

Boston Byzantine Music Festival

Celebrating over a thousand years of musical tradition



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

February 24–25, 2014

with the New York Life Center for the Study of
Hellenism in Pontus & Asia Minor



Boston Byzantine Music Festival

Celebrating over a thousand years of musical tradition

Chant from the Christian East

featuring the Greek Orthodox Archdiocesan Byzantine Choir
with a lecture by Dr. Emmanouil Giannopoulos

Monday, February 24, 7:00 p.m.

Maliotis Cultural Center, Hellenic College Holy Cross

The Relationship of the Byzantine Musical Heritage with Eastern Mediterranean Musical Traditions

a lecture by Dr. Kyriakos Kalaitzidis, En Chordais Artistic Director

Tuesday, February 25, 3:00 p.m. (Free public lecture)

Archbishop Iakovos Library Reading Room, Hellenic College Holy Cross

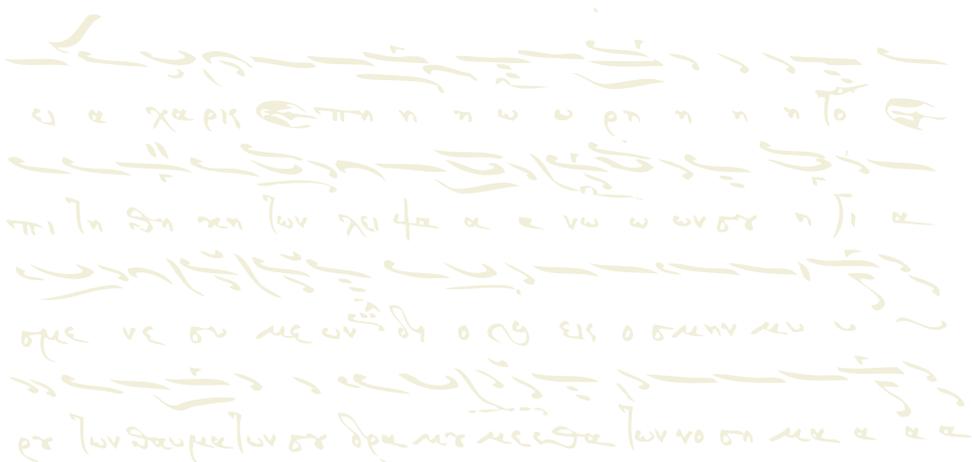
Sounds of Constantinople

featuring En Chordais

Tuesday, February 25, 7:00 p.m.

Maliotis Cultural Center, Hellenic College Holy Cross

Byzantine art is commonly associated with the majestic architecture of domed cathedrals or the mystical quality of icons, but its splendor is equally visible in Byzantine chant. More properly called Psaltic Art, Byzantine music is an a cappella musical tradition that has been recorded in written form for over one thousand years. The Boston Byzantine Music Festival highlights the power of this music and introduces it to a wider audience.





Founded in 2010 through a generous gift from the Jaharis Family Foundation, the Mary Jaharis Center for Byzantine Art and Culture is dedicated to the promotion and advancement of knowledge about the rich heritage of Byzantine art and culture. Our programs, aimed at a diverse audience from high school students to university professors, encourage the study and appreciation of the arts and culture of the Byzantine Empire, which spanned three continents and over a thousand years, and the understanding of its enduring cultural and historical legacy.

Its establishment at Hellenic College Holy Cross provides the Mary Jaharis Center a unique opportunity to foster Byzantine studies within an Orthodox Christian community and to approach the study of Byzantium from the perspective of Orthodox theology, scholarship, and the arts. The Center is committed to Byzantine studies within and beyond the academy and strives to create programming and educational and research resources that engage scholars, the wider public, and the Orthodox Christian community in our mission.

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.

Hellenic College Holy Cross is the intellectual, educational, and spiritual center of the Greek Orthodox Archdiocese of America. With undergraduate and graduate programs for both men and women, HCHC prepares Christ-centered leaders for the Church and the world.

Chant from the Christian East - Monday, February 24, 7:00 p.m.

Program:

Orthodox Liturgical Music's Breeze Blows Over the Aegean

Dr. Emmanouil Giannopoulos with the Holy Cross St. Romanos the Melodist Byzantine Choir

Intermission (15 minutes)

Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America

Directed by Demetrios Kehagias

Μὴ ἀποστρέψῃς (Do not hide your face)

Thrasyvoulos Stanitsas (1910–1987)

Mode plagal IV

Ἀπόσπασμα Κανόνος Ἀκαθίστου Ὑμνου (Excerpt from the Kanon of the Akathist Hymn)

Vasileios Nikolaidis (1915–1985)

Mode IV

Ἄτενίσαι τὸ ὄμμα (Because of my evil deeds)

Iakovos Protopsaltis (c. 1740–1800)

Mode plagal IV

Ψυχή μου, ψυχή μου (My soul, my soul)

Thrasyvoulos Stanitsas (1910–1987)

Mode plagal II

Καταβασίαι Σταυροπροσκυνήσεως (Katavasiai of Veneration of the Holy Cross)

Chrysanthos Theodosopoulos (1920–1988)

Mode I

Τῇ ὑπερμάχῳ στρατηγῷ (To you, the Champion Leader)

Georgios Raïdestinos (1833–1889)

Mode plagal IV

Ἰδιόμελα Ν' Ψαλμοῦ (Idiomela of Psalm 50)

Gregorios Levitides (1778–1821)

Modes plagal IV and plagal II

Τὸ στάδιον τῶν ἀρετῶν (The stadium of virtues)

Thrasyvoulos Stanitsas (1910–1987)

Mode plagal I

Πάτερ ἀγαθέ (Loving Father)

Petros the Peloponnesian (c. 1735–1778)

Mode plagal II

Ἐπὶ τῶν ποταμῶν Βαβυλώνας (By the rivers of Babylon)

Gregorios Levitides (1778–1821)

Mode III

Notes

The history of the Greek Orthodox Church is a history of prayer through song.

Following the ancient Greek philosophers, the Fathers of the Church recognized the profound impact music can have on souls and adopted it as a tool of instruction and edification. The music of the Church came to be known as the Psaltic Art and later as Byzantine music. Tonight's concert is dedicated to this musical tradition and more specifically to the hymnology of Great Lent and the themes of repentance, asceticism, and forgiveness that permeate it.

Manuscripts recording the Psaltic Art reveal that it was fashioned and refashioned over centuries. Among the countless contributors to this great tradition are 1,000 hymnographers and composers who signed their work. Some of them are represented in tonight's program: St. Romanos the Melodist, often called the Christian Pindar, St. John of Damascus, a brilliant theologian, prolific composer, and Father of Byzantine Music, and Petros the Peloponnesian, widely acknowledged as the greatest post-Byzantine Greek ecclesiastical musician.

The earliest musical manuscripts using Byzantine notation date to around 950. The majority of the approximately 7,500 extant manuscripts are held at monastic libraries, primarily on Mount Athos. The origins of the notation used in these manuscripts can be traced back to the alphabetic notations of the ancient Greeks. Most of the symbols are derived from Greek letters and prosodic signs, which indicated rhythm, stress, and inflection.

Others are stylistic representations of the melodic movement or the hand gesture (χειρονομία or νεῦμα) used by choir directors to indicate the melodic motion.

In 1814 Chrysanthos of Madytos, Gregorios Levitides, and Chourmouzius the Archivist, collectively known as the Three Teachers, established the New Method of Analytical Notation, which represents the final stage of development of the Byzantine notational system. The selections in tonight's program will be performed from scores written in this 200-year-old system. Most of the musical settings were composed in the eighteenth and nineteenth centuries and are included in the current liturgical practice of the Greek Orthodox Church. They are, however, direct descendants of their Byzantine counterparts. As such, they can transport the listener to a distant time and place, a time and place of imperial splendor in dialogue with ascetic humility.

Grammenos Karanos, PhD
Assistant Professor of Byzantine
Liturgical Music
Holy Cross Greek Orthodox School
of Theology

Μὴ ἀποστρέψῃς (Do not hide your face)

Verse 18 of Psalm 68, a dramatic cry that represents the soul's search for God, is chanted in a solemn, ornamental style during Forgiveness Vespers on the eve of Clean Monday to mark the beginning of Great Lent in the Orthodox Church. At this point in the service, the priests exchange their bright vestments for dark ones. The setting is by Petros the Peloponnesian, Lampadariος (director of the left choir) of the Great Church of Christ (i.e., the patriarchal church of St. George in present-day Istanbul), and is performed here in a further arrangement by Thrasyvoulos Stanitsas, a twentieth-century Protopsaltis (chief cantor) of the Great Church of Christ.

Ἀπόσπασμα Κανόνος Ἀκαθίστου Ὑμνου (Excerpt from the Kanon of the Akathist Hymn)

This kanon, composed by St. Joseph the Hymnographer (9th century), is chanted on Fridays of Great Lent as well as on the feast of the Akathist Hymn on Saturday of the fifth week of Great Lent. It is full of vivid poetic images, many of which are direct quotes or paraphrases from psalms or the prophetic literature of the Old Testament and are used to propound Christian dogma on the Theotokos (the Mother of God). The setting is by Vasileios Nikolaides, Protopsaltis of the Great Church of Christ.

Ἄτενίσαι τὸ ὄμμα (Because of my evil deeds)

This hymn chanted on the eve of the fourth Monday of Great Lent expresses the struggling soul's self-identification with the repentant Publican of the well-known biblical parable (Luke 18:9–14). The setting is by Iakovos the Peloponnesian,

Protopsaltis of the Great Church of Christ and one of the most significant composers of the eighteenth century.

Ψυχὴ μου, ψυχὴ μου (My soul, my soul)

This short but powerful dialogue of the repentant Christian with his own soul was composed by the great hymnographer St. Romanos the Melodist (5th–6th century). In contemporary liturgical practice, it is performed in the service of Great Compline on weeknights of Great Lent.

Καταβασίαι Σταυροπροσκυνήσεως (Katavasiai of Veneration of the Holy Cross)

This is a set of hymns to the Cross, chanted in the Orthros service of the third Sunday of Great Lent. The borrowing of their melodies from the correspondent set of hymns chanted in the Orthros service of Pascha (Easter) is an ingenious musical commentary on the Christian belief that the Cross leads to the Resurrection. The setting is by Chrysanthos Theodosopoulos, Protopsaltis of the St. Demetrios Cathedral in Thessaloniki.

Τῆ ὑπερμάχῳ στρατηγῷ (To you, the Champion Leader)

This is arguably the most famous and popular Byzantine hymn. It was added as a secondary *koukoulion* (introductory stanza) to the Akathist Hymn after the unsuccessful siege of Constantinople by the Avars in 626. The rescue of the Queen City was attributed to a miraculous intervention of the Theotokos. To this day the hymn is considered an unofficial national anthem of the Greeks. It is chanted in the Service of the Salutations and in the Divine Liturgy on Fridays and Sundays, respectively, of Great Lent. Additionally, it is chanted daily on Mount Athos, whose monastic community venerates the Mother of God as its patron saint. The excerpt chanted here is from a long, ornate version that is considered ancient (i.e., of medieval origin) and was further arranged by Georgios Raidestinis, Protopsaltis of the Great Church of Christ.

Ἰδιόμελα Ν΄ Ψαλμοῦ (Idiomela of Psalm 50)

These three hymns are chanted after the intonation of the Psalm of Repentance (“Have mercy upon me, O God, in accordance with your great mercy”) during the Orthros service of Sundays in Great Lent. They are confessions of the sinfulness of man who trembles when he ponders the future Judgment yet places his hope in the mercy of God who forgives and “cleanses all uncleanness.” The setting is by Gregorios Levitides, Protopsaltis of the Great Church of Christ, an important nineteenth-century composer, scribe, and teacher.

Τὸ στάδιον τῶν ἀρετῶν (The stadium of virtues)

This hymn announces the imminent beginning of the Lenten ascetic struggles.

These struggles are likened to an athletic contest in which the athlete is armed with the Christian virtues of fasting, faith, prayer, and charity. It is chanted in the Orthros service of Cheesefare Sunday, the last day before the beginning of Great Lent.

Πάτερ ἀγαθέ (Loving Father)

In this poetic meditation on the Parable of the Compassionate Father (Luke 15:11–32), also known as Parable of the Prodigal Son, the hymnographer sees a metaphor of man’s rebellion against God and God’s readiness to accept man’s repentance. It is chanted in the Orthros service of the Sunday of the Prodigal Son, two weeks prior to the beginning of Great Lent.

Ἐπὶ τῶν ποταμῶν Βαβυλῶνος (By the rivers of Babylon)

This selection of verses from Psalm 136 is chanted in the Orthros service on Meatfare and Cheesefare Sundays preceding Great Lent. In the Orthodox understanding, the psalmist’s lament over the Israelites’ exile in Babylon serves as a metaphor for man’s lament over his exile from Paradise.



Texts*

Μὴ ἀποστρέψῃς

Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου ἀπὸ τοῦ παιδός σου, ὅτι θλίβομαι, ταχὺ ἐπάκουσόν μου, πρόσχες τῇ ψυχῇ μου, καὶ λύτρωσαι αὐτήν.

Ἀπόσπασμα Κανόνος Ἀκαθίστου Ὕμνου

Ῥοιδή α'

Ἀνοιξω τὸ στόμα μου, καὶ πληρωθήσεται πνεύματος, καὶ λόγον ἐρεῦξομαι τῇ βασιλίδι Μητρὶ, καὶ ὀφθήσομαι φαιδρῶς πανηγυρίζων, καὶ ἄσω γηθόμενος ταύτης τὰ θαύματα.

Χριστοῦ βίβλον ἔμψυχον, ἐσφραγισμένην σε Πνεύματι, ὁ μέγας Ἀρχάγγελος, Ἄγνή, θεώμενος, ἐπεφώνει σοι· Χαῖρε χαρᾶς δοχείον, δι' ἧς τῆς Προμήτορος ἀρὰ λυθήσεται.

Ἄδαμ ἐπανάρθωσις, χαῖρε Παρθένε Θεόνυμφε, τοῦ Ἄιδου ἡ νέκρωσις, χαῖρε πανάμωμε, τὸ παλάτιον τοῦ μόνου Βασιλέως. Χαῖρε θρόνε πύρινε τοῦ Παντοκράτορος.

Ῥόδον τὸ ἀμάραντον χαῖρε ἡ μόνη βλαστήσασα, τὸ μῆλον τὸ εὖοσμον χαῖρε ἡ τέξασα, τὸ ὀσφράδιον τοῦ πάντων Βασιλέως, χαῖρε ἀπειρόγαμε, κόσμου διάσωσα.

Ἄγνεϊας θησαύρισμα, χαῖρε δι' ἧς ἐκ τοῦ πτώματος ἡμῶν ἐξάνεστημεν, χαῖρε ἡδύπνοον κρίνον, Δέσποινα, πιστοῦς εὐωδιάζον, θυμίαμα εὖοσμον, μύρον

Do not hide your face

Do not hide your face from your servant, for I am in trouble; hear me speedily. Draw near to my soul, and redeem it.

Excerpt from the Kanon of the Akathist Hymn

Ode 1

I shall open my mouth and it shall be filled with the Spirit; and I shall pour out a word to the Mother and Queen; and I shall be seen cheerfully celebrating; and rejoicing I shall sing her miracles.

O animate book of Christ, sealed by the Spirit, O pure one, the great Archangel, beholding you, exclaimed: Rejoice, O vessel of joy through whom the first mother's curse shall be broken.

Rejoice, Virgin Bride of God, the restoration of Adam, the mortification of Hades. Rejoice, completely unblemished One, the palace of the only King. Rejoice, fiery throne of the Sovereign of all.

Rejoice, unfading rose. Rejoice, the only one who budded forth the unfading apple. Rejoice, birth-giver of the aromatic balm of the King of all. Rejoice, O Bride unwedded, the world's salvation.

Rejoice, treasury of purity, through whom we have risen from our fall. Rejoice, O Lady, sweet-smelling lilly that sends forth its fragrant scent to the faithful. Rejoice, aromatic incense and precious oil of myrrh.

*English translations of liturgical texts are taken from Archimandrite Ephrem Lash's website (www.anastasis.org.uk) and other online sources. Biblical references are from the New King James Version. The numbering of Psalms is according to the Septuagint.

Καταβασία

Ἀνοιξω τὸ στόμα μου, καὶ πληρωθήσεται πνεύματος, καὶ λόγον ἐρεῦξομαι τῇ βασιλίδι Μητρὶ, καὶ ὀφθήσομαι φαιδρῶς πανηγυρίζων, καὶ ἄσω γηθόμενος ταύτης τὰ θαύματα.

Ἰδιὴ δ'

Ὁ καθήμενος ἐν δόξῃ ἐπὶ θρόνου Θεότητος, ἐν νεφέλῃ κούφῃ ἦλθεν Ἰησοῦς ὁ ὑπέρθεος, τῇ ἀκηράτῳ παλάμῃ καὶ διέσωσε τοὺς κραυγάζοντας· Δόξα, Χριστέ, τῇ δυνάμει σου.

Ἐν φωναῖς ἁσμάτων πίστει σοὶ βοῶμεν, Πανύμνητε· Χαῖρε πῖον ὄρος καὶ τετυρωμένον ἐν Πνεύματι, χαῖρε λυχνία καὶ στάμνε, Μάννα φέρουσα, τὸ γλυκαῖνον τὰ τῶν εὐσεβῶν αἰσθητήρια.

Ἰλαστήριον τοῦ κόσμου, χαῖρε ἄχραντε Δέσποινα, χαῖρε κλίμαξ γῆθεν πάντας ἀνυψώσασα χάριτι, χαῖρε ἡ γέφυρα ὄντως ἡ μετάγουσα ἐκ θανάτου πάντας πρὸς ζωὴν τοὺς ὑμνοῦντάς σε.

Οὐρανῶν ὑψηλότερα, χαῖρε γῆς τὸ θεμέλιον ἐν τῇ σῆι νηδύϊ, Ἄχραντε, ἀκόπως βαστάσασα, χαῖρε κογχύλη πορφύραν θείαν βάψασα ἐξ αἱμάτων σου τῷ Βασιλεῖ τῶν Δυνάμεων.

Νομοθέτην ἡ τεκοῦσα ἀληθῶς, χαῖρε Δέσποινα, τὸν τὰς ἀνομίας πάντων δωρεὰν ἐξαλείφοντα, ἀκατανόητον βάθος, ὕψος ἄρρητον, ἀπειρογάμε, δι' ἧς ἡμεῖς ἐθεώθημεν.

Σὲ τὴν πλέξασαν τῷ κόσμῳ ἀχειρόπλοκον στέφανον ἀνυμνολογοῦμεν· Χαῖρέ σοι Παρθένε κραυγάζοντες, τὸ φυλακτήριον πάντων καὶ χαράκωμα, καὶ κραταίωμα, καὶ ἱερὸν καταφύγιον.

Katavasia

I shall open my mouth and it shall be filled with the Spirit; and I shall pour out a word to the Mother and Queen; and I shall be seen cheerfully celebrating; and rejoicing I shall sing her miracles.

Ode 4

He who sits in holy glory, on the throne of Divinity, on a swift cloud came Jesus the transcendent God, and by his undefiled hand has saved those who cry out; Glory be to Your power, O Christ.

In voices of song faithfully we rejoice all-laudable one. Rejoice, rich mountain flowing with the milk of the Spirit. Rejoice, lamp and golden jar containing the manna which sweetens the senses of the devout.

Rejoice, mercy-seat of the world, untainted Lady. Rejoice, raising all from earth by grace. Rejoice bridge that truly conveys from death to life all those who sing your praises.

More exalted than the heavens, rejoice, you who carried earth's foundation painlessly in your womb. Rejoice, O sea shell who dyed with your own virgin blood the divine purple robe worn by the King of angelic hosts.

Lady, you truly gave birth to the divine Giver of the law who washes clean the lawlessness of all. O incomprehensible depth and ineffable height, Maiden unwedded, through whom we are deified.

You have woven for the world a crown unwoven by human hands and we praise you saying: Rejoice, O Virgin, the fortress and citadel and protective wall and refuge of all.

Καταβασία

Ὁ καθήμενος ἐν δόξῃ ἐπὶ θρόνου
Θεότητος, ἐν νεφέλῃ κούφῃ ἦλθεν Ἰησοῦς
ὁ ὑπέρθεος, τῇ ἀκηράτῳ παλάμῃ καὶ
διέσωσε τοὺς κραυγάζοντας· Δόξα, Χριστέ,
τῇ δυνάμει σου.

Ὡιδὴ θ'

Ἄπας γηγενῆς σκιρτάτω τῷ πνεύματι
λαμπαδουχούμενος, πανηγυρίζτω δὲ
αὐτῶν Νόων φύσις, γεραίρουσα τὴν ἱερὰν
πανηγυριν τῆς Θεομήτορος, καὶ βοάτω·
Χαίροις παμμακάριστε, Θεοτόκε Ἀγνή,
ἀειπάρθενη.

Ἵνα σοι πιστοὶ τὸ Χαίρε κραυγάζωμεν, οἱ
διὰ σοῦ τῆς χαρᾶς μέτοχοι γενόμενοι τῆς
αἰδίου, ῥύσαι ἡμᾶς πειρασμοῦ, βαρβαρικῆς
ἀλώσεως, καὶ πάσης ἄλλης πληγῆς, διὰ
πλήθος, Κόρη, παραπτώσεων, ἐπιούσης
βροτοῖς ἀμαρτάνουσι.

᾿Ωφθης φωτισμὸς ἡμῶν καὶ βεβαίωσις· ὄθεν
βοῶμέν σοι· Χαίρε ἄστρον ἄδυτον, εἰσάγον
κόσμῳ τὸν μέγαν Ἥλιον, χαίρε Ἐδὲμ
ἀνοιξασα τὴν κεκλεισμένην Ἀγνή, χαίρε
στύλε πύρινη, εἰσάγουσα εἰς τὴν ἄνω ζωὴν
τὸ ἀνθρώπινον.

Στῶμεν εὐλαβῶς ἐν οἴκῳ Θεοῦ ἡμῶν, καὶ
ἐκβοήσωμεν· Χαίρε κόσμου Δέσποινα,
χαίρε Μαρία, Κυρία πάντων ἡμῶν, χαίρε
ἡ μόνη ἄμωμος ἐν γυναιξὶ καὶ καλή, χαίρε
σκεῦος, μύρον τὸ ἀκένωτον ἐπὶ σὲ κενωθὲν
εἰσδεξάμενον.

Ἡ περιστέρα, ἡ τὸν ἐλεήμονα ἀποκνήσασα,
χαίρε ἀειπάρθενη, Ὅσιων πάντων χαίρε
τὸ καύχημα, τῶν Ἀθλητῶν στεφάνωμα,
χαίρε ἀπάντων τε τῶν Δικαίων θεῖον
ἐγκαλλώπισμα, καὶ ἡμῶν τῶν πιστῶν τὸ
διάσωμα.

Katavasia

He who sits in holy glory, on the throne of
Divinity, on a swift cloud came Jesus the
transcendent God, and by his undefiled
hand has saved those who cry out; Glory be
to Your power, O Christ.

Ode 4

Let every mortal born on earth with festive
lamps in hand, in spirit leap for joy; and
you incorporeal angelic Powers in heaven
celebrate, thus honoring the sacred feast of
the Mother of God, and cry out: Rejoice,
all-blessed one, ever-virgin and pure
Theotokos.

So that we may cry 'Rejoice' to you through
whom we faithful have become sharers
of eternal joy, O Maiden, rescue us from
temptation, from enemy invasions, and
from every other scourge which is bound
to follow because of the multitude of
transgressions due to the sins of mortals.

You were seen as our light and surety,
we therefore shout to you: Rejoice, O
unsettling star which leads the great Sun
into the world. Rejoice, O pure one, for you
opened Eden. Rejoice, fiery pillar ushering
humankind to life on high.

Let us stand reverently within the temple
of our God and cry out: Rejoice, Queen
of the world. Rejoice, O Mary, the Lady
of us all. Rejoice, only blameless and fair
one among women. Rejoice, vessel which
accepted the divine inexhaustible ointment
poured upon you.

Rejoice, O ever-virgin, dove that brought
forth the Lord of mercy. Rejoice, boast of
every saint. Rejoice, crown of laurel of the
martyr-athletes. Rejoice, divine adornment
of all righteous, and salvation of us
the believers.

Φείσαι ὁ Θεὸς τῆς κληρονομίας σου, τὰς ἀμαρτίας ἡμῶν πάσας παραβλέπων νῦν, εἰς τοῦτο ἔχων ἐκδυσωποῦσάν σε τὴν ἐπὶ γῆς ἀσπύρωσ σε κυοφορήσασαν, διὰ μέγα ἔλεος θελήσαντα μορφωθῆναι, Χριστέ, τὸ ἀλλότριον.

Καταβασία

Ἄπας γηγενῆς σκιρτάτω τῷ πνεύματι λαμπαδουχούμενος, πανηγυρίζετω δὲ αὐτῶν Νόων φύσις, γεραίρουσα τὴν ἱερὰν πανηγυριν τῆς Θεομήτορος, καὶ βοάτω· Χαίροις παμμακάριστε, Θεοτόκε Ἀγνή, ἀειπάρθενε.

Ἄτενίσαι τὸ ὄμμα

Ἄτενίσαι τὸ ὄμμα εἰς οὐρανὸν οὐ τολμῶ ὁ τάλας ἐγὼ ἐκ τῶν πονηρῶν μου πράξεων, ἀλλ' ὡς ὁ Τελώνης στενάξας κραυγάζω σοι· Ὁ Θεός, ἰλάσθητί μοι τῷ ἀμαρτωλῷ, καὶ φαρισαϊκῆς ὑποκρίσεως ῥύσαι με, ὡς μόνος εὐσπλαγχνος.

Ψυχή μου, ψυχή μου

Ψυχή μου ψυχή μου, ἀνάστα, τί καθεύδεις; τὸ τέλος ἐγγίζει, καὶ μέλλεις θορυβεῖσθαι· ἀνάνηψον οὖν, ἵνα φείσῃται σου Χριστὸς ὁ Θεός, ὁ πανταχοῦ παρῶν, καὶ τὰ πάντα πληρῶν.

Καταβασίαι Σταυροπροσκυνήσεως

Ὁ θεϊότατος προετύπωσε πάλαι Μωσῆς ἐν ἐρυθρᾷ θαλάσῃ διαβιβάσας Ἰσραὴλ, τῷ Σταυρῷ σου τὴν ὑγρὰν τῆ ῥάβδῳ τεμῶν, ᾠδὴν σοι ἐξόδιον ἀναμέλπων Χριστέ ὁ Θεός.

Στερέωσον Δέσποτα Χριστέ, τῷ Σταυρῷ σου, ἐν πέτρα με τῆ τῆς πίστεως μὴ σαλευθῆναι τὸν νοῦν, ἐχθροῦ προσβολαῖς τοῦ δυσμενοῦς· μόνος γὰρ εἶ ἅγιος.

Spare, O God, the sins of your own inheritance by overlooking all of them now. Accept, O Christ, the fervent prayers of her who without seed conceived on earth and carried you who in your great mercy willed to take the form that was not your own.

Katavasia

Let every mortal born on earth with festive lamps in hand, in spirit leap for joy; and you incorporeal angelic Powers in heaven celebrate, thus honoring the sacred feast of the Mother of God, and cry out: Rejoice, all-blessed one, ever-virgin and pure Theotokos.

Because of my evil deeds

Because of my evil deeds, I, a wretched man, dare not gaze upon heaven with my eyes. But sighing like the publican, I cry to you: O God, forgive me a sinner, and deliver me from the Pharisee's hypocrisy, for you alone are compassionate.

My soul, my soul

My soul, my soul, arise! Why are you sleeping? The end is drawing near, and you will be confounded, awake then and be watchful that Christ our God may spare you, who is everywhere, and fills all things.

Katavasiai of Veneration of the Holy Cross

The godlike Moses prefigured your Cross of old, when he led Israel through the Red Sea, cutting the water with his rod, your Cross; and he sang you a song of departure, Christ our God.

By your Cross, Christ my Master, set me firmly on the rock of the faith: do not let my mind be shaken by the assaults of the malicious enemy; for you alone are holy.

Ἐπὶ Σταυροῦ σε, Δυνατέ, φωστήρ ὁ μέγας
κατιδὼν τρόμῳ ἐπαρθεὶς τὰς ἀκτῖνας
συνέστειλεν ἔκρυψε, πᾶσα δὲ Κτίσις
ὑμνησεν ἐν φόβῳ τὴν σὴν μακροθυμίαν·
καὶ γὰρ ἐπλήσθη ἡ γῆ τῆς σῆς αἰνέσεως.

Ὅρθρίζοντες σὲ ἀνυμνοῦμεν, Σωτὴρ τοῦ
Κόσμου, εἰρήνην εὐράμενοι τῷ Σταυρῷ
σου, δι οὗ ἀνεκαίνισας τὸ γένος τὸ
ἀνθρώπινον, φῶς πρὸς ἀνέσπερον ἄγων
ἡμᾶς.

Τὸν τύπον τοῦ θείου Σταυροῦ Ἰωνᾶς ἐν
κοιλίᾳ τοῦ κήτους, τεταμέναις παλάμαις,
προδιεχάραξε καὶ ἀνέθορε σεσωσμένος τοῦ
θηρὸς τῆ δυνάμει σου Λόγε.

Φλογώσεως ὁ Παῖδας ῥυσάμενος, σάρκα
προσλαβόμενος, ἦλθεν ἐπὶ γῆς, καὶ Σταυρῷ
προσηλωθεὶς, σωτηρίαν ἡμῖν ἔδωρήσατο,
ὁ μόνος εὐλογητὸς τῶν Πατέρων Θεὸς καὶ
ὑπερένδοξος.

Χείρας ἐν τῷ λάκκῳ βληθεὶς τῶν λεόντων
ποτέ, ὁ μέγας ἐν Προφήταις, σταυροειδῶς
ἐκπετάσας, Δανιὴλ ἀβλαβῆς ἐκ τῆς τούτων
καταβρώσεως σέσωσται, εὐλογῶν Χριστὸν
τὸν Θεὸν εἰς τοὺς αἰῶνας.

ἽΩ Μήτηρ Παρθένε, καὶ Θεοτόκε ἀψευδῆς,
ἡ τεκοῦσα ἀσπόρως Χριστὸν τὸν Θεὸν
ἡμῶν, τὸν ἐν Σταυρῷ ὑψωθέντα σαρκί, σὲ
οἱ πιστοὶ ἅπαντες ἀξίως σὺν τούτῳ νῦν
μεγαλύνομεν.

Τῆ ὑπερμάχῳ στρατηγῷ

Τῆ ὑπερμάχῳ στρατηγῷ τὰ νικητήρια, ὡς
λυτρωθεῖσα τῶν δεινῶν εὐχαριστήρια,
ἀναγράφω σοι ἡ Πόλις σου Θεοτόκε. Ἄλλ'
ὡς ἔχουσα τὸ κράτος ἀπροσμάχητον, ἐκ
παντοίων με κινδύνων ἐλευθέρωσον, ἵνα
κράζω σοι· Χαῖρε νύμφη ἀνύμφευτε.

Seeing you, upon the Cross, O powerful
Lord, the great light was seized with fear,
withdrew and hid its rays; with dread the
whole creation sang the praise of your
longsuffering, for the earth too was filled
with your praise.

Rising at dawn we sing your praise, O
Savior of the world, for we have found
peace through your Cross. By it you have
renewed the human race, and led us to the
light that knows no evening.

Jonas in the belly of the whale
foreshadowed by his outstretched hands the
figure of the divine Cross; and he leapt out
from the monster, saved by your power, O
Word.

The one who delivered the Young Men
from the flames took flesh and came upon
the earth. Nailed to the Cross, he granted
us salvation, the God of our fathers, alone
blessed and greatly glorified.

Daniel, great among the prophets, was
once cast into the lions' den; but, stretching
out his hands in the form of the Cross,
unharméd he was saved from being
devoured by them, as he blessed Christ our
God to the ages.

Virgin Mother and true Mother of God,
without seed you bore Christ our God, who
was lifted in the flesh upon the Cross. We
and all the faithful, as is right, magnify you
with your Son.

To you, the Champion Leader

To you, the Champion Leader, do I your
City offer thanks of victory, O Theotokos,
for you have delivered me from terror. But
as you have invincible power, free me from
all forms of dangers, so that I may cry to
you: Hail, O Bride Unwedded.

Ἰδιόμελα Ν' Ψαλμοῦ

Τῆς μετανοίας ἄνοιξόν μοι πύλας Ζωοδότα·
ὀρθρίζει γὰρ τὸ πνεῦμά μου πρὸς ναὸν τὸν
ἅγιόν σου, ναὸν φέρον τοῦ σώματος ὅλον
ἐσπιλωμένον· ἀλλ' ὡς οἰκτίρμων κάθαρον
εὐσπλάγχνω σου ἐλέει.

Τῆς σωτηρίας εὐθυνόν μοι τρίβους,
Θεοτόκε· αἰσχροῖς γὰρ κατερρύπωσα τὴν
ψυχὴν ἁμαρτίαις, ὡς ραθύμως τὸν βίον μου
ὅλον ἐκδαπανήσας· ταῖς σαῖς πρεσβείαις
ῥῦσαί με πάσης ἀκαθαρσίας.

Τὰ πλήθη τῶν πεπραγμένων μοι δεινῶν
ἐννοῶν ὁ τάλας, τρέμω τὴν φοβερὰν
ἡμέραν τῆς κρίσεως· ἀλλὰ θαρρῶν εἰς τὸ
ἔλεος τῆς εὐσπλαγχνίας σου, ὡς ὁ Δαυῖδ
βοῶ σοι· Ἐλέησόν με ὁ Θεός, κατὰ τὸ μέγα
σου ἔλεος.

Τὸ στάδιον τῶν ἀρετῶν

Τὸ στάδιον τῶν ἀρετῶν ἠνέφκται,
οἱ βουλόμενοι ἀθλῆσαι εἰσέλθετε,
ἀναζωσάμενοι τὸν καλὸν τῆς νηστείας
ἀγῶνα· οἱ γὰρ νομίμως ἀθλοῦντες
δικαίως στεφανοῦνται, καὶ ἀναλαβόντες
τὴν πανοπλίαν τοῦ Σταυροῦ, τῷ ἐχθρῷ
ἀντιμαχισώμεθα, ὡς τεῖχος ἄρρηκτον
κατέχοντες τὴν πίστιν, καὶ ὡς θώρακα
τὴν προσευχὴν, καὶ περικεφαλαίαν τὴν
ἐλεημοσύνην, ἀντὶ μαχαίρας τὴν νηστείαν,
ἥτις ἐκτέμνει ἀπὸ καρδίας πᾶσαν κακίαν.
Ὁ ποιῶν ταῦτα τὸν ἀληθινὸν κομίζεται
στέφανον, παρὰ τοῦ Παμβασιλέως
Χριστοῦ, ἐν τῇ ἡμέρᾳ τῆς Κρίσεως.

Idiomela of Psalm 50

Open the gates of repentance to me, O
Giver of Life, for my spirit rises early in
the morning to your holy temple, bearing
a temple of the body all defiled. But as
you are full of pity, cleanse it by your
compassionate mercy.

Guide me to paths of salvation, Mother
of God, for I have befouled my soul with
shameful sins and have squandered all my
life in sloth. By your intercessions deliver
me from all uncleanness.

As I ponder the multitudes of dreadful
things that I have done, wretch that I am,
I tremble for the fearful day of judgment.
But confident in your merciful compassion,
like David I cry to you, 'Have mercy
upon me, O God, in accordance with your
great mercy.'

The stadium of virtues

The stadium of virtues is now open; those
who wish to compete enter therein, girded
for the good contest of fasting, for those
who compete according to the rules shall
receive their laurels rightfully. Taking up
the full armor of the Cross, let us do battle
against the enemy. As an impregnable wall,
we have the faith, prayer as our breastplate,
and acts of mercy as our helmet. Instead
of sword, there is fasting, which cuts every
evil from the heart. He who does this shall
attain a true crown from Christ, the King of
all, on Judgment Day.

Πάτερ ἀγαθέ

Πάτερ ἀγαθέ, ἐμακρύνθην ἀπὸ σοῦ· μὴ ἐγκαταλίπῃς με, μηδὲ ἀχρεῖον δείξῃς τῆς βασιλείας σου· ὁ ἐχθρὸς ὁ παμπόνηρος ἐγύμνωσέ με, καὶ ἤρ᾽ ἐμου τὸν πλοῦτον· τῆς ψυχῆς τὰ χαρίσματα ἀσώτως διεσκόρπισα· ἀναστὰς οὖν, ἐπιστρέψας πρὸς σὲ ἐκβοῶ· Ποίησόν με ὡς ἓνα τῶν μισθίων σου, ὁ δι' ἐμὲ ἐν Σταυρῷ τὰς ἀχράντους σου χεῖρας ἀπλώσας, ἵνα τοῦ δεινοῦ θηρὸς ἀφαρπάξῃς με, καὶ τὴν πρώτην καταστολὴν ἐπενδύσῃς με, ὡς μόνος πολυέλεος.

Ἐπὶ τῶν ποταμῶν Βαβυλῶνος

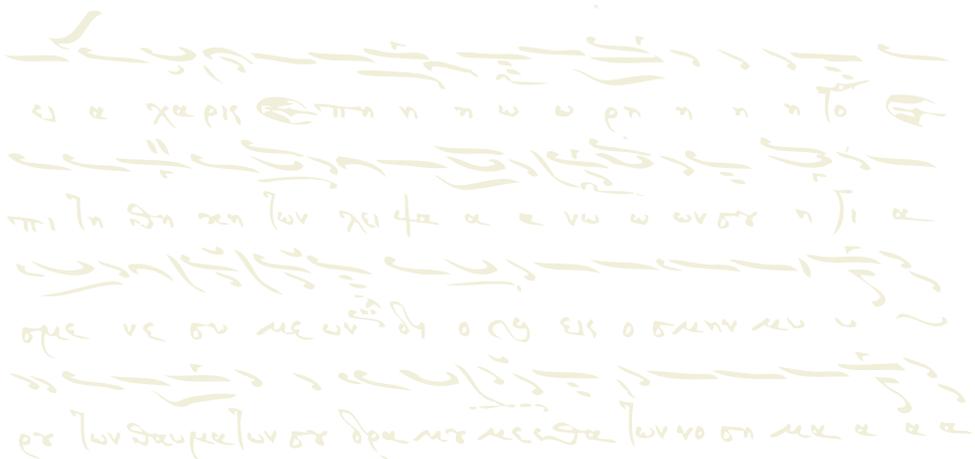
Ἐπὶ τῶν ποταμῶν Βαβυλῶνος ἐκεῖ ἐκαθίσαμεν καὶ ἐκλαύσαμεν ἐν τῷ μνησθῆναι ἡμᾶς τῆς Σιών. Ἀλληλούϊα.
Ἐπὶ ταῖς ἰτέαις ἐν μέσῳ αὐτῆς ἐκρεμάσαμεν τὰ ὄργανα ἡμῶν. Ἀλληλούϊα.
Πῶς ἄσωμεν τὴν ᾠδὴν Κυρίου ἐπὶ γῆς ἀλλοτρίας; Ἀλληλούϊα.
Κολληθεῖη ἡ γλῶσσά μου τῷ λάρυγγί μου, ἐὰν μὴ σου μνησθῶ. Ἀλληλούϊα.
Θυγάτηρ Βαβυλῶνος ἡ ταλαιπώρος, μακάριος ὃς ἀνταποδώσει σοι τὸ ἀνταπόδομά σου, ὃ ἀνταπέδωκας ἡμῖν. Ἀλληλούϊα.

Loving Father

Loving Father, I have gone far from you, but do not forsake me, nor declare me unfitted for your Kingdom. The all-evil enemy has stripped me naked and taken all my wealth. I have squandered like the Profligate the graces given to my soul. But now I have arisen and returned, and I cry aloud to you, 'Make me as one of your hired servants, you who for my sake stretched out your spotless hands on the Cross, to snatch me from the fearsome beast and to clothe me once again in the first robe, for you alone are full of mercy.'

By the rivers of Babylon

By the rivers of Babylon, there we sat down, yea, we wept when we remembered Zion. Hallelujah.
We hung our harps upon the willows in the midst of it. Hallelujah.
How shall we sing the Lord's song in a foreign land? Hallelujah.
If I do not remember you, let my tongue cling to the roof of my mouth. Hallelujah.
O daughter of Babylon, who are to be destroyed, happy the one who repays you as you have served us. Hallelujah.



Sounds of Constantinople - Tuesday, February 25, 7:00 p.m.

Program:

En Chordais

Kyriakos Kalaitzidis
Artistic Director

Buselik Peşrev

Prince Dimitrie Cantemir (1673–1723)
Mode plagal I hard diatonic

Τ' ἀηδόνια τῆς ἀνατολῆς (Nightingales of the East)

Traditional Greek song
MS Athos Iviron 1203, MS Xiropotamov Monastery 322
Mode I

Husseyini Ayir Semai

Zakharia Khanendeh (1700s)
Mode plagal I
Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

Ἐλπίζα καὶ πάλι ἐλπίζω (I hoped and I still do)

Phanariot song, Gregorios Protopsaltis Levitides (1778–1821)
MSS Athos Docheiariou 322, Psachos Library 152, Gennadius Library 231
Mode plagal I hard diatonic spathios
Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

Στὸ ταξίδι τῆς ζωῆς μου (In the journey of my life)

Phanariot song, Petros the Peloponnesian (c. 1735–1778)
MSS Romanian Academy Library 927, Center of Minor Asia Studies P2,
Athos Vatopedi 1428
Mode plagal IV chromatic

Bestenigar Peşrev

Zakharia Khanendeh (1700s)
MS Gritsanis Library 3
Mode varys diatonic pentaphone

Irak Beste

Petros the Peloponnesian (c. 1735–1778)
Mode varys diatonic

Τασνιφ Περσικόν (Persian Tasnif)

ʿAbd Al-Qadir Al-Maraghi (1353–1435)
MS Lesvos Leimonos 259 (1572)
Mode II
Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

Intermission (15 minutes)

Τὶ σκληρότης εἶναι, φῶς μου (What cruelty, oh my light)

Phanariot song, Petros the Peloponnesian (c. 1735–1778)

MSS Psachos Library 19/173, Romanian Academy Library 927,

Center of Minor Asia Studies P2, Metropolis of Iași 129, Athos Vatopedi 1428

Mode IV legetos

Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

Kratema

Petros the Peloponnesian (c. 1735–1778)

Mode IV legetos

Accompanied by the Holy Cross St. Romanos the Melodist Byzantine Choir

Ταταυλιανὸ Χασάπικο (Hassapiko de Tatavla)

Πολίτισσά μου ἔμορφη (Ma belle Constantinopolitaine)

Σούστα Πολίτικη

Tune and songs from the pre-Rembetiko scene of Constantinople (1850–1920)

Night

Alkis Zopoglou

Exile

Kyriakos Kalaitzidis

The golden sheaf of time

Kyriakos Kalaitzidis, contemporary composition. Lyrics by Vasiliki Nevrokopli, inspired by a poem of Adonis translated into Greek by Marcel Pirard

Notes

Byzantine music is best known for its rich sacred tradition. During tonight's concert, however, we are presenting a lesser-known aspect of the Byzantine musical heritage, secular rather than religious music. The Byzantine Empire, composed of a vast mosaic of ethnicities and cultures that were bound together by a shared religion, Christianity, and a common language, Greek, was a dominant artistic, cultural, and political force in the Mediterranean for over a thousand years. Our aim is to give you a deeper appreciation for

Byzantium and its musical tradition and to demonstrate how it influenced and continues to influence related musical idioms from the Levant.

Mediterranean music is based on a theoretical system of tropes or musical modes. This system was created in ancient Greece and constitutes the foundation of all Near Eastern and Middle Eastern music. The common element shared by all ethnic groups in this wide geographic region

is the musical mode, known as maqam/ makam in Arabic and Turkish, radif in Persian, and echos (ἦχος) in Greek. These musical traditions also share common rhythmic patterns and melodic themes as well as musical forms and instruments. Throughout history, musicians of different ethnic backgrounds have been in close contact, often collaborating and even theorizing about the art and science of music.

Unlike other musical traditions in the region, which were transmitted orally, Byzantine music was recorded with a system of musical notation that was developed as early as the tenth century. The earliest recorded use of Byzantine notation for secular music is a Persian composition dated to the fifteenth century. Gradually, the Byzantine system came to be used for recording secular music across the Eastern Mediterranean. The over 4,200 preserved sheets of Byzantine and Post-Byzantine music represent a vital written source for music historians and musicians who specialize in Eastern Mediterranean music. Since all of the music in the region shares the same foundation, the notation in the manuscripts allows us to better understand not only the sacred Greek works but also the sacred and secular music of other ethnic origins.

Tonight's program includes rare specimens of this cultural heritage from the classical and the rural tradition both from written sources and oral tradition. The concert will close with contemporary compositions that illustrate the continuity and influence of Byzantine music on current musical trends.

Enjoy the concert!

Kyriakos Kalaitzidis
En Chordais Artistic Director

Art Music of Constantinople: Buselik Peşrev, Husseyini Ayir Semai, Bestenigar Peşrev, and Irak Beste

After the 1453 conquest of Constantinople, Ottoman court culture absorbed the most refined aspects of Byzantine art and culture. The music presented here, so-called art music, is the music associated with the culture of the Ottoman court. As a genre, art music is characterized by eponymous works attributed to educated and affluent composers, extended and complex forms, elements of music theory, special techniques in instrument playing and vocal production, and professionally made musical instruments. This largely urban music flourished in Constantinople, where musicians of various ethnic and religious communities contributed to its development.

Τ' ἀηδόνια τῆς ἀνατολῆς (Nightingales of the East)

Τ' ἀηδόνια τῆς ἀνατολῆς (Nightingales of the East) is known to us from MS 1203 of the Holy Monastery of Iviron and from MS 322 of Xiropotamou Monastery, both of which date from the early seventeenth century. However, its structure and its extended form betray an older, Byzantine origin. The extended melodic development, which is not found in surviving folk music, suggests that this song may have been art music (music of the court) or, at the very least, influenced by art music of Constantinople. It was transcribed into the New Method of Analytical Notation by Dr. Thomas Apostolopoulos (Department of Music Studies, University of Athens), a close collaborator of En Chordais for the past 20 years.

Phanariot Songs: Ἐλπίζα καὶ πάλι ἐλπίζω, Στὸ ταξίδι τῆς ζωῆς μου, and Τὶ σκληρότης εἶναι, φῶς μου

These songs have come to be called Phanariot because their composers and lyricists-singers were born in and/or lived in the Phanar district of Constantinople. Phanariot songs echo the spirit of this wealthy post-Byzantine society, its aesthetic criteria, its romances and passions, and its particular liberality. According to Chrysanthos of Madytos, “a song-writing craze” could be found in the elite class of the Phanariots. Composers of this music combined Turkish/Arabic makams, Byzantine modes, and French verse to create a distinctive genre. Over 420 examples are preserved in post-Byzantine manuscripts.

Τασνίφ Περσικόν (Persian Tasnif)

The Τασνίφ Περσικόν (Persian Tasnif) was composed by Ἄβδ Αἰ-Καδὶρ Αἰ-Μαραγῆ (1353–1453). Maraghi was an important musical personality of the Muslim world at the end of the fourteenth century and beginning of the fifteenth century. His fame as a leading composer, theoretician, and interpreter was so great that he was sometimes spoken of as a mythical figure comparable to Pythagoras and Orpheus. However, most compositions attributed to him are probably spurious. Τασνίφ Περσικόν is preserved in MS 259 of the Holy Monastery of Leimonos on Lesbos Island, which dates from 1572. A note in the manuscript states that the piece was copied from an older manuscript and that the original notation was carried out on orders of the “Great Master” (possibly a reference to the Byzantine emperor of the time, probably Manuel II Palaiologos). The performance of this piece is made possible thanks to the work of Dr. Thomas Apostolopoulos, who transcribed it into modern notation.

Rembetiko: Ταταυλιανὸ Χασάπικο, Πολίτισσά μου ἔμορφη, and Σούστα Πολίτικη

Rembetiko is an important genre that bridges oriental Greek and Arab traditions. In the streets of Smyrna in Asia Minor, the popular neighborhoods of Istanbul, the back streets of the Port of Syros, and the working class areas of Athens, Piraeus, and Thessaloniki, a new music came into being: popular songs in the style that we now call Rembetiko. It is a musical tradition associated with the margins of mainstream society, much like fado, flamenco, tango, and the blues. Rembetiko dates back to at least the mid-nineteenth century. Tonight’s songs are drawn from what could be called the prehistory of Rembetiko, from the second half of the nineteenth century up to 1920. The songs of this period are played with instruments such as the oud, the qanun, and the violin, and their style is reminiscent of many songs that later became known as “Politika,” “Smyrneika” or “Smyrnorembetika.”

Night, Exile, and The golden sheaf of time

The revival of traditional and Byzantine music in Greece over the past twenty-five years has depended on a new generation of musicians, who have studied and immersed themselves in the traditions of Byzantine music, but who are also open to contemporary musical trends. They recognize that the demand for renewal and creative continuation is just as strong as the demand to preserve, study, and raise awareness of musical heritage. These compositional works of the En Chordais Ensemble’s members should be seen in this light.

Biographies

En Chordais

Kyriakos Kalaitzidis, oud
Drossos Koutsokostas, vocals
Petros Papageorgiou, percussion
Kyriakos Petras, violin
Alkis Zopoglou, qanun

Based in Thessaloniki, En Chordais is a leading music ensemble specializing in the traditions of Mediterranean music. The ensemble's repertoire celebrates the Byzantine musical heritage, Greek folk music, the works of major Mediterranean composers, and compositions by its members. The development of this repertoire owes an important debt to the work of the artistic director and co-founder of En Chordais, Kyriakos Kalaitzidis, who has discovered over 4000 pages of previously unknown notations of secular Greek, Ottoman, and Persian music in manuscript codices from the 15th–19th century.

En Chordais has entranced audiences in more than 900 concerts in some of the world's most prestigious venues, including performances in New York, London, Paris, Venice, Athens, Cairo, Istanbul, Hong Kong, and Melbourne. In 2006 En Chordais was honored as the official nominee by the Greek Department of UNESCO for the Sharjah Prize for the promotion of Arab culture. In March of 2008, the group received the "Prix France Musique des Musiques du Monde" at the Babel Med Festival in Marseilles. The ensemble's concerts and twelve albums have been praised by the BBC World Service, Arte, Radio CANADA, Radio FRANCE, The New York Times, and ABC Radio National Australia.

The composer and musician **Kyriakos Kalaitzidis**, artistic director and co-

founder of En Chordais, is considered one of the most important musical scholars in the field of modal secular music of the post-Byzantine era. Born in Thessaloniki, Dr. Kalaitzidis earned a PhD in Byzantine musicology at the University of Athens. In 1986, he began studying the oud and is one of the most distinguished performers and teachers of the instrument in the Mediterranean today. He has composed and performed instrumental works and music for theater and cinema, for which he has received enthusiastic reviews. He has also written extensively about the evolution of the Mediterranean learned musical tradition and its relationship to contemporary music. His publications include *The Oud - Teaching Method* (1996) and *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15th to Early 19th century)* (2012). Dr. Kalaitzidis is Artistic Director of Thessaloniki World Music Festival and Artistic Advisor of Rialto Ethnic Festival–Cyprus.

"En Chordais is not a group of museum conservationists preciously handling music tracts from the past, but are more investigators wishing to use history as a way to inspire present practice and to further an understanding of themselves."

(Neos Kosmos - Australia)

"The group combines Greek regional idioms and contemporary sounds with a range of influences, mixing moments of traditional festiveness and intense humor into their performance." **(Gig Magazine - UK)**

Contact and Booking Information

Kyriakos Kalaitzidis
Artistic Director, En Chordais
art@enmusic.gr
www.enchordais.gr

Dr. Emmanouil Giannopoulos

Dr. Emmanouil St. Giannopoulos was born in Thessaloniki-Macedonia, Greece. A musicologist who earned his PhD in the Department of Music at the University of Athens, he has been elected Lecturer in the Department of Music at the Aristotle University of Thessaloniki and as Assistant Professor at the Higher Ecclesiastical Academy of Ioannina. His doctoral thesis, *The Flourishing of Psaltic Art in Crete (1566-1669)*, was published as a monograph in 2004. Dr. Giannopoulos studied Byzantine Music at the Music School of the Metropolis of Thessaloniki, at the New Conservatory, and at the Municipal Conservatory of Thessaloniki. He is Protosaltis in the Byzantine Church of the Holy Apostles in Thessaloniki.

Greek Orthodox Archdiocesan Byzantine Choir

The Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America was formed in 2010 after His Eminence Archbishop Demetrios of America expressed a desire for the formation of a choir to promote the rich Byzantine musical heritage of the Orthodox Church. The choir consists of clergy and young men. The majority of the choir members are established head-chanters (protosaltae) in churches from across the greater New York area.

The choir's primary mission is to share the beauty of Byzantine music beyond the borders of Orthodox churches and reveal the spiritual depth of this ancient form of ecclesiastical chant, which was cultivated in Constantinople, on Mount Athos and other centers of Orthodox spirituality throughout the Byzantine period, and continues to thrive to this day.

Since its inception, the choir has been directed by **Demetrios Kehagias**. Dr.

Kehagias was awarded a Byzantine Music Teaching Diploma with highest distinction from the National Conservatory of Athens and studied jazz and composition at Long Island University in Brooklyn, New York. For ten years, he served as Protosaltis at St. Demetrios Cathedral of Astoria, New York, serving the world's largest Greek community outside of Greece. In October 2010, His Eminence Archbishop Demetrios appointed Dr. Kehagias first instructor for the newly established Archdiocesan School of Byzantine Music. He currently serves as Protosaltis at the Dormition of the Theotokos Greek Orthodox Church in Brooklyn, New York.

The choir has performed in some of New York's most prestigious spaces, including The Metropolitan Museum of Art and Carnegie Hall, in Washington, D.C., and in the historic Hagia Irini Church in Istanbul. After its concert in this ancient church, His All Holiness Ecumenical Patriarch Bartholomew expressed his appreciation of the choir: "There is something uniquely inspiring about a concert with authentic traditional religious music. For when it is genuinely and respectfully performed as it was tonight by the Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America, not only does it unite heaven and earth, but it also connects all of humanity—above and beyond any racial, cultural, and religious distinctions and differences. It is this harmony and concord that we are grateful to experience."

Contact and Booking Information

Archdeacon Panteleimon Papadopoulos
Managing Director, Archdiocesan
Byzantine Choir
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www.asbm.goarch.org

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 6th-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.

Contact and Booking Information

Dr. Grammenos Karanos
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50 Goddard Avenue
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Dr. Grammenos Karanos, Artistic Director of the Boston Byzantine Music Festival

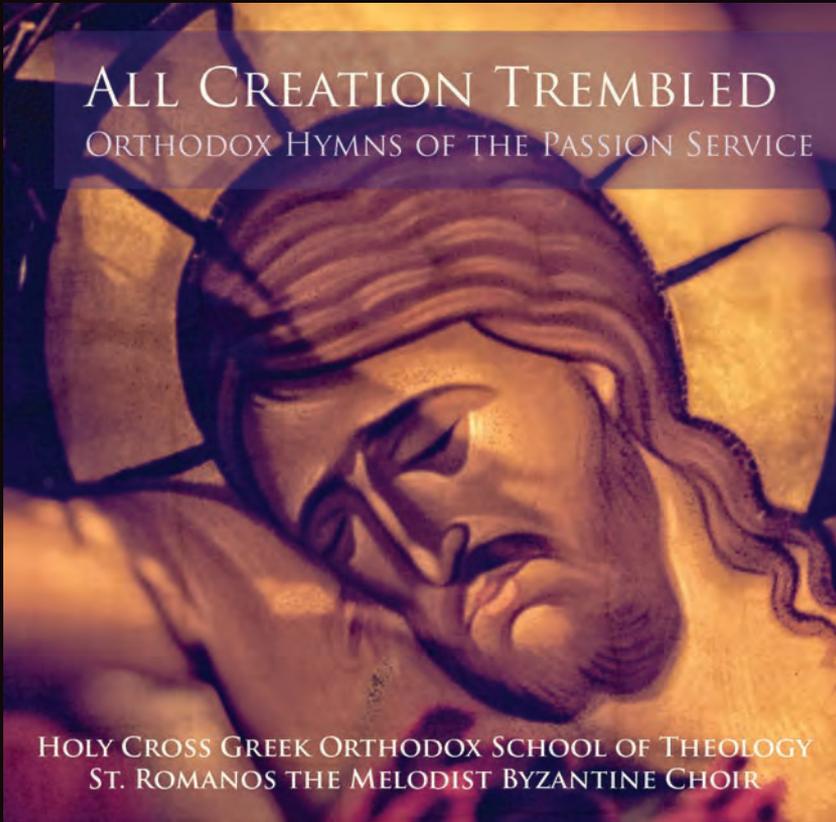
Dr. Karanos joined the faculties of Hellenic College Holy Cross in 2007 and is currently Assistant Professor of Byzantine Liturgical Music. He has served as protopsaltis of several churches in the greater Boston area and is currently Protopsaltis of the Holy Cross Chapel and director of the Holy Cross St. Romanos the Melodist Byzantine Choir. He studied Byzantine music under Photios Ketsetzis, Archon Protopsaltis of the Greek Orthodox Archdiocese of America, and received a Certificate of Byzantine Music Studies with highest distinction in 2002. In 2011, he completed his studies under the guidance of world-renowned musicologist

Gregorios Stathis and was awarded a PhD in Byzantine Musicology and Psaltic Art at the University of Athens, Greece. His primary research interests include the morphology and evolution of Byzantine and post-Byzantine chant, the history and exegesis of neumatic notational systems, the dissemination of the psaltic tradition outside the Greek-speaking world, and the relationship between religious and secular musical traditions in the Balkans. At Hellenic College Holy Cross, Dr. Karanos teaches courses in Byzantine chant and history of music.

Brandie Ratliff, Director of the Mary Jaharis Center for Byzantine Art and Culture

Ms. Ratliff received her M.A. and M.Phil in Byzantine Art from Columbia University. She conducted research on Byzantine pilgrimage in Greece, Turkey, and Egypt. Her work was supported through grants from Columbia University, the Council of American Overseas Research Centers (CAORC), and the Samuel H. Kress Foundation. Before her appointment as Director of the Mary Jaharis Center, Ms. Ratliff was the Research Associate for Byzantine Art in the Department of the Medieval Art and The Cloisters at the Metropolitan Museum of Art where she worked on the groundbreaking exhibition *Byzantium and Islam: Age of Transition*, curated exhibitions drawn from The Met's collection of textiles from Byzantine Egypt, and developed the Kharga Oasis Digital Archive.

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