

NANA MOUSKOURI



THE VOICE OF GREECE

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Nana Mouskouri vies with Madonna as the most popular female singer of all time. In a career spanning six decades she has sold 350 million records, sung in fifteen different languages and earned more than 300 gold and platinum discs. In her trademark black horn-rimmed glasses, she has performed on all the world's great stages, culminating, at the age of 69, when most people are already retired, in a farewell world tour that took in four continents over four years.

Ioana Mouskouri (Joanna in English; nicknamed "Nana" from a young age) was born in Hania, the historic capital of the island of Crete on October 13, 1934. Her father, Kostas, was a film projectionist, and her mother, Aliki, a cinema usherette. In 1937, they moved with Nana, and her older sister Jenny, to Athens, where her father had found a job in an open-air cinema. The road that took her from there to international superstardom, reads like a script from a Hollywood movie; a bespectacled, plump, shy, child grows into one of the world's most iconic female artists.

As children, Nana and her sister spent hours at the side of the stage where their father worked, dreaming they were the heroines of their favourite films. When the films weren't showing, the girls took centre stage to sing the folk songs taught them by their mother.



But the wonder of Nana's early childhood came to an abrupt end when the Second World War arrived in Greece. An initial invasion by the Italians was repelled by Greek and British troops, but with the fall of Athens to the Germans in May 1941, Greece became an occupied country.

The toll paid by civilians was a heavy one, over 300,000 died from starvation, and thousands more were slaughtered for acts of defiance. Nana's father fought in the Resistance, but tragically for Greece, liberation didn't stop the fighting, as a bitter civil war broke out between right and left wing factions, wanting to fill the vacuum left by the occupying forces. The memory of this conflict left a lifelong imprint on Nana.

Nana Mouskouri: "What is War?" was the first question I asked. My father said that it's when people don't like each other, and I thought later on that maybe there was a war in the house as well.'

Nana's father gambled. This led to financial insecurities in the family and to problems between him and his wife. 'Mother had a beautiful voice and her dream was to be a singer', Nana recalled, 'but she was somehow a sad woman, like something did not happen for her in life, so the singing for her was to forget or to escape.'

Nana found that when she sang, she too could escape from her cares and worries. 'I used to go to school and look into the eyes of everybody to know whether they realised that I was sad. I used to sing in front of the girls and this made us all happy. In fact I was very shy and introverted. Sometimes I think I became a singer just because I wanted to communicate. When I was singing I felt as light as a bird. Things were better for me.'

Both Nana and her sister had such beautiful voices, people told their parents that they should send them to the prestigious Athens Music Conservatoire to train professionally.

Jenny Katsarou (Nana's sister): 'We both went to the conservatory. At first we studied classical music. Nana always had a special quality in her voice. I was a soprano and Nana was more of a mezzo because she had, we found out later, a small problem with her vocal cords.' (due to a congenital deformity, Mouskouri actually has only one functioning vocal cord. This unusual condition accounts for her unique voice)

Both girls studied hard and the professor was impressed with their abilities, but after a year there was some disappointing news. 'The problem was my father who had spent everything,' remembered Nana 'My parents had to tell the professor that we couldn't go on.'

The teacher didn't want to lose either of the girls, but the school couldn't afford to keep both of them on without fees. Jenny knew how much singing meant to her sister, so she said she would be the one to leave. 'Nana's passion for singing was much greater than mine,' she insisted.



Nana: 'Jenny thought that I would be very unhappy if I didn't sing, so she went, and for years I felt really guilty that I had stopped her from realising her dream.'

With Nana's dream of becoming a classical singer still alive, she applied herself to her studies and to help out with family finances, started singing in the Athens bars and nightclubs. 'I was having fun when I was singing in the nightclubs,' said Nana 'I was very fond of jazz and popular Greek music. I'm convinced that training in singing all sorts of music, was something that helped me later.'

Nana loved classical music and also the new sound of pop but she had a new professor who didn't approve of her singing in the clubs and he banned her from taking her exams. Nana felt she had no choice but to leave the Conservatoire, which she did with a heavy heart. 'For years I had a complex about it. Even now, when I hear classical music, I feel sadness at what might have been'



Charles Aznavour: 'Classical music is, "You sing this here, and this here." The same. One opera in Italian, one in German, one in French, one in English. Nana has been much more inventive with what she has done outside of the classics with a classical quality of voice.'

With a classical singing career now unlikely, Nana threw herself into popular music and a big opportunity soon arrived. The carrier ship, the USS Forrester, was stopped off in the port of Athens in May 1959 and entertainment was arranged for the 5,000 strong crew. Nana was a last minute stand-in, but when the event organiser first saw her, he was less than impressed.

Nana: 'The big problem was that the impressario was completely disappointed with my looks, because I was a big girl with my glasses. I kept saying "Is it more important to look nice, than to sing well?".'

While a lot of girls her age would have been crushed by this, Nana drew on the strength of character that would serve her so well throughout her career. No one was going to stop her singing because of how she looked.

Nana: 'I remember that I started with Pete Kelly's Blues, "They're a sad thing, They're a bad thing..." by the time the whole orchestra started to play 4-5,000 sailors cheered and threw their white hats in the air. It was a triumph and the next day everybody was talking about it.'

The respected Greek composer Manos Hadjidakis had also heard the talk about Nana. His music, combined with the lyrics of the poet, Nikos Gatsos would have a profound influence on Nana's development and career. Paper Moon, one of the first of their songs that Nana recorded, enraptured Greek audiences, and her voice so inspired Hadjidakis and Gatsos, they were soon composing especially for her.

Nana: 'When Manos and Nikos came into my life, they gave me songs that were not like anything else and they gave me identity as a Greek singer. They would draw out every sensitivity I had inside of me with their music.'

Kapou iparhi agapi mou (My Love is Somewhere), was a Hadjidakis and Gatsos composition that Nana performed as a brief cameo in the 1960 film, Rendez-vous in Corfu. When Konstantinos Karamanlis, the Greek Prime Minister, heard Nana singing it, he said he'd never been so moved. The song is a special one for Nana as it was the first of the many awards of her career; in 1959, she performed it at the King George Hotel in Athens at the First Festival of Greek Song, where it took first prize.

It was the hit song from another 1960 film, that brought Greek music, and by association, Nana's voice, to the attention of a world audience. Never On Sunday, was a Pygmalion tale of an American tourist trying to reform an Athens port prostitute. The leads were played by Melina Mercouri and Jules Dassin. The film was nominated for five academy awards, taking the Oscar for Best Original Song, The Children Of Piraeus, by Nana's mentor Manos Hadjidakis. Overnight, the film sparked a huge international interest in Greek music and culture.

Nikitas Kaklamanis, Mayor of Athens: 'At that time all we Greeks felt like we did when we won the European Football Championship, we came out onto the streets and sung or shouted Never On Sunday.'

Manos had wanted Nana to record the song for the film, but Melina Mercouri, a singer as well as an actress, refused to lip-sync to anyone. However, when the song was released on record, Hadjidakis insisted that Nana was the one to sing it. 'People started to listen to Greek music because of Hadjidakis, of course,' said Nana 'I became "The Voice", the new voice between classical and jazz and pop.'

When Louis Hazan, a leading French record producer heard Never On Sunday, he dropped everything to go and hear Nana sing at the Second Festival of Greek Song in May 1960. He later recalled the experience, 'A young woman came onstage, squeezed into a tight black dress, her hair pulled straight back, wearing no make-up, with glasses on her nose and overweight by as much as seventy pounds. That could not be her?! I was crushed! But then, standing absolutely still, eyes closed, hands clasped behind her back, she began to sing in that incomparable voice. Then I recognised her and I swore to myself that I would make her famous throughout the world.'

Hazan proved to be a hugely influential figure in Nana's recording career. He signed her to Fontana, and straight away began looking for ways to promote the label's new talent. An opportunity came when Hadjidakis was asked to compose five songs for the soundtrack of a German documentary, Greece - Land of Dreams. This presented Nana with a new challenge.



Nana: 'They asked me if I could sing in German. I said, "I don't speak German, but I can try." I was attracted by the opportunity, so why not?'

Nana's application paid off, the Germans loved Weiße Rosen aus Athen (White Roses Of Athens), and the record sold over a million copies. It gave Nana her first gold disc and went on to become her signature tune.

'And the funny thing is that they wanted to do it in every language afterwards because it succeeded in Germany. I never imagined it would go that far. The rose became the symbol of my life.'

In December 1960, Nana married her musician boyfriend Georgios Petsilas, but the newlyweds had little time to settle into married life as Nana's international career was taking off. The next eighteen months were a whirlwind. She toured Germany, recorded in France and was invited to record an album with Quincy Jones in New York.



In France, Nana soon became known as "little darling Nana" and as her popularity grew she had the opportunity to work with some of the country's leading artists; the likes of Michel Legrand and Charles Aznavour, who recalled, 'I noticed her beautiful, quiet delivery at that moment when in France we had the yé-yé, which was not quiet!'

Now Nana travelled to England for the 1963 Eurovision Song Contest. As Greece didn't have an entry that year, Luxembourg asked her to represent them, with the song À force de prier (By Constantly Praying). Nana didn't win the contest, but something about her impressed the programme director, Yvonne Littlewood. 'I liked the voice, she had a personality and I suppose it was unusual to see a singer wearing glasses,' recalled Ms Littlewood 'she didn't look like everybody else, she didn't have blonde hair, she was very distinctive in her appearance.'

Littlewood invited Nana to do a single show in a BBC folk series. Viewers responded so enthusiastically, the director became convinced that Nana could "carry" a series of her own. The idea was put to David Attenborough, who was then the BBC2 controller, and he gave it the green light. The series was an instant hit and ran for eight years.

Yvonne Littlewood: 'We should remember that in those days we didn't have all the holiday programmes. Greek culture was not as familiar to the public as it is now.' From the very outset, people got caught up in the colour of it all, the opening images of Greece, the songs, the sets, the costumes, and most of all Mouskouri's own style ('Good evening, or kalispera, as we would say in Greek. Sitting at the edge of the beach, I wish that the mountains were lower than they are so that I could see my true love's island. I wish the boats were little glasses filled with wine, so I could drink to love with all your friends and mine.').

'She'd give the gist of the subject of the song before she sang it, which was unique and quite charming. We had one guest in each programme; Donovan, John Williams, Demis Roussos, Lulu.' The list went on and on.

Brian Kay of The King's Singers, an up and coming acapella group who regularly guested on the show: 'It was like entering a completely new world, the wonderful world of light entertainment. I suppose Nana was already a huge television star but it didn't seem to affect her. She just seemed, terrible cliché, like the girl-next-door, having a great time. That really was a big part of what made the series so enjoyable for everybody'

By the early seventies, Nana became a global star as country after country succumbed to her charms. 'She became enormous in France,' recalled Charles Aznavour 'in Germany, in England, in America, in Canada, in Japan. Everywhere. And she is great with her fans. Me, I go home immediately after a show, it's tiring. But Nana stays for two hours afterwards talking with the people and signing autographs. It's beautiful.'

In 1993, Nana had become Goodwill Ambassador for UNICEF, taking over from the recently-deceased Audrey Hepburn. She would continue in the role for a decade, describing it as 'the most rewarding thing that I have ever done in my life.' She was then shocked to be asked by Greece to stand as a member of the European Parliament. 'I didn't want to go, but they insisted, "You have to. It's your responsibility to your country." So I decided I would try to be a bridge between Greece and the European community.'

She launched Operation Ariane, to support the translation and publication in the EU of the lesser European languages - Catalan, Basque, Gaelic, Greek - and also campaigned for the return of the Elgin marbles. Some of her initiatives were thwarted however, 'I came with high ideals,' she once said, 'but I soon realised that in politics you have to accept the system or get out quickly. You have to play the game and become like all the others.'

After her first five-year term in office she decided to stand down. The issue of conflict had become critical for her, the horror of which had haunted her since childhood. She felt the parliament did not do enough to bring peace to Kosovo. She said it was 'shameful' that United Nations forces had to intervene after most European nations did nothing.

More recently, in the wake of Greece's financial crisis, Nana announced that she would forgo her pension. 'In every single news report, it's Greece, Greece, Greece. Everywhere I see stories about my country going bankrupt. And people are aggressive about it. It's frightening. And it's painful for me. Nobody wants their country to be treated badly. It's frustrating and very sad.'



Η ΝΑΝΑ ΜΟΥΣΧΟΥΡΗ
 στον **ΕΠΙΤΑΦΙΟ**
 του ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ
 από το ποίημα του Γιάννη ΡΙΤΣΟΥ



2/11 - Αρχιτέκτονας
 ΜΑΝΟΣ
 ΧΑΤΖΙΔΑΚΗΣ



DISC ONE

THE VOICE OF GREECE

1 XYPNA AGAPI MOU (Wake Up My Love)(with Trio Kanzone)
Kostas Yannidis Nakas H Papagrigoriou K Ltd

2 ILISSOS (River Ilissos)
Manos Hadjidakis - Giorgios Emirzas Seed Point Music

3 MIA SINNEFIA (Cloudy Sky)
Mimis Plessas - Yiorgos Economides Copyright Control

4 ERINI (Irene)
Traditional Copyright Control

5 KANELA-KANELORIZA (On the Waterfront)
Traditional Copyright Control

6 TA PEDIA TOU PIREA (The Children of Piraeus) Aka Never On Sunday
Manos Hadjidakis MPL UK Publishing / EMI United Partnership

7 TO TRAGOUDI TIS KHALIMAS (The Song of Khalima)(with Trio Kanzone)
Kostas Yannidis Copyright Control

8 SAN PARAMITHI, SAN ISTORIA (Like a Tale)(with Trio Kanzone)
Mimis Plessas - Yiorgos Economides Copyright Control

9 KONTESA KONTESINA MOU (My Countess)
George Catsaros - I Limberopoulos Copyright Control

10 I VROCHOULA (The Rain)(with Trio Kanzone)
Mimis Plessas Copyright Control

11 MIA MERA AKOMI (One More Day)
George Catsaros - L Michailidis Copyright Control

12 ELA PARE MOU TI LIPI (Take My Sorrow Away)
Manos Hadjidakis - Nikos Gatsos Seed Point Music

13 I PRODOSIA (Treason)
Manos Hadjidakis Seed Point Music

14 KATHE TRELLO PEDI (Every Crazy Boy)(with Trio Kanzone)
Manos Hadjidakis Seed Point Music

15 TO FENGARI INE KOKKINO (the Moon is Red)
Manos Hadjidakis Warner Chappell Overseas Holdings

16 XERO KAPIO ASTERI (The Little Star)(with Trio Kanzone)
Mimis Plessas Copyright Control

17 TRIANTAFILO STO STITHOS (A Rose on the Chest)
Manos Hadjidakis Copyright Control

18 I TIMORIA (The Punishment)
Manos Hadjidakis Seed Point Music

19 O IMITTOS (Mount Himmitos)
Manos Hadjidakis Carlin Music

20 HARTINO TO FENGARAKI (The Paper Moon)
Manos Hadjidakis - Nikos Gatsos Seed Point Music

21 YA SENA TIN AGAPI MOU (My Love Is For You)
Manos Hadjidakis - Nikos Gatsos Copyright Control

22 O KARAGIOZIS
A Spathis - R Zalocosta Copyright Control

23 KAPOU IPARHI AGAPI MOU (My Love is Somewhere)
Manos Hadjidakis - Nikos Gatsos Seed Point Music

24 AGAPI POU EJINES DIKOPO MACHERI (Love is a double-edged Sword)
Manos Hadjidakis - Michalis Kakogiannis Copyright Control

25 MAZI ME SENA (Together)
Manos Hadjidakis - Nikos Gatsos Seed Point Music

26 FASCINATION
Dick Manning - Fermo Dante Marchetti Peermusic UK

27 POTE TIN KYRIAKI (Never On Sunday - Main Title)
Manos Hadjidakis MPL UK Publishing / EMI United Partnership

Recordings made in Athens between 1958 and 1960

DISC TWO

EPITAPHIOS AND MORE SOUNDS FROM HER HOMELAND

EPITAPHIOS

Music composed by Mikis Theodorakis, with poetry written by Yannis Ritsos
Sung by Nana Mouskouri

1 POU PETAXE T'AGORI MOU? (Where has my Son Gone?)

Mikis Theodorakis - Yannis Ritsos Romanos Productions

2 CHILI MOU MOSCOMIRISTO (My Sweet Mouth)

Mikis Theodorakis - Yannis Ritsos Copyright Control

3 MERA MAYOU (May Day)

Mikis Theodorakis - Yannis Ritsos Copyright Control

4 VASSILEPSES ASTERI MOU (Fading Star)

Mikis Theodorakis - Yannis Ritsos Schott Music GMBH & CO KG / Romanos Productions

5 ISSOUN KALOS (issoun glikos) (You were Good)

Mikis Theodorakis - Yannis Ritsos Warner Chappell Overseas Holdings

3 STO PARATHIRI STEKOSSOUN (You were Standing by the Window)

Mikis Theodorakis - Yannis Ritsos Romanos Productions

7 T'ATHANATO NERO (If Only I had the Water of Life)

Mikis Theodorakis - Yannis Ritsos Multitone Musikfoerlag AB

3 GLIKE MOU ESSI (My Sweet, You are not Gone)

Mikis Theodorakis - Yannis Ritsos Copyright Control

3 VREXEI STI FTOXOGEITONIA (Raining in the Slum)

Mikis Theodorakis - Tasos Livaditis Copyright Control

10 ENA TO HELIDONI (Lone is the Swallow)

Mikis Theodorakis - Odysseas Elytis Bois Pierre

1 I HARTAETI (Instrumental)

Mikis Theodorakis Copyright Control

12 O KYR ANTONIS (Oh Mr. Antonis, how much we love you)

Manos Hadjidakis Seed Point Music

13 KOURASMENO PALIKARI (Now that you don't Love me)

Manos Hadjidakis Seed Point Music

14 XERO KAPIO STENO (I Know a Narrow Street)

Manos Hadjidakis - Yiorgos Economides Seed Point Music

15 TO MIKRO TO MAGAZI (The Little Shop)

Alekos Spathis - Reti Zalokosta Copyright Control

16 TO TRAGOUDI TIS EURIDIKIS (The Song of Eurydice)

Manos Hadjidakis Copyright Control

17 TO KIPARISSAKI (The Cypress Tree)

Manos Hadjidakis Seed Point Music

18 I MANA MOU ME DERNEI (My Mother Beats me)

Nikos Routsos Copyright Control

19 ANNISTA MOU ANNOULA MOU (Apopse se thimithika)

Nikos Routsos Copyright Control

20 PAME MIA VOLTA STO FENGARI (Let's take a Stroll to the Moon)

Manos Hadjidakis - Notis Peryalis EMI United Partnership / Seed Point Music

21 THALASSA PLATIA (Wide Sea)

Manos Hadjidakis Seed Point Music

22 PISSO AP' TIS TRIANDAFILIS (Behind the Rose Bushes)

Manos Hadjidakis Copyright Control

23 LA LA LA (with Trio Kanzone)

Mimis Plessas - Giorgos Oikonomidis Copyright Control

24 O KALOS KALO DEN EXI (with Trio Kanzone)

Mimis Plessas - Kostas Pretenderis Copyright Control

25 BOUZOUKIA (from the film, Never On Sunday (Pote tin Kyriaki))

Manos Hadjidakis Seed Point Music

Recordings made in Athens between 1958 and 1962

DISC THREE

GREECE DREAMLAND OF DESIRE (Hellas i chora ton oniron)

Music composed by Manos Hadjidakis, with poetry written by Nikos Gatsos
Sung by Nana Mouskouri

THE LAND

1 A LINDEN BRANCH

Gurgling Water / Flowers, Birds, Deer / The Immortal Stone / The Ring of Saint John (in 15/8)

2 TWO SMALL CYCLAMENS

It was the Face of May (Should You Thirst for Water) The Blood of Brooks / Adonis in the Paths of Helmos River
The Bandits Song (If You Whistle Three Times)

3 YOUNG MOON

Athena

THE AEGEAN

4 A PLUME OF BLUE SMOKE

A Ship is Mooring / Man in the course of his Mysterious Life / The Ocean Is Deep

5 AN OLD WINDMILL

Flocks of Swallows / The Great Monastery in Amorgos

6 ACROSS THE CUT REEDS

With their Country Tied to their Sails (Now That You are Going to Foreign Lands)

7 ATHENS THEME

8 PELOPONNISSOS - MYSTRAS

9 PYLOS - METHONI - MANI

10 STREET IN THE MARKET

11 RIVERS AND BRIDGES

12 METEORA

13 DODONI PELLA

14 SOUNION - AEGEAN SEA

15 IOS - THEME FROM AEGEAN

16 SKYROS - SKOPELOS

17 RHODES - MIRAMARE

18 MYKONOS - WINDMILLS

19 IKARIA - KAMEROS - LINDOS

Selections from PASHALIES MESA APO TIN NEKRI GI [Lilacs out of the Dead Land]
Transcription for Small Orchestra (Manos Hadjidakis)

20 FTOHO KOMBOLOGAKI MOU (Worry Beads)

Giorgos Mitsakis

21 PERIPATOS (Baxe tsifliki)

Vassilis Tsitsanis

22 TO DOMATIO ENAS PEDIU (A Child's Bedroom)

Spyros Peristeris

23 ANDREAS ZEPOS (Captain Andreas Zepos)

Giannis Papaioannou

24 ENA KORITSI APO TIN ALEXANDRIA (A Girl from Alexandria)

Dimitrios Semsis

25 I ORA APO TOU APOHERETISMOU [Dance from the Dodecanese Islands]

Traditional

26 APO TIS ZEAS TO LIMANI (From the Harbour of Zea)

Giannis Papaioannou

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Recordings made in Athens in 1961

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Thank you Andy Morten

