

E L E N I K A R A I N D R O U

SELECTION FROM THE
INTERNATIONAL PRESS MUSIC REVIEWS

Greece's "Tenth Muse": If Homer had written music, it might sound something like this: dark and brooding, redolent of rich red wine and the salty brine of the sea. At once plaintive and erotically lyrical, it would sing of love and loss, of the passion that motivates humans to achieve great things. It would, in short, sound very much like the music of Eleni Karaindrou, Greece's most eloquent living composer –and a movie–music composer at that...

Blending the sounds of traditional Greek instruments such as the *santouri* (a kind of zither), conventional popular instruments like the accordion and the full orchestral panoply of woodwinds, brass and strings, Karaindrou creates an archaic, almost mythic sound....

An extended suite for solo viola, oboe, accordion, trumpet, horn, cello, voice and string orchestra...

Ulysses' Gaze is marked by aching, folklike melodies played over droning string chords, imparting an elegiac, inexpressibly sad aura.

Michael Walsh, TIME INTERNATIONAL
THE WEEKLY NEWSMAGAZINE / U.S.A, 25.03.1996
(*Ulysses' Gaze*)



Eleni Karaindrou belongs amongst the best contemporary European composers and her collaboration with Angelopoulos deserves to be included in the history of music for films the same way as Nino Rota's with Fellini or Joseph Cosma's with Renoir.

Ricardo Bertonecelli, LA REPUBBLICA / Italy, 25.02. 1999
(*Eternity and a Day*)



She creates such a powerful space where the echo of all sorts of nostalgia travels, that, even without the film, she creates in the listener his own personal images, slowly unfolding as if they slide from within him.

A masterpiece permeated by power of implication and discretion.

Peter Rüedi, DIE WELTWOCHEN SUPPLEMENT/ Germany 09.09.1995
(*Ulysses' Gaze*)

Long lasting sounds, almost painful, whence voices hesitantly emerge -viola, oboe, cello, accordion- in order to sink again in a river of sympathy. These are the characteristics of this evocative music. In its central piece, the suite “Ulysses’ Gaze” it climaxes into the fluttering of a melancholic dance which dies again abruptly.

Andreas Obst, FRANKFURTER ALLGEMEINE ZEITUNG/ Germany, 26.09.1995
(*Ulysses’ Gaze*)



The music, intensely evocative, is constantly on the verge of an unceasing lyricism, free of compromise and coyness, carrying a dangling and melancholic melody, often insistent and tantalising, which plays an important role through its long, insinuating silences at the climax of the dramatic tension of the film...

The music is permeated by a strong essence of ancient Greek tragedy and echoes uniquely an eternal and unshakeable passion which transcends the limits of time.

Giacomo Pellicciotty, LA REPUBBLICA/ Italy, 25.05.1995
(*Ulysses’ Gaze*)



The musical form is a melodiously fragile theme, which along with the quiet sounds of the string orchestra comes to a climax when the solo viola arrives (Kim Kashkashian) and varies with the help of the oboe, the violoncello and the accordion: in the light of varying sound shades, it often hesitates, is interrupted, rarely becomes dancing, and it remains nailed to an atmosphere of sorrow, pain, desertion and melancholy. Yet, through all the tests, it overcomes the moments of total silence and resignation and radiates such calm power, such certainty, sensitivity and courage in the face of pain and sympathy...

Vera Lumpe, FRANKFURTER RUNDSCHAU / Germany, 11.11.1995
(*Ulysses’ Gaze*)



Imagine a more modern, Balkan version of The Swan of Tuonela, strangely inflected melodies against mysterious drones that seem to exist outside of time. Imagine music aching with nostalgia, as mixed between sharp and blurred, real and imagined, as memory itself...

Chakwin, THE AMERICAN RECORD GUIDE / U.S.A, March-April 1996
(*Ulysses’ Gaze*)

Actually, now that I am listening to the record once again, I have the feeling that I am listening to the story of a soul - Eleni's soul - that stops being Greek, or Balkan, but becomes universal since her "Ulyssean adventure" is no other than the human blues, melancholy as a quality of pure emotion in a world that re-entered the phase of uprooting all such emotions. Come to think of it, this world of ours has actually never stopped this uprooting process in the first place, as every Ulyssean soul on this planet has known for quite a long time....

Kostas Giannouloupoulos, TA NEA / Greece, 12.10.1995
(Ulysses' Gaze)

☪ □ * □ ☪ □ * □ ☪

Karaindrou's admirable concision (whether or not the shortness of the tracks is dictated by the visual strictures of Theo Angelopoulos's Cannes-stormer of a film –to which this is the soundtrack– isn't clear) is a diverting take on this careworn musical genre. For once, it's as well that the long-breathed phrases don't get much of a chance to over-extend themselves or languish in spiritual stasis, and the miniaturism is accomplished and never clumsily handled. And in stark contrast to the cold-front sobriety of so much of this kind of stuff, there is an inviting interior warmth to Karaindrou's modally sumptuous, folk-inflected harmonies, and indeed the plaintive themes transposed onto them, suitably evocative of unspoken, diasporadic nostalgia and chilly, forbidding winter sunlight.

Paul Stump, THE WIRE/ U.K, November 1995
(Ulysses' Gaze)

☪ □ * □ ☪ □ * □ ☪

Following in the footsteps of such melodic neo-Romantics as Henryk Gorecki and Arvo Pärt, Eleni Karaindrou pens music of haunting stillness, creating sounds that highlight the elusive passing of time. Her score for *Ulysses' Gaze* (...) suggests that such simplicity of sound can be as riveting as the fury of a Mahler symphony.

Amy Domingues, WASHINGTON CITY PAPER/ U.S.A, 21.04.1996
(Ulysses' Gaze)

☪ □ * □ ☪ □ * □ ☪

The relationship between Theo Angelopoulos and Eleni Karaindrou, reminds us of the relationship between Michael Nyman and Greenaway, Nino Rota and Federico Fellini: it is a special relationship, not only technical, but of deeper communication, like a story within the story.

Riccardo Bertonecelli, MENSILE DI MUSICA E CINEMA/ Italy, January 1996
(Ulysses' Gaze)

Nowadays it's something of a relief to encounter a soundtrack album what it contains is by definition art with an application a reminder of the way music used to be, from Monteverdi to the Miracles...

Eleni Karaindrou's latest score, for a film by the Greek director Theo Angelopoulos, is perfect Sunday-morning music cool, elegant, mildly regretful, a lovely combination of strings woodwind and accordion...

Richard Williams, THE INDEPENDENT ON SUNDAY/ U.K., 03.05.1992
(*The suspended Step of the Stork*)

☞□*□☞□*□☞

The music either flows gently like a river off Smeltana's "Moldava", or enriches with some Greek pollen the "Theme of flowers" by Mahler - in which case even during the moments of overflow the tone remains low...

Adagio, adagio! One doesn't easily encounter music which seeks the infinite, and yet doesn't escape, with sensations that leave you breathless and with wispering innocense...

Michael Engelbrecht, JAZZTHETIK, Germany, October 1991
(*Music for Films*)

☞□*□☞□*□☞

Karaindrou's music has a deliberately abstract quality absent in traditional film scores: it does not follow action or dialogue, but attempts to seek out some unseen or unspoken aspect of the film...

The interplay of oboe and strings in *The Suspended Step of the Stork* has an almost Vivaldian directness that is most appealing; yet Karaindrou's generally aimless manner might best be compared with that of Gorecki and his famous *Symphony of Sorrowful Songs*.

M.W., GRAMOPHONE FILM MUSIC GUIDE/ U.K., 1996
(*The suspended Step of the Stork*)

☞□*□☞□*□☞

Karaindrou's music is sheer introspection; it shares common grounds with jazz, it approaches Nino Rota (...), wanders around the great classical tradition and comes upon every single trace of religiousness that may still dwell deep in our hearts; her music becomes a passionate love-affair consummated through the sounds of the accordion...

George Charonitis, JAZZ & TZAZ/ Greece, November 1995
(*Ulysses' Gaze*)

Greek composer Eleni Karaindrou combines the sadness of a single oboe, the tradition of the accordion, and the passion of a viola to create a haunting, sensuous masterpiece.

BUZZ/ U.S.A., March 1996
(*Ulysses' Gaze*)



Karaindrou is generous in orchestrating melancholy and chimera, through the miniature orchestra which vaguely reminds one of Mahler's *Adagio* and also of abstract, transformed specimen of Greek tradition.

Harry Lachner, SÜDDEUTSCHE ZEITUNG/ Germany, 08.09.1991
(*Music for Films*)



In a moment stilled to motionless calm the music begins and we find our hearts, as well as our captivated ears, open to the subtle complexities of nuance. In this realm of rich emotion and near silence we find the beautiful and earthy compositions of Eleni Karaindrou...

Eleni Karaindrou's simple, ethereal melodies are so infectious and profoundly sublime, that they easily stand by themselves, unencumbered by visual images. And yet, one has no trouble visualizing the numbing loneliness of the desolate, or the tragic ordeals of sorrow that reside in the heart of this music...

J.S.Pulver, THE MUSIC ADVOCATE, March 1996
(*Ulysses' Gaze*)



Karaindrou's work (pitched, perhaps, between Michael Nyman and the Estonian Arvo Pärt) could become as central to the European jazz tradition as the large ensemble work of Miles with Gil Evans or the sacred works of Ellington are to the American. Beautiful and deeply moving.

HI FI WORLD/ U.K, July 1992
(*The suspended Step of the Stork*)



Eleni Karaindrou's music offers us richly what we are looking for - consciously or unconsciously- what we expect from music: a gentle stroking of our soul, becoming again human. Without losing any of its great qualities, without losing its Greek elements, poetry and clarity.

Vassilis Angelikopoulos, KATHIMERINI/ Greece, 24.12.1988
(*Concert at Herod Atticus Odeon, 1988*)

The music, balancing steadily on the verge between art and tradition, becomes a centuries old womb, mother both to feeling and conscience. The slow moving melancholy gives birth to the black and white images of the improvised story the imagination brings out...

Musical shapes with smoothed edges, even in their roughest moments, listen to the beating of the heart and the rhythms of nature before the acquire shape through rhetoric simplicity and surrender naked, vulnerable, yet invincible, to our impious ears.

George Monemvassitis, DIFONO/ Greece, February 1996
(*Ulysses' Gaze*)



Its elegiac compositions bring to the surface the essence of things. She toys with the contrast of the primitive Greek Santouri together with oboe and accordion and the neo-romantic sound of a string orchestra and brings together classical and traditional elements. It is a music which penetrates...

Michael Engelbrecht, SOUNDS, January 1992
(*Music for Films*)



Her constant presence in the midst of an outspreading decadence reveals something deeply spiritual that underlies her lyricism: hidden in the cave of Time, a birth in the boundaries of Memory and Oblivion. . .

When time passes and all the distortion of our days has been forgotten along with the old newspapers, the music manuscripts of Eleni Karaindrou will be listened to beyond death, beyond Greece . . .

Happy homecoming, Eleni. . .

Nikos Triantafyllidis, SOUND & Hi Fi, March 1989
(*Concert at Herod Atticus Odeon, 1988*)



Anybody curious about where the important symphonic scores will come from in the future should check out the young Greek composer Eleni Karaindrou, and her contribution to Theo Angelopoulos' movie "Ulysses' Gaze". This is as evocative a track as I've heard in years.

Allan Ulrich, SAN FRANCISCO EXAMINER/ U.S.A. 03.05.1996
(*Ulysses' Gaze*)

The simple hounding score by Eleni Karaindrou begins with a five-note motif, Ulysses' theme...

Scored for viola, oboe, accordion, horns, cello and string orchestra, the tunes evoke the despair and loneliness of exile, the endless lamentations of the sea, the haze of weather and the sheen of rain on ancient stone walls.

Fredric Koepfel, THE COMMERCIAL APPEAL/ U.S.A, 17.03. 1996
(*Ulysses' Gaze*)



The music of Eleni Karaindrou has, indeed, the strength of an independent music composition. It has the ability to provoke strong impressions, to charm, to remain alive in memory and above all, to be heard without needing the support of a film. One could bear the film in mind or forget it, but either way, its music always remains alive...

It is solid work, which shows invaluable knowledge of the classic music forms and exceptionally imaginative use of them...

Karaindrou uses classical instruments (violin, cello, flute, french horn, drum etc) in order to create small and bigger motives full of intensity, melodic sparkle and orchestrational clarity.

George Notaras, KATHIMERINI/ Greece, 14.11. 1982
(*Rosa - Wandering*)



Eleni Karaindrou's music embraces speech and images. It is poetry and cinema-made of sounds. Eleni Karaindrou's music embraces the world: individual and universal. Eleni Karaindrou's music embraces history. It records the movement of the human being-of all human beings-in time and space, inside the abyss, making the course towards the light.

Giorgos Haronitis, Greece, January 1999
Journalist and the editor of the magazine Jazz and Jazz
(*Eternity and a Day*)



The stark, simple poetry here speaks volumes about changing seasons, elemental passions, and the undying, wintry melancholy of poignant memories and lost love.

Geoff Andrew, TIME OUT / U.K, 27.01.1999
(*Eternity and a Day*)

It is totally independent piece of work, played in variations and presented as a soundtrack. Through a deep background of strings, accordion tunes are heard just like a distant echo from times past, until a clarinet, deramlike, transmits the melody. And then, Karaindrou's piano accompanies us in a melancholic, yet light dance.

Focus/ Germany , January 1999
(Eternity and a Day)

☞□*□☞□*□☞

Eleni Karaindrou's enchanting and haunting score to the film Eternity and a Day rearranged by Manfred Eicher to starling effect. Varius permutations of wind instruments and strings make up the 18 tracks. Karaindrou's idiom is always accessible and melodious. On top of that, the sound quality and balance here is superb.

Duncan Hedfield, INDEPENDENT/ U.K, 30/1-5/2 1999
(Eternity and a Day)

☞□*□☞□*□☞

Eleni Karaindrou deserves mention in the same breath as Rota or Morricone, a European whose gentle appropriation of local, traditional sources results in something distinctive but peculiarly timeless, weightless.

Richard Cook, NEW STATESMAN/ U.K, 29 .01. 1999
(Eternity and a Day)

☞□*□☞□*□☞

The dark, melancholic tones which match more with a Scandinavian composer or a Gustav Mahler are a s deep and intoxicating as red wine. The poetry of music, based on the blending of traditional, Greek folk music with elements of classical music, remains unsurpassable in style and harmony.

CROSSOVER ,Germany, March-April 1999
(Eternity and a Day)

☞□*□☞□*□☞

About this composer, we can say she has the grandeur of a Mediterranean Mahler or an Arvo Paert of the South. Her music owns a flowing beauty, framed by commanding yet discreet orchestrations... The music Eleni composes is a river, seemingly calm, which creates feelings of wholeness and sadness at the same time; it looks at the Danube through the eyes of the Parthenon and invents new emotions through the notes. Magnificent melodies, strewn in her compatriot Theo Angelopoulos' work, occasionally characterized by extraordinary simplicity... Very few musicians, of any style, manage to

approach so close to this fragile area where the masks drop, where one comes close to the essence of music itself... We realize how much Karaindrou's overwhelming orchestrations draw from the very essence of Greece itself. Although the influences are barely discernible, although Eleni touches upon the traditional element only occasionally - a bit of melancholic accordion here, some lyra there – Greek blood is what nourishes her music. ...The imposing melodies and the chorus parts mesmerizing the listener have such contemporary character that we forget times and styles. ... We can also talk about spirituality when we listen to these overwhelming compositions which penetrate the body of the audience and ultimately remain in their hearts.

With a slogan which declares that 'music is the nicest sound after silence', ECM seems to be the ideal refuge for music by Eleni Karaindrou, who is one of the stars of the company along with Keith Jarrett, Arvo Paert or Jan Garbarek.

Philippe Cornet, LE VIF / L' EXPRESS, Belgium, 05.04.02
(Trojan women)

☞*☞*☞

...A recording which successfully conveys the atmosphere of Antonis Antypas fiery original production of Euripides' drama. ...Articulating the same hopelessness are eleven vocal numbers, sung syllabically by the chorus, in austere monophony, with occasional excursions into 2- and 3- part polyphony to convey a hint of emotional warmth.

The instrumental numbers are played on a variety of traditional instruments (or their nearest modern equivalent) in music which subtly merges the extemporized into the composed. These range from simple ensemble pieces demonstrating the instruments' expressive potential as in "Astyanax's memory" (track 30) to the complex rhythmic overlay of "Terra deserta" (track 15). ...Absorbing as a listening experience.

R. Whitehouse, GRAMMOPHONE,
THE CLASSICAL MUSIC MAGAZINE, UK, July 2002
(Trojan women)

☞*☞*☞

There is a sob, a breath, a gaze in each musical phrase, Its a harrowing play, and Eleni certainly doesn't shun the anguish and turmoil... and awhile the music will reduce you to tears, especially the lament for the murdered baby Astyanax, there is also something uplifting about it. Almost a sort of healing...

Fiona Talkington, BBC MUSIC MAGAZINE/ UK, JULY 2002
(Trojan women)

“... The result is simply magnificent, a tapestry of sound at once stark and harrowing yet extraordinarily beautiful and richly timeless, as if it had arisen fully formed from some race memory of antiquity. A rewarding yet emotionally draining odyssey, *Trojan Woman* is one of the finest albums of the year.

Gary S. Dalkin, Film Music CD Reviews/ U.K, September 2002
(*Trojan women*)

☪☪*☪☪*☪☪

Earthy and tragic, at times melancholy and nostalgic, Eleni Karaindrou’s music springs by itself from within. Her sounds carry the same message as the poet. Gifted with modesty and devoted to serving music, she creates masterpieces in *sotto voce*.

L.Malandreniotti, DIFONO MAGAZINE/ Greece, April 2002
(*Trojan women*)

☪☪*☪☪*☪☪

She “doesn’t simply put music to the poetry”, she creates a sound environment, a primeval drone, almost “cosmic”, which supports and envelops the tragic events, while preparing in its guts the dramatic cry which traverses the ages. ...She “illuminates” inwardly the myth which becomes history by mobilising colours - sound hues and light shading- to the sensitive balance of the dynamics.

Lambros Liavas, ELEFTHEROTYPIA DAILY NEWSPAPER/ Greece, 27.03.2002
(*Trojan women*)

☪☪*☪☪*☪☪

The hypnotic sounds, which emerge from the delicately arranged instruments together with the chorus, are unique and deeply meditative in their mystical resonance.

THE SUNDAY OBSERVER/ UK, 21.04.2002
(*Trojan women*)

☪☪*☪☪*☪☪

Here Karaindrou’s music is ascetic, inner, lyrical and ‘sotto voce’ grand, monumental but not monument-like. She travels to the heart of sound and doesn’t allow it to conquer her through its force, she keeps its necessary elements and drops the excess, she ‘plays’ with silences (there are moments echoing a minimalist tendency, even only in feeling) preserving an underlying tension, continually.

...a piece of work beyond being labeled 'meta-modern', classical in essence and timeless in values, although at the same time totally contemporary.

S. Mantzanas. AVGI / GREECE, 05.03.2002
(Trojan women)

☪☪*☪☪*☪☪

A blues for Theo.

"...Eleni Karaindrou's music for Angelopoulos' films is like this: lament and prayer, suffering and hope... Music for films is full of strong and memorable ties: Hermann to Hitchcock, Morricone to Sergio Leone, Barry to agent 007 films. In this case even more so with only one difference: we are not in the domain of art as spectacle in a glamorous way: we find ourselves in a space of reverence, where images have depth and completeness and music coverage of a film expresses an austerity, a humbleness, a tardiness so distant from the hustle of our times.

It isn't music which captivates you by force. On the contrary, we need to seek it in the mysterious, remote twilight, in grasping the subtle shades created by the strings, the accordion, the piano and the few sporadic instruments... ...Long-drawn, hypnotic cadenzas, incomplete, tantalizing phrases...

Ricardo Bertonecelli, CARNET (LA REPUBBLICA) / Italy, 11.05.2004
(The weeping meadow)

☪☪*☪☪*☪☪

"... The poetic nature of post-music attributes to this musical document uniqueness and radicalism. It is world music with Greek feeling diffused in the world.

EXTRASILBER (EXTRAORDINARY)

Hans- Klaus Jungheinrich, FRANKFURTER RUNDSCHAU/ Germany, 29. 04. 2004
(The weeping meadow)

☪☪*☪☪*☪☪

"... Without having watched the film, only by listening just once to these overwhelming, elegiac melodies, filled with pain, one already knows that it isn't something light. In these repetitive themes, there is thrift of expressive means, completely disproportionate to the emotions that emerge from them: a melancholy feeling, a Shostakovich type of vastness and at the same time, the feeling of a heart-wrenching, repetitive music theme...

M. CH., 24 HEURES / Switzerland, 06.05.2004
(The weeping meadow)

☪☪*☪☪*☪☪

"...*The weeping meadow* is an excellent piece of work, with compelling writing for string orchestra and solo performances by the accordion, violin, cello and the

Constantinople lyra, brilliant and colourful melodies and memorable themes; music sad, tragic and solitary that takes the listener on a magical, silent and slow inner journey. One of the best scores I've ever heard and definitely the best work by Eleni Karaindrou, this is surely a must for all the lovers of serious music. A genuine masterpiece!

Demetris Christodoulides, FILM MUSIC ON THE WEB / USA, July 2004
***** (5)
(*The weeping meadow*)

☞ □ * □ ☞ □ * □ ☞

"...Karaindrou brings her themes back many times, and the score to *The Weeping Meadow* becomes a riddle (ably solved by the composer) about how to do more with less....Karaindrou's score did not put me to sleep, however, but it did put me in a quite, beautiful, but not necessarily comforting place-the atmosphere of regretful nostalgia and loss was too intense for comfort.

Raymond Tuttle FANFARE / U.S.A, November / December 2004
(*The weeping meadow*)

☞ □ * □ ☞ □ * □ ☞

"...In its greatest subtleties, Karaindrou's cadences are of a regional music that knows no national boundaries. Perhaps this is what makes *The Weeping meadow* so moving: the knowledge that in violating one's neighbour, one is also killing something deep within oneself.

**** Vanessa Baird, NEW INTERNATIONALIST / USA,, September 2004
(*The weeping meadow*)

☞ □ * □ ☞ □ * □ ☞

"...There is a beauty in its simplicity and a sense of pervading melancholy throughout the album, which I personally find fascinating.

... At the basis of each track, lie slow chords for strings and any sense of excitement or urgency is only evoked through harp arpeggios.

**** Peter Simmons, MOVIE MUSIC UK, September 2004
(*The weeping meadow*)

"... achingly beautiful and exudes a naked emotional rawness rare in music so elegantly orchestrated and presented in such crystalline recordings.

Tom Jackson, GLOBAL RHYTHM / USA, December 2004
(*The weeping meadow*)

☞☞*☞☞*☞☞

“...These exceptionally beautiful pieces are mournful and elegiac, with long, sweeping melodies and rich Mediterranean textures.

Bob Genovesi, BODY & SOUL / USA, 31.10.2004
(*The weeping meadow*)

☞☞*☞☞*☞☞

“...The music composer, Eleni Karaindrou, achieves through her musical commentary a welding of all the sides of this tale, recalling in an intense way (like after earthquake tremors), beyond images – stories. It is definitely one of the most beautiful and most penetrating film music compositions of 2004.

Sven Ahnert, MUSIK & THEATER / Switzerland, September 2004
(*The weeping meadow*)

☞☞*☞☞*☞☞

I don't know whether it was the nostalgic sound of the Russian accordion, or the cry of the cello that touched me. I don't know whether it was the angelic fingerings of the harp or the whisper of the Constantinople lyra. In the end, I don't know which magical combination, which code Eleni Karaindrou's music is made up of, so as to open and reveal images of migration, uprooting or exile, hidden in the cell memory of each one of us. ... She herself connects *The weeping meadow* with *Trojan Women*, as a diptych which she names *The elegy of uprooting*. The term *Elegy* quite accurately *becomes* the common denominator and connects wordlessly these two works which rightfully take their place next to masterpieces of world music, such as the *Elegy* by Elgar or the *Elegy* by Fauré. And surely they merit a prime position in your record collection.

Liana Malandrenioti, DIFONO MAGAZINE / Greece, March 2004
(*The weeping meadow*)

It is a magically evocative, outworldly music. Beautiful, deep, melancholy, quietly dynamic... Going beyond the usual soundtracks, the elegiac-minimalist creations form an intoxicating balance... With serene dynamism, dreamlike dynamics and meditational sensation, the harp, the cello, the lyra, the French horn and the accordion sway among a string orchestra.

UST, RHEINISCHER MERKUR / Germany, 03.06.2004
(*The Weeping Meadow*)



“... music full of passion, sometimes melancholy, with tantalizing parts and autonomous narrative development. Cultured music with a strong emotional approach. “Composed” and “traditional” at the same time.

Roberto Valentino SUONI E VISIONI / Italy, July / August issue 2004
(*The Weeping Meadow*)



“...Karaindrou, impresses with the sensitivity by which she expresses and accompanies the elegiac poetry and magical attraction of the film, thus becoming an undetachable part of it...”

Ja, JAZZ ‘N MORE / Switzerland, March / June 2004
(*The Weeping Meadow*)



“...Karaindrou’s music, beautiful as a dream, it creates its own, outstanding images.

Görg Schwerzmann, Sabine Eva Wirtwer BOLERO / Switzerland, May 2004
(*The Weeping Meadow*)



“...Eleni Karaindrou, in a magical, dream-like yet totally direct and earthy manner has introduced us to the climate, the ambience of the film... ...She has discovered the basic (and probably unmistakable) mood guide, that sound/rhythm charisma she has which characterises the totality of her compositions. The themes and variations seem to spring from the earth and “sit” in people’s souls, follow them in their wanderings...
...Music in *The weeping meadow* has such powerful dynamic and such active narrative force (despite the minimal form of its sound/rhythm structure) that you feel the movie without having seen any sequence ...”

Giorgos Charonitis, JAZZ&TZA Z MAGAZINE, Greece, February 2004
(*The weeping meadow*)



“...It has the slow, relentless rhythm of water flowing; it is the soundtrack... Karaindrou’s opted for minimalism: the themes (very few and intensely “ethnic”) are created through the mutual overlap of short sound fragments, like a simple echo. The musical continuum underlining the flow of events is the result – at the same time suppliant and effectively dramaturgic- of a procedure of colouring and alternating the themes...”

FILM, Weekly film review / Italy , May 2004
(*The Weeping Meadow*)



... The soundtrack, outstandingly successful, is based on a constantly recurring musical nucleus. This is the value of the music itself, a result of a subtle variation process in the orchestration. Nostalgic, melancholic, pleading melodies, conquer the audience that doesn’t wish to protect itself from feelings. This way, the melodies ‘sung’ by the violoncello, the accordion, the string orchestra, the harp, the French horn, become irresistible.

[Top rating: Excellent]
Mario Gamba, ALIAS (weekly insert, IL MANIFESTO newspaper), Italy, 26.06. 2004
(*The weeping meadow*)

“... She conceives the melancholy infinity of the images in an extraordinary way. For the sound of the multicoloured melody she only uses eight musical instruments: a violin, a cello, a bass, piano, French horn, harp, lyra and accordion take care of the fascinating mixture of new chamber and ancient ethnic music. Music with a strong desire to travel.

Hans Ulli von Erlach SCHWEIZER ILLUSTRIERTE / Germany, 29.05.2004
(*The Weeping Meadow*)



The themes are misty and gray, shifting between levels of darkness qith aching cellos moaning over rumbling basses...and while the music is stark and often chilling, there’s a weak but persistent undercurrent of dreaminess and hope.

Chris Jorgensen, BILLING GAZETTE / U.S.A 17.09.2004
(*The weeping meadow*)



The lush production and haunting atmosphere provide an ethereal quality to Karaindrou's plaintive, textured compositions.

ONE WAY MAGAZINE / U.S.A, August/September, 2004
(*The weeping meadow*)



... We have a duty to say that once more, the music combines perfectly with the images of the film; yet, it also has the necessary dimension and high quality level to stand perfectly on its own.

... Don't consider it exaggerated rhetoric; it is indeed one of the very few cases where we feel the need to characterize this music splendid.

A CD you must listen to carefully and which, once you feel its spirit, you will find very difficult to give up. Its beauty lies at the very opposite side of everyday ugliness.

Marco Crisostomi AUDIO / Italy , Issue 247, June 2004
(*The Weeping Meadow*)



... We could venture to call her writing post-classic, with lots of traditional elements, something that very few other Europeans had the courage to do. And even fewer achieved some success, let alone brilliance as she did... Perhaps we've written this before, but this woman is one of the pillars of contemporary Greek culture, an asset that we must protect, look after and honour at every given opportunity.

Sakis Mantzanas, AVGI DAILY NEWSPAPER, Greece, 07.02. 2004
(*The weeping meadow*)



In her first concert recording for ECM, Greek composer and pianist Eleni Karaindrou seamlessly weaves samples of her sad but beautiful film and stage music from 13 scores spanning 22 years, producing a stunning career retrospective that transcends genre. The result is a wholly new body of work that she calls *Elegy of the Uprooting*. It is a remarkable, almost otherworldly, showcase for her intensely moving songs of love and loss.

Greg Cahil, Fono Forum THE ABSOLUTE SOUND/ USA, December 2007
(*Elegy of the Uprooting*)



If some of the films that Eleni Karaindrou has written scores for had been more internationally popular, this great Greek composer would now be a global celebrity. She'd be the Greek answer to Nino Rota or Ennio Morricone.. Her unique gift, which has found its finest flowering in films like *The Beekeeper* and *The Weeping Meadow*, is that she manages to capture a sense of ancient and timeless sadness like no one else. ...

This concert of her work was recorded at the Megaron in Athens with the Camerata Orchestra and the ERT Choir but it is always Karaindrou's delicate and precise piano playing and Farantouri's extraordinary vocal power and emotional force that makes this recording so deeply moving.

Bruce Elder, *Sydney Morning Herald/ U.S.A*, 2007
(*Elegy of the Uprooting*)



Largely melancholic, it's Karaindrou's remarkable ability to find perfection in the combination of instruments—evoking with the greatest of care the deep yet subtly worn feelings that are at the core of this moving film—that remains her greatest strength. Whether it's the surprisingly gentle combination of piano with string orchestra on the coda ("Adieu") or with full symphony orchestra on the more dramatic "Seeking," it's Karaindrou's skill at working with the power of silence and greater potential of nuance that avoids melodrama and, instead, explores the nooks and crannies of perhaps a narrower range to create great significance with but the sparest dynamic shift.

John Kelman, *All about Jazz/ USA* /June 25th, 2009
(*Dust of Time*)



Unaccompanied notes seem lonelier, as if they are searching for a companion. Much of the music on *Dust of Time* (46'02") by Eleni Karaindrou possesses this quality. It is unimaginably beautiful, full of lamenting string-borne melodies that slow the heart before breaking it. The musical counterpoint to a motion picture, *Dust of Time* has a separate life away from the imagery it was designed to accompany. Scoring for a conventional chamber orchestra, Karaindrou incorporates concepts from Classical, Minimalism and Ambient Music to realize works of a pronounced inward quality. The music ranges from an elegant waltz and lush string movement to slow-moving solos and duets whose recurring themes are played through a most somber melodic contour. Although this CD soundtrack is an essential element to the film of the same name, Karaindrou's music conjures up scenes not related to any real place at all. Its withdrawn beauty and cold memories maintain a direct connection to the emotions of the listener - and transition best into silence.

Chuck van Zyl, *Star's End/ USA* /30 July 2009
(*Dust of Time*)



Karaindrou has an exceedingly light touch in her instrumentation, and she finds a broad range of ways to express grief, foreboding, and unfulfilled yearning. The performances, by the soloists and the Hellenic Radio Television Orchestra, led by Alexandros Myrat, are jewel-like in their delicacy and clarity. ECM's sound is immaculate, as is characteristic of the exemplary work of Manfred Eicher. The soundtrack is a lovely reminder of the film and should appeal to listeners looking for an album of gentle, contemplative, melancholy music with an Eastern European flavor...

Stephen Eddins, *All music/ International* /June 2009
(*Dust of Time*)



It would be churlish to deny the attraction of what is Eleni Karaindrou's most subtle and resourceful film score yet, or the care with which its various components have been placed on this disc so the overall sequence is both cumulative and continuous.

Richard Whitehouse, */Gramophone/* August, 2009
(*Dust of Time*)