

rebetika



THE TSITSANIS
typical orchestra
vocal
MARIKA NINOY



630 122 PL

greek popular songs

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630122 PL



THE TSITSANIS TYPICAL ORCHESTRA

Vocal: MARIKA NINOU

Solo Bouzouki: VASSILIS TSITSANIS

SIDE A

- ΑΗ - ΝΙΚΟΛΑ (St. Nicolas)
- ΣΥΝΗΦΙΑΔΕΜΕΝΗ ΚΥΡΙΑΚΗ (Cloudy Sunday)
- ΓΕΝΝΗΘΗΚΑ..... (I was Born.....)
- ΤΑ ΚΑΒΟΥΡΑΚΙΑ (The little crabs)
- ΕΛΑ ΟΠΩΣ ΕΙΣΑΙ (Come as you are)
- ΔΥΟ ΧΟΡΑ ΑΛΛΕΚΡΑ (Hora Allegro)

SIDE B

- ΧΑΣΑΠΟΣΕΡΒΙΚΗ ΧΟΡΟΙ (Dances)
- ΑΠΟΦΗ (Tonight)
- ΜΠΑΡΜΠΑΡΙΑ (Coast of Barbary)
- ΖΑΪΡΑ (Zaira)
- ΙΟΛΟ ΜΠΟΥΖΟΥΚΙ (Solo Bouzouki)
- ΙΟΛΟ ΜΙΝΟΡΕ (Solo Minore)

Τα «Ρεμπέτικα Τραγούδια» έχουν από ένδοξη Ιστορία όλη μία από νεοελληνικό λαϊκό τραγούδι.

Η πηγή τους άφροντα έγινε στο λαϊκό και στα λαϊκά κέντρα διασκεδάσεως των μεγάλων πόλεων. Από το τέλος του τελευταίου πολέμου όμως εξαλείφθηκε από ένα είδος, από δύο κλάσεις έθνοσε.

Τα ρεμπέτικα είναι λαϊκά τραγούδια, αλλά βήματα ξεχωρίζουν από τα ελληνικά δημοτικά τραγούδια. Είναι λαϊκά, γιατί τις περισσότερες φορές ο συνθέτης τους είναι αυτοδίδακτος χωρίς μουσική θεωρητική γνώσεως. Τα ρεμπέτικα τραγουδιούνται στην πράξη τους και καλύτερα μερική μερική να τα συνθέσει κανείς με το βυθισμένο «μελό» όραμα και με το λαϊκό και λαϊκό τραγούδι. Είναι κι' αυτά τραγούδια και χοροί συγγραφέας, από το στοιχείο που προέρχεται είναι ο άνεκτος έρωτας έρωτα τους, που συχνά πλησιάζει τα όρια αισθηματικού κινήματος.

Ο Βασίλης Τσιτσάνης γράφει τα λόγια, συνθέτει τη μουσική και παίζει τα τραγούδια στο ακουστίκιο ή τον ημερησίως. Είναι εξαιρετικός βιολογικός δεξιόχειρας στο δίσκο από άγγα, που δεν πρέπει να ξεχάσει ότι τα βιολογικά σχέδια όραμα στους δεξιούς πολιτισμούς της Αιγύπτου, των Ίνδων και της Κίνας. Η «κωνίτη» όμως του Τσιτσάνη η «αποστειλωμένη» είναι ασφαλέως το πιο χαρακτηριστικό μέρος του πολυήχητου ταλέντου του.

Η Μάρικα Νίνου, που τραγουδάει «από την όραση, είναι μοναδική τραγουδίστρια για το είδος αυτό που άπειρη μεγάλη τεχνική λιτότητα, χωρίς τίποτα να θυμίζει τον νεοελληνικό και νεοελληνικό χαρακτήρα του έθνικου κλασικού τραγουδιού.

The «Rebetika» occupy a special place among modern Greek popular songs. Their origin and evolution can be traced back to the major Greek seaports and the amusement centres of the big towns. They have grown rapidly in popularity since the end of the last war and they are now firmly establishing themselves as favourites of young and old alike. Today, there are «Rebetika» fans in all sections of Greek society, their typical melodies being enjoyed by all. The use of the term «Popular Songs» should not be confused with «Folk-songs», which are the organic products of a group of unknown composers, or at least of composers whose names and personalities are veiled in the distant past.

They are called «Popular Songs», because in the case of the «Rebetika» the «composer» is invariably a person who has had no musical education (as was generally the case with folk-song composers), but whose name has been preserved for posterity following the recording or broadcasting of his works. This explains why the music has not been subject to the same evolutionary influences as the folk-song.

The «Rebetika» is a musical form which is basically related to the Byzantine cantata and the Greek Folk-song. This probably explains why it makes such a strong and direct appeal to the Greek people.

The background of the «Rebetika» is always an unsatisfied amorous desire, as well as an unceasing longing, which has become so marked in the post-war years. There is also a touch of sentimental suspense, bordering on erotic cynicism.

The «Rebetika», a combination of song and dance, make three distinct appeals to the emotions through their lyrics, melody and the excitement of the dance. The composer is also the writer of the lyrics and often conducts the group of instrumentalists performing his work. The «Rebetika» style differs very considerably from its «Bel cantata» counterpart, while its intensity is paired with a certain austerity in its execution, a strict rhythm and tempo being maintained throughout. Basil Tsitsanis, the composer and conductor of the music forming this selection, is a personality ideally suited to this type of music. In addition to playing the bouzouki and the baglamas, two typical popular instruments, he also composes and his improvising abilities seem almost inexhaustible. He is a virtuoso on both these instruments, and occasionally his striking voice can be heard among those of the other singers.

Marika Ninou is regarded as a really unique «Rebetika» singer. Although she received no musical training at all, her success has been incredible. It is interesting to note that the bouzouki has been handed down from generation to generation from ancient times, similar instruments being found in the old civilizations of India, China, Egypt and so on. Outwardly, it resembles a mandoline, but has a much more elongated neck, three double strings and is played with a plectrum. The customary «Rebetika» orchestra consists of three bouzouki, two guitars, and an accordion.