

NOVEMBER 13 & 14, 2015

MUSIC
FESTIVAL

BOSTON
BYZANTINE



MARY JAHARIS CENTER
for BYZANTINE ART & CULTURE
at Hellenic College Holy Cross

NEW YORK LIFE CENTER
FOR THE STUDY OF HELLENISM IN PONTUS & ASIA MINOR

November 13 & 14, 2015

The third

BOSTON BYZANTINE MUSIC FESTIVAL

BOSTON CHORAL ENSEMBLE



REBETOPAREA



WITH SPECIAL APPEARANCE BY
GREGORY MANINAKIS



HOLY CROSS ST. ROMANOS THE MELODIST
BYZANTINE CHOIR

joined by

VASILEIOS LIOUTAS, PROTOPSALTIS
SAINT JOHN THE BAPTIST
HELLENIC ORTHODOX CHURCH



LECTURE

Friday, November 13 | 2:00 p.m. | Archbishop Iakovos Library Reading Room

The Byzantine Octopus, or the Ramifications of Musical Traditions
Very Rev. Dr. Ivan Moody

CONCERT

Friday, November 13 | 8:00 p.m. | First Church in Cambridge

The Angel Cried: A Concert of Sacred Music Inspired by Eastern Orthodoxy
Boston Choral Ensemble
Holy Cross St. Romanos the Melodist Byzantine Choir

LECTURE

Saturday, November 14 | 10:00 a.m. | Archbishop Iakovos Library Reading Room

Myth, Mimesis, and Mimicry: Rebetic and Byzantine Echoes in Traditional Greek Music
Panayotis League

WORKSHOP

Saturday, November 14 | 11:15 a.m. | Archbishop Iakovos Library Reading Room

Medieval Greek Folk Songs Alive and Well
Panayotis League

CONCERT

Saturday, November 14 | 8:00 p.m. | First Church in Cambridge

From Constantinople through Smyrna to Piraeus: A Night of Byzantine Chant and Rebetika Songs
Rebetoparea
Gregory Maninakis
Holy Cross St. Romanos the Melodist Byzantine Choir



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MARY JAHARIS CENTER
for BYZANTINE ART & CULTURE
at Hellenic College Holy Cross

The Mary Jaharis Center for Byzantine Art and Culture is dedicated to promoting and advancing knowledge about the rich heritage of the Byzantine Empire, which lasted for more than a thousand years and spanned three continents. The Center's mission is to create academic and educational resources that engage the wider public, scholars, and the Orthodox Christian community. Its programs encourage awareness and appreciation of Byzantium and its legacy.

Founded in 2010 through a generous gift from the Jaharis Family Foundation, the Mary Jaharis Center is established at Hellenic College Holy Cross, an Orthodox Christian institution of higher education in Brookline, Massachusetts. The Center's association with Hellenic College Holy Cross provides a singular opportunity to address Byzantine culture from the perspective of Orthodox scholarship, theology, and the arts.



NEW YORK LIFE CENTER
FOR THE STUDY OF HELLENISM IN PONTUS & ASIA MINOR

The New York Life Center for the Study of Hellenism in Pontus and Asia Minor fosters the academic study of modern Hellenism in Asia Minor.



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Hellenic College Holy Cross is the intellectual, educational, and spiritual center of the Greek Orthodox Church in America—two schools, one community, deeply rooted in faith. The mission of Hellenic College Holy Cross is the formation and the education of the person within the life of the Orthodox Christian community. To that end, it educates men for the holy priesthood of the Greek Orthodox Archdiocese and other Orthodox Christian churches, as well as men and women for roles of service and leadership in both Church and society.

As the higher education ministry of the Greek Orthodox Archdiocese, HCHC is the educational center for leaders of the Church and the society at large. HCHC is also home to several centers, institutes, and programs that serve the greater Orthodox and scholarly community.





*Raise a song, strike the timbrel,
the sweet sounding lyre with the harp.*

Psalm 81:2

Welcome to the third Boston Byzantine Music Festival!

I am delighted, as the new President of Hellenic College Holy Cross, that so many wonderful concerts and lectures are being presented on our campus and at the First Church in Cambridge, Congregational. The Mary Jaharis Center for Byzantine Art and Culture, through its partnership with the New York Life Center for the Study of Hellenism in Pontus and Asia Minor at HCHC, has once again created a stellar series, this year highlighting the influence of Byzantine music on modern and contemporary music in the East and West.

We are honored that our own Holy Cross St. Romanos the Melodist Byzantine Choir, under the direction of the festival's Artistic Director, Dr. Grammenos Karanos, is performing and that faculty member and gifted musician Panayotis League is offering a lecture and workshop. We are deeply grateful to the Boston Choral Ensemble, Rebetoparea, Gregory Maninakis, and Fr. Ivan Moody for sharing their diverse talents with us all. Finally, we must acknowledge Brandie Ratliff, Director of the Mary Jaharis Center, for her vision and creativity in planning this festival.

On behalf of the entire Hellenic College Holy Cross community, I thank you for joining us to celebrate the extraordinary musical legacy of Byzantium and hope you will find these offerings uplifting, engaging, and illuminating.

In His Service,

Rev. Christopher T. Metropulos, D. Min.
President



Friday, November 13

*THE ANGEL CRIED: A CONCERT OF SACRED MUSIC
INSPIRED BY EASTERN ORTHODOXY*
BOSTON CHORAL ENSEMBLE

Directed by
Andrew Shenton

HOLY CROSS ST. ROMANOS THE MELODIST BYZANTINE CHOIR

Directed by
Grammenos Karanos

joined by
VASILEIOS LIOUTAS, PROTOPSALTIS
Saint John the Baptist Hellenic Orthodox Church

Program

Funeral Idiomela
John Michael Boyer (b. 1978)
Modes I through plagal IV
Conducted by John Michael Boyer

Funeral Ikos
John Tavener (1944–2013)



Ὁ ἄγγελος ἐβόα (The Angel Cried)
Petros the Peloponnesian (d. 1778)
Mode I

Angel voriyashe (The Angel Cried)
Ivan Moody (b. 1964)



Parallage: Byzantine Solfeggio
Mode I

Kratima in First Mode
Petros the Pelonnesian (d. 1778)
Mode I

Solfeggio
Arvo Pärt (b. 1935)

Byzantine Apolytikion of St. Nicholas
Mode IV

Apolytikion of St. Nicholas
Ivan Moody (b. 1964)

Song for Athene
John Tavener (1944–2013)
Conducted by Kira Winter

INTERMISSION (15 Minutes)

Byzantine Magnificat
Mode plagal IV

Μυστικός εἰ Θεοτόκε Παράδεισος (Theotokos, You Are A Mystical Paradise)
Petros Vyzantios (d. 1808)
Mode plagal IV

Magnificat
Arvo Pärt (b. 1935)

Canticle of Simeon
Ivan Moody (b. 1964)



Byzantine Trisagion
Mode II

Dynamis
Georgios Sarantaekklisiotis (d. 1891)
Mode II

Funeral Trisagion
Ivan Moody (b. 1964)



Ave rex angelorum
Nowell! Nowell!
John Tavener (1944–2013)
Organ accompaniment by Kira Winter

NOTES

The Eastern Orthodox Church, comprised today of several autocephalous (self-governing) Churches led by the Ecumenical Patriarchate in Constantinople, boasts a rich musical tradition whose origins can be traced to the resplendent ceremonies of Hagia Sophia and other cathedrals and monastic establishments of the Eastern Roman Empire. Evolving from a collection of simple, unadorned early Christian tunes that were sung by entire congregations of worshippers, this music developed over the centuries in a tree-like fashion, growing branches that spread among nations, languages, and aesthetic norms. In the Greek and Arabic-speaking churches, it retained its monophonic character but developed into highly ornate vocal forms after the late thirteenth century. In the Slavic world, beginning in the seventeenth century, influences from western European polyphony were grafted onto the simple chants.

Tonight, Holy Cross St. Romanos the Melodist Byzantine Choir joins Boston Choral Ensemble in a concert of works inspired by this tradition. Post-Byzantine ecclesiastical compositions by Petros the Peloponnesian are performed alongside contemporary works by John Tavener, Arvo Pärt, and Ivan Moody. Alternating performances of simple, monophonic Greek chants with their more deeply textured, Russian-influenced counterparts highlight the commonality of their musical and spiritual essence. Despite the variety in language and musical idiom, all the selections in this concert pursue a similar balance of the sacred and the beautiful.

Funeral Idiomela

John Tavener (1944–2013) was a prolific English composer who converted to Russian Orthodoxy in the late 1970s. Among the pieces sung at his funeral were excerpts from John Michael Boyer's (b. 1978) setting of St. John of Damascus' funeral *idiomela* (a type of hymn) in English, specially composed for the occasion. The eight hymns go through the eight Byzantine modes and are based on their Greek counterparts, set by post-Byzantine ecclesiastical composer Petros the Peloponnesian (d. 1778). Tonight's concert opens with a performance of these somber monophonic chants as a two-year memorial tribute to Tavener, with Boyer guest conducting.

Funeral Ikos

As part of his spiritual journey, John Tavener set traditional liturgical texts of the Orthodox Church to original music. *Funeral Ikos*, composed in 1981, is a setting of text used for the burial of priests in the Orthodox tradition. Each verse in the text is punctuated by "Alleluia," normally a joyful proclamation. Here, each "Alleluia" as well as the surrounding verses are full of solace. *Funeral Ikos* is harmonically uncomplicated but masterful in its construction. It acts as a transparent accompaniment to the text and draws attention to the meaning of the words. Unison singing scattered throughout the piece calls upon chant melodies of the early church. The repetition of musical ideas with only slight changes in each verse gives time and space for the listener to reflect.

The focus of the text shifts as we move through the piece. It begins with first person questions about what happens to our loved ones when we leave them behind and moves to collective statements about a community of believers and their journey—fraught with confusion over the fleeting values of wealth and beauty—toward eternal life. In the last verse, we hear the promise of light eternal and a paradise in Christ, which we celebrate with one final "Alleluia." This verse begins a minor third higher than the other verses, calling us to reorganize our priorities and focus our thoughts on the celebration of life after death.

Ὁ ἄγγελος ἐβόα (The angel cried)

The angel cried is an Easter *megalynarion* (a festal hymn in honor of Mary the Mother of God chanted in the Divine Liturgy of the Orthodox Church; *zadostoynik* in Slavonic). The text is addressed to Mary by an angel who announces that Christ has risen after his three-day sojourn in the grave. In the Greek tradition, the piece is always set in the first mode, which is associated with emotions of joy and holy enthusiasm. The setting by Petros the Peloponnesian is chanted multiple times during the forty-day period following the feast of Pascha (Easter).

Angel vopiyashe

Ivan Moody (b. 1964) is a British composer whose compositions show the influences of Eastern liturgical chant and the Orthodox Church, of which he is a member and archpriest (of the Ecumenical Patriarchate of Constantinople). His *Canticum Canticorum I*, written for the Hilliard Ensemble and premiered in 1987, achieved enormous success and remains his most frequently performed work. In 1990, he won the Arts for the Earth Festival Prize for *Prayer for the Forests*, subsequently premiered by the renowned Tapiola Choir of Finland. *Angel vopiyashe* is his setting of the Slavonic translation of *The angel cried*.

Parallage: Byzantine Solfeggio Kratima in First Mode

Byzantine chant uses a neumatic notational system, primarily derived from the Greek alphabet, to notate scores. In 1814, the medieval system was reformed in Constantinople and named The New Method of Analytical Notation. One major change brought about by the New Method was the introduction of a training device called *parallage*. *Parallage* is a system of solfège, similar to the western method, which consists in the singing of the notes that make up a melody. The first part of this section of the concert is a performance in *parallage* of an excerpt from Petros the Peloponnesian's *Kratima in First Mode*.

A *kratima* is an ecstatic, textless vocal piece sung on syllables such as *terirem*, *tenena*, etc. The practice of composing *kratimata* goes back to the fourteenth century and is derived from the quasi-improvisatory melismatic prolongation of vowels by solo cantors of the Byzantine palace. It is also considered the musical equivalent of the Jesus prayer (Lord Jesus Christ, Son of God, have mercy on me, a sinner), which in ascetic practice often replaces the formal words of the liturgy as a means of more direct communion with the divine. Petros the Peloponnesian composed several *kratimata*. This *kratima* in the first mode is often paired with *kalophonic heirmoi* (paralitururgical pieces sung after the end of liturgical services or on festive occasions).

Solfeggio

Arvo Pärt (b. 1935) is an Estonian composer of classical and sacred music who in the 1970s converted to Eastern Orthodoxy. In 2013, he was bestowed the title of Archon Protomaistor (First Maestro) by Ecumenical Patriarch Bartholomew for his contribution in the field of sacred music. He is well known for the innovative *tintinnabuli* compositional technique he devised in the late 1970s. *Tintinnabuli* utilizes two voices: a melodic line and a *tintinnabuli* line, which combined produce music of extraordinary beauty. Pärt composed *Solfeggio* in 1963 when he was still living in Estonia. Although it predates the *tintinnabuli* style, the disposition of the overlapping solmization syllables (Do-Re-Mi-Fa-So-La-Si) has much in common with the new technique. The piece is mathematically conceived, but its execution belies the methods at work and the result is a work of great aural beauty.

Byzantine Apolytikion of St. Nicholas

An *apolytikion* is a dismissal *troparion* (hymn) said or sung at an Orthodox Christian service. The *apolytikion* summarizes the feast being celebrated that day. In this short hymn for St. Nicholas, the hymnographer speaks of the saint's attributes of meekness and abstinence and petitions him to "intercede with Christ God that he may save our souls." The traditional Greek melody in the soft chromatic fourth mode consists of simple melodic formulae chanted on a scale that includes microtonal intervals not used in western music.

Apolytikion of St. Nicholas

Moody's simple setting of the *Apolytikion of St. Nicholas* for SATB choir (with *divisi*) is largely homophonic and makes use of the *ison* (drone) to establish tonality and provide accompaniment to the chant-like melodies.

Song for Athene

Tavener's *Song for Athene* is well known for its inclusion in the 1997 funeral service of Diana, Princess of Wales. Like many of his pieces, *Song for Athene* was written as a tribute to a friend. The lowest voices sing a drone to support the flowing, chant-inspired melodies sung by the upper voices throughout. Seven sections of "Alleluia" are sung before and after each section of text drawn from the Orthodox

Funeral Service and Shakespeare's *Hamlet*. Tavener's instructions for the final section read, "with resplendent joy in the Resurrection." The drone in the lowest voice expands from one unison pitch to three pitches. A few soprano, alto, and tenor voices join the drone to sustain the soaring harmonies in the other voices, which creates a truly sublime picture of heaven. The piece is conducted by Kira Winter.

Byzantine Magnificat

Μυστικός εἰ Θεοτόκε Παράδεισος (Theotokos, you are a mystical Paradise)

The text of the *Magnificat* is the canticle Mary sang to the Archangel Gabriel at the Annunciation. She proclaims, "my soul magnifies the Lord and my spirit rejoices in God my savior." In Orthodox liturgical practice, it is chanted daily in the Orthros (morning) service with the hymn *Τὴν τιμιωτέραν τῶν χειρῶν* (More honorable than the cherubim) by St. Kosmas Bishop of Maiouma (8th century) repeated as a refrain after each verse. St. Kosmas also wrote *Theotokos, you are a mystical Paradise*, a hymn praising Mary and Christ's Cross. Tonight the *Magnificat* is concluded with a setting of *Theotokos, you are a mystical Paradise* in the plagal fourth mode by Petros Vyzantios (d. 1808), Protopsaltis (chief cantor) of the Great Church of Christ in Constantinople.

Magnificat Canticle of Simeon

Pärt's setting of the *Magnificat* is paired with Moody's setting of the *Canticle of Simeon*. These biblical passages are also frequently paired at services of evensong or vespers. Composed in 1989, the *Magnificat* setting has become one of Pärt's best known works. In his *tintinnabuli* style, he alternates combinations of voices for each line of text with frequent use of a solo soprano representing Mary.

Moody's setting of the *Canticle of Simeon* was composed for St. Matthew's Church in Northampton, well known for its commission from composers such as Benjamin Britten and Michael Tippett. The composition does not use the traditional text of the *Nunc dimittis* but rather a text by St. Andrew of Crete (7th–8th century) for the Little Vespers for the Meeting of Our Lord. Moody's setting, like Pärt's, makes use of much parallel motion and *divisi* in each voice part to enrich the texture.

Byzantine Trisagion

Dynamis

The *Trisagion* (sometimes called by its opening line *Agios O Theos*) is a principal hymn of the Divine Liturgy in the Eastern Orthodox Church and also part of the funeral service. It usually repeats the same text three times. In the Divine Liturgy, after its third exposition, it is repeated with *Dynamis* (fervor) in a slow, ornate style with the word "Ἀθάνατος" (Immortal) often set in the higher register for solo performance by a virtuoso. The traditional melody is in the second mode. The *Dynamis* setting was composed by Georgios Sarantaekklisiotis (d. 1891), a Constantinopolitan cantor and composer.

Ivan Moody: Funeral Trisagion

Moody's setting of the *Trisagion* begins with SAT singing the chant above a drone. The melody moves into the soprano part for the second and third of the three text repetitions and the sung accompaniment becomes increasingly dense and complex.

Ave rex angelorum Nowell! Nowell!

Tavener's *Ex Maria Virgine* is a set of Marian-themed Christmas carols dedicated to HRH The Prince of Wales and HRH The Duchess of Cornwall in celebration of their marriage in December 2005. This piece is a musical departure from Tavener's typical minimalist, Orthodox-inspired approach. It features raucous organ accompaniment, thicker harmonic texture, and greater rhythmic complexity. Throughout each movement of the work, Tavener delivers explicit performance markings, such as "With joyous exaltation, fast, dancing, and always rhythmic," "With wild, primordial joy!" and "An effulgence of the Eternal Feminine." The two movements we perform tonight demonstrate the wide range of Tavener's skill at choral writing, from the devastatingly powerful *Ave rex angelorum* to the joyous rendition of the carol *Nowell! Nowell!* Kira Winter accompanies on the organ.

Andrew Shenton
Boston Choral Ensemble
&
Grammenos Karanos
Holy Cross St. Romanos the Melodist
Byzantine Choir

TEXTS

Funeral Idiomela*

First Mode

What pleasure in life remains without its share of sorrow? What glory stands on earth unchanged? All things are feebler than a shadow, all things are more deceptive than dreams; one instant, and death supplants them all. But give rest to him you have chosen, O Christ, in the light of your countenance and the sweetness of your beauty, as you love mankind.

Second Mode

As a flower withers and as a dream passes, so every human being is dissolved. But once again, at the sound of the trumpet, all the dead will arise as by an earthquake to go to meet you, Christ God. Then, Christ our Master, establish in the tents of your saints the spirit of your servant whom you have taken over from us.

Third Mode

Everything human that does not survive death is vanity; wealth does not last, glory does not travel with us; for at death's approach all of them disappear; and so let us cry out to Christ the Immortal: Give rest to him who has passed from us, in the dwelling of all those who rejoice.

Fourth Mode

Truly fearful and most terrible is death's dreaded mystery, how the soul is so forcibly divorced from its fleshly frame, and that bond of union which is wholly natural is cut off by God's own will. Therefore we make this entreaty unto you: Give rest to him who has passed over in the tents of your righteous ones, O Life-giver and Savior Christ, only Lover of humankind.

Plagal First Mode

I remembered how the Prophet cried out: I am earth and ashes; and I looked again into the tombs and saw the naked bones, and I said: Who then is king or soldier, rich or beggar, just or sinner? But give rest, O Lord, with the just to your servant.

Plagal Second Mode

Your command which fashioned me was my beginning and my substance; for wishing to compose me as a living creature from visible and invisible nature, you moulded my body from the earth, but gave me a soul by your divine and life-giving breath. Therefore, O Christ, give rest to your servant in the land of the living, in the tents of the righteous.

Varys Mode

Give rest, our Savior, giver of life, to our brother, who has passed over from transitory things, as he cries, 'Glory to you.'

Plagal Fourth Mode

I grieve and lament when I contemplate death, and see the beauty fashioned for us in God's image lying in the graves, without form, without glory, without shape. O the wonder! What is this mystery which has happened around us? How have we been handed over to corruption, and been yoked with death? Truly it is at God's command, as it is written, God who grants rest to him who has passed over.

Glory to the Father and to the Son and to the Holy Spirit.

Your death, Lord, has become the cause of immortality; for had you not been laid in a grave, Paradise had not been opened: and give rest to the one who has passed over, as you love humankind.

Both now and forever and to the ages of ages.

Amen.

Pure Virgin, gate of the Word, Mother of our God, implore that he have mercy on his soul.

Funeral Ikos

Why these bitter words of the dying, O brethren, which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God who hath summoned me knoweth. But make commemoration of me with the song: Alleluia.

But whither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them? Or have they forgotten all those who mourn them and make the song: Alleluia.

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm: Alleluia.

Ὁ ἄγγελος ἐβόα

Ὁ Ἄγγελος ἐβόα τῇ Κεχαριτωμένῃ· Ἄγνη Παρθένη χαίρε, καὶ πάλιν ἐρῶ χαίρε, ὁ σὸς Υἱὸς ἀνέστη, τριήμερος ἐκ τάφου.

Φωτίζου, φωτίζου, ἡ νέα Ἰερουσαλήμ· ἡ γὰρ δόξα Κυρίου ἐπὶ σὲ ἀνέτειλε. Χόρευε νῦν, καὶ ἀγάλλου Σιών, σὺ δὲ ἀγνή τέρπου Θεοτόκε, ἐν τῇ ἐγέρσει τοῦ τόκου σου.

Angel vopiyashe

Angel vopiyashe Blagodatney: Chistaya Devo, raduysya, i paki reku: raduysya. Tvoyn syn voskreshe tridneven ot groba, i mertvyvya vozdvignuvy; lyudie veselitesya.

Svetisya, svetisya, Novi Ierusalime, slava bo Gospodnya na tebe vozsiya; likuy nyne i veselisya Sione, ty zhe, Chistaya, krasuysya Bogoroditse, o vostanii rozhdestva Tvoego.

Parallage: Byzantine Solfeggio

Ga Vou Pa Ga Vou Pa Vou Pa Ni Zo ...

Kratima in First Mode

Erire terire eerire ...

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: Alleluia.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: Alleluia.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of righteous ones rejoiceth. Let us all also enter into Christ, that all we may cry aloud thus unto God: Alleluia.

The Angel Cried

The Angel cried to the Lady full of grace: Rejoice, O Pure Virgin. Again I say: Rejoice. Your Son is risen from his three days in the tomb.

Shine, shine, O New Jerusalem, for the glory of the Lord has shone on you. Exult now and be glad, O Zion, and you, O Pure Theotokos, be radiant in the Resurrection of your Son.

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Shine, shine, O New Jerusalem, for the glory of the Lord has shone on you. Exult now and be glad, O Zion, and you, O Pure Theotokos, be radiant in the Resurrection of your Son.

*English translation by Archimandrite Ephrem Lash (www.anastasis.org.uk). Mode IV Prosomoion edited for meter by John Michael Boyer.

Solfeggio

Do Re Mi Fa So La Si Do ...

Byzantine Apolytikion of St. Nicholas

Κανόνα πίστεως και εικόνα πραότητος,
ἐγκρατείας διδάσκαλον ἀνέδειξέ σε
τῆ ποιμνῆ σου ἢ τῶν πραγμάτων ἀλήθεια·
διὰ τοῦτο ἐκτίσω τῆ ταπεινώσει τὰ ὑψηλά, τῆ
πτωχεῖα τὰ πλούσια, Πάτερ Ἱεράρχα Νικόλαε·
πρέσβευε Χριστῷ τῷ Θεῷ, σωθῆναι τὰς
ψυχὰς ἡμῶν.

Song for Athene

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come
into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid, who
has fallen asleep.
Alleluia. The choir of saints have found the well-
spring of life and door of Paradise.

Byzantine Magnificat

Μεγαλύνει ἡ ψυχὴ μου τὸν Κύριον καὶ ἠγαλλίασε
τὸ πνεῦμά μου ἐπὶ τῷ Θεῷ τῷ σωτῆρι μου.
Τὴν τιμωτέραν τῶν χερουβίμ, καὶ ἐνδοξοτέραν
ἀσυγκρίτως τῶν σεραφίμ, τὴν ἀδιαφθόρως Θεὸν
Λόγον τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ
μεγαλύνομεν.

Ὅτι ἐπέβλεψεν ἐπὶ τὴν ταπεινώσιν τῆς δούλης
αὐτοῦ· ἰδοὺ γὰρ ἀπὸ τοῦ νῦν μακαριοῦσί με
πᾶσαι αἱ γενεαί.
Τὴν τιμωτέραν τῶν χερουβίμ...

Ὅτι ἐποίησέ μοι μεγαλεῖα ὁ δυνατὸς καὶ ἅγιον τὸ
ὄνομα αὐτοῦ· καὶ τὸ ἔλεος αὐτοῦ εἰς γενεὰν καὶ
γενεὰν τοῖς φοβουμένοις αὐτόν.
Τὴν τιμωτέραν τῶν χερουβίμ...

Ἐποίησε κράτος ἐν βραχίονι αὐτοῦ, διεσκόρπισεν
ὑπερηφάνους διανοία καρδίας αὐτῶν.
Τὴν τιμωτέραν τῶν χερουβίμ...

Καθεῖλε δυνάστας ἀπὸ θρόνων καὶ ὕψωσε
ταπεινούς· πεινῶντας ἐνέπλησεν ἀγαθῶν καὶ
πλουτοῦντας ἐξαπέστειλε κενούς.
Τὴν τιμωτέραν τῶν Χερουβίμ...

Ἀντελάβετο Ἰσραὴλ παιδὸς αὐτοῦ μνησθῆναι
ἐλέους, καθὼς ἐλάλησε πρὸς τοὺς πατέρας ἡμῶν,
τῷ Ἀβραάμ καὶ τῷ σπέρματι αὐτοῦ ἕως αἰῶνος.
Τὴν τιμωτέραν τῶν Χερουβίμ...

Apolytikion of St. Nicholas

The truth of thy deeds hath revealed thee to thy
flock as a canon of faith, an icon of meekness, and
a teacher of abstinence; for this cause by humility
thou hast achieved the heights, by poverty riches,
O Father and Hierarch Nicholas, intercede with
Christ God that he may save our souls.

Alleluia. Life: a shadow and a dream.

Alleluia. Weeping at the grave creates the song:
Alleluia.

Come, enjoy rewards and crowns I have prepared
for you: Alleluia.

My soul magnifies the Lord and my spirit has
rejoiced in God my Savior.
More honorable than the cherubim, and beyond
compare more glorious than the seraphim, without
corruption you gave birth to God the Word, we
magnify you the true Theotokos.

For he has regarded the lowly state of his
maidservant; for behold, henceforth all generations
will call me blessed.
More honorable than the cherubim...

For he who is mighty has done great things for me,
and holy is his name, and his mercy is on those
who fear him from generation to generation.
More honorable than the cherubim...

He has shown strength with his arm, he has
scattered the proud in the imagination of their
hearts.
More honorable than the cherubim...

He has put down the mighty from their thrones, and
exalted the lowly; he has filled the hungry with good
things, and the rich he has sent away empty.
More honorable than the cherubim...

He has helped his servant Israel in remembrance
of his mercy, as he spoke to our fathers, to
Abraham and to his seed forever.
More honorable than the cherubim...

Μυστικός εἰ Θεοτόκε Παράδεισος

Μυστικός εἰ Θεοτόκε Παράδεισος, ἀγεωργήτως
βλαστήσασα Χριστόν, ὑφ' οὗ τὸ τοῦ Σταυροῦ
ζωηφόρον ἐν γῆ πεφυτούργηται δένδρον· δι' οὗ
νῦν ὑψουμένου, προσκυνοῦντες αὐτὸν σὲ
μεγαλύνομεν.

Magnificat

Magnificat anima mea Dominum, et exsultavit
spiritus meus in Deo salvatore meo, quia respexit
humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent omnes
generationes, quia fecit mihi magna, qui potens est,
et sanctum nomen eius, et misericordia eius in
progenies et progenies timentibus eum.

Fecit potentiam in brachio suo, dispersit superbos
mente cordis sui; deposuit potentes de sede et
exaltavit humiles; esurientes implevit bonis et
divites dimisit inanes.

Suscipit Israel puerum suum, recordatus
misericordiae, sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Magnificat anima mea Dominum.

Canticle of Simeon

Today the holy Mother who is higher than any
temple has come into the temple, disclosing to the
world the maker of the world, and giver of the law.

Byzantine Trisagion

Dynamis

Ἄγιος ὁ Θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος,
ἐλέησον ἡμᾶς.

Ἄγιος ὁ Θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος,
ἐλέησον ἡμᾶς.

Ἄγιος ὁ Θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος,
ἐλέησον ἡμᾶς.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι, καὶ νῦν καὶ
ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων.

Ἄμην.

Ἄγιος ἀθάνατος, ἐλέησον ἡμᾶς.

Δύναμις.

Ἄγιος ὁ Θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος,
ἐλέησον ἡμᾶς.

Theotokos, you are a mystical Paradise

Theotokos, you are a mystical paradise, for without
husbandry you have blossomed Christ, by whom
the very life-bearing tree of the Cross in the earth
has been planted. As it is now exalted, we adore
him thereby and you we magnify.

My soul magnifies the Lord and my spirit has
rejoiced in God my Savior; for he has regarded the
lowly state of his maidservant.

For behold, henceforth all generations will call me
blessed; for he who is mighty has done great things
for me, and holy is his name, and his mercy is on
those who fear him from generation to generation.

He has shown strength with his arm, he has
scattered the proud in the imagination of their
hearts; he has put down the mighty from their
thrones, and exalted the lowly; he has filled the
hungry with good things, and the rich he has sent
away empty.

He has helped his servant Israel in remembrance
of his mercy, as he spoke to our fathers, to
Abraham and to his seed forever.

My soul magnifies the Lord.

Simeon the Elder receives him into his arms and,
venerating him, he cries aloud: Now lettest thou thy
servant depart, for I have seen thee, the savior of
our souls.

Holy God, holy Mighty, holy Immortal, have mercy
upon us.

Holy God, holy Mighty, holy Immortal, have mercy
upon us.

Holy God, holy Mighty, holy Immortal, have mercy
upon us.

Glory to the Father and to the Son and to the Holy
Spirit, both now and forever and to the ages of ages.
Amen.

Holy Immortal, have mercy upon us.

Fervently!

Holy God, holy Mighty, holy Immortal, have mercy
upon us.

Funeral Trisagion

Holy God, holy Mighty, holy Immortal, have mercy upon us.

Holy God, holy Mighty, holy Immortal, have mercy upon us.

Holy God, holy Mighty, holy Immortal, have mercy upon us.

Ave rex angelorum

Ave rex! Ave rex angelorum! Ave rexque caelorum!
 Ave princeps que polorum! Hail, O King! Hail, King of the angels! Hail, King of the skies! Hail, Prince of Heaven! Hail, most mighty in thy working, Hail, thou Lord of allae thing; I offer thee gold as to a king.
 Ave rex angelorum!

Nowell! Nowell!

Nowell! Nowell! Nowell!
 This is the salutation of the angel Gabriel.
 Out of your sleep arise and wake,
 for God manking now hath ytake,
 all of a maid without any make,
 of all women she beareth the bell:
 Nowell! Nowell! Nowell!
 This is the salutation of the angel Gabriel.
 Now man is brighter than the sun,
 now man in heaven on high shall wone,

blessed be God this game is begun,
 and his mother empress of hell:
 Nowell! Nowell! Nowell!
 This is the salutation of the angel Gabriel.
 Now, blessed brother, grant us grace
 a Domesday to see thy face.
 and in thy court to have a place,
 that we mow therae sing Nowell:
 Nowell! Nowell! Nowell!
 This is the salutation of the angel Gabriel.





Saturday, November 14

*FROM CONSTANTINOPLE THROUGH SMYRNA TO PIRAEUS:
A NIGHT OF BYZANTINE CHANT AND REBETIKA SONGS*
REBETOPAREA

Directed by
Kosmas Vrouvlianis

with
John Bogis
John Mitaras
Annemoon Van Erp
Sandra Theodorou
Panagiotis Vorvis
Georgios Galanakis

with special appearance by
Gregory Maninakis

HOLY CROSS ST. ROMANOS THE MELODIST BYZANTINE CHOIR

Directed by
Grammenos Karanos

joined by
VASILEIOS LIOUTAS, PROTOPSALTIS
Saint John the Baptist Hellenic Orthodox Church

Program

Κύριε ἐκέκραξα (Lord, I Have Cried Unto You)
Ioannis Vyzantios (d. 1866)
Mode plagal II



Cherubic Hymn
Petros the Peloponnesian (d. 1778)
Mode plagal IV

Vocal Improvisation
Makam rast



Τῇ Ὑπερμάχῳ Στρατηγῷ (To You The Champion Leader)
Mode plagal IV

Συννεφιασμένη Κυριακή (*Cloudy Sunday*)

Vasilis Tsitsanis (1915–84)

Makam rast



Τὸ ὄμμα τῆς καρδιάς μου (*The Eye Of My Heart*)

Petros Bereketis (17th–18th century)

Mode plagal II

Νύχτωσε χωρίς φεγγάρι (*A Night Without Moon*)

Apostolos Kaldaras (1922–90)

Makam uzal



Smyrnorebetika Selections

American and Banned Rebetika Selections

INTERMISSION (15 Minutes)

Classical Rebetika Selections

Rebetika Selections from the 1940s and beyond

Ὅ,τι κι ἂν πῶ δὲ σὲ ξεχνῶ (*No Matter What I Say I Won't Forget You*)

Vasilis Tsitsanis (1915–84)

Accompanied by Holy Cross St. Romanos the Melodist Byzantine Choir

Τὸ τράμι τὸ τελευταῖο (*The Last Tram*)

Michalis Sougioul (1906–58)

Accompanied by Holy Cross St. Romanos the Melodist Byzantine Choir

Τὰ ζηλιάρικὰ σου μάτια (*Your Jealous Eyes*)

Markos Vamvakaris (1905–72)

Accompanied by Holy Cross St. Romanos the Melodist Byzantine Choir

NOTES

“Rebetiko is our contemporary popular expression [...] and is connected to the tradition of folk songs and Byzantine melodies.... Observing its melodic lines, we clearly see the influence or rather the extension of Byzantine music. We see this not only in its scales, which the instinct of popular musicians preserved unaltered, but also in its cadences, intervals, and manner of performance. All these things reveal the source of Rebetiko, which is none other than the austere and plain ecclesiastical hymnody.” —Manos Hatzidakis, Lecture on the Rebetiko, Athens, 1949

Rebetiko (pl. Rebetika), a type of song that expresses the musical folklore of Greek urban populations on the margins of society, originated in the late nineteenth century in the port cities of the Eastern Mediterranean, particularly Smyrna, Constantinople, Thessaloniki, Piraeus, Ermoupolis, and Alexandria. This distinctive genre reflects the social history of modern Greece from the end of the 1800s until the mid-1950s. Rebetiko developed among the socially disadvantaged and underemployed living in the outskirts of urban centers. Its practitioners, known as *rebetes*, bonded into a unique subculture with its own social code and slang. As a phenomenon, it has been compared to American Blues, Brazilian Samba, and Jamaican Reggae.

As a musical expression of this underground identity, Rebetiko was as marginal as *rebetes*. It was associated with hashish dens, ouzeris, and brothels. Throughout the 1920s, 30s, and 40s, which witnessed some of the most important events in the history of the modern Greek state—the Asia Minor Catastrophe in 1922 and the population exchange between Greece and Turkey the following year, the Metaxas dictatorship (1936–41), and the Nazi occupation (1941–44) during World War II and the Greek Civil War that followed (1944–49)—Rebetiko evolved from the music of the urban underworld into popular entertainment heard in clubs and taverns across Greece. By the mid-1950s, changes in musical tastes and audiences and distance from the historical events that forged the genre led to a decline in Rebetiko’s popularity. Around the same time,

new styles of music emerged. Prominent among these styles was the “Entechno Tragoudi” (art song), developed by composers such as Manos Hatzidakis, Mikis Theodorakis, and Stavros Xarhakos. The popularity of Rebetiko gradually began to rise again, as the works of these composers incorporated Rebetiko musical and thematic elements. Today, Rebetiko remains popular in Greece and is the subject of growing international research.

In this concert, Rebetoparea and acclaimed singer Gregory Maninakis perform selections from all periods of the genre’s history, including songs by Markos Vamvakaris, Vasilis Tsitsanis, and Yiannis Papaioannou. Holy Cross St. Romanos the Melodist Byzantine Choir joins Rebetoparea to showcase the pre-history of Rebetiko, which is intimately connected to the ecclesiastical music of medieval and post-medieval Constantinople.

Κύριε ἐκέκραξα (**Lord, I have cried unto you**)

Lord, I have cried unto you (Psalm 140:1) is chanted daily in Vespers in the Orthodox Church. This setting by Ioannis Vyzantios (d. 1866), Protopsaltis (chief cantor) of the Great Church of Christ in Constantinople, is in the Byzantine plagal second mode, equivalent to Arabic-Turkish makam hicaz, which is used in Rebetika songs.

In the following six selections, ecclesiastical chants and Rebetika songs are performed in pairs to highlight the common features (modality, vocal production, embellishment technique, etc.) shared by the two genres.

Cherubic Hymn in Plagal Fourth Mode Vocal Improvisation in Makam Rast

Petros the Peloponnesian (d. 1778) is widely acknowledged as the greatest post-Byzantine ecclesiastical composer. An excerpt from his *Cherubic Hymn* in the plagal fourth mode is here performed chorally with a solo improvisation on the word “Τριάδι” (Trinity) followed by another secular vocal improvisation in the equivalent makam rast.

Τῆ Ὑπερμάχῳ Στρατηγῶ (To you the Champion Leader)

Συννεφιασμένη Κυριακή (Cloudy Sunday)

Once an unofficial national anthem of the Greeks, *To you the Champion Leader* is a popular hymn to the Theotokos, which dates from the seventh century. The hymn has a striking morphological resemblance to Cloudy Sunday by Vasilis Tsitsanis (1915–84), one of the most famous Rebetika songs, first recorded in 1948.

Τὸ ὄμμα τῆς καρδίας μου (The eye of my heart)

Νύχτωσε χωρίς φεγγάρι (A Night Without Moon)

The eye of my heart by Petros Bereketis (17th–18th century) belongs to the genre of *kalophonic heirmos*, a type of paraliturgical music usually sung by a soloist after the end of official church services or on festive occasions, which borrows elements from secular music. *A Night Without Moon* by Apostolos Kaldaras (1922–90) is a historic Rebetiko song inspired by the composer's visit to Thessaloniki's Yedi Kule district, with its infamous prison. Both selections are in the plagal second mode and evoke an atmosphere of sorrow. The words “στεναγμός” and “ἀναστεναγμός” (both meaning “sigh”) are featured in the lyrics of the two pieces.

In the following section of the program, specific song titles are not listed in order to maintain the element of surprise, an essential component of Rebetika performances.

Smyrnorebetika

The songs of the period prior to 1920 were originally played with instruments such as the oud, the qanun, and the violin. Their style is reminiscent of songs that later came to be known as “Politika,” “Smyrneika” or “Smyrnorebetika.” The Smyrna-style song became popular after 1922. During this decade, the first recordings were produced in Greece and featured songs from Asia Minor or new songs by refugee musicians. Well-known musicians of the period include Gabriel Marinos, Kostas Karipis, Panagiotis Tountas, Kostas Skarvelis, Kostas Roukounas, Agapios Tomboulis, Kostas Nouros, and the three women singers Marika Papagika,

Rita Abatzi, and the legendary Roza Eskenazi (d. 1980).

American and Banned Rebetika

The first recordings of Greek-American Rebetika appeared in the late 1910s. Prior to World War II as well as during the military junta regime in Greece (1967–74), Rebetika with lyrics that would have been censored in Greece were recorded in New York, Chicago, and other American cities and came to be known as American Rebetika.

Classical Rebetika from the 1930s

The bouzouki, a plucked musical instrument played with a plectrum, was brought to Greece by Greek immigrants from Asia Minor in the early 1900s. After the population exchange in 1923, it became a featured instrument of Rebetiko. In 1928, in Chicago, Columbia Records issued the first bouzouki recording, by a musician named George Kasaras. After many attempts, Markos Vamvakaris (1905–72), “the patriarch of Rebetiko,” who used to play bouzouki in the smoke dens of Pireaus, secured the rights to record his own songs. Vamvakaris made the first bouzouki recording in Greece in 1933. In the next few years, more recordings followed, popularizing Rebetiko, which could now be heard in popular taverns. Other pioneers of this style of Rebetiko from the 1930s, known as the classical era, include Stratos Pagioumtzis, Giorgos Batis, and Anestis Delias. Classical Rebetiko features the bouzouki, baglamas, guitar, and sometimes accordion.

Rebetika from the 1940s and beyond

In the late 1930s, a new face appeared on the Rebetiko scene, infusing it with a new style and cultural resonance. His name was Vasilis Tsitsanis. An extraordinary bouzouki virtuoso, Tsitsanis recorded his first song in 1937. Keenly aware of the cultural shifts brought about by World War II, he wrote songs with lyrics that reflected the feelings of the people: songs about the mother who patiently waits for her son to return from the foreign land or the nurse who falls in love with the wounded soldier. Other musicians such as Yiannis Papaioannou, Giorgos Mitsakis, Kostas Kaplanis, Apostolos Kaldaras, and the greatest bouzouki virtuoso of all time, Manolis Hiotis, helped reshape and

refine the post-war Rebetiko sound and make Rebetiko a popular urban genre.

‘Ό,τι κι ἂν πῶ δὲ σὲ ξεχνῶ (No Matter What I Say I Won't Forget You)

Vasilis Tsitsanis' love song *No Matter What I Say I Won't Forget You* was first recorded on October 27, 1940, on the eve of Greek Prime Minister Ioannis Metaxas' refusal to allow to Italian troops passage through Greek territory. This event marked Greece's entry into World War II.

Τὸ τράμ τὸ τελευταῖο (The Last Tram)

The Last Tram by Michalis Sougioul (1906–58) is considered the first

archontorebetiko, a type of Rebetiko that often combined humorous lyrics with western harmonization and orchestration.

Τὰ ζηλιάρικὰ σου μάτια (Your Jealous Eyes)

The concert is concluded with a passionate love song by Markos Vamvakaris, which was first recorded in 1938.

Kosmas Vrouvlianis

Rebetoparea

&

Grammenos Karanos

Holy Cross St. Romanos the Melodist

Byzantine Choir

BIOGRAPHIES

Boston Choral Ensemble

In its fifteenth year, Boston Choral Ensemble is an auditioned chamber choir of approximately 40 mixed voices that enriches the choral art through innovative programming, artistic excellence, and creative collaboration. Throughout its history, BCE has been committed to the performance of challenging and engaging music. Over its fourteen seasons, BCE's performances have included works by Benjamin Britten, Aaron Copland, Claude Debussy, Maurice Duruflé, Roland de Lassus, Arvo Pärt, Heinrich Schütz, Joby Talbot, Tomás Luis de Victoria, and Thomas Yennefelt. In 2014, BCE released its first CD, *Still, Still Night*, a selection of carols telling the Christmas story with sacred and secular music from twentieth- and twenty-first century composers and arrangers.

Boston Choral Ensemble is directed by **Andrew Shenton**, a scholar, prize-winning author, performer, and educator. His first professional music training was at The Royal College of Music in London, where he studied under a scholarship from The Royal College of Organists. While at the RCM he read for a BMus degree at London University and was an organ scholar at St. Paul's Cathedral. He moved to the United States to study for a MA at the Institute for Sacred Music, Worship and the Arts at Yale University and then for a PhD in musicology at Harvard University.

Dr. Shenton has a MA in organ performance from Yale and holds the Fellowship diploma and the Choir Training diploma of the Royal College of Organists. He has toured Europe and the United States as a conductor, recitalist, and clinician. His two solo organ recordings have received international acclaim. He has pioneered contemporary music in a variety of styles and has given more than fifty world or US premieres by composers such as Geoffrey Burgon, Joe Utterback, John Tavener, Judith Weir, and Stephen Feigenbaum.

His published works include *Olivier Messiaen's System of Signs* (Ashgate, 2008), which won the 2010 Miller Book Award, a collection of edited essays entitled *Messiaen the Theologian*

(Ashgate, 2010), and an edited volume on Arvo Pärt *The Cambridge Companion to Arvo Pärt* (Cambridge University Press, 2012).

At Boston University, Dr. Shenton holds appointments in the School of Theology, School of Music (College of Fine Arts), and College of Arts and Sciences (musicology faculty). He is an Associate Professor of Music, the James R. Houghton Scholar of Sacred Music, Director of the Master of Sacred Music program, and Director of the Boston University Messiaen Project [BUMP]. He is Director of Music at St. Peter's Episcopal Church in Weston, MA.

Rebetoparea

Boston-based Rebetoparea is passionate about rebetiko, a genre that expresses the musical folklore of Greek urban populations on the margins of society. The group's repertoire includes selections of Smyrneika (Smyrna style) and Peireotika (Pireaus style) of the 1930s and laika rebetika and archontorebetika of the 1940s and 1950s. In their performances, Rebetoparea strives to maintain a balance between the original authentic feel of the music and that of today's refined arrangements. Rebetoparea is directed by **Kosmas Vrouvlianis**.

Gregory Maninakis

Gregory Maninakis has been involved with Greek music since the mid-1970s as a member and soloist of The Greek Popular Chorus, formed in New York by the world-renowned composer Mikis Theodorakis. Mr. Maninakis has established himself as one of the major performers of traditional and contemporary Greek music. He has performed throughout the United States at some of America's best-known venues, including Carnegie Hall, Lincoln Center, and Symphony Space. He is the featured male vocalist of Aman Amerika Orchestra, which toured Greece and Europe with acclaimed performances in the summer of 1997, and on *Cafe Aman Amerika: Greek-American Songs Revised and Revisited* (Music World Productions, Inc., 1995). His discography includes *In the Era of the Internet*, *The Bomb* (Η Μπόμπα), and most recently, *One Voice & One Piano*.

Holy Cross St. Romanos the Melodist Byzantine Choir

Holy Cross St. Romanos the Melodist Byzantine Choir is a vocal ensemble of students and alumni of Hellenic College Holy Cross. It is named after the sixth-century saint Romanos the Melodist and is dedicated to performing Byzantine and post-Byzantine sacred musical works in the style created and preserved at the Ecumenical Patriarchate in Constantinople. The choir regularly performs in liturgical services as well as at concerts, conferences, lectures, fundraising events, state and national holiday celebrations, and school ceremonies. In addition to Byzantine chant, its repertoire includes Greek folk music, popular and art songs, and modern English adaptations and original settings of sacred texts. The choir is directed by **Dr. Grammenos Karanos**, Assistant Professor of Byzantine Liturgical Music and Protosaltis of Holy Cross Chapel in Brookline.

Ivan Moody

Composer, conductor, and musicologist, Ivan Moody studied music and theology at the Universities of London, Joensuu, and York, where he took his PhD. He studied composition with Brian Dennis, Sir John Tavener, and William Brooks. His music has been performed and broadcast all over the world and recorded on labels such as Hyperion, ECM, Telarc, Warner Classics, Sony, and Challenge. His work has been commissioned and performed by many of the world's outstanding performers, including the Hilliard Ensemble, the Tallis Scholars, Chanticleer, the BBC Singers, the English Chamber Choir, Raphael Wallfisch, Paul Barnes, Suzie LeBlanc, Cappella Romana, the Coro Nacional de España, the Norwegian Soloists' Choir, Trio Mediaeval, Singer Pur, the Goevyvaerts Trio, and the Estonian Philharmonic Chamber Choir.

His largest works to date are *Passion and Resurrection* (1992), the *Akathistos Hymn* (1998), and *Qohelet* (2013). Other significant works include *The Dormition of the Virgin* (2003), the double-bass concerto *The Morning Star* (2003), the piano concerto *Linnunlaulu*

(2003), *Passione Popolare* (2005), *Ossetian Requiem* (2005), the tuba concerto *Pipistrello* (2007), *Stabat Mater* (2008), *Moons and Suns* (2008), the piano quintet *Nocturne of Light* (2009), the bass clarinet concerto *Dragonfly* (2013), *Simeron* (2013) for vocal trio and string trio, and the *Dante Trilogy* (2014) for choir and ensemble. He is currently working on new pieces for the pianist Artur Pizarro and for soprano Suzie Leblanc.

As a conductor, he works regularly with professional choirs and ensembles in both Europe and America and has paid special attention to contemporary music and Orthodox church music. He is active as a musicologist and is a researcher at CESEM – Universidade Nova, Lisbon. He is a protopresbyter of the Ecumenical Patriarchate of Constantinople, in the Diocese of Spain and Portugal.

Panayotis League

Panayotis (Paddy) League is among the forefront of his generation of scholar-practitioners of traditional Greek music. A PhD candidate in Ethnomusicology at Harvard University and Instructor of Modern Greek Studies at Hellenic College, he researches traditional music, oral poetry, and dance in insular Greece and the Greek diaspora. He has published articles and reviews in the *Journal of the Society for Ethnomusicology*, *Classics@*, *Journal of Greek Media and Culture*, and *Journal of the Society for American Music* and given lectures on Greek, Irish, and Brazilian music at institutions such as Harvard University, Boston University, Boston College, the University of Missouri at Saint Louis, and the Federal Universities of Minas Gerais and Paraíba (Brazil). An active performer on violin, various lutes, the tsambouna bagpipe, and percussion, Mr. League has participated in festivals and concerts across Greece, Turkey, Europe, and the Americas and been featured on over 100 recordings. His most recent recording project, *Traditional Music and Songs from Kalymnos*, will be released this winter.



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