

## VASSO ARGYRIS

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Excerpts from his book Vasso Argyris : *The Great Greek Tenor of the Interwar Years*

Demetra Publishing, 2008

### EARLY DAYS IN ALEXANDRIA AND ATHENS

Vasso Argyris (also Vassos, Vasos, Vassilis or Vassilios Argyris, Βασος Αργυρης in Greek) was a distinguished Greek dramatic tenor with an international career from 1933 to 1949. Vasso Argyris was born in the Moharrem Bey quarter of Alexandria, Egypt on June 15, 1907. This information corrects the previously published, incorrect dates of 1906 (according to Kutsch and Riemens **(1)**) or 1910 (according to Kalogeropoulos **(2)**).

These were very beautiful times for the Greeks of Alexandria who were noble and rich, truly some of the best Greeks outside of Greece who were always helping the mother country. This Greek community of Alexandria produced cultural figures such as the poet Costa Cavafy (1863-1933), the tenors Ulysses Lappas (1888-1971) and Nicola Filacuridi (1924-2009), the actor and singer Georges Guétary (1915-97) and so many others, including of course Vasso Argyris.

When very young, Argyris worked as a salesman at “Soldes” and Châlons”, two major department stores of Alexandria located in the European quarter of the city. Meanwhile, he sang at a Greek Orthodox church of Profitis Ilias (Prophet Elias) under the direction of Byzantine chanter Lambrides. His first music lessons came from a local Italian musician, Roberto Leoporatti, and from the conductor of the Greek Philharmonic Orchestra of Alexandria, John Thiafes.

Later Vasso started taking voice lessons **(3)** with two of the most prominent teachers of Alexandria at that time, Krino Andre Salvatore De Castro (1872-1961), a Greek composer and song-writer who had come from Odessa, Russia, and Spyros Papastathopoulos (1875-1954), a noted composer, music teacher and music store owner in Alexandria, Egypt. The latter was particularly important in Vasso’s life as he was not only a good music teacher but also an influential figure of the Alexandrine community and a good judge of the Greek music scene in Athens.

His Alexandrine singing debut was in a double bill with the one-act opera of Alfredo Catalani’s “La Falce” and the one-act opera “Il parlatore eterno” of Amilcare Ponchielli (1834-86), not of Gaetano Coronaro (1852-1908) as incorrectly stated in *Tahydromos* of Egypt **(5)**. Both operas were given in semistaged performances and were conducted (probably from the piano) by Giuseppe Pasquarello (1878-1935). Vasso Argyris appeared with soprano Kalliope Antypa (1904-89) at the small Aeschylus-Arion Theater of the Greek community of Alexandria at 18-20 El Horreya Avenue in March 1926. A year later he appeared in “La serva padrona” of Giovanni Battista Pergolesi (1710-36).

In September 1929, Vasso Argyris along with soprano Kalliope Antypa left for Athens. There, they both studied with the distinguished Greek bass of the Opera of Chicago Costis Nikolaou (1870-1940), a good friend of Ulysses Lappas, first at that Athens Conservatory (1929-30) and then at his newly founded "*Odeon and Melodramatic Academy of Costis Nikolaou*". Nikolaou had already visited Alexandria several times before, the last in 1924, and had met Vasso Argyris through Papastathopoulos and other Greeks of Alexandria.

In Athens Vasso Argyris connected immediately with the opera and theater circles of the period. Vasso Argyris was a handsome young man at the age of 24, as shown in one of his earliest pictures. The Odeon Nikolaou was not far away from the theater district of Athens. So, Vasso started meeting many of the young Greek actors of that period and was taught dramatic acting both by Nikolaou and by his young friends. The period 1920-35 was a pioneering period for the Greek cinema. Several movie producers and directors of this period, notably George Prokopiou, Gabriel Loggos, Joseph Hepp, Achilles Madras and especially Dimitris Gaziades, had started producing a number of silent movies of some importance.

Dimitris Gaziades and his brothers Michael and Costas were particularly important during that period of the Greek cinema. In 1931, Argyris was selected by Dimitris Gaziades to appear as a protagonist (7, 8) in the Greek movie "Exo ftóhia" (Poverty, get out!) of Dag Film. The 85-minute film was about the love of a rich, young Athenian girl for a poor worker, played by Vasso. Argyris appeared next to the young Vasso Manolidou (7) and Mary Sayannou-Katseli. This movie was a silent one but was accompanied by songs "played from gramophone records" (7, 8). The scenes with the two "Vassos" have been described as some of the most exciting of the Greek movies in that period. Vasso Manolidou (1914-2004) was a very young actress that was discovered by Gaziades and used at the age of 16.

Vasso Argyris had already a noted career as a singer while a student at Nikolaou's Odeon. Kalogeropoulos (2) reports that Argyris collaborated with the "Third Melodrama", effectively the Lyric Opera of Athens during that period, and that he appeared in Thessaloniki in September 1930 singing Cavaradossi in "Tosca" under the direction of Totis Karalivanos (1901-87). He appeared mostly in tours of the "Third Melodrama" singing Don José, Turiddu, Canio and Radames.

His success was noted. Several Greek newspapers of that period have praising remarks about Vasso Argyris. However, his stay in Athens was rather short, a mere four years. During this time he met the famous Greek conductor Dimitri Mitropoulos (1896-1960). Another friendship of that period was Petros (Peter) Baxevanos (1908-82), a contemporary Greek tenor who became a good friend of Vasso Argyris as they had both moved to Vienna by 1934 and were appearing at the Vienna Volksoper.

Eventually, Vasso Argyris recorded a number of 78 rpm records with popular Greek and Italian songs that survive. One of them was the popular Italian song *Tiritomba* that was issued again in a recent CD (11) in Greece. Vasso Argyris' rendition shows a lovely voice with strong presence and exceptional diction and ability to sustain the note. His performance is distinctly superior to Josef Schmidt's (1904-42) which had become a favorite of Central Europe in the 20s. Only Fritz Wunderlich's (1930-66) version from the 50s may be considered comparable to Vasso's. The Greek lyrics had been written by *Paul Menestrel*, a popular Greek song writer whose real name was Yannis Hidioglou (1896-1974)

## THE VIENNA YEARS

Vasso Argyris remained in Athens just three and a half years, but during this period he achieved a number of things. His musical education was perfected, he became a Greek movie star, he recorded popular songs and he met some of the most important figures of the Greek classical music.

At the recommendation of Dimitri Mitropoulos, Argyris and Baxevanos left in May 1932 for Vienna to work with Clemens Krauss. Arriving in Vienna in May 1932, Vasso Argyris was first hired by the Wien Volksoper (Vienna Volksoper) where he appeared in a number of roles. Vasso Argyris first appeared at the Volksoper the same season as Petros Baxevanos, in 1934! At the same time, Vasso Argyris started appearing in a number of provincial theaters including Pilsen and Bratislava, in Czechoslovakia, the Neues Deutsches Theatre in Prague, and in Budapest. So, within a short time Vasso Argyris had not only become well known throughout Central Europe but had also a repertory of more than 35 roles.

In late 1935 and 1936 Argyris first appeared at the Vienna State Opera (Wiener Staatsoper). While in Vienna, Argyris met two other men that would be particularly important in his life in the United States later. The first one was Julius Rudel. Julius Rudel (1921- ) was born in Vienna and was a student at the Academy of Music in Vienna, but left Austria in 1938, after the country was annexed by Germany. He immigrated to the US and studied at the Mannes College of Music in New York City. He joined the New York City Opera, making his conducting debut in 1944. After rising to principal conductor and general director, he formed a partnership with Beverly Sills, who became the leading soprano of the NYCO. He forged a 35-year career with the New York City Opera, from 1944 to 1979, and was the Music Director of the Buffalo Philharmonic. In 1978, he first conducted at the Metropolitan Opera, making his debut with Werther. In 1979, he accepted the position of Music Director of the Buffalo Philharmonic Orchestra, succeeding Michael Tilson Thomas. He led the BSO through the 1985 season. The second important person he met in Vienna was Laszlo Halasz. Laszlo Halasz (1905-2001) was born in 1905 in Debrecen in Hungary. His uncle, composer/pianist Theodor Szántó (1877-1934), took an interest in Laszlo's talent and advised him to participate in the exams of the Budapest Music Academy. Laszlo was immediately admitted. His teachers were Zoltan Kodály, Béla Bartók, Leo Weiner and Ernő (Ernst von) Dohnányi. Laszlo made his debut as a concert pianist performing with the Budapest Philharmonic Orchestra. His real passion however was not the piano but the orchestra. He wanted to become a conductor and got the post of assistant conductor at the Budapest Opera in 1929. Later on he was assistant to the eminent Beethoven conductor George Szell at the Deutsche Oper in Prague until 1931. The first opera Laszlo Halasz conducted was nothing less than Wagner's "Der Fliegende Hollander" with the Wiener Volksoper in 1933. This success resulted in engagements in Vienna and Budapest as well as in Rome. In 1935 and 1936 he was assistant to Bruno Walter and Arturo Toscanini when they conducted at the 'Salzburger Festspiele'. In the nineteen 1930s, when dark clouds gathered over Europe, many artists fled and went to live in the US. Many Hungarians left their country because of the dictatorial regime of Miklos Horthy (1921-1939). Laszlo Halasz emigrated to America in 1936. As we will see later, these two men were instrumental in inviting Vasso Argyris to the United States after the War.

Meanwhile, in 1935 Clemens Krauss accepted an offer from the Berlin Staatsoper and moved there. Vasso Argyris who followed him in January 1936

## STAR OF THE BERLIN STAATSOPER UNTER DEN LINDEN

Vasso Argyris arrived in Berlin in January 1936 and debuted **(13)** in February 1936 as Don José in “Carmen” under the direction of Leo Blech (1871-1958). He then sang Eric in Wagner’s “Der fliegende Holländer” with Franziska von Dobay (1900-99) as Senta, and Lensky in “Eugene Onegin” of Tchaikovsky (June 21, 1936) with the superb German baritone Heinrich Schlusnus (1888-1952) as Eugene Onegin and the celebrated Romanian soprano Maria Cebotari (1910-49) as Tatiana. These were exceptional performances. The press recognized his capabilities early enough as shown in the Appendices of my book.

At the Berlin Argyris sang 26 different roles. These included several *creator roles* such as included Paul von Klenau’s (1883-1946) “Rembrandt van Rijn” (world premier, January 23, 1937), where Argyris sang Martin Kretzer to Rudolf Bockelmann’s (1892-1958) Rembrandt and Rut Berglund’s (1897-1987) Hendrikje. He also appeared in Rimsky-Korsakov’s “The legend of the invisible City of Kitezh” (May 25, 1937) with Tiana Lemnitz (1897-1994), Fritz Soot (1878-1965) and Michael von Roggen (1887-1956) and in “Carmen” with Margarete Klose (1902-68) (December 4, 1937). Other notable roles included his October 1937 Matteo in Richard Strauss’ “Arabella” and his 1939 Giovanni in Max von Schilling’s (1868-1933) “Mona Lisa” with Viorica Ursuleac (1894-1985) in the title role and Hans Hotter (1909-2003) as Francesco.

However, although there was no permanent music director of the Berlin Staatsoper after Krauss, the young *wunderkind* Herbert von Karajan (1908-89) became the *de facto* leader of the Opera in 1937. And Karajan simply did not like Argyris! Suddenly, some comprimario roles started appearing in his required repertory program such as in opera productions of Mozart’s “Die Zauberflöte” (December 18, 1938), Wagner’s “Tristan und Isolde” (October 1, 1937) and Mussorgsky’s “Boris Godunov” (October 6, 1938). Things were better in the early 1940s, with major roles in 1942 as Narabboth in “Salome” of Richard Strauss with Maria Cebotari (1910-49) and Jaro Prohaska (1891-1965). Also in 1942 he had a major success in Janacek’s “Jenufa” alternating with German idol, tenor Peter Anders (1908-54), in the role of Laça.

Radio tapes from some of these performances are known to exist and might appear some day mostly due to the efforts of the enterprising labels Walhall and Archipel **(14)**. For the time being there is only one such LP/CD available from the world premier of Othmar Schoeck’s (1886-1957) last opera “Das Schloss Dürande” under the direction of Robert Heger (1886-1978) on April 1, 1943 **(15)**. But in that opera he had a rather minor role.

Kalogeropoulos **(2)** mentions other alleged performances of Argyris and attributes them to Kousouris **(16)**. These performances were of Manrico in Verdi’s “Trovatore”, Chenier in Giordano’s “Andrea Chenier”, Cavaradossi in Puccini’s “Tosca”, Turiddu in Mascagni’s “Cavalleria Rusticana” and Riccardo in Verdi’s “Un ballo in maschera” . Kutsch and Riemens **(1)** attribute them to Argyris’ New York years, a fact that has not been verified. In the Dissertation “The Charlottenburg Opera House from 1912 to 1961” by Detlef Meyer zu Heringdorf a single performance at the Charlottenburg Opera House is mentioned of Argyris as Riccardo in Verdi’s “Un ballo in mashera” on May 16, 1942.

Meanwhile, Argyris had stopped appearing in Berlin since the middle of 1943 mostly due of his objection to the Nazi regime and his continuing requests to be allowed to return to Egypt. In fact, for survival and artistic reasons he had been obliged to appear at the Metropol Theater on Friedrichstrasse where he was singing in German operettas (1943-44) including Eduard Künneke's (1885-1953) "Die grosse Sünderin" and Paul Lincke's (1866-1946) "Frau Luna". Artistically however, this was a good decision as his voice was perfect for roles of the lighter German operetta repertory.

In 1937, Vasso Argyris married Aline or Alinka Miklukho-Maklai (1893?-1961), daughter of Captain Vladimir Miklukho-Maklai (1858-1903), who died in the naval battle of the Russo-Japanese war in Tsuchima in 1903, being in charge of the battle ship "Admiral Ushakov". Aline's family was not a supporter of the communists and left Russia around 1920 with Wrangel and the Ukrainians. The family moved to Constantinople and then to Athens, where Aline met Vasso Argyris. They were married a little later, probably in Germany.

In the summer or fall of 1944, Argyris was finally allowed to leave Germany. Sevastopoulou (3) indicates that "he was very rich and internationally known. He had been married to a *legendary princess* (sic)". Again according to Sevastopoulou "he followed the German school and he transferred it (?) to America (sic) where he is playing a major role in the production of movies and in the musical background of films".

Sevastopoulou wrote with the pride of an Alexandrine writer. Unfortunately, things were not as positive for Vasso. From various sources we know that the house of Aline and Vasso Argyris was destroyed in one of the bombings of Berlin either in 1943 or probably in early 1944. Everything they had was destroyed or burned, and their dog *Ouzo* unfortunately died in the fire. Meanwhile, the family was making every effort to leave Germany, a quite impossible task in those days. The Greek Ambassador to Germany, Alexander Rizos-Rangavis, had tried to help them leave Berlin but this became impossible.

In his personal notes (17), Vasso Argyris indicates: "After the closing of the theaters in Germany and Austria, the artists, Germans and foreigners were forced to work in war factories. I had the courage to refuse to do so, and my refusal was inserted in my work-book and automatically they stopped to supply me with food rations coupons". Vasso Argyris indicates that he and his wife were able to flee to Austria. This agrees with Kutsch and Riemens' information (1) that Argyris appeared at the Vienna State Opera in 1944.

It seems, though that Aline left for Paris some time before Vasso, and that Vasso left in 1945. They were helped by the partisan forces that were able to provide them with papers and a pass to the United States. How?

The reader will recall that while in Vienna, Vasso Argyris had met and befriended Laszlo Halasz. Halasz was already in the USA, when in 1943 New York City mayor Fiorello H. La Guardia asked him to create *a center for the progressive opera as a counterpart to the Metropolitan Opera Company* which dwelt in the more traditional repertory. Laszlo became the energetic director of The New York City Center Opera Company (later named New York City Opera Company) which was located in the center of Manhattan, just behind Carnegie Hall. The new company soon became a well-known establishment in America and abroad because of the great variety and the quality of productions conducted by Laszlo Halasz himself and also by Jean Paul

Morel (1903-75) and Julius Rudel (1921- ) who had joined the company in 1944. So, Halasz remembered the old friend from Vienna who had excelled especially in what was called 'modern opera' at that time and invited him (with a three year contract) to come to New York City and join the New York City Opera!

#### THE NEW YORK YEARS

Vasso Argyris arrived in New York City in July 1946 with a three-year contract with the New York City Opera, arranged by Laszlo! Most of his appearances at the New York City Opera were triumphs. He appeared in a number of performances with the New York City Opera such as Canio in Leoncavallo's "Pagliacci" (first performance September 21, 1946), Don José in "Carmen" (first performance October 5, 1946), Bacchus in the American premiere of Strauss' "Ariadne auf Naxos" with Ella Flesch as Ariadne, Polyna Stoska as the Composer and Virginia MacWatters as Zerbinetta (October 10, 1946), and Turiddu in "Cavalleria Rusticana" (April 9, 1947). His appearance as the first American Bacchus was justified as he had a great success in this role in Berlin.

In summary and according to Cori Ellison, Dramaturg of the New York City Opera (18) Vasso Argyris sang the following performances at the New York City Opera:

- Ruggero Leoncavallo, "Pagliacci" (*Canio*) - September 21, 27, November 3, 17 (matinee), 1946, April 12, 20, 1947; November 9 (matinee), 16 (matinee), 1947; November 3, 1950
- Georges Bizet, "Carmen: (*Don Jose*) - Oct. 5, 12m, 20, 31, Nov. 16, 1946; April 10, 1947; October 19, 25, 1947
- Richard Strauss, "Ariadne auf Naxos" (*Bacchus*) [American premiere] – October 10, 25, 1946
- Umberto Giordano, "Andrea Chenier" (*Chenier*) - April 9, 1947

It is interesting, however, that Ellison has omitted a number of other performances that Vasso Argyris gave, such as five additional performances of *Bacchus*. However, in Ellison's letter to the author (18) it is admitted that ... "Unfortunately we do not have contracts from those early years of our company. They seem to have been lost in the move from City Center to Lincoln Center".

Argyris' *Canio* was exceptional and the *Vesti la giubba* led to a standing ovation of 3 minutes. His *Andrea Chenier* showed the power of his voice and was admired by the New York City press. But his biggest success was his *Bacchus* in the American premier of "Ariadne auf Naxos". *Almost 60 years later* this performance is remembered as a memorable performance in New York.

On October 12, 2006, Julius Rudel was featured in the *Playbill* in an interview with Rebecca Paller on the occasion of his return to conduct at the New York City Opera. Rudel recalled his early days at the New York City Opera, where he was General Director from 1957 to 1979. In 1943, New York City Opera's first general director, conductor László Halász, was impressed with Rudel and promptly signed him on as a rehearsal pianist at a salary of \$50 a week, "with the promise that I could conduct a performance as a reward."

Julius Rudel in 2006

I will allow the Playbill repeat the words of Julius Rudel: *"Those first days at City Opera were a real eye-opener," says Rudel, who accompanied everyone who auditioned, including then-soprano Regina Resnik and mezzo Martha Lipton, who were cast in the company's first productions (Resnik in Carmen — as Frasquita one night and Micaëla another; Lipton as Nancy in Martha). "It was very intense yet there was no nastiness, no backbiting. The war was on and the company was a marvelous blend of talented newcomers seasoned with more mature artists. Dusolina Giannini, an established star, was our opening night Tosca, and we had wonderful singers like George Czaplicki [Scarpia in the inaugural Tosca] and Vasso Argyris" — Bacchus in City Opera's 1946 American premiere of Ariadne auf Naxos, a huge success that put the company on the map.* (The underlines are the author's).

In his early days in Vienna and Berlin (1935-41) Argyris' voice was lyric with a firm control and ability to project heroic roles. His excursion towards heavier dramatic roles led to a certain harsh upper register. German and American friends who had seen him at the Metropoli (1944) and at the NYC Opera (1948) remember a wonderful middle range. Clearly, by 1946 his ads present him as a dramatic tenor.

In 1948, Argyris started appearing for a short period of time in shows given after movie presentations at the "Roxy" theater in New York, typically singing arias from operas or Neapolitan songs. He was also singing at the Brooklyn Academy of Music.

Vasso Argyris' last known performance was at the Carnegie Hall in the bucolic melodram "Golfo" of Spyros Peressiades, originally produced in 1890. Argyris sang and acted the main role of Tassos.

Thus, closed this brilliant career of one of the most important Greek tenors. While much new research is needed to understand his rapid vocal decline and to reveal his other artistic endeavors, analysis of his accomplishments and reputation places him among the seven most important Greek tenors of the past 120 years, a list that includes six opera singers Giovanni Apostolou (1866-1904), Costa Milona (1897-1949), Ulysses Lappas (1888-1971), Nicola Filacuridi (1924- 2009) and Pavlos Raptis (1938- ), and one operetta singer, Georges Guetary (1915-97). It is not without significance that four of these singers (Argyris, Filacuridi, Guetary and Lappas) were born and raised in Egypt!

#### EPILOGUE: AFTER THE OPERA DAYS

After 1950, Vassos Argyris became a Director of the Voice of America and was stationed mostly in Washington. He was director of the radioprograms of the "Voice of America" a worldwide organization of dissemination of news and information to more than 100 countries. Vasso became a staple of the Greek-American community of Washington. He was very active in VOA and traveled widely. In 1961, Aline Argyris passed away.

Then, Vasso started going more often to Greece, first to Athens and then Rhodes from where his family had started and where he still had some relatives. It was at that time that he interacted with many Greek opera singers, especially Ulysses Lappas and others, including the noted Greek tenor Yorgos Zervanos (1927-2007). Zervanos provided information that Vasso's brother, Constantinos Argyris, was also a Greek tenor (19) who made his reputation under the artistic name *Dino daCosta* (1911-1999).

He returned briefly to Greece and was the owner and director of a radio station in Rhodes. Rhodes (Rhodos) became Vasso's love. And there he met Ismene Dafoti, from Alexandria, but living in Rhodos. Vasso and Ismene were married in 1964 and had one daughter, Anastasia "Tess" Argyri.

In his latter days, Vasso was very much an artist of a different type, a great painter, much appreciated and respected. During those days, he decided to change his last name and in recognition of his love for Rhodes he became Vassos Argyris-Rhodes, in Greek *Vassos Argyris-Rodis*.

Vasso passed away from a heart attack in Athens on December 20, 1975. His wife Ismene Argyri-Rodi lives in Athens, Greece and Las Vegas, Nevada, USA, His daughter Anastasia Argyri-Rodi, her husband Doug Staubs and the twins Maria and Alexander live also in Las Vegas, NV.

#### References and Footnotes

1. K. J. Kutsch and L. Riemens, "Grosses Sängerlexikon", Vol. 1, Saur Verlag, Bern, 1997, in German.
2. T. Kalogeropoulos, "The Dictionary of Greek Music", Vol. 1, Yallelis Editions, Athens, 1998, in Greek.
3. D. Sevastopoulou, "Our Alexandria that is dying", Editions Progrès, Alexandria, Egypt, 1953, in Greek.
4. <http://www.grandi-tenori.com/tenors/apostolou.php>, accessed on March 10, 2008
5. I. Karamalli, "Vasos Argyris: The Alexandrine Greek star that shone in the international sky", Tahydromos of Egypt, June 26, 1975, in Greek.
6. <http://www.grandi-tenori.com/tenors/lappas.php> accessed on March 2, 2008
7. M. Kousoumides, "History of the Greek Cinema", Kastaniotis Editions, Athens, 1981, in Greek.
8. S. Kokkini-Rink, "The first steps of the Greek cinema", *Istoria*, May 2002, Papyrus, Athens, in Greek.
9. Vasso is a female name; the equivalent male name should be Vassos but Argyris always felt that Vasso was easier to pronounce in German and Italian and used it as an artistic name.
10. Th. Exarhos, "Greek Actors", Volume B1, Dodoni Editions, Athens, 1996, in Greek.
11. Vassos Argyris sings the Neapolitan song Tiritomba with orchestra in a 1932 Columbia record of 78 rpm. It was reissued in the CD "The Greek Archives: Songs of La belle époque 1930-1940", Band 4, FM Records 672, Athens, 1996.
12. W. R. Trotter, "Priest of Music: The Life of Dimitri Mitropoulos", Amadeus Press, Portland, OR, 1995.
13. J. Kapp, "Geschichte der Staatsoper Berlin", Max Hesses Verlag, Berlin, 1942, in German.



14. The German label Walhall and the French label Archipel started issuing live performances from various German theaters or radio stations in the period 1937-55. The market for these complete or abridged versions on CD is rather small and addresses only very specialized collectors. Typically these issues involve one or two famous singers or a noted conductor of the period. Performance may be rather routine and the CD album is issued with minimal information, usually just the names of the singers and conductor. Chances that something with Vasso Argyris will appear in the near future depend on the reputation of his partners. It is possible that CDs with performances of Tiana Lemnitz or Heinrich Schlusnus might appear soon.
15. Othmar Schoeck's (1886-1957), "Das Schloss Dürande" excerpts, April 1, 1943, Peter Anders (t), Rut Berglund (c), Marta Fuchs (s), Willi Domgraf-Faßbaender (b), Maria Cebotari (s), Josef Greindl (bs), Benno Arnold (t), Otto Hüsck, Vasso Argyris, Leo Laschet, Fritz Marcks, Hans Wrana, Felix Schneider, Orchestra of the Staatsoper Berlin, Robert Heger, conductor , CD by label Fono JD 692-2, also as LP by label Jecklin.
16. G. Koutsouris, "Greek Mastersingers of Opera", Piraikes Editions, Frankfurt am Mainz, 1978, in Greek.
17. V. Argyris, personal notes on his immigration to the United States, kindly made available to the author by Anastasia Staubs, his daughter.
18. C. Ellison, Dramaturg of the New York City Opera, personal communication with the author, October 25, 2005.
19. Vassos Argyris' brother Constantine (1915-1999), better known with the artistic name *Dino da Costa*, had a distinguished career as a tenor himself.