

C: "But he never told me that, he said it somebody else!"

E: "Aw, man!"

C: "Anyhow..."

E: "That's great..."

C: "These kind of places **[can you understand that?...]**

E: "Yeah, absolutely, absolutely. Um.."

C: "Not formal, not formal. And he was not focusing as a private lesson for the notes...because I was telling him, maybe telling him something about this note, I want to write these chords, and he told me 'if you have it in your mind to write these chords you will do it,' [...] like this, philosophical."

E: "Yeah."

C: "Yeah."

[pause]

E: "oh the video...but I can hear you, all good."

C: "so the lessons were philosophical, okay? And I really needed to go abroad to study with Louis Andriessen, and then the lessons were the opposite. They were about notes, about this is the note, this note is not good, this is not so good, what are you doing there, what are you doing there?...it's all technique, it was very, very intense..."

E: "and this was – sorry, just to clarify where it was really intense and technical – that was not in Athens, that was in Amsterdam?"

C: "That was in The Hague Conservatory with Louis Andriessen."

E: "Ok, yeah. Great. So, in regard to Greek history, are there any specific events that stand out in your memory, either events that you lived through personally or beyond, um in your life in Greece or life in general, that either influenced you or stand out in your mind? For me, I mean an example for me, since I'm American, although I wasn't directly affect by 9/11, it sticks out in my mind as I've lived through that and it was a major tragedy in America and I just wasn't sure if you had any experiences like that as well."

C: "Well, look..when I was a child there was this dictatorship in Greece, and uh...I remember things like, um...life actually for us, for us we were like, um...normal, my family would be not political, just you know, whatever, just you know, normal, **quite from a folk family as they come**. Uhm...I remember once that my father and mother were listening to a song very, very soft, very, very soft on our pick-up, you know, and I said 'what's going on here? Why is this music so soft?' 'no, no, no this guy is a criminal, we should never, never listen to the music again. It was music by **[name]**."

E: [laughs]

C: "so of course, I remembered that."

E: "wow."

C: "Greece...The influence of Greece, as for me, is uhm...during [...], it's **all been**...how can I say...whatever goes around, around me was Greek, you know, the music, the Byzantine music in the church, the [...], the nice songs by singers like **[name]** popular singers and [...]. All this atmosphere was, in these years 60's, 70's and 80's..it was kind of very warm, warm Greece, you know?

E: "mmm."

C: "This is **there with me, of course**"

E: "Yeah, so, I mean...so what I've just gotten from that is that um, not that the dictatorship maybe perhaps wasn't directly affecting you negatively, but it did obviously affect, just your lifestyle in general in Greece, as well as you were influenced within you culture by the Byzantine music in the churches and the other culture around you, and that, you know – "

C: "Yes, this is the problem with a dictatorship...the rest of the music you could listen to, but uh, of course I remembered that **[...was not supposed to be art]**, but when you're a child, you don't really,



you're not going to think about it a lot – ok, who's a criminal, who writes music? It was really strange."

E: "Yeah, yeah."

C: "But later it was influential more because when uh, of course with all these events, and um the politic-**neo event**, you know, the students went in this **politic-neo** in Athens, and they were fighting against the dictatorship, and the tanks were there and they killed them and we were [...] and I was of course, a child, and things like that were very, very powerful. And you didn't know what would happen, perhaps my father would go have to fight – Cyprus, you know, was attacked and um...so it was very...these moments of course are unforgettable. And also the fall of the dictator and that [...**name?**] came to uh...as the first political person for the new Greece, I remember these moments"

E: "That's amazing. I think that's so cool having done all of this background research on the history and just hearing you talking about it, it's giving me goosebumps!"

[both laugh]

C: "well I will tell you very important...perhaps...when [**name**] would come, we all went to our cars, so my father and mother took...we went in our car, and we just drove in Athens. All of us. It was full."

E: "Wow."

C: "but this is a memory, I didn't do anything with my music on that, if you see what I mean."

E: "But I mean, it's just interesting for me to get the full picture of your life and even if you didn't write music right then and there that was expressing that, it is something that, you know, you've gone through and you've felt, and I think it's really important."

C: "it is, it is."

E: "So...are there – I guess continuing on the theme we were just discussing – are there particular events that impacted your feelings about your location or influenced you or your family's choice of location? I mean, these events could have occurred in Greece, affected Greece, or really any event that you feel is relevant to you. So for example, even my great-grandparents, they were really affected by the 1923 population exchange, I mean, family members of mine were murdered, and you know that's one of the reasons we had to immigrate to the United States."

C: "you come from **Smyrna**?"

E: "yeah."

[pause]

C: "oops..."

E: "oh...it'll come back...can you still hear me by chance?"

C: "Yeah, there – "

E: "There we go! Yeah so I was just saying you know – "

C: "You come from **minor ...?**"

E: "Yeah, **Smyrna**. My great-grandma – "

C: "**Smyrna?**"

E: "Yeah. She lived right outside, and she was there for the burning, and, I mean it was just..she described – "

C: "Did she survive?"

E: "She did. She was very, very young. But her uncle did not survive, and his brother didn't survive...And there was another aunt that was murdered in the process of people moving and, um...it was really, very terrible for them and, you know, she passed away a long time ago, probably I think in '88 or '89? And even then she didn't really like to talk about it, it was very, very emotional for her and...I just wasn't sure if there were any events like that in your family, or even while you were a young girl that affected your family's choice to live in a certain location, or even your choice overall."

C: "No."

E: "No?"

C: "Not that...no, not that I know."

E: "Ok."

C: "[...] but I don't have a genealogy to know...but I think, I think – this is something I discovered myself – that my grandmother from my mother's side...she was an [...]. **She was known, I mean she's Greek of course, but [...].** She had another name, and she had um...a very beautiful voice. And lots of musicality, so uh...in this way of my roots, I don't know, I mean...it's a melting pot!"

E: "I know, it's –"

C: "...with a lot of [...]"

E: "I'm sure you receive a lot of different culture there being such a major port city."

C: "Yeah, so my grandmother is from [...] and my grandfather from [...] and for my father, and from my mother's side I come from the islands."

E: "Nice. Very cool. Yeah, my full – "

C: "[...] cool being around, you know, going to [...] also having a good life. This is what influenced my life, [...]."

E: "Yeah. And I mean, originally for my family, they were originally from Crete. And they'd emigrated –"

C: "Really??"

E: "Yeah."

C: "My father is also from Crete. Where did your family come from?"

E: "I don't know the specific place! And it's...my papou, he knows, he's in the States, he has it all written down. But he – we were chatting the other day – and it's really cool, he has the old maps, so –"

C: "Oh, really?"

E: "Yeah, so the maps kind of, like...from the early 1900's from when my great-grandparents were living there. It's really cool."

C: "Wow!"

E: "Yeah! Yeah, he's a cool guy."

C: "How old is he?"

E: "Oh he's..he just, or he's about to turn 82 I think?"

C: "Good..."

E: "Yeah. He's a good man..and he speaks Greek so he's been getting on me about learning, so that's why I've been learning. Because every time I call him he says something to me in Greek and I tell him 'papou, I can't understand you I'm so sorry!' ....but he's great"

C: "But you say 'papou,' that's nice."

E: "yeah. He's awesome"

C: "my iPhone was on empty that's why um..."

E: "oh, oh yeah. no worries. all good?"

C: "yeah, don't worry I will do it differently."

E: "ok"

C: "ok. yeah it's doing, I hope..yes. ok"

E: "alright...do you feel more connected to particular parts of Greece or Greece as a whole? do you feel, I guess, more connected to Pyras or just being..just the Greek country as a whole I guess is what I'm asking."

C: "well...the thing is that Greece is a kind of drug [...] and if you are there and you see..you feel, there is something in the atmosphere that makes you addicted to it. and the feelings you get from this place, from wherever you are, I mean we're in island or in other places...it's an unforgettable...I don't know how to say...it's as if, when you are there, in Greece, you can't get it from another place. so in a way it's very, very vital...the contact with Greece and I don't want to miss it and that's why I go there quite often, once every year, sometimes twice."

E: "yeah."

C: "...and it was a great problem, actually when I moved here because um...it was my decision to move and of course I wanted to see other things and I was planning to stay abroad, because composing in Greece would be an issue, it was very difficult to survive from this and also to develop as a composer was very difficult because you must have performances, and if this is a problem it's

not a question of being ambitious to write lots of pieces and have a career it's a question of being a composer! Without performances you cannot be a composer it's very simple."

E: "yeah."

C: "So uh, I left because of that and I was very hard to get it here but uh...I tell you there is something in the air there that you cannot find anywhere else..."

E: "Yeah. So I guess -"

C: "...and this is very **true**."

E: "So I guess just overall you would say that you feel both - that you're connected to particular parts of Greece but also Greece as a whole, because when you return - "

C: "Yeah!"

E: " - you know, you do feel this lively energy in the air that inspires you and kind of revitalises your life."

C: "yeah. Yes, yes. It is something that you cannot get anywhere else. I mean, it is not by chance that so many people are so crazy about Greece."

E: "Yeah."

C: "We also get many – yeah!"

E: [*points to self*] "This girl right here!"

[*Both laughing*]

E: "oh man..."

C: "Yeah."

E: "So, I guess the next question is...are you aware of the distinct differences associated with the folk music and the specific areas or regions of Greece and how those..the different - "

C: "Mmhmm."

E: "Yes. Okay, awesome."

C: "[...]"

E: "Great. Um...do these different - "

C: "...But, but - "

E: "Do they carry any meaning to you either in your life or in your work at all, or both?"

C: "Well, yes, yes, it's very meaningful, this, uh...all of the musical tradition of Greece. It's very, very...I mean it talks in my heart and more than that, I mean it's just a part of my musical personality because um...this is a difficult question because we could talk there the whole night about it because...yes. Because also with Xenakis you can see how influential was the Greek music also for him, and the Byzantine music, how much this affected all his way of um...making modes and re-

tuning um..modes with other tunings and experimenting with that and um...fantasizing about Ancient Greece – you can see how dominant this Greek world was also for him who did, kind of, ‘other music’ and for me, for me it’s even worse because I have decided to work with very concrete melodic materials, so, uh...for me, if I have to think of stuff – for example music from **[Greek place?]** eh? It’s amazing, rhythmic and so “Paganistic” almost kind of..it’s so inspiring! But also music from **[Greek place?]** – very inspiring. Even all this talking in the music – like the rhythmic talking, it’s like almost rock or something it so...and it’s very vital and it’s very uh...um...how to say, um...I find it very special way of expressing.”

E: “I think so to and I think what’s so interesting about it is that the folk music is so different in every region – “

C: “Yeah.”

E: “ – and that it’s really personal for the people and the area there, and –

C: “Yeah.”

E: “ – you know it’s come from so much history...”

C: “yeah...”

E: “...and years of people coming and going, and moving around and exchanging ideas and...

C: “Yeah.”

E: “I just..I think that’s so, so neat. So cool.”

C: “Yes, it is. It is very cool and it’s a **brilliant question. [We can hopefully finish very quickly because um...]** For example the rhythms that are in this, in this, in the Greek folk music and in the different places where the folk music comes from, it’s also..the rhythms sometimes I think come from Ancient Greece, like this, like with an **expression..you know? There is so much [...]**”

E: “mmm. Yeah, that’s really, really neat. I think it’s cool.”

C: “Yeah. It’s also something that will never let you down, um...unless you will use it and misuse it, of course. I mean, because you know, our ethnic school, that the only [...] the superficial side of the tradition and you do music with it, I mean I just don’t do that. I mean when I will chose to go and be busy with a part of our tradition and traditional thing, musical creativity or music from this and that, or a melody that I like from a specific, melody from a specific traditional song. I don’t want to go and use it superficially it just..you know, go in the depths of it and see what I want to express has to do very much with me um...minding myself as a composer with this.”

E: “So would you say that instead of, you know quoting a melodic phrase from folk music exactly, instead of doing that you would rather take it and inspire it through yourself and make it into your own work but inspired through that melody?”

C: “Yeah.”

E: “Yeah.”

C: “Yes, exactly.”

E: "So you wouldn't – "

C: "And that's what I do. I pull... my whole music is that. And I'm really very much doing, since I'm...the things that I love in the music from Greece, for example, or Byzantine melodies, or whatever, it's not that I will just take them and write them and use them, that's all. It's that...the way I like them, it's existential, you know, I want very much to be a part of it, and then I bring it in my music."

E: "So I guess what I get from your answer is that you're saying that, your compositions – the ones that are inspired by these melodies – are kind of an extension of this folk music, but it's not folk music, it's like an extension of the melody in a sense that's been inspired?"

C: "Yeah, or it's even a transformation."

E: "Transformation..."

C: "It's like a melting of these two things in one, it's like a hybrid thing, because..also some words of mine that I use, Byzantine singers [...] and all this stuff...and you recognize things that you never heard them like this. So that's really, it's like, um..yeah. A more, I would say, not an extension but more a transformation of stuff."

E: "Yeah. I like that word, that's a good one. Transformation. I like it"

C: "Yeah."

E: "So did you come to your passion for music – this is a little tricky so I'll try to explain it – did you come to your passion through self-reflection and heritage, or through a wider world view? So essentially, to what extent has your Greek heritage and broader world view influenced your musical passions? So would you say that your Greek heritage influences your musical passion more than perhaps going abroad and studying, giving you a wider world view, or would you say that both of them have very much influenced you passion for music?"

C: "Yes. I would tell you it's really, you cannot develop yourself as a composer if you're not a traditional composer. I mean, I did not chose to be a traditional composer. Um...I did not choose to make, to be making traditional music [...] music or to do Byzantine music, I didn't choose that eh? So it was very, very important to find your own voice as a composer. Oh, my husband is here!"

E: "Hello!"

Ts: "Everything all good here?"

E: "All good, we're all good."

Ts: "How is New Zealand?"

E: "Oh, it's beautiful today! I don't know – can you see...?"

C: "Wow!"

E: "It's very sunny!"

C: "Very beautiful!"

E: "It's very sunny..."

C: "Yeah! [...] *living in the dark.*"

E: "Oh, no! Well hopefully I can send some sunshine your way tomorrow."

C: "aww, thank you!!"

[*all laughing...C & Ts talking in background*]

Ts: "Sleep well!"

E: "Thank you, you too!"

Ts: "Have a nice day."

E: "Nice to see you!"

Ts: "Bye, bye, bye."

E: "Oh, he's nice."

C: "Yeah. So...Yeah, he's very nice, he goes to Madrid to write, to start his new novel

E: "Wow!"

C: "um...Friday. Yeah!"

E: "Oh, wow! That's awesome!!"

C: "Yeah, it is! It's nice he can do it. I will stay here, it's also nice. [*Laughs*]"

E: "uh huh. That is so nice, so cool. Can you still hear me?"

C: "Yeah, yeah I can hear you. So...if you don't choose to be a traditional, to do something with traditional music yourself, be a part of it, to be a performer, to sing or to make your own new songs in a popular kind of Greek way, or whatever, I didn't choose for that. I chose to um...how to say this...I chose for the total fiction, if I may say so...for something that really doesn't exist. I wanted so much to combine, for example, and to find a personal way of expressing myself through, and my Greek roots, but also with me early music. It's very important for me, early music, early European music, very, very important for me. And also to see wherever all these transformations and melting points exist, for example, in the Roman song where you get the Byzantine chanting before it's all totally and only Greek *orient* for example. There are some recordings [...] but all these things, if you don't have...how to say...an idea how you want to make it sound, because as I said it can be very superficial where you're making *eclectic music that you only [...]* but that's not my, my thing. That's why it's important that I left. That's why both those traditions are very important. Because the Western tradition that I wanted to be a part of...it's a kind of frame [*where you can put lots of things in there...*] like technically speaking, you have the ability to notate, you have the ability to keep this notation, [...] to know exactly what you mean and just to physically [...] whatever, can become yourself. You see what I mean?"

E: "Yeah. So –"

C: "Yeah, so in this way it's both of the traditions are very, very important. Because also, like if you're composing you want to express a kind of way of thinking, you want to give a very developed, developed thought your audience. You don't only take some melodies, you just want to give a whole

musical, architectural, kind of [...] because you want to tell a story in this way, you want to get to say, your vision to say something.”

E: “And you felt if you stayed, perhaps if you only stayed in Greece, that you would have felt restricted in those expressions just due to what they expect from composers there?”

C: “Well, it’s not that. It’s that, um...by staying there I wouldn’t be able to have a distance with enough material that I was interested to use. That’s because you need air, you need distance, you need to [...] to this material in order to see how beautiful it is. For example, if you hear some songs, popular Greek songs and you are there you think, ‘My God, they don’t have any pension for classical music and they only want to hear this and this and this and it’s only that and it’s only Bouzouki and it’s only *night claps* and...you’re don’t want..you say ‘ahh, I don’t like it.’” But if you’re in Amsterdam, you would hear some of these sounds and you say like, “wow, there is something interesting in them.” But you wouldn’t be able to do it if you were only there and [...] only this, and you have no way to escape from the very dominant kind of culture that it is...That you would also lose, probably you could lose the fact that it’s a...some interesting things are happening, even in these popular songs that you think they are...ridiculous.”

E: “Yeah.”

C: “And so, that’s a [...] of saying that you need some distance in order to understand how beautiful it is.”

E: “mmm.”

C: “and how you can use it...and you need technical requirements of, you know, [...] or whatever, talking with other composers, it’s very important to interact.”

E: “mmm. So would you say that you um...not that you hold on to Greek influences, but you appreciate the Greek influences, you don’t necessarily reject them.”

C: “No, and I cannot also reject my own self because this Greek thing is in my mind, I cannot say ‘no, I don’t think of that, I think of that.”

E: “Has this um...have you felt um, like that your entire musical career? Just that you accept those influences as they are, or has this changed over time for you at all...in appreciating it? So perhaps maybe in Athens...or perhaps maybe in Amsterdam, did you feel more Greek influence because you were away from it, because you wanted and you were able to appreciate it from a distance?”

C: “Uh...Well yes, I...for sure, the distance makes you appreciate what is there. You see it more clear, and you appreciate it more, and you can...feel free to take...you have free relationship with this material to take it and to do things with it.”

E: “mmm. Great. Now, I think this next question you kind of already answered but I’ll just ask you again. So living outside of Greece, as an active composer outside of Greece, do you feel that your compositions are freer, or more limited by living in Amsterdam? Or do you think it would have been the same or similar in Greece, had you gone to Amsterdam to study and come back.”

C: “It’s impossible, it wouldn’t have been the same. It wouldn’t...I believe that composing is a practice. It’s not something you will do somewhere in a mountain alone. It’s a practice, you are around with people, people interest you and you influence people...and umm...that’s why I loved to



come here to Amsterdam, to leave, because I have friends composers, we teach, we have a very nice team where we teach composition and, you know we're influencing each other, we're very different...this is a treasure. It's as important as my tradition from Greece, because this is a live thing. This is alive. It is alive. It's not something [...] you see how your friends are making music. You meet more friends, you meet more composers...like I know John...John, I don't know his music very well but **[taking lots of readings]** but the fact about them, he came here, he did concerts with the **Glass ensemble**. Yannis Kyriakides is here, you know um...other composers come from Greece come here to study then come back there...I mean, all these things are very, very important, because I cannot survive without communication. It's not something we all do in island...the communication makes it."

E: "mmm. That's important to get that kind of feedback –"

C: "yeah the feedback..."

E: "yeah, from your colleagues."

C: "It is very important...to be together and have this thing that we make music and everybody...yeah, where, for example the music of **Michael Gordon** – do you know him, the composer?"

E: "Mhmm, yes."

C: "From New York. I mean he was here for half a year with his wife, Julia, and I met them when I first came. It's very strange, we don't do the same music but I think we understand each other very well, for example, because he has other influences there and other, I mean different influences, but it's...it's so nice to know this composer. I mean...I don't know, if I were to be isolated somewhere I would not know his work, and I mean...so much of that is ..."

E: "Yeah. I think that's really cool."

C: "So...I believe in the practice, and you see because of the music tradition that whenever there is a place where there is a kind of musical and cultural practice and there are all these nice flowers coming up...you know, beautiful music - Paris with Stravinsky and the Russians ... and nice perfumes came out of **Chanel** and...yeah!"

E: "Haha, that's cool. Um, so...you know, on the subject of receiving feedback from your colleagues there in Amsterdam - do you feel that you've adapted to Dutch aesthetics or influences as well in your compositions? Do you feel that any of those aesthetics have come through in your compositions?"

C: "Well, look of course, I'm here, there is a specific aesthetic point of view here for sure, a dominance especially from the Hague School **where I started**, especially from Louis Andriessen, but the thing is, umm...he never pressed me to write something that I didn't like and that I didn't want to write. So, his influences are positive in a way that um...you know, as a composer your, your...your technique is being tested, eh? You're not just writing only what you like, I mean it's every time, it's every note that you put down on your paper is a way of thinking of what you like but you don't like what influenced **you**...what should you write? You admit obviously you are saying that **this ...** and um, for me I think the influences that um - yeah I don't know, I'm very satisfied with the technique

that I developed, using um..my Greek, you could say, influences. And this is something I learned here, I didn't develop this in Greece. So, umm..."

E: "So like you were saying, the distance -"

C: "I don't know..."

E: "- the distance..."

C: "Yeah, the distance but also the essence with Louis Andriessen. I mean the way he - it's very technical - the way he modulated in this specific way of writing modal music and then modulating and making it chromatic. These are very, very specific technical things that I had to search to find in my Greek ... you won't find it ....**find it**. I found my answer in the technique of composing by Louis, and later I just thought 'oh this is a very important piece of... **[cuts out]**"

E: "Can you still hear me?"

C: "Yes!"

E: "Ok, awesome."

C: "Here we are again."

E: "There we go."

C: "So, is it a good answer?"

E: "Oh yeah, it's a great answer! All of your answers are - are great!"

C: "Yeah?"

E: "Yeah, absolutely!"

C: "It's clear, eh? It's, it's...music is also technique you know? It's technique, it's technique, it's not only ...**the writings of melodies**, it's a technique of what you do with melodies, and this is something uh...yeah, I don't know, it's the most difficult [...] because it's just...you know you don't have a lot of examples, specifically from the 60's, you know, like melodic music ..."

E: "Well and it's also -"

C: "**In a new way...**"

E: "- it's also not just umm..you know, black and white. There's a lot of different areas that you know...although yes, you were trained technically, in Amsterdam, there are Greek influences that you have that come across in the technique that you have as a composer and I think um...all of those are really important things to consider."

C: "Yeah. Yes, this is very funny because ...**I'm talking about** was very helpful in order to deal with Greek music elements. So that's why it's, it's...it's two things, not one."

E: "That's cool well, because...Greek music can be very complicated."

C: "It is very complicated, yeah!"

E: "In the sense, you know...bending pitches, rhythmic acceleration, just even instrumentations and the whole kind of building upon a phrase, having one kind of melody that just grows upon itself um...and I think, I mean I think it's really interesting to just hear about that.."

C: "Yes, yes."

E: "So, when you go back to Greece, are you considered a "Greek composer" would you say?"

C: "Yes, I think so! *[laughs]*"

E: "Do you find that when you return to Greece that Greeks attempt to "claim" you in a sense, as their own?"

C: "No."

E: "No, they don't?"

C: "No. Nobody claims...*[both laugh]*"

E: "I would! *[laughing continues]*"

C: "That is a funny question!"

E: "I know"

C: "I wouldn't mind if they want to claim...I don't know. Greece has their own problems at the moment, they don't claim composers."

E: "Yeah, yeah. Well I was just curious if you found that in your personal experiences, travelling back."

C: "Well...I have this interesting thing that um...**any time** that Greek people discover that I'm writing this music and they hear and all this stuff it they really, yeah, they come to find me, they tell me that they like my music and all this stuff. and um, or me, um...I wish I would have a chance to present my you know, known works *[...]* to Greece in order...I think I would like to give it back."

E: "Yeah, I'm sure one day you'll get there."

C: "Yeah."

E: "Who knows? Maybe my thesis, they'll really like my thesis and they'll ask me to come speak and play your works."

C: "That's a very good motivation!"

E: "Oh, I hope so, that'd be fun!"

C: "Yeah!"

E: "So you do currently consider and identify as "Greek"?"

C: "Yes."

E: "Just to be very clear, um...just because, I am in my thesis, I am talking about statistically, most Greek people do live outside of Greece, and I'm exploring - oh...are we still there? [...]"

C: "Ok?"

E: "There we go, there we go. Can you hear me?...Can you hear me? Hmmm - "

C: "What happened?"

E: "I don't know! Can you hear me now?"

C: "Hello?"

E: "Hello!"

C: "Hello there."

E: "Hi! Well I was just - "

C: "Ok, good. Yes?"

E: " - I was just saying that in my thesis one of the things I'm exploring is the fact that most Greek people live outside of Greece and not actually in Greece, and so it's just interesting for me also to just hear your personal identification of being Greek, um...you know, since you do live outside of Greece. I think it's really interesting because um...like we were just talking about the distance, it's um...not that it's easier but it's, it is kind of easier to appreciate the Greek culture from a distance. I mean, even myself I, I...I am so fascinated with the Greek culture, and I mean, I'm nowhere near Greece, and it's kind of this - "

C: "You know, you're right, and probably it's because we also have more means to **do something with** because in Greece the means are not so encouraging so I mean, it's very difficult to be active as an artist in Greece..."

E: "mmm..."

C: "It's really difficult. [*inaudible...financial*] reasons, for political reasons, for whatever, [*they cannot...happen, and they won't*]. Concerts come are because of prepositions for things, yes we will see it but we will cannot play it, yes because, we cannot...and then again, and then 'oh we would like to play this piece of yours, yes we would!' but we wait, and then the lecturers come and then 'oh we don't have the money' and then it's always like that so if you are there you cannot do so many

things, unless you are acquainted with the right people and, I mean even that, sometimes, creates I don't know...arrogancy, you know, and umm...

E: "A hierarchy I guess."

C: "It's so difficult to be there I mean..you're *saddened* to be there, active as an artist. I think it's very difficult."

E: "Well, and I'm sure it's very difficult just right now, with all of the challenges they're facing."

C: "now..."

E: "Yeah..."

C: "Now is [...]"

E: "Yeah, I'm sure..."

C: "*[...] to live in* Greece I wouldn't, I think I wouldn't want to be an artist, if I was choosing to live there, I would probably like to do something much more...I don't know...something really different, not having an artistic life there like this..."

E: "Yeah."

C: "So difficult."

E: "So, in Amsterdam, um - I mean, and this is kind of going on to the question I just asked about you considering...can you still hear me? Oh, no!..."

C: "Yeah?"

E: "You can still hear me now? Ok - "

C: "Yeah, yeah..."

E: "So this is kind of, um, to go on the question I just asked..."

C: "Yeah, yeah yeah..."

E: "um, so where you're living right now, are you considered a "Greek composer," or do you find the country - right now in Amsterdam - do they consider you 'their own'?"

C: "Well, *they...Greek-Dutch*. I have both of them. Uh, yeah I have both of the things, *which is fair enough, but I don't...* and I live here, but I have the Greek tradition, and I'm Greek..."

E: "So you would just say, um...oh, no...please - "

C: "...So in a way, I also have...you know, in my works I'm very Greek, in a way. I have all these...I write Byzantine, in Byzantine texts and all this stuff. But actually they have *[asked me]* to write a very Dutch opera these days, so um..."

E: "Mmm. Well, yeah I was noticing on your website that you have a lot of updates and that you did just do the opera, correct?"

C: "Yeah."

E: "Yeah. I mean I think that's great."

C: "I'm writing opera these days."

E: "I think that's cool. "

C: "Yeah."

E: "So, just to be clear - where you're living right now, you would consider yourself a Greek-Dutch composer?"

C: "Yes."

E: "Ok. Great. Umm...and again this is getting a bit personal, but do you feel that you belong - or which do you feel you belong um to the most: Greece, or the country you live in now, or do you feel you belong to both of them equally?"

C: "I belong to both of them but musically speaking, my musical developments are here. All the last 27 years that I wrote all of my most important works, they were composed here. and um...this makes it - It's not that they are Dutch or whatever, but um...I mean, you know, it's a place - if I could go back to Greece and not come back here - I think this would have been a problem."

E: "Yeah. Yeah, it would have been difficult, eh?"

C: "I think, yes, I mean...the place where you wrote all of your works in a way..."

E: "Mmm, mmm..."

C: "...**and to leave it behind**, so, the **longest you live in a place** the more you become a place...really somebody from both of the places."

E: "Mmm, yeah. I agree with that, I think that's great. Umm -"

C: "Yeah."

E: "So, and we also kind of touched on this next question earlier as well but, do you consider yourself to be an extension of traditional, um, or contemporary Greek music, or do you reject it, or are you indifferent to it? And I think what we discussed earlier was that this is a 'transformation,' that you consider yourself a 'transformation' of these Greek influences - that you've adapted them in your own style -"

C: "Yes, yes..."

E: "- through the techniques learned in Amsterdam, but through the influences of Greek culture. And music."

C: "Yes. Technique and also influences from other music that I've heard and..."

E: "Sure."

C: "...that I love and that I wanted to bring together to a new something."

E: "Yeah, absolutely. Cool, um -"

C: "Yeah."

E: " - now this one may be a bit hard to communicate but I'll try my best because it's a little involved...um, but how would you rate the impact of Greek folk music on your work on a scale from one to ten, one being little or no relation and ten being highly integrated within your folk music elements - with...with folk music elements?"

C: "Mmm. For some pieces it's nine, for other pieces it can be seven, but uh..."

E: "Well I think...yeah, I think those are -"

C: "That's the...yeah you're right, that's the thing, it depends on the piece you write. Sometimes you start the piece and you really, really - from the beginning you say...ok, this is...like, I have this piece for um...for the recorder, for recorder solo, and then this piece from the beginning it has to do with

Greek traditional music from, for *Floyera (Floghera?)*, you know? But then you cannot recognize it in this piece, you cannot recognize it. And there is even a *[kethalam?...] melody hidden somewhere, but...so this is the crazy stuff."*

E: "Well, and that's my next question: So, how would you describe your work in relation to Greek folk music? Would you consider the influences to be urban or rural, or would they be very kind of fundamental and obvious, or would they be more sophisticated version of the folk melodies? What I've kind of, um, gotten from our conversation so far is that you would consider them to be more sophisticated versions because they're kind of transformations - "

C: "Yes."

E: "Yeah."

C: "Yes, they are sophisticated, but they have also kind of fundamental, um...sometimes you can hear the influence of Greek music in my music and you cannot understand why, but you feel that it's Greek."

E: "Yeah, absolutely!"

C: "...and it's not! I mean...you cannot say 'Oh, it's Greek because...' No! But you hear it and you say 'Oh, this is really Greek music,' and it's not Greek. There is nothing Greek *[between brackets]* that I used. It comes *[...from being Greek]*. So *[...]* this is a kind of fundamental thing."

E: "Mmm. Absolutely. Um...and so yeah, I guess - yeah, no that's great, that answers my question absolutely. Um, so I guess my next question is about what you're teaching your students now. So what you're teaching - what are you teaching your students now in relation to music and composition, um...does your "Greekness" shape or influence your teaching at all?"

C: "I guess, umm...I tell them sometimes, yeah, umm...*[laughs]*...let's go walk around and then we can have a better lesson *[...] so.."*

E: "Yeah *[laughs]*"

C: "I think a lot about umm...being with them in a kind of discussion. This is, this is, this is really Greek, I think, at least. It has to do with me reflecting to, um...I don't want to be the, how you know, umm...teaching composition in Greece used to be, where there's very strict and very, umm...you could say, very severe teachers, and very serious and I mean you have them as well, but I just want to place myself more to be in discussion and to have one thing on my mind - by teaching them, I teach myself."

E: "Oh yeah, yeah. I think -"

C: "By teaching my students, I learn, and then if I were to learn then I am an interesting teacher for them. *[...whatever I do]* I mean, I started to do *[...]* because I wanted to know more things, I wanted to find a stimulation for myself to study more scores, to see more about more composers, to have discussion, and for me - that's the way I teach."

E: "Yeah. Well I think this is - "

C: "I think this is *[...] Greek, yeah."*

E: "Well I think that works. It sounds like your, just personal..oh...come on now...almost, there we go!"

C: "Yay, we're back."

*[laughs]*

C: "There we are again."

E: "There we go. It sounds like, um, you know, that your personal, what you would consider Greek tendencies, just in the way that you conduct yourself, are present in your teaching style, but that you don't push - I mean, you obviously don't push the Greek culture on your students in a way to influence their writing."

C: "No! I don't at all."

E: "Great. Just so -"

C: "**but sometimes they find it themselves...** and I tell them 'do you know that this exists?' and I, you know, **[...tuba (?) Greek]**, music from Crete or whatever, I said 'do you know that this sounds' or **[Epirus...techniques]** I mean this is something, I think it's enough for them to know, because it is not so avant-garde you know that **[tiki sounding clarinets and this from Epirus]** so, um...I put it on sometimes...but it's not, no, it's not something that they do."

E: "Mmm."

C: "And writing, being busy with modal music..."

E: "I think that's great. Um...aww....alright, there we go! Only nly one more question -"

C: "Yeah."

E: "- one more question, and it's an easy one!"

C: "Yaaaay.."

E: "Um, is there any extra information or contribution you'd like to provide that I've not already asked in regards to your life, your career, Greek history, Greek music or anything you find relevant to this topic?"

C: "Um...I think I took some freedoms and talked a lot, eh?...after your questions so I think I've said a lot."

E: "Yeah, I think you've said - "

C: "Umm..."

E: "- everything I need, um...and if, if - I mean, is it ok if when I'm transcribing this, I'll send you the final copy, just so you can read it through and make sure I'm representing all of your ideas correctly? and if I have just..any questions - "

C: "The only thing I can **value** perhaps is the emotional, and mental um...**[...makes it sound dramatic]** I have to say the emotional and mental impact of leaving....it is a big one. It is a big one, it's not...it's not something you know to **[...] um..**the fact that I decided to live here has come with also lots of umm...sadness, and..I mean, you know, you have realize, sometimes you realize that your choice is, as the years go by, your choice is very definite sometimes. You know you cannot go there for a long time to stay there, you cannot be a nomad, um...I also have a family here I have a job, I cannot..but it's not that bad because it's also that, umm...this brings another dimension to your music sometimes."

E: "Mmm. Another kind of - "

C: "The fact that...yes, perhaps it give you this personal kind of depth because you know how it is to say goodbye to something you love and to be..to try..this, this mental and emotional contact you keep with this other place, it makes you very much aware of what you want to keep, of what it is you



are treasuring so much. This is also the very influential for your music, it has an emotional impact on your music in general.

E: "I'm sure it's -"

C: "Not techniques, or, or...technical stuff or concrete stuff, but this is something that is abstract, but the fact that you did this and...and the fact that you are feeding yourself from a distance from your own country, you have this distance, it's um...in a way it's very Greek isn't it?"

E: "It is! It is very Greek. *[laughs]* In a way, yes, I mean and..that's kind of what I'm trying to explore in this thesis is, you know, have the...has the Greek culture, what we consider the Greek culture, which is pretty much the Byzantine Empire, um...this richness, aliveness of Greek people and our culture - you know, has this stayed alive because people have moved away and they don't experience Greece for what it is right now? Or is it through these different influential experiences and history and population exchanges and re-divisions of territories, you know, has this influenced everything, and..that's hopefully - you know, I'm not trying to answer the question, but I'm trying to explore that in my thesis -"

C: "Yeah."

E: "- the overarching theme that I'm trying to incorporate is that although, during the Ottoman Empire, Greek people were highly suppressed even with culture, pretty much everything - we were very lucky that the Greek Church survived because we wouldn't have a language, the Greek language wouldn't exist anymore - "

C: "Exactly. Exactly."

E: "I'm just really hoping to show that although Greek people were suppressed that this - that the folk music and the music in the dance and the culture are these naturally occurring, um...identities for people in Greece and it's what has helped them to survive for so long, and that it's something that they can latch on to that they know that is theirs, because everything else during that time wasn't theirs."

C: "Yeah."

E: "And I'm hoping -"

C: "*[...]* to also know in Greece, now, these days we always to think of this - I think people are really uh...because of this music, and the Church, or whatever, that they think to have um...help. Mental help to survive these difficulties."

E: "Yeah. Yeah, absolutely and you know, nothing makes me more angry than reading articles in the news that criticize Greece for all the economic turmoil that they're experiencing right now because they don't give credit to the historical events that came before, and why they're in this situation. I mean if you consider - they've only been their own country for about one hundred and fifty years! I mean -"

C: "Yeah, yes..."

E: "- I mean, and I just don't think that it's fair for news articles and news establishments to be tearing Greece apart without any historical context, and I'm hoping to add some historical context to the field so that people understand. You know, and I think it's - you know, I feel for all the Greek people that live there now, it's not fair. You know, they deserve to live a rich, and lively culture, and a peaceful one, really."

C: "Yes, yes, it's true. But um...I leave times *[...corruption (?)]* is so terrible. It's so..you can do

nothing! You know? It's just that you're binded, your hands are binded, you cannot, you..I mean..that's my lifetime [...] I mean, I wish I would...I wish...[cuts out...]

E: "damnit...Oh there we go, sorry...you said that you wish..."

C: "But I mean, it's impossible, it's because of all this....in Greece [...here] we have to hope [for Greece] that we can go back and give what we have to give to our country because, all the pieces that I have wrote I mean - they are still Greek."

E: "Yeah"

C: "But the Greeks cannot help..I mean, it's losing. It's like a bleeding away, and also now all the young [...] leaving - it's very hard for the country to develop."

E: "Yeah, absolutely. I mean, and it's..it was, I think it was just really hard for them to develop for the four hundred to five hundred years that the Ottoman Empire occupied. Because they really - "

C: "Yes, it was impossible to develop!"

E: "I know! I mean there was so much suppression. I mean, you weren't allowed to do anything, and you were separated by religion, not even by your ethnicity! I mean, and it was just...it doesn't make any sense to me really...but, I mean and when you think about it, since 1832 I believe it was, there have only been a generation and a half of people to go through Greece as independant, independant from the Ottoman Empire, I mean, and that to me just really -"

C: "Yeah."

E: " - it puts it into perspective, you know, that's..that's my grandfather. That's just as close as it gets, you know, and that's not -"

C: "yeah."

E: " - that's not far away, that was very recent."

C: "Yeah..."

E: "Yeah, and it just -"

C: " It's very crazy because you know there's this guy, but um [...] because um..they [**..auditorium..broadcasting (?)...just getting started...**] and he, um, sent me an email..and he was telling me that he's, you know, he came out of Greek, but his family comes from the mother of *Kolokotronis*, can you imagine that?"

E: "Oh, wow!"

C: "Kolokotronis is the national hero, you know?"

E: "Yeah! Wow."

C: "Very strange, he sent me another email, he told me about his drunk grandfather with his son and how the poor brothers with the mother - they were going to the mountains in order to survive to be uh...[... ] and things like that."

E: "I know, I mean and it's...it's so, um..it's so brutal when you read about -"

C: "It is."

E: " - just, I mean and, and especially, you know about a hundred years ago, this time about a hundred years ago, I mean it's...massacre. Massacre, genocide, I mean and...and you know the Holocaust was a terrible thing to happen, but it also drew the attention away from what was going on in Armenia and Greece at the time. And it's just....it's, it's uh...it's just crazy, I guess, when you think about it in perspective, you know that..."

C: "Yeah. [...**there is this history and**] because people just don't know the history, and um...that's how Greece now is..it's not being treated really very well, [...**in Europe(?)...**], because of that."

E: "Yeah, I mean and the - I mean, the really, the sad thing too is that the Turkish government doesn't necessarily acknowledge everything that happened. They - "

C: "No. Especially not for the fight in the Minor Asia, no they don't want to accept it."

E: "No. Not at all."

C: "No, they don't want to accept anything and [...**you know**]."

E: "I know it's really -"

C: "They had to accept about the Armenians, they had to..."

E: "I know, and it's really sad! I mean, and that was the hundred year anniversary was recent with the Armenian Genocide. It was I think -"

C: "Yeah"

E: "- last week, I think..um...Yeah, and I mean it's just, it's really sad, but I'm really hoping to, you know, try to shed some light on the topic, um...because, you know even coming from the United States, um...going to, you know, intermediate school, and primary school, and pre-tertiary education and tertiary education and now being in my Masters in New Zealand, I speak to my friends in the US, I speak to my friends here in New Zealand, and they don't know about this Greek History. They don't know that it happened this way. They were - "

C: "No."

E: "- never taught it in history class, had no idea - "

C: "No, and it's a problem mostly to talk about it because there are a lot of Turkish people living in Amsterdam, so you cannot just go around saying, like uh, you know, 'the Turks have destroyed us.' [*laughs*] You have to be very careful, so we always use the word 'Ottoman Empire' -"

E: "Mmm, yeah."

C: "You never say 'the Turks'. Now, I'm very careful but you know, you have to say some things."

E: "Yeah, absolutely. Absolutely. Well, I know that it's really late there, and I really appreciate -"

C: "Yes, it is."

E: "I really appreciate you talking to me, Calliope! It's been such a pleasure -"

C: "Okay!"

E: " - you are so, you are so great, thank you so, so much!"

C: "Thank you, thank you! And we keep in touch!"

E: "Yes, we'll keep in touch. I'll email you, if it's Ok, if I have any questions?"

C: "Great, and I'm going to go and have a sleep. Thank you!"

E: "Yes, have a good sleep, I'll talk to you soon!"

C: "Have a nice day!!"

E: "Thank you! Bye, have a good night!"

C: "Bye!!"