

The preface to the book of George Katralis, “Constantine Kydoniatis, his life and work”, by music writer and lexicographer Takis Kalogeropoulos

Prelude

When we first read excerpts of this essay, the justified emotion of an old and devoted disciple of Con. Kydoniatis, having seen and heard most of the related, was replaced by progressing surprise for its variety, breadth and accuracy of the information contained. Indeed, we saw assembled a very rich but also scarce (and therefore valuable) musicological material (a selfless mission I would dare say), which illuminates the life and achievements of the honored man, as well as the intellectual climate and artistic events of the entire period. Thus, we considered the request of the author to preface his work not as a mere task, but as a great honor instead.

On the following pages the reader will see with his own eyes and hear with his own ears what a great and multidimensional musician Kydoniatis was . Fiery pianist-soloist, leading composer, conductor, uncompromising maestro, wise professor of theoretical piano, coveted "piano accompanist, brilliant arranger, etc., etc ... The words, though able to describe properties, are worn out, unable to express the quality of these properties and the more adjectives listed so weakened is the truth. I couldn't agree more! But what to do when Kydoniatis was indeed so great? ... Besides, his unique artistic credentials are recorded and strongly documented in an irrevocable manner. We simply counter sign this...

There is also something else...

Something that plagues our times and gives us an answer to why this "colossus" of World Music was not fed, neither was he dressed in the gold gowns of the Athens Academy (his brother had also an academic title ...) but instead he lived in an obscurity quite disproportionate to his artistic reputation and was sacrificed (carnage in his case) at the talent-devouring altar of the Athens Conservatory.. Only nominally victimizer, but essentially a defenseless victim.

It seems that this was because his face would perfectly incarnate the rough (and therefore hated) "Ideal" of this specific Conservatory, but he never exhibited the social or "in-the-Conservatory" power required (due to his modesty and exemplary moral character) to be able to defend himself effectively.

So he had the misfortune to accept (sadly and with Christian resignation) the orchestrated fires of all who were out of the gates, as he never tolerated neither any false progressiveness, nor false modernization, while he was constantly preaching in an inexcusable childish naivety what was obvious: that "the emperor was naked "... But also from within the gates he was systematically undermined by his fellows, because he was by far the best and they envied him even when he was finally neutralized.. .

As a result, both he and his works are constantly being pushed aside in "mutual consent", as if celebrities of his dimension are abundant in this country...

In return, he always remains vindicated in the minds of most of his students and famous foreign artists who worked with him, as well as in the minds of those greek musicians who did not suffer from the "Amadeus» - Salieri Syndrome". Therefore, in contrast with the enmities, he managed to take along to the other world the true admiration and appreciation of most of his fellow musicians.

Behold his greatest work, for which we remain eminently grateful, as unwavering fans of the live music paradigm he embodied and for which we consider this comprehensive, scientific and "heartfelt" post mortem Biography and Works as a minimum but long-due gift to his personality, values and multi-dimensional national offer...

In these pages there is also highlighted the nationally optimal contribution of another prestigious Arcadian musician, who so modestly and conscientiously struggled to keep alive the irreplaceable memory of our teacher for centuries to come

...

My friend George Katralis, I spiritually shake your hand...

Kantza, 17.11.2002

Takis Kalogeropoulos