

**WAR AND MANIFESTATIONS OF CULTURAL TRAUMA  
IN THE WORKS OF CYPRIOT COMPOSER  
SOLON MICHAELIDES**

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**РАТ И МАНИФЕСТАЦИЈЕ КУЛТУРНЕ ТРАУМЕ  
У ДЕЛИМА КИПАРСКОГ КОМПОЗИТОРА  
СОЛОНА МИХАЕЛИДЕСА**

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**АБСТРАКТ**

The paper investigates, through the prism of cultural trauma theories of Jeffrey C. Alexander and other scholars, the case of Cypriot composer Solon Michaelides (1905–1979) and his creative responses to the Turkish military invasion of the northern part of Cyprus in 1974. The resulting trauma from the shock caused by the war is engrained in the composer's creative oeuvre, since several of his compositions, including the *Hymn and Lament for Cyprus* and *My Kyrenia*, became a part of the cultural trauma narration.

**KEYWORDS:** national identity, cultural trauma, Cyprus, music representation, Solon Michaelides.

**АПСТРАКТ**

Рад истражује, кроз призму теорија културне трауме Џефрија Ч. Александера и других научника, случај кипарског композитора Солонa Михаелидеса (1905–1979) и његових креативних одговора на

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турску војну инвазију на северни део Кипра 1974. године. Траума настала због шока изазваног ратом укореењена је у стваралачки опус овог аутора, јер је неколико његових дела, укључујући *Химну и Ламениј* за Кипар и композицију *Моја Киренија*, постало део приповедања културне трауме.

Кључне речи: национални идентитет, културна траума, Кипар, музичка репрезентација, Солон Михаелидес.

The twentieth century can be marked as a time when people – primarily in Western societies – have recognized and spoken up about the traumatic experiences and events, such as acts of violence (Alexander 2004, 2). The concept of trauma can be both a personal experience, an experience that shocks the individual self, or it can also be collectively applied to an entire group, an entire nation, and thus be shared with others (Neal 2005, Chapter I). Even though in music literature, as stated by Mehnert, expressions of trauma and dealing with the trauma, have not yet been investigated in great detail (2021, 1), it is worth noting that Maria Cizmic published the monograph *Performing Pain: Music and Trauma in Eastern Europe* back in 2012 – “the first music research monograph to consider music and trauma – which investigates how music provided people in late socialist Eastern Europe with opportunities to perform, express, represent, testify and bear witness to the traumas of the Stalinist era and World War II” (Meinhart and Rogers 2023, 21).

There is also valuable research regarding cultural trauma and its manifestations in relation to events that marked the twentieth century. “A cultural trauma refers to an invasive and overwhelming event that is believed to undermine or overwhelm one or several essential ingredients of a culture or the culture as a whole” (Smelser 2004, 38). As Smelser continues to define cultural trauma more specifically, he gives a detailed exegesis of it as “a memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is a) laden with negative affect, b) represented as indelible, and c) regarded as threatening a society’s existence or violating one or more of its fundamental cultural presuppositions” (Smelser 2004, 44).

In the case of Cyprus, cultural trauma resulting from political crises, wars and coups in its modern history became an issue of national identity, nostalgia and memory, and it was naturally and unavoidably represented in the arts. This paper investigates the case of Cypriot composer Solon Michaelides (1905–1979) and his creative responses to the Turkish military invasion of the northern part of Cyprus in 1974. The resulting trauma from the shock caused

by the war is engrained in the composer's creative oeuvre, since several of his compositions – including *Ýmnos kai thrínos gia tin Kýpro* [Hymn and Lament for Cyprus] and *Kerýneia mou* [My Kyrenia], which are singled out in the paper – became part of the trauma narration.

### ON CYPRUS AND MICHAELIDES' CONNECTION TO HIS HOMETLAND

Located in the eastern corner of the Mediterranean Sea, and despite its small size, Cyprus has always been considered a crossroads or even a transit point between Europe, Asia and Africa. Unavoidably, this position held a two-fold significance: on one hand, it led to an exchange and mixing of cultures, but on the other, it resulted in years of oppression and frequent periods of conflicts in Cypriot history.

After the Hellenization of the island, there was a long succession of conquerors and rulers, including the Byzantines, Franks, Venetians, Ottomans, and finally the British. This continuous history of change and alternation of cultures unavoidably led to an amalgamation and interaction of languages, customs, religions, and other traits that left their mark to the Cypriot identity. As these influences transferred from one generation to the next, they carried both negative and positive memories, depending on the conqueror's stance and behaviour towards the people.

Music is at the heart of cultures' most profound social occasions and experiences (Turino 2008). It involves a variety of social meanings, operates on all levels of society, and plays a key role in many people's lives. Music is not only a cultural and expressive practice that bonds group members together, but it can also cross boundaries between social identities and shape new ones (Lidskog 2017, 24). In the case of Cypriot musical history, a positive example of that was the creation of the Codex of Turin (MS J.II.9 "Cypriot-French") during the fifteenth century, a manuscript bearing testament of outstanding music creation, with polyphonic compositions in Latin and French. On the other hand, the Ottoman rule in Cyprus, which lasted for about three hundred years and ended in 1878, proved to be an obliteration of the population's well-being, with education and culture taking a massive turn for the worse. As Katy Romanou confirms, all indications of urban culture rapidly declined, and by the time the British took over in 1878, the quality of life, as well as cultural standards, were abysmal (Demetriou et al. 2015). The majority of the Cypriot population was illiterate and their musical activities that managed to survive were limited to two extant types of music – ecclesiastical music that was present in the Greek Orthodox churches and monasteries, with the neumatic notation

spread amongst the church cycles, and traditional folk music that was mainly performed at local festivals, fairs and weddings, whose repertoire was to a large extent in common with the Turkish-Cypriot community. Nevertheless, both church and folk music were widely appreciated, since they connected the Greek-Cypriots to their ancestors: to the Byzantine Empire and to ancient Greece (Romanou 2003).

The westernization of Cypriot music restarted towards the end of the nineteenth century with the annexation of the island by the British in 1878. This process was indeed slow, with many concerts taking place by philharmonic bands and mandolin ensembles, originally organized and performed by musicians who migrated to Cyprus from abroad due to political and social turbulence and unrest in their own countries (Asia Minor, Soviet Union, Armenia), and later with Cypriot musicians. Of course, compared to what was happening in the West, the development of western art music in Cyprus was far behind, but composers did try to “catch up” to the current trends as much as they could. Due to the British colonization, the majority of Cypriot musicians went to England to continue their music studies, or attended lessons via correspondence. A number of Cypriots also studied at conservatories in Paris (Panagiotou 1985; Hasikou 2015, 104–105).<sup>1</sup>

Such was the case with the composer Solon Michaelides (1905–1979) who, after his music lessons with Isaia Kalmanovich at the Odeion of Cyprus, founded in Nicosia by the British governor Ronald Storrs and his wife, Lady Storrs, studied via correspondence at the Trinity College, and later moved to Paris where he continued his composition studies at the École Normale de Musique and the Schola Cantorum. Solon Michaelides relocated in 1957 to Greece, specifically Thessaloniki, as the new director of the Thessaloniki State Conservatory. During his years in Thessaloniki, he worked towards the establishment of the National Orchestra of Northern Greece. Solon Michaelides was a man of vision and will – due to his many activities and great achievements he became an important figure in the artistic community and the Greek and Cypriot society (Kallis 2014; Lamari Papadopoulou 1994).<sup>2</sup> He never distanced himself from his home country and was always a part of national affairs. He was even asked by the president Archbishop Makarios the Third to compose the national anthem of Cyprus, to celebrate the independence of the new republic in 1960. Even though, in the end, the decision was made for Cyprus to share the same national anthem with Greece, it was still one of the greatest

<sup>1</sup> Other sources that were consulted in relation to music in Cyprus in the nineteenth century onwards are: Kallis 2015; Skordi, Maro et al. 2005; Smith 2015.

<sup>2</sup> More biographical information is found in the composer's digital archive by the Library and Information Services of Cyprus University of Technology (Solon Michaelides Archive n.d.).

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honours to be bestowed upon him. However, because of this relocation, he missed important events affecting the history and evolution of his native island, namely the establishment of the Republic of Cyprus in 1960, after the 1955–1960 coup against the British, as well as the Turkish invasion of the northern part of the island, in 1974.

The Turkish invasion followed an unsuccessful coup d'état against the official Cyprus government which aimed to overthrow the president Archbishop Makarios the Third, organized under the military guidance of the Greek junta, on July 15, 1974. On July 20, the Turkish government invoked the Treaty of Guarantee of 1960, which mandated Turkey, Greece and Britain as the three guarantee countries for the peace in the island, and invaded the northern part of the island in two phases, taking over approximately 37% of the territory and displacing around 200,000 Cypriots (Ministry of Foreign Affairs, n.d.). Cyprus was a newly founded republic (1960), a small country with particularities in its two national communities that had already been highly vulnerable before Cyprus emerged from a long period of occupation and colonialism and gained independence for the first time in its modern history. The violent upheaval of 1974 diminished the efforts for order, peace, collaboration, and progress, and prolonged instability led to a society more prone to trauma.

Even though Michaelides was geographically distant from Cyprus, having immigrated to Greece, he was deeply and emotionally connected to his country and the political upheaval affected his psyche and his creative oeuvre. Moreover, the sentiment of being away from home when all these tragic events have been unfolding, filled him with even greater sorrow, since he was not physically present in his country and he could not be of any help to his compatriots. Growing up in a colonial island under great poverty, losing his mother as a child, and being raised by grandparents and a father who had to work all day, could not be considered a stress-free upbringing.<sup>3</sup> However, during a person's life, stressful situations are encountered, but stress and difficulties can be overcome and eventually healed (Mehnert 2021, 4). As pointed out by Mehnert, not all stressful events are traumatic, whereas all traumatic events are stressful, and the exposure to such kind of events can vary (2021, 7). Indeed, the traumatic war of 1974 – which

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<sup>3</sup> Information about Solon Michaelides' childhood, the loss of his mother and his difficult upbringing was given to the author (beyond what is included in Lamari Papadopoulou's biographical note) by the composer's niece, Ms Georgia Michaelides. In addition, Ms Michaelides' discussed how difficult it was for Solon Michaelides to be away from his home country. Even though he thrived in Greece, the political developments in Cyprus affected him emotionally and this transferred to his music. This oral testimony is further emphasized and supported by the items found in the composer's digital archive (Solon Michaelides Archive n.d.).

triggered memories of Solon Michaelides' home country, the suffering of his compatriots, even his mother's hometown of Kyrenia, which was the first town in the northern part of the island occupied by the Turkish military – was such an extraordinary stressful event that took on national dimensions and disrupted and disturbed him greatly. As will be indicated below, the resulting trauma from the shock caused by the war became engrained in the composer's creative oeuvre.

### MANIFESTATIONS OF CULTURAL TRAUMA IN MICHAELIDES' WORKS

Following Alexander's cultural trauma theory, the representation of trauma and preservation of the trauma narrative are produced and enacted by carrier groups. These consist of influential individuals who hold a special role in their society in which they are placed in key positions. Eventually, these agents become symbols of representation of their nation, pitting it against the enemy (Alexander 2004). Hence Solon Michaelides could be characterised as such an agent. Through his music that ensued the 1974 event, his high social status acquired over the years and his appointment and involvement in high-profile cultural positions, his interaction with mass media (including interviews at the national broadcasting corporation of Cyprus), and his influence as an intellectual, he was in a position to articulate his claims in the public sphere. "Intellectuals, in the term's widest sense, play a significant role. Generally speaking, intellectuals mediate between the cultural and political spheres that characterize modern societies, not so much representing and giving voice to their own ideas and interests, but rather articulating ideas to and for others. Intellectuals are mediators" (Eyerman 2001, 3).

By becoming the carrier through his music, Michaelides was able to connect and communicate with a mass audience who suffered the same trauma and contribute to efforts to preserve the memory and the collective identity. Indeed, it appears (through the study of various archival material) that this role was bestowed upon Solon Michaelides by his compatriots. Clips from newspapers characterised him as a crusader, whose high position abroad, as well as his international connections, enabled him to become a cultural ambassador of Cyprus and inform people of the Cyprus issue. Moreover, this role is also mentioned in celebratory speeches by his fellow musicians, on different occasions (Solon Michaelides Archive n.d.).

As mentioned earlier, manifestations of cultural trauma related to the 1974 event are researched here in two Michaelides' compositions: cantata *Hymn and Lament for Cyprus* and *My Kyrenia* for choir and orchestra.

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Both compositions, especially the first, can be perceived, according to Alexander's discussion of creating trauma, as a new master narrative (2014, 12–15). Namely, Alexander stresses that the representation of trauma is not “simply telling a new story,” but also “a complex and multivalent symbolic process” of storytelling, in which “the carrier group needs to engage in successful meaning work” intending to create among the wider audience a feeling “that they, too, have become traumatized by an experience or an event.” In this context, Alexander accents four “critical representations” that “are essential to the creation of a new master narrative” and “unfold in an interlarded manner that is continuously cross-referential” (2014, 12). According to Alexander, the four critical representations or parameters, together with the corresponding “questions to which a successful process of collective representation must provide compelling answers,” are as follows:

- A. *The nature of the pain.* What actually happened – to the particular group and to the wider collectivity of which it is a part (2004, 13)?
- B. *The nature of the victim.* What group of persons was affected by this traumatizing pain? Were they particular individuals or groups, or “the people” in general? Did a singular and delimited group receive the brunt of the pain, or were several groups involved (2004, 13–14)?
- C. *Relation of the trauma victim to the wider audience.* [...] To what extent do the members of the audience for trauma representations experience an identity with the immediately victimized group (2004, 14–15)?
- D. *Attribution of responsibility.* [...] Who actually injured the victim? Who caused the trauma (2004, 15)?

The cantata for baritone (or mezzo soprano), piano and mixed choir, the *Hymn and Lament for Cyprus* in five parts (*Lento, Allegretto, Moderato, Lento, Lento*), composed in 1975, is based on a poem written the year before, in 1974, by the Greek poet Yiannis Ritsos, on the occasion of the Turkish military invasion. The text which is also in five parts, begins with a lament over the island's bad fortune. As the poem progresses, the trauma is made more prevalent through the use of very intense, accusatory, symbolic, and overtly dramatic lyrics. The poet addresses the island in the second person, creating vivid image and language, with a range of negative and positive emotions that constantly interchange. At moments the words are full of praise for the island's beauty, the natural scenery, the sea, the flowers, the sun, whereas at other instances, the poet curses the “barbarians” and the “tyrants,” the “Antichrists” who messed up its fortune and ruined it. There is a lot of rage, but simultaneously, there is also a cry for national unity and struggle directed towards the people, to bear the tragedy and overcome the mourning and loss, while towards the end, there

is a courageous and uplifting note of hope and determination. The mourning and lament are transformed into a need for justice, restoration of peace, and celebration.

Words can be empowering, making the music an example that “is able to integrate, enliven and empower its listener by bringing a cultural trauma into the symbolic sphere of shared experience, and creating out of it a fabulously sounding representation” (Välimäki 2015, 132). The dynamism of the lyrics in the *Hymn and Lament for Cyprus* is enhanced by the carefully crafted music which greatly contributes to bringing out the meaning.

Michaelides’ music builds on three main influences that stem from the Hellenic and the Byzantine world, and form three main categories under which his works can be placed. The first is the influence initiated by the ideas of the ancient Greece and the ancient Greek ‘spirit,’ the second one is a tradition of the Byzantine and the Greek Orthodox church music with its modes and distinct melodic figures, while the third one is folk music. In the *Hymn and Lament for Cyprus* the main influences are the Byzantine and the Greek Orthodox church music.

In the opening piano part, the composer uses repeated octaves in the tonal centre in D, with just the fifth, avoiding the use of the third, that is the major-minor chordal structure, in order to give this open and clear sound reminiscent of church sounds and the mourning bell that tolls at funerals (see Figure 1). In the second part, the *Allegretto*, in which the poem describes the beauty of the island, but in the end of the verse concludes with the dark consequences suffered by the refugees, the composer opts to use Byzantine music modes in the melodic line and harmonization. In particular, he selects the seventh of the eight modes, the mode called *varýs* [heavy]. In Byzantine music, a certain ethos is attributed to each mode, and this ethos can be found in one of the most important ecclesiastical chanting books, the *Octoechos* (Priggos, n.d.). The ethos of this particular mode is that of sombreness and simplicity. It expresses the simple people, the people who love and who are disciplined. In the final *Lento* of the cantata, the culmination of the entire poem comes with a tragic cry, the exclamation of “Ach!” [Ah!] along with the exclamation point. This is based on two descending chromatic notes, built on the music rhetorical figure of lament, and with a fermata that pauses all action. This is an important moment of silence that refers to drama, the relation that Meinhart and Rogers touch upon as a frequent characteristic of traumatic experience: from the psychological point of view, some victims can be vocal and narrate what happened to them, whereas others prefer to remain silent (2023, 23–25).

The interweaving between the lyrics and the music serves to make the narrative even stronger. In a way, the music setting of the poem helps the

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narrative reach the people even deeper. The music setting of the poem, which is composed by an esteemed Cypriot composer, has even more significance to the people, because it comes from a compatriot. The contour of the melody follows the meaning of the text and the flow of the emotions created by the words. Certain sections are grave, melancholic, pensive, while others are happy, joyful, and carefree, and sometimes, they are dynamic and courageous, ending in a dynamic crescendo.

Both *Hymn and Lament for Cyprus* and *My Kyrenia* (the composition that follows) address different levels of victims. Primarily, the text addresses the island of Cyprus (in the first composition) and the town of Kyrenia (in the second composition) in the second person. Thus, on this first level, the victim has a spatial reference; it is a particular place. However, on a second level, the people of Cyprus – and, in this instance, the Greek-Cypriot community since Solon Michaelides is addressing this part of the population – identify themselves as the directly traumatized members of their country and they also suffer as a collective group. The subsequent performances of the compositions over the years make them diachronic, elevate the national sentiment and allow for the trauma to be sustained in further generations. In both compositions, even though there is no direct reference as to who the perpetrator is, the audience knows that the “Antichrist” is the Turkish military that occupied a part of the island. Of course, the narrative is much more complicated, with the Cypriot issue becoming a problem that has remained unresolved for the past fifty years. Solon Michaelides’ compositions that relate to the 1974 event approach the pain and the trauma suffered by his country, and subsequently his Greek-Cypriot compatriots, in a more humane way and from his artistic perspective.

The composition for mixed choir and orchestra *My Kyrenia*, composed to poetry by the Cypriot poet Kypros Chrysanthis in 1979, the year of the composer’s death and performed for the first time during his crowd-filled funeral in Limassol, Cyprus, presents similar characteristics to the cantata *Hymn and Lament for Cyprus*. It is also based on a text that enables the tragedy and the trauma to permeate the audience’s psyche. However, in a way this composition becomes more particular, since it concentrates on the town of Kyrenia, the most beautiful town of the island, that was the first to be occupied by the Turkish military in 1974. For Greek-Cypriots, the reference to Kyrenia is enough to bring back memories of the small town, with its graphic harbour, Venetian castle, beautiful beaches and the sea. In the ten lines of the poem, and through the literary device of anthropomorphism used by the poet who speaks directly to the town, as if it can hear him, there are contrasting feelings – peace and calamity are restored by sadness and nostalgia. The word

“Kyrenia” is repeated three times at the end, ending on a forte, alluding to the audience a feeling of hope. Five years had passed since the tragic events of 1974, but the memories were still raw, being replayed in the minds of the population through such compositions. Moreover, even with the Michaelides’ physical absence, authorities and cultural organizations united as a collective group and chose to perform a composition that was deemed representative of his entire oeuvre. Such practices, as argued by Eyerman, are practices of preservation, since they allow to maintain the trauma and play it over and over again, in order for it to persist in the individual and collective consciousness (2001, 2). The representation of the events through music as a medium is “linked to the reformation of collective identity and the reworking of collective memory” (2001, 1).

This was Michaelides’ second composition dedicated to his mother’s hometown of Kyrenia. The nostalgia is very evident in this work. Kyrenia, being a hometown not only of his mother, but of many Cypriots who were dislocated, became a representation of the collective identity. Eyerman claims that “cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion. In this sense, the trauma need not necessarily be felt by everyone in a community or experienced directly by any or all” (2001, 2). Still, this specific town became a national symbol which would tie together the entire population in their efforts to explain and overcome their trauma. This national symbol is reinforced with the word *Elláda* [Greece] that appears in the poem as well, which ties the victims together even more strongly under this national identity and collective/national consciousness. This identity makes the Greek-Cypriots and the Greeks stand together against the common threat in the neighbouring area – the Turkish military. This phenomenon is not uncommon in different parts of the world. As Neal (2005, Chapter I) describes: “It is primarily because of the blending of national identities with personal identities that individuals are drawn into the political arena during times of crisis. Through attachment to the United States as a society, Americans are set apart from all other peoples of the world. A distinction is sometimes made between “insiders and outsiders,” between “friends and enemies,” and between “those who are with us and those who are against us.”

On a handwritten note, written in 1976, available in the composer’s digital archive, Solon Michaelides elaborates on his deep connection to his mother’s hometown. For him, Kyrenia was the small town of an “unparalleled beauty” which was the first to pay the price of war with the “barbarians” (as characterised by Michaelides). Similarly to the island’s residents, the town is also waiting for its liberation and salvation (see Figure 2). The feeling of melancholy

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and nostalgia would help reconfigure the collective identity through collective representation, as means of repairing the previously mentioned “tear.” There may be a number of possible responses or paths to resolving cultural trauma that emerges in a specific historical context, but all of them involve identity and memory in some way or the other (Eyerman 2001).

The music in this composition is complimentary to the lyrics, as the homophonic setting of the orchestra and the choir seems discreet, allowing the text to be heard and absorbed by the audience. The pensive sound of the oboe doubles the melodic line of the choir. The brass entering forcefully at the final bars, in order to strongly emphasize the final word which is repeated three times (a holy number for the Greek Orthodox), each time in a louder dynamic and higher register and in a decisive manner. That word is *Kerýneia* [Kyrenia].

### CONCLUDING REMARKS

What happened to Cyprus in 1974 impacted with great force the social foundation, as well as the sense of security, especially given the subsequent dichotomy of the island and the ensuing dispute which remains unresolved until this day, with Nicosia being the only divided capital in Europe. Fifty years have passed since 1974, giving a temporal distance from the actual events, and the reality is that the majority of the current Cypriot population has had no direct, but rather a mediated experience of the event. However, the trauma became even more embedded in the society since there is a lack of closure. Its effects have managed to permeate the Greek-Cypriot community’s collective memory and national identity. “Mass-mediated experience always involves selective construction and representation,” since what is seen is the result of the actions and decisions of professionals regarding what is significant and how it should be presented. National or cultural trauma thus always engages a “meaningful struggle, a grappling with an event that involves identifying the nature of the pain, the nature of the victim and the attribution of responsibility.” Alexander calls this a “trauma process” because eventually, it becomes a crisis of meaning and identity (Eyerman 2001, 3). Both Michaelides’ compositions participated in the construction of these traumatic memories and collective identity: they have been “kept alive” during the years through performances and concerts by the Symphony Orchestra of Cyprus, the National Orchestra of Northern Greece (where the composer also served as conductor), the Solon Michaelides Foundation, choirs and television and radio broadcasts.

Through music as a medium, collective memory and national identity have been preserved, given meaning, expressed, and transformed in order to guide from the past to the future. Under the scope of cultural trauma theory and

its association with how trauma is represented in music, the investigation of the life and oeuvre of Solon Michaelides presents a starting point in further expanding such research not only in the case of Michaelides but also of other Cypriot composers and musicians, including comparisons between Greek- and Turkish-Cypriot trauma narratives and their connection to music culture. “Music and sonic histories developed through attention to trauma thus bring to light the importance of turning to the audible,” as Meinhart and Rogers argue, “[...] when asking questions about historical, political and social events, and perhaps especially in instances of war.” Thus, trauma becomes the link between different disciplines and various efforts to understand it better (Meinhart and Rogers 2023, 30). In turbulent Cypriot history and its conflicting narratives, this might also allow researchers to view musical compositions in a different light.

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**ΥΜΝΟΣ ΚΑΙ ΘΡΗΝΟΣ ΓΙΑ ΤΗΝ ΚΥΠΡΟ**

ΓΙΑ ΒΑΡΥΤΟΝΟ (Ή ΜΕΤΣΟ) - ΧΟΡΩΔΙΑ ΚΑΙ ΠΙΑΝΟ

Ποίηση: Γ. ΡΙΤΣΟΣ. Μουσική: ΣΟΛ. ΜΙΧΑΗΛΙΔΗΣ

**I.**

*LENTO*

*SOLO* *p* *espressivo*

Νη.οι πι.κρό, νη.οι γλυ.κό, νη.οι τυ.ρα.γνι.

*Rall.*

μέ.νο Κά.νω τόν πό.νο σου να πῶ και προσκυνῶ και

Figure 1. "Hymn and Lament for Cyprus," p. 1 (Michaelides 1975).

(6)

ΣΟΛ. ΜΙΧΑΗΛΙΔΗ

ΚΕΡΥΝΕΙΑ

ΣΥΜΦΩΝΙΚΗ ΕΙΚΟΝΑ

Θρήνος, προσευχή, Έχπιδα...  
 Αφίπρωμα αγάπης και τιμής στη γλυκιά  
 μικρή πατρίδα, που πρώτη πηγήωσε πικρά τό  
 τιμια στο βάρβαρο επιδρομικά, π' πρώτο τό  
 χωμα της βεβηλώθηκε κι' ακρογιαλιές της μο-  
 χλώθηκαν από τ' Αττίλα τη βρωμιά. Έκει  
 πρώτα έβησε τό φως κι' η χαρμή της χαρμέ-  
 νης ζωής, και από κεί τό σκοτάδι της εκλαφιάς  
 απλώθηκε στο μισό υψί.

Η αναπόληση της ανερκερικής όμορφιάς  
 της, ζυρωμένη βάρδια με τις μηήμες των παι-  
 δικών μας χρόνων, ανάδαει <sup>μίσση</sup> είν γυχή τόν  
 πόνο με τόν προσευχή, τό θρήνο με τόν έχπιδα...

Από τα βάρδια των αλώνων, όμως, προβάλλει  
 ή ψυχή της, ή ψυχή όλου τ'ό μαρτυρικό νησιό,  
 όλοση κι' αδάμαστη και με καρτερία, πίστη  
 κι' έχπιδα υπομένει και προσμένει τό φώς  
 της Πρωτορίας.

(Γεννημένος ~~1976~~ 1976). Σ. Μ.

Α1/Γ6

Figure 2. Composer's own text on Kyrenia (Michaelides 1976).

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ГЕОРГИЈА ПЕТРУДИ

РАТ И МАНИФЕСТАЦИЈЕ КУЛТУРНЕ ТРАУМЕ  
У ДЕЛИМА КИПАРСКОГ КОМПОЗИТОРА СОЛОНА МИХАЕЛИДЕСА

(РЕЗИМЕ)

Кипар је у својој модерној историји обележен политичким кризама и оружаним сукобима. Међу најтрауматичнијима су они из 1974. године, који су обухватили државни удар грчке војне хунте и инвазију турске војске на северни део Кипра. Подељеност острва и након педесет година продубио је културну трауму која се преносила на нове генерације, те и данас делује на концепт националног идентитета кипарских Грка.

Ослањајући се на теорију културне трауме Џефрија Ч. Александера и других научника, овај рад бави се кипарским композитором Солонем Михаелидесом (1905–1979) и његовим креативним одговорима на поменуте трауматичне догађаје. Посебна пажња посвећена је двома композицијама. Прва од њих је кантата под насловом *Химна и ламент за Кипар* за баритон (или мецосопран), мешовити хор и клавир (1975), писана на стихове грчког песника Јаниса Рицоса, који су настали поводом турске инвазије на острво. Друга је *Моја Киренија* за мешовити хор и оркестар, компонована на текст кипарског песника Кипроса Кризантиса, а премијерно изведена током композиторовог погребa у Лимасолу (1979). Оба дела сагледана су као симболички процес приповедања трауме, а пажња је поклоњена испитивању четири Александерова параметра (природа бола; природа жртве; однос жртве трауме и шире публике; приписивање одговорности), који су кључни у обликовању трауме и њој иманентног „мастер-наратива”. Назначена је и дубока емотивна повезаност Михаелидеса с Кипром, те нарочито с градом Киренија, о чему сведоче бројна документа која се чувају у композиторовом архиву. С обзиром на честа извођења његових дела, узет је у обзир и значај овог аутора у дијахроној перспективи, што је допринело да Михаелидесове композиције учествују у изградњи трауматских сећања и колективног идентитета.

Случај Михаелидеса представља могућу полазну тачку детаљнијих истраживања кипарских композитора, која би у наредним корацима обухватила и поређења између грчких и турских наратива о трауми у контексту музичке културе. Имајући у виду турбулентну и конфликтну историју острва, сматрамо да би таква линија истраживања омогућила сагледавање музике Кипра у новом светлу.