**Interview with Isidoros Papadakis**

**What's next? An album? Live appearances? Is "Loop Project" what you call it "officially"?**

”The "Loop Project" does not have an official title yet, it is an experimental project using noise and special effects created on instruments and Niki’s vocal instrument and body along with the more conventional musical sounds of the instruments and the voice. Only two persons are in this project, me and Niki. We plan to make more recordings as well as live performances. This is what we are working on right now.

What we try to do, is to create a massive sound, live performed, with the aid of two loopers. We do not use any pre-recorded material, everything is played live, recorded on the looper and then repeated, as new layers are added. Note that both songs, ”Thalassaki” and ”Rizitiko”, we recorded live in the studio, using this technique. For example, the sea waves that you hear in ”Thalassaki”, are Niki's breath. Then I play cello, recorded live in the looper, and then I play clarinet on top, while Niki keeps singing. There are several problems we need to face when we work like this, and this is why we spend a lot of time in rehearsals. Co-ordination and synchronization is different, when you use so diverse material simultaneously and record live on a looper. But we insist on playing together just the two of us, because the communication and the expressive flow feels much stronger that way.

The looper, in my words, is a compositional and performance tool. It helps us create a multi-layered sound, which gets more and more full in spectrum, dynamics and volume. Allow me to add some pseudo-philosophical aspect: The looper represents the countless circles we make around the same problems in our lives. We recycle the same solutions, fail and succeed again and again, until the very end.

Niki co-operates separately with Giannis Paximadakis, in more conventional projects, almost always together with her father. In the past I also had some collaboration with Giannis, but we have never worked together as a trio (even though the idea has been discussed in some point!).

**Obviously much Cretan music has a special power and a special beauty, and I have read that if you like to listen to Greek music these years you should listen to music from Crete, because there they are ahead of the rest of Greece. Psarantonis is something special and has been that for decades with his deep voice and his wildness. But what are the rest of you doing right? What are you doing right that Sokratis Malamas and Pandelis Thalassinos are not doing?**

”I don’t know what Thalasinos doesn’t do right, but for sure, Sokratis Malamas is doing great in song-writing! I dont know if Cretan musicians are better or "superior" in any way, I generally do not agree with this kind of categorizations.

For me, there is tradition and there is the experiment. What Psarantonis did several decades ago, is that he simply put tradition and experiment together in a way that had no past: He made it in a very simple and straightforward way, he just did it. A lot of Cretan conventional artists did not like this, of course, but now he has gained the respect he deserves.

I like to work with Niki, because she is simple and natural, she is a human full of artistic energy that flows from inside without the obstacles of institutionalization that you can trace in others who have studied a lot (like me!).”

**Isodoros Papadakis**

I’m from Heraklion, Crete, but i took the "Western path" : Classical music, piano, violin & composition studies, I completed my studies with a PhD in Composition and Music Theory in the Music Academy in Kraków. I am a self-taught cellist and clarinetist (!) etc. and I teach music in the European School of Heraklion.

**Niki Xylouri**

Sang for the first time in front of a large audience when she was 7 years old. The occasion was the "Musical August" Festival of Heraklion, organised under the artistic guidance of Manos Hatzidakis, and Niki sang next to her father, Psarantonis. As a small girl, she appeared on her father's album "My Roots". As a teenager she sang as a soloist in the Choir of the Municipality of Heraklion. At the same time, she took Byzantine and Western Music lessons. When she was 12 she sang at the festival for the Fall of the Berlin Wall. In the 1990’es she studied scenography while working in several music performance and recording projects, co-operating with acknowledged Greek musicians.

**The children of Psarantonis**

Psarantonis has five kids: Maria, Giorgis, Ria, Lambis, Niki. Ria’s kids are Antonis and Giorgos Stivaktakis. Isodoros: ”They are my friends, they play nice. Maybe we will cooperate later with the older of the two, Antonis, who plays Cretan lute.”