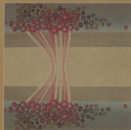


KYRIAKOS SFETSAS  
WORKS VOL I

Cactus Light  
Meropi Kollarou, piano

Double Image  
Spiros Rantos, violin  
Brahí Tilles, piano



**KYRIAKOS SEETSAS  
WORKS VOL. I**

**ΤΟ ΦΩΣ ΤΗΣ ΚΑΚΤΟΥ (1980-83)**

Solo for Solo Piano

Η αυλαία ανοίγει στον ήλιο μάλλον  
Το γαλάζιο βάλει η γάλατος μάλλον  
να βρω ταίριας σπυρίς να κοιναίκες Αίθια

Melopi Kollara, piano

**ΜΥΘΗ ΕΚΘΝΑ (1984)**

Solo for Solo Piano

Σπυρίς Ραντίος, Violin  
Μηνος Τάλας, piano

**CACTUS LIGHT (1980-83)**

Solo For Solo Piano

The glow fades when the source dies  
In the mystic sundown, the language changes  
to find old words for new words

Melopi Kollara, piano

**DOUBLE IMAGE (1984)**

Duo For Violin and Piano

Spyris Rantios, violin  
Boris Tillet, piano

**KYRIAKOS SEETSAS  
WORKS VOL. I**



**ΓΛΕΥΡΑ Α'**  
Μόζος: I: Η αυλαία... 19-29

**ΓΛΕΥΡΑ Β'**  
Μόζος: II: Το γαλάζιο βάλει... 19-48

**ΓΛΕΥΡΑ Γ'**  
Μόζος: III: Το φως... 20-30

**ΓΛΕΥΡΑ Δ'**  
Μόζος: I: Allegro... 0-28

Μόζος: II: Espressivo molto... 5-30

Μόζος: III: Allegro con brio (Danzante e giocondo)... 6-50

**SIDE A**  
Part I: The Glow... 19-29

**SIDE B**  
Part II: The Mystic Sundown... 19-48

**SIDE C**  
Part III: The Light... 20-30

**SIDE D**  
Part I: Allegro... 0-28

Part II: Espressivo molto... 5-30

Part III: Allegro con brio (Danzante e giocondo)... 6-50



Η αυλαία ανοίγει στον ήλιο μάλλον  
Το γαλάζιο βάλει η γάλατος μάλλον  
να βρω ταίριας σπυρίς να κοιναίκες Αίθια

Μελοπί Κολάρου, πιάνο

Η αυλαία ανοίγει στον ήλιο μάλλον  
Το γαλάζιο βάλει η γάλατος μάλλον  
να βρω ταίριας σπυρίς να κοιναίκες Αίθια

Μελοπί Κολάρου, πιάνο

The glow fades when the source dies  
In the mystic sundown, the language changes  
to find old words for new words

Melopi Kollara, piano

The Double Image is dual for violin and piano and written for Spyris Rantios and Boris Tillet for the year of 1984. It consists of three parts:

I. Allegro  
II. Espressivo molto  
III. Allegro con brio (Danzante e giocondo)

The composer started composing through a double point of view, music and language. Both the beginning of the work and the end of the last work suggest us some sort of dual character.

The first and second movements contain deep metaphoric and poetic content. The first movement, regarding a night scene, the first movement is an important metaphorical statement, a metaphorical statement of the beginning. The second movement, however, has a more direct and concrete character. It has a more direct and concrete character. It has a more direct and concrete character.

The third movement of the work reminds us of the beginning. It has a more direct and concrete character. It has a more direct and concrete character. It has a more direct and concrete character.

Beyond the conventional of the work, there are some interesting musical details. The first movement is the only movement in which the piano part and the violin part are playing together. The first movement is the only movement in which the piano part and the violin part are playing together.

By the end of the work, the composer returns to the beginning. The first movement is the only movement in which the piano part and the violin part are playing together. The first movement is the only movement in which the piano part and the violin part are playing together.

The Double Image is dual for violin and piano and written for Spyris Rantios and Boris Tillet for the year of 1984. It consists of three parts:

I. Allegro  
II. Espressivo molto  
III. Allegro con brio (Danzante e giocondo)

The composer started composing through a double point of view, music and language. Both the beginning of the work and the end of the last work suggest us some sort of dual character.

The first and second movements contain deep metaphoric and poetic content. The first movement, regarding a night scene, the first movement is an important metaphorical statement, a metaphorical statement of the beginning. The second movement, however, has a more direct and concrete character. It has a more direct and concrete character. It has a more direct and concrete character.

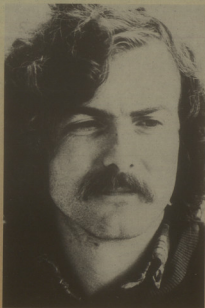
The third movement of the work reminds us of the beginning. It has a more direct and concrete character. It has a more direct and concrete character. It has a more direct and concrete character.

Beyond the conventional of the work, there are some interesting musical details. The first movement is the only movement in which the piano part and the violin part are playing together. The first movement is the only movement in which the piano part and the violin part are playing together.

By the end of the work, the composer returns to the beginning. The first movement is the only movement in which the piano part and the violin part are playing together. The first movement is the only movement in which the piano part and the violin part are playing together.

# KYRIAKOS SFETSAS WORKS VOL I

praxis  
OF VOICE



ΠΑΡΑΓΟΓΟΣ: ΚΩΣΤΑΣ ΓΙΑΝΝΟΠΟΥΛΟΣ  
ΗΧΟΓΡΑΦΗΣΗ: ΔΕΚΕΜΒΡΙΟΣ '84 - ΙΑΝΟΥΑΡΙΟΣ '85  
ΗΧΟΛΗΠΤΗΣ: ΣΤΕΛΙΟΣ ΓΙΑΝΝΑΚΟΠΟΥΛΟΣ  
ΧΑΡΑΞΗ ΠΛΑΝΗΣ: ΙΩΑΝΝΗΣ  
ΚΑΛΛΙΤΕΧΝΙΚΗ ΕΠΙΜΕΛΕΙΑ: ΕΣΦΥΛΛΟΣ ΤΕΤΙ ΚΑΜΟΥΤΣΗ  
ΕΚΤΥΠΩΣΗ ΕΣΦΥΛΛΟΥ: Μ. ΟΡΦΑΝΟΣ - Τ. ΣΚΑΛΤΣΑΣ

PRODUCED BY KOSTAS YIANNIOPOULOS  
RECORDED: DECEMBER '84 - JANUARY '85  
SOUND ENGINEER: STELIOS YIANNAKOPOULOS  
TRANSFER: YIANNIS IOANNIDES  
DESIGN & ILLUSTR: TETI KAMOUTSI  
STEEVE PRINTING: M. ORFANOS - T. SKALTSAS

© & P. 1985 SOUND WAVE LIMITED PRINTED AND  
MANUFACTURED IN GREECE. ALL RIGHTS RESERVED  
UNAUTHORISED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

DISTRIBUTED BY  
**SOUND WAVE LIMITED**  
# 1058400000 206, ATHENS 115, GREECE