The fourth

BOSTON
BYZANTINE
MUSIC FESTIVAL

November 11 & 12, 2016

CAPPELLA CLAUSURA

HOLY CROSS ST. ROMANOS THE MELODIST
BYZANTINE CHOIR

KOL AREV
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<td>SYMPOSIUM</td>
<td>Friday, November 11</td>
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<td>Liturgical and Paraliturgical Hymnology in East and West by Richard Barrett, Brian Mayer, Sarah Jenks, and Nick Giannoukakis</td>
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<td>WORKSHOP</td>
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<td>WORKSHOP</td>
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<td>WORKSHOP</td>
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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.

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 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.
Welcome to the fourth Boston Byzantine Music Festival!

As President of Hellenic College Holy Cross Greek Orthodox School of Theology, I am pleased by the superb lectures and concert presented on our campus and at the First Church in Cambridge (Congregational).

The Mary Jaharis Center for Byzantine Art and Culture of Hellenic College Holy Cross Greek Orthodox School of Theology, in partnership with the New York Life Center for the Study of Hellenism in Pontus and Asia Minor, has once again created a stellar series of events that explores paraliturgical music—written on sacred themes but performed outside formal worship—in Byzantine and post-Byzantine chant, Medieval and Renaissance Europe, the Jewish tradition, and contemporary composition.

This year’s concert, “Sacred Voices, Sacred Traditions,” includes performances by our school’s Holy Cross St. Romanos the Melodist Byzantine Choir, under the direction of the festival’s artistic director and our esteemed professor, Dr. Grammenos Karanos, along with Nektarios Antoniou, Protosaltis (Chief Cantor) of Holy Trinity Cathedral in New York City.

Also performing in the concert are a number of other distinguished Protosalties, Cappella Clausura, and Hebrew College’s Chamber Choir Kol Arev. In addition to the concert, the festival includes a symposium on paraliturgical music in the Christian and Jewish traditions and a series of workshops with some of the performers.

Thank you for joining us to celebrate the extraordinary musical legacy of Byzantium and other rich sources! I hope that you will find these offerings uplifting, engaging and illuminating.

I also encourage you to take advantage of the opportunity to learn more about Hellenic College Holy Cross Greek Orthodox School of Theology—its academic offerings, community service and witness to Jesus Christ and the Orthodox Christian Faith.

Sincerely,

With Love in Christ,

Rev. Christopher T. Metropulos
President

Raise a song, strike the timbrel, the sweet sounding lyre with the harp.
Psalm 81:2
Saturday, November 12

SACRED VOICES, SACRED TRADITIONS
CAPPELLA CLAUSURA

Amelia LeClair, Director

Soprano
Roberta Anderson
Shannon Larkin
Adriana Repetto
Agnes Coakley

Alto
Janet Ross
Claire Shepro
Elizabeth Mitchell
Lisa Hadley

Tenor
Alexander Nishibun
Fausto Miro
Frank Campofelice
Richard Barrett

Bass
Peter Schilling
Will Prapestis
Lawson Davies
Anthony Garza

HOLY CROSS ST. ROMANOS THE MELODIST BYZANTINE CHOIR

Grammenos Karanos, Director

Catherine Alexandres
John Anton
Alex Avgeris
James Balidis
Richard Barrett
Niko Birbils
Sawas Bournelis
Anna Cornett
Gabriel Cremeens
Theophania Cremeens
Peter Dogias
Alexandra Drechsler
Peter Elgohary
Alex Eliades
Nikos Eliadis
Dean Franck
Vasileios Grigoriadis*
Irene HajiGeorgi
Markella Hatzakis
Samuel Herron*
Andreas Houpou
Sarah Jenks*
Matthew Jouthas
Katherine Ketchum
Christos Koulatos
Irene Koulianou*
Sophia Kyrou
Konstantinos Loukas
Xenia Lundeen
Antonios Papathanasiou*
Jordan Parro
Sarah Parro
Despina Petrides
Sophia Petrou
Anastasia Rauch
Ross Ritterman
Nicholas Roumas
Michael Sellas
Sarah Stewart
Bailey Despina Thabit
Elizabeth Thomas
Christopher Zaferes

with
Nektarios Antoniou
Spyridon Antonopoulos
Apostolos Combitsu
Demetrios Kehagias
Vasileios Liutas

joined by
Panagiotis Aivazidis, kanun
Beth Bahia Cohen, violin
Stephanos Karavas, oud
Vasilis Kostas, lauto
George Lernis, percussion

*Soloist
Program

**PSALMS, HYMNS, SPIRITUAL SONGS**

**HOLY CROSS ST. ROMANOS THE MELODIST BYZANTINE CHOIR**

- *Κύριε ἐκέκραξα* (O Lord, I have cried to you)
  Ioannis Vyzantios (d. 1866)
  Mode varies

- *Εὐλογήσω τὸν Κύριον* (I will bless the Lord)
  Gregory of Simonopetra
  Modes I, III, plagal I

- *Ἄγνη Παρθένε Δέσποινα* (O Virgin pure, immaculate)
  Gregory of Simonopetra
  Mode plagal I

- *Ὁ σπίνος* (The swallow)
  Demetrios Peristeris (1855–1951)
  Mode I

- Nektarios Antoniou and Spyridon Antonopoulos, soloists
THE SWEET SOUND OF JEWISH MELODY AND CHANT

KOL AREV

Sholem, velt der gantser (Peace to the whole world)
Ben Yomen (1901–1970)
Arranged by Deb Strauss & Jeff Warschauer | Cantor Becky Khitrik & Amy Lieberman
Melanie Blatt, soloist | Michael McLaughlin, accordion | Yaeko Miranda Elmaleh, violin

L’Chu N’ran’na (Come, let us sing)
Psalm 95: 1–4, set to the Koydonover Nign
Musikalischer Pinkas #215 (1927)
Arranged by Jeff Warschauer | Cantor Brian Mayer | Cantor Becky Khitrik
Dara Rosenblatt and Elaine Bresnick, soloists | Michael McLaughlin, accordion | Yaeko Miranda Elmaleh, violin | Becky Khitrik, clarinet | Janet Penn, cello | Melanie Blatt, tof

Gas Nign #81 (Street melody)
Beregovsky Collection
Michael McLaughlin, accordion | Yaeko Miranda Elmaleh, violin | Becky Khitrik, clarinet | Janet Penn, cello | Melanie Blatt, tof

V’Lirushalayim Ircho (To Jerusalem, Your city)
Yossele Rosenblatt (1882–1933)
Arranged by Cantor Charles Osborne
Cantor Elias Rosemberg, soloist

MUSIC OF THE SPHERES – KASSIA, SULPITIA CESIS, AND ARVO PÄRT

CAPPELLA CLAUSURA

Αὐγούστου μοναρχήσαντος (Augustus, the monarch)
Kassia (c. 810–c. 867)
Traditional with drone

Ἄλβον λειτούρ γαταρίαν (Leaving the wealth of her family)
Kassia (c. 810–c. 867)
Modern arrangement by Amelia LeClair

Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις (The fallen woman)
Kassia (c. 810–c. 867)
Modern solo arranged by Amelia LeClair

Ὅπου ἐπλεόνασεν ἡ ἁμαρτία (Hymn to the pious Pelagia)
Kassia (c. 810–c. 867)
Modern arrangement by Amelia LeClair

Hic est beatissimus (This is the most blessed)
Sulpitia Cesis (1577–1619?)

Puer qui natus est nobis hodie (A child is born to us today)
Sulpitia Cesis (1577–1619?)

Maria Magdalene et altera Maria (Mary Magdalene and the other Mary)
Sulpitia Cesis (1577–1619?)

I am the True Vine
Arvo Pärt (b. 1930)
Rozo d'Shabbos (Mystery of Shabbat)
Pierre Pinchik (1900–71)

Yaeko Miranda Elmaleh, violin | Michael McLaughlin, accordion

Enosh (As for man)
Psalm 103: 15–17
Louis Lewandowski (1821–94)

Dr. Janet Hunt, organ

Mizmor L' David (A Psalm of David)
Psalm 29: 1–11
Shlomo Carlebach (1925–94)
Arranged by Joshua Jacobson

Becky Khitrik, clarinet | Melanie Blatt, tof

INTERMISSION (15 Minutes)

CHANTS, LAMENTS, AND FESTIVE SONGS
HOLY CROSS ST. ROMANOS THE MELODIST BYZANTINE CHOIR

Ἀββᾶς ἀββᾶν ὑπήντησεν (An abbot met an abbot)
Anonymous (14th century)
Octaechon (Modes I through plagal IV)

Demetrios Kehagias and Georgios Theodoridis, soloists

Ὁ Θεός, ἤλθοσαν ἔθνη (O God, the nations have come)
Manuel Dukas Chrysaphes (15th century)
Mode plagal IV

Spyridon Antonopoulos, soloist

Σήκω καημένε Κωνσταντή (Rise, poor Konstantis)
Folk song
Mode plagal IV hard chromatic

Sarah Jenks, soloist

Ἔφριξε γῆ (The earth shuddered)
Panagiotis Chalatzoglou (d. 1748)
Mode plagal I pentaphone

Demetrios Kehagias, soloist

Κράτημα τὸ Πάντερπνον (Most delightful Kratima)
Panagiotis Chalatzoglou (d. 1748)
Mode plagal I pentaphone

Ἄγια Μαρίνα καὶ κυρά (Saint Marina, holy maiden)
Cypriot lullaby
Mode I

Irene C. Koulianos, soloist

Παντάνασσα πανύμνητε (All-praised Queen of all)
Germanos of New Patras (17th century)
Mode IV

Apostolos Combitsis, soloist

Τώρα τά πουλιά (Now the birds)
Folk song
Mode II

Vasileios Lioutas, soloist

Ὑπεπέθυμον αἱ δοῦλοι σου (We your servants beseech you)
Georgios Syrkas (1923–2003)
Mode I

Nick Giannoukakis, soloist

Στὸν τάφο σου, μπεκρῆ – Ὤ Βάκχε, τὰ φυτά – Στὸν τάφο τοῦ μπεκρῆ (From your tomb, O drunkard, wine is streaming)
Anonymous (20th century)
Mode I soft chromatic

Grammenos Karanos, Samuel Herron, and Vasileios Grigoriadis, soloists

Ἡ προσευχή τοῦ ψάλτη (The cantor’s prayer)
Vasileios Katsifis (1923–2015)
Mode II

Georgios Theodoridis, soloist

Σᾶν τὰ μάρμαρα τῆς Πόλης (Like the marble of the City)
Traditional of Constantinople
Mode I heptaphone

Antonios Papanastasiou and Nektarios Antoniou, soloists

Ἔχε γειά, Παναγιά (Farewell, O Virgin Mary)
Traditional of Constantinople
Mode plagal II
In tonight’s concert, Cappella Clausura, Holy Cross St. Romanos the Melodist Byzantine Choir, and Kol Arev present the medieval, post-medieval, and contemporary liturgical and paraliturgical music of Eastern and Western Christianity and Judaism. Accompanied by acclaimed vocalists and instrumentalists, they will perform works by the ninth-century Byzantine nun Kassia, the Renaissance lutenist Sulpitia Cesis, the post-Byzantine Greek Orthodox master cantor Panagiotis Chalatzoglou, the German composer of Jewish liturgical music Louis Lewandowski, and the contemporary composers Joseph Ness and Arvo Pärt. The main theme explored by this impressive range of styles and idioms is paraliturgical music—music and song written on or inspired by sacred themes but performed outside of the formal liturgy. Tonight’s performances showcase a variety of paraliturgical genres, including religious poetry, wedding and funeral songs, laments, lullabies, textless vocal works, settings of Psalms, ornamental compositions sung at banquets, and humorous songs on ecclesiastical melodies. The concert illustrates features shared by the three great musical traditions represented, among them the importance of the Psalms both within and outside formal worship, the significant contributions made by female composers, the art of contrafaction (the adaptation of pre-existent melodies and popular tunes to other texts), and the virtuosity displayed in controlled vocal improvisation on biblical and hymnographic texts.

**Notes**

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**Notes**

1 In the Greek sections of the program, the numbering of the Psalms is according to the Septuagint.
All human beings at some point ask the eternal questions what is out there and why are we here? On our centuries-spanning journey from Byzantium to Renaissance Italy to contemporary Estonia, we find similar efforts to express and understand the unknown in the souls of the composers we will hear tonight.

The ancient concept of Musica universalis, or Music of the Spheres, posited that the sun, moon, and planets revolved around the Earth in their proportional spheres, which were the same as the ratios of pure musical intervals, creating musical—and universal—harmony. Cicero asked, “What is that great and pleasing sound?” He answers, “The concord of tones separated by unequal but nevertheless carefully proportional intervals, caused by the rapid motion of the spheres themselves.”

This idea is found throughout ancient thought. In “The Music of the Spheres, or the Metaphysics of Music”, Robert R. Reilly writes, “According to tradition, the harmonic structure of music was discovered by Pythagoras about the fifth century B.C. Pythagoras experimented with a stretched piece of cord. When plucked, the cord sounded a certain note. When halved in length and plucked again, the cord sounded a higher note completely consonant with the original.

In most of the music performed tonight, you will hear spacious, ethereal, gradually shifting perfect intervals that reach deep into our souls and set sympathetic vibrations through our bodies.

Kassia (c. 810–c. 867)

Wealthy and well-educated, Kassia was a Byzantine hymnographer, poet, and abess. Here is the oldest surviving music composed by a woman. She was a prolific composer whose sophisticated and beautiful music was so well known that it was mentioned in medieval chronicles. Kassia is rare among medieval authors and composers in that so many of her works, both music and poetry, have survived. Many of her hymns are still chanted as part of Orthodox liturgy. Through the scholarship of musicologist Dr. Diane Touliatos, fifty musical compositions have been ascribed to Kassia.

Upper-class women in Byzantium, not unlike upper-class women throughout history, had the small luxury of choice: marriage or the monastery. Kassia, upon rejection by the Emperor Theophilos (r. 829–42), established her own monastery in Constantinople and became its first abbess. In his monograph on Kassia, Kurt Sherry writes, “The Great Synaxarist describes her as elated by her rejection by Theophilos, as it freed her to pursue her desire to be a bride to the King of Kings, to receive the heavenly kingdom instead of an earthly one.” True to her spirit, Kassia was more than a quiet nun living in obscurity. Sherry continues, “In the most important religious and political issue of her day, Iconoclasm, Kassia showed herself to be a committed partisan, visiting an imprisoned Iconophile monk, even being herself flogged—and this while still a teenager.

Sulpitia Cesis (1577–1619)

In 1563, the Council of Trent decided to systematically impose clausura (encloisterment) on all female religious communities, thus overriding individual rules, privileges, and exemptions of each order. This decision was met with years of protest from virtually every order. Nonetheless, during the Counter-Reformation, the Church(6,7),(991,990) both socially and politically to have living metaphors of an inviolate church. The Church overcame the protests with the help of local patriarchs. In an age Michel Foucault has termed “the Great Confinement,” living saints were locked up along with prostitutes, orphans, spinsters, badly married women, poor women, begging women, abused women, and immoral women. Being a source of great anxiety to the patriarchs, controlling them became the key to controlling society.

It is remarkable that so many creative voices came out of these cloisters and doubly remarkable that they managed to publish their work. Tonight, we present the work of Sulpitia Cesis, one of the cloistered voices, who was renowned in her time but ignored by history.

In 1593, Sulpitia Cesis, daughter of Count Annibale Cesis, took her vows at San Geminiano, an Augustinian convent in Modena known for its musical versatility and skill. Cesis’s musicianship thrived and she became a well-known lutenist and composer. Her only surviving work is the Motetti Spirituali.

Cesis dedicated her Motetti Spirituali to her relative Anna Maria Cesis, a nun at the convent of Santa Lucia in Rome, another important musical center. “With the splendor and nobility of your name,” she wrote, “these few musical labors may be defended against the meanness of their detractors, and also that they might be occasionally performed in the convents of nuns, in praise of our common Lord.” Her words to Anna Maria, whose family held more sway in the world of music and publishing, reveal an understanding of the politics of music making, the risks involved in the creation of her art, and the boundaries that her work pressed against.

Despite being written in the early seventeenth century at the beginning of the Baroque period, Cesis’s motets are Renaissance in character. They are clearly written by someone whose musical thoughts are more harmonic than melodic. As such, they present difficulties to the singer because some of the melodic movement is choppy and some is flat, giving preference to the harmonic movement. All of this, however, becomes moot when the final grand sonority of her motets comes to the ear. The overall sound is lush and spacious, the text deeply spiritual. It is music that serves a double purpose: it is meant to be sung within the cloister walls, bouncing off all that stone and stucco, and it is meant to be heard as it soars through the walls to the public chiesa (church).

It is the research of Candace Smith of Cappella Artemisia in Bologna that makes our performance possible. She unearthed the work of Cesis and turned the Renaissance partbooks (manuscripts or printed books that contain music for only one voice of a composition) into performer’s editions.

Arvo Pärt (b. 1930)

Estonian composer Arvo Pärt, one of the most performed composers of our time, is renowned for his sacred music. His early work, however, was quite different, showing the influence of Dmitri Shostakovich (1906–75) and Sergei Prokofiev (1891–1953) and later that of the twelve-tone school and serialization. These influences led to criticism by the Soviet regime; they also proved to be a creative dead-end. When Soviet censors banned his early works, Pärt entered a period of contemplative silence in which he returned to the roots of Western music. He studied Medieval and Renaissance music, immersed himself in plainsong and early polyphony, and converted to the Russian Orthodox faith. The music that emerged from...
this eight-year hiatus is radically different, a kind of holy minimalism, at once austere and sensuous, like Guillaume de Machaut (c. 1300–77), Guillaume Dufay (c. 1397–1474), and Hildegard of Bingen (1098–1179). Pärt’s music composed since the 1990s is known for its use of simple triads, which he came to call “tintinnabulation,” evoking the ringing of bells.

“Tintinnabulation is an area I sometimes wander into when I am searching for answers - in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this.

Memorable Jewish tunes and lyrics like Sholem, velt der ganstser are often re-interpreted, re-arranged, and performed by various artists, in the true folk tradition. These songs are handed down over the decades and often become known as ‘traditional’ melodies, even when they were composed by well-known composers and poets. In that tradition, Sholem, velt der ganstser was adopted by the international klezmer duo Jeff Warschauer and Deb Strauss, who arranged it for voice, guitar, and violin on their CD Rejoicing with the composer and poet noted.

Cantor Becky Khtirik and Kol Arev Music Director, Amy Lieberman, have further transformed the song into a choral piece with klezmer instrumental accompaniment.

Sholem, velt der ganstser is the opening melody of Kol Arev’s Klezmer Kabbalat Shabbat service, the Jewish service that welcomes the Sabbath before evening prayers on Friday. It is referred to liturgically as the Queen and Bride.

L’Chu N’ran’na (Come, let us sing)
L’Chu N’ran’na, a setting of the opening verses of Psalm 95, is an example of contrafact— the conjunction of a pre-existing melody with a new or different text. This ubiquitous process has enriched the body of Jewish music by adapting popular tunes to liturgical texts.

The Koydenov or Koydanovo Nign (melody) was collected from a Belarusian man who reported its source as the Hasids (members of a pious Jewish religious sect) of Koydanovo in Belarus, who sang the nign upon the ongoing of the Sabbath, at twilight between the afternoon and evening prayers. It is Nign #215 in Musicalischer Pinkas: A Collection of Zemirot and Folk Melodies (Vilna, 1927). Pinkas comes from Rabinic Hebrew and in this context means “notebook.” Abraham Moshe Bernstein (1866–1932), the Vilner Hazzan (Cantor of Vilna /Vilnius, Lithuania), assembled the collection of Eastern European Jewish folk melodies, which was reprinted by the Cantors Assembly of America in 1958.

The text of L’Chu N’ran’na is the first four lines of Psalm 95, which is recited as part of the Kabbalat Shabbat service. The Jewish mode for the service is a major mode, often with a lowered 7th scale degree. The Koydenov Nign is in a major mode and thus is appropriate for the service.

Tonight’s version was arranged by Jeff Warschauer and later by Cantor Brian Mayer of Temple Emanu-el in Providence, RI, and Hebrew College.
The text of Shir HaShirim is taken from Song of Songs 1:1–4. It is based on traditional Georgian biblical cantillation. The original solo is arranged here for women’s choir by Cantor Becky Khitrik.

The meaning and emotion of the text. Traditionally, the cantor was accompanied by a male choir singing chordal harmonies that supported the melodic line and sentiment of the soloist.

Tonight, Kol Arev performs an arrangement of Rosenberg’s V’Lirushalayim Ircho by Cantor Charles Osborne, himself a prominent cantor and composer.

בְּיוֹרֵשָׁלַיָּם עִרְכָּו
V’Lirushalayim Ircho
(To Jerusalem, Your city)
The years between World Wars I and II were the Golden Age of Hassamait (cantorial performance). During this period, hassamanim—or cantors—were celebrated musical personalities, not just in their own communities where they led religious services but also on the concert stage and in recording studios.

Josef “Yossele” Rosenberg (1882–1933) is regarded by many as the greatest of the Golden Age cantors. Born in the Ukraine in 1882, Rosenberg emigrated to the United States in 1912 to take a position at the synagogue Ohab Tsedek in Harlem. He then moved from Chicago to Minneapolis and finally settled down with a congregation in Borough Park, Brooklyn. Later in life, he traveled to Palestine where he died at the age of 51.

By the 1920s, Rosenberg was one of the best-known cantors in the United States; however, his fame extended beyond the Jewish world. His extraordinary voice earned him large concert fees, a singing role in the 1927 film The Jazz Singer, and the nickname “The Jewish Caruso.” He was also a prolific composer. Over one hundred eighty of his compositions are preserved.

V’Lirushalayim Ircho is the fourteenth prayer of Sheneneh Esre (Eighteen Prayers), or the weekday Amidah (Standing Prayers), the central prayer of Jewish services. Rosenberg’s setting of the text is in the style of music that was sung in the synagogue, where it was performed a cappella. Later, it was transferred to the concert hall with organ and sometimes full orchestral accompaniment. This genre of Jewish liturgical music is dependent on the cantor’s ability to use his or her knowledge of the modes and motifs of Jewish liturgical chant to improvise on a liturgical text, using coloratura and vocal ornamentation to express the meaning and emotion of the text. Traditionally, the cantor was accompanied by a male choir singing chordal harmonies that supported the melodic line and sentiment of the soloist.

At the end of 2020, Saminsky emigrated to the United States where he served as the Music Director of New York City’s Temple Emanu-el for thirty-four years.6

7 The text is Terumah 136a/135b: “The Lord is One, and His Name is One.” It is the mystery of Shabbat, which is united with this mystery of the One, so that it may be the instrument of this Oneness. In the prayer before the entrance of the Sabbath, the Throne of Glory is prepared for the Holy Heavenly King.
Chants, Laments, and Festive Songs
Holy Cross St. Romanos the Melodist Byzantine Choir

Mizmor L’David (A Psalm of David)
Mizmor L’David is the joyful concluding psalm of the Kabbalat Shabbat service on Friday nights. Tonight, Kol Arev performs a setting of Mizmor L’David written by the charismatic spiritual leader Shlomo Carlebach (1925–94). Born in Berlin, Shlomo Carlebach and his family moved to Baden, near Vienna, and then to New York City in 1939 to escape the Nazis. Disillusioned with his Jewish upbringing, he found a spiritual home with the Lubavitch Hasidic Jewish sect. Inspired by his new spiritual family, he became a musical messenger for a religious life based on love, compassion, and forbearance.

Carlebach wrote hundreds of songs and recorded over 25 albums. During the 1960s and 70s, he traveled across the country, performing for large audiences. His musical style was influenced by gospel and American folk music as well as Jewish musical modes. Carlebach eventually moved to Israel, where he established a center and community that spread his musical and religious teachings.

This version of Carlebach’s melody is arranged for performance by virtuoso soloists at the end of formal liturgical services, such as the Divine Liturgy, as well as at banquets, visits of secular or religious dignitaries, and other festive occasions. Kalophonic heirmoi are frequently infused with elements from secular music, among them movement of the melody at the extremes of the musical scales, unusual note alterations, use of non-ecclesiastical scales reminiscent of Ottoman makams (modes), and a freer development of the melodic line, which can sound like improvisation.

Tonight, Kol Arev performs a setting of the Kabbalat Shabbat service on Friday Mizmor L’David, composed by Protopsaltis of the Great Church of Christ in Constantinople, is the best-known kalophonic heirmos. It is a setting of a hymn by St. John of Damascus (d. 749) written in the plagal first stentophone mode. The setting performed tonight is an abbreviated arrangement of Chalatzoglou’s composition by Konstantinos Prinogos (1892–1964), Protopsaltis of the Great Church of Christ.

Krátima to Pánthenon
(Most delightful Kratima)
A kratima is an ecstatic, textless vocal piece sung on meaningless syllables such as terirem, tenena, etc. The practice of composing kratima goes back to the fourteenth century. It derives from the quasi-improvisatory melismatic prolongation of vowels by solo cantors of the Byzantine palate. It is 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. Panagiotis Chalatzoglou (d. 1748) composed the ornate setting in the fifth mode agia. It is a setting performed tonight by Germanos Bishop of New Patras (fl. 1660–85) in the fourth mode agia.

Ω Θεός, ἠλλοισαν ἑθνη
(O God, the nations have come)
Manuel Dukas Chryssaphes (fl. 1440–63) was the last Lampadarios (leader of the left choir) of the imperial palace in Constantinople. A prolific composer, scribe, and theorist, Chryssaphes is widely regarded as the greatest Greek Orthodox ecclesiastical musician of the fifteenth century. This setting of an excerpt from Psalm 78 in the plagal fourth mode is the earliest known lament for the Fall of Constantinople.

The earth shuddered by Panagiotis Chalatzoglou (d. 1748), Protopsaltis of the Great Church of Christ in Constantinople, is the best-known kalophonic heirmos. It is a setting of a hymn by St. John of Damascus (d. 749) written in the plagal first stentophone mode. The setting performed tonight is an abbreviated arrangement of Chalatzoglou’s composition by Konstantinos Prinogos (1892–1964), Protopsaltis of the Great Church of Christ.

Άγια Μαρίνα καὶ κυρά
(Saint Marina, holy maiden)
Saint Marina, holy maiden is a traditional lullaby from Cyprus. It tells of a mother who put her baby to sleep. The simple, low, and repetitive tune in the first mode is reminiscent of syllabic ecclesiastical melodies.

Παντάνασσα πανύψητη
(All-praised Queen of all)
This paraliturgical hymn in political (15-syllable iambic) verse comes from a longer poem in honor of the Virgin Mary by Matthias Tsagalas of Cyprus (d. 1653), parts of which derive from a fourteenth-century poem by Koukoulas or Xenos Koronis. All-praised Queen of all is another example of kalophonic heirmoi. Six musical settings written by five composers from the seventeenth to the nineteenth centuries attest to the hymns great popularity. Tonight, you hear a setting by Germanos Bishop of New Patras (fl. 1660–85) in the fourth mode agia.

Τώρα τὰ πουλιά
(Now the birds)
This love song in the second mode is from the Arcadia region in the Peloponnese. It belongs to the genre of table songs—slow songs characterized by a free flow of rhythmic patterns meant to be performed at the table rather than the dance floor.

According to the historian and philologist Claude Fauriel (1772–1844), the subject of the song is a warrior who comes back from a battle late at night and does not want to wake up despite his wife’s caresses and pleas. The slow, meditative character of the song and the vocal virtuosity required for its performance evoke a similar aesthetic to that of kalophonic heirmoi.

'Icteumomoi oi douloi sou'
(We your servants beseech you)
This hymn from the Kanon of the Akathist Hymn, composed by St. Joseph the Hymnographer (9th century), is chanted in a fast, syllabic melody of the fourth mode on Fridays of Great Lent in the Greek Orthodox Church. Georgios Syrkas (1923–2003), one of the most famous cantors of the twentieth century, composed the ornate setting in the first mode that you hear tonight. Syrkas’s setting belongs to the slow sticheraric genre, but it is often inaccurately characterized as a kalophonic heirmos because of its paraliturgical function, the technical demands it presents for singer, and its imaginative text-painting.

*Transcontinental Music Publications, 2008.*
 músicas de Constantinopla.

- Grammenos Karanos
Holy Cross St. Romanos the Melodist
Byzantine Choir

**TEXTS**

**Κύριε ἑκάκραξα**

Κύριε ἑκάκραξα πρὸς σέ, εἰσάκουσόν μου, εἰσάκουσόν μου Κύριε.

Κύριε ἑκάκραξα πρὸς σέ, εἰσάκουσόν μου, πρόσχες τῇ φωνῇ τῆς δεήσεως μου, ἐν τῷ κεκαραγενεί με πρὸς σέ, εἰσάκουσόν μου Κύριε.9

Κατευθυνθήτω ἡ προσευχή μου ὡς θυμίαμα ἐνώπιον σοῦ, Ἐπαράσεις τῶν χερῶν μου θυσία ἐπετείρησε, εἰσάκουσόν μου Κύριε.10

**Εὐλογήσω τὸν Κύριον**

Εὐλογήσω τὸν Κύριον ἐν παντὶ καρπῷ, διὰ παντὸς ἡλίου καὶ τῆς ἱλισθήσεως, τῆς πλούσιας καὶ τῆς ἀνθρώπου. ἐφοβηθήσομαι τὸν Κύριον λέγοντα κακόν, ἐν πάση καρδίᾳ καὶ πρὸς κακίαν.

Αὐτὸς ἐλπίζεις σὺν δοῦλοι τούτοις, κανένας πρὸς τὸν Κύριον σεβαστὸς, ἐν κακοίς, ἐν ἀστιγμάσεις, καὶ ἐν κρίσεις. Ἑλπίζεις δὲ εἰς τὴν ἐνάστρεφον ἡμῖν ἀθώαντος προσευχήν, καὶ εὐφρανθήσομαι ὡς ἡμῖν ἐφοβηθήσομαι τὸν Κύριον. Διὰ παντὸς ἠπάθησόν με εἰς τόν Κύριον καὶ ἐναπέκρισάμενος ἐν κακοίς ἐκκλίνων ἀπὸ τῷ Κύριῳ. Ἐξεζήτησα τὸν Κύριον, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου Κύριε.9

**Εὐλογήσω τὸν Κύριον 12**

Εὐλογήσω τὸν Κύριον ἐν παντὶ καρπῷ, διὰ παντὸς ἡλίου καὶ τῆς ἱλισθήσεως, τῆς πλούσιας καὶ τῆς ἀνθρώπου. ἐφοβηθήσομαι τὸν Κύριον λέγοντα κακόν, ἐν πάση καρδίᾳ καὶ πρὸς κακίαν.

Αὐτὸς ἐλπίζεις σὺν δοῦλοι τούτοις, κανένας πρὸς τὸν Κύριον σεβαστὸς, ἐν κακοίς, ἐν ἀστιγμάσεις, καὶ ἐν κρίσεις. Ἑλπίζεις δὲ εἰς τὴν ἐνάστρεφον ἡμῖν ἀθώαντος προσευχήν, καὶ εὐφρανθήσομαι ὡς ἡμῖν ἐφοβηθήσομαι τὸν Κύριον. Διὰ παντὸς ἠπάθησόν με εἰς τόν Κύριον καὶ ἐναπέκρισάμενος ἐν κακοίς ἐκκλίνων ἀπὸ τῷ Κύριῳ. Ἐξεζήτησα τὸν Κύριον, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου Κύριε.9

**I will bless the Lord**

I will bless the Lord at all times, his praise shall continually be in my mouth. My soul shall make its boast in the Lord; the humble shall hear of it and be glad. Oh, magnify the Lord with me, and let us extol his name together. I sought the Lord, and he heard me, and delivered me from all my fears. They looked to him and were radiant, and their faces were not ashamed. This poor man cried out, and the Lord heard him, and saved him out of all his troubles. The angel of the Lord encourages all around those who fear him, and delivers them. Oh, taste and see that the Lord is good; blessed is the man who trusts in him! Oh, fear the Lord, you his saints! There is no want to those who fear him. The young lions lack and suffer hunger; but those who seek the Lord shall not lack any good thing. Come, you children, listen to me; I will teach you the fear of the Lord. Who is the man who desires life, and loves many days, that he may see good? Keep your tongue from evil, and your lips from speaking deceit. Depart from evil and do good; seek peace and pursue it. The eyes of the Lord are on the righteous, and his ears are open to their cry. The face of the Lord is against those who do evil, to cut off the remembrance of them from the earth. The righteous cry out, and the Lord hears, and delivers them out of all their troubles. The Lord is near to those who have a broken heart, and saves such as have a contrite spirit. Many are the afflictions of the righteous, but the Lord delivers him out of them all. He guards all his bones; not one of them dies in want.
τὴ μουσικὴ
Πα΄ Νη΄ Ζω΄ Κε Δι Γα Βου Πα.
Μὰ πές μου ποιὸς εἶναι ὁ δάσκαλός σου ποὺ σὲ μαθαίνει τὰ μουσικά.
Μὰ πές μου ποιὸς εἶναι ὁ δάσκαλός σου ποὺ σὲ καλά,
Σπίνε, μ’ ἀρέσει τὸ ψάλσιμό σου, τὰ λέγεις ὅλα, ὅλα παιδί.
Σὲ φουντωμένο δέντρου κλωνάρι κάθεται σπίνος
[Χαῖρε νύμφη ἀνύμφευτε]
καὶ κληρονόμο δεῖξόν με ζωῆς τῆς αἰωνίου.
[Χαῖρε νύμφη ἀνύμφευτε]
Ἀντιλαβοῦ μου, ῥῦσαί με ἀπὸ τοῦ πολεμίου
[Χαῖρε νύμφη ἀνύμφευτε]
θερμῶς ἐπικαλοῦμαι σε, ναὲ ἡγιασμένε.
Κόρη σεμνὴ καὶ ἄσπιλε, Δέσποινα Παναγία,
[Χαῖρε νύμφη ἀνύμφευτε]
σὲ δυσωπῶ Παντάνασσα, σὴν χάριν ἐξαιτοῦμαι.
[Χαῖρε νύμφη ἀνύμφευτε]
Ις ῥοφαὶς, ὁ ἀμέτρητον ἔχων τὸ μέγα ἔλεος.
[Χαῖρε νύμφη ἀνύμφευτε]
ψυχοσῶτα Σωτήρ μου; Μή με τὴν σὴν δούλην καὶ κριμάτων σου ἀβύσσους τίς ἐξιχνιάσει,
[Χαῖρε νύμφη ἀνύμφευτε]
ἁμαρτιῶν μου τὰ πλήθη καταφιλήσω τοὺς ἀχράντους σου πόδας, ἀποσμήξω ὁ κλίνας τοὺς οὐρανοὺς τῇ ἀφάτῳ σου κενώσει·
[Χαῖρε νύμφη ἀνύμφευτε]
ὁ νεφέλαις στημονίζω τῆς θαλάσσης τὸ ὕδωρ·
[Χαῖρε νύμφη ἀνύμφευτε]
κάμφθητί μοι πρὸς τοὺς στεναγμοὺς τῆς καρδίας,
[Χαῖρε νύμφη ἀνύμφευτε]
ὁ παρέχων τῷ κόσμῳ τὸ μέγα ἔλεος.
[Χαῖρε νύμφη ἀνύμφευτε]
στεφανῖτις ἀνεδείχθη ἡ μάρτυς,
πέπτωκεν ὁ ἐχθρός, ὑπὸ γυναικὸς ἡττηθείς,
τῷ ὅπλῳ τοῦ Σταυροῦ κατεπάτησε τὸν τύραννον·
καὶ τῇ παντευχίᾳ περιπεφραγμένη τῆς χάριτος,
δόξαν εὕρατο ἡ μάρτυς καὶ πλοῦτον οὐράνιον,
ἐιλικρινῶς,
Ὄλβον λιποῦσα πατρικόν,
خوفذوایس σον τοῦ ἐνανθρωπήσαντο Θεοῦ ἡμῶν.
ἐπεγράφημεν οἱ πιστοὶ ὀνόματι Θεότητος,
Ἀπεγράφησαν οἱ λαοὶ τῷ δόγματι τοῦ Καίσαρος,
ἐπίστευσαν.
καὶ εἰς μίαν δεσποτείαν θεότητος, τὰ ἔθνη ἐπέγραψαν.
ἡ πολυαρχία τῶν ἀνθρώπων ἐπαύσατο,
Αὐγούστου μοναρχήσαντο.
Ἄγιοσύνη Σωτήρ μου
[Ἀγιώσυνη Σωτήρ μου]
Ἄγιοσύνη Μαρθηνήσαντος ἐπὶ τῆς γῆς,
ἡ πολυαρχία τῶν ἀνθρώπων ἐπάκουσα,
καὶ σοὶ ἐνανθρωπήσαντο ἐκ τῆς Ἁγίης,
ἡ πολυαρχία τῶν εἰδώλων κατηργητήσατο.
Ὑπὸ μίαν βασιλείαν ἐγκόμιον αἱ πόλεις γεγενήται·
καὶ εἰς μίαν δισποτείαν θεότητος, τὰ ἔθνη ἐπέστειλεν.
Ἀντιλαβοῦ μου, ἐλάφιον τὸ δόγμα τοῦ Καίσαρος,
ἐπεγράψαν τὶς πιστοῖς ἐνόμισα θεότητος,
σοὶ τὸ ἐνανθρωπήσαντο θεότητος.
Μέγα σου τὸ θέλος, Κύριε, δόξα σοι.

**The fallen woman**

Lord, when the woman who had fallen into many sins perceived your divinity,

she assumed the role of a myrrh-bearing woman, and lamenting brought fragrant oils to anoint you before your burial.

"Woe is me," she said.

"Night for me is a frenzy without restraint, very dark and moonless, a sinful love-affair."

"Night for me is a frenzy without restraint, very dark and moonless, a sinful love-affair."

"Woe is me, “ she says.

"Night for me is a frenzy without restraint, very dark and moonless, a sinful love-affair."

"Woe is me," she says.

"Night for me is a frenzy without restraint, very dark and moonless, a sinful love-affair."

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"Woe is me," she says.

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"Woe is me," she says.

"Night for me is a frenzy without restraint, very dark and moonless, a sinful love-affair."

"Woe is me," she says.
Hic est beatissimus Apostolus
καὶ νῦν τούτῳ πρεσβεύεις ὑπὲρ τῶν ψυχῶν ἡμῶν.
tῆς μετανοίας προσήγαγες,
tὸ τέλος εὐπρόσδεκτον τῷ Κυρίῳ, διὰ
tῶν πολλῶν πταίσματων τὸ πέλαγος ἐξήρανας,
ἐν προσευχαῖς γὰρ καὶ δάκρυσι, Πελαγία,
cαθὼς ὁ Ἀπόστολος διδάσκει·
ὑπερεπερίσσευσεν ἡ χάρις,
Ὅπου ἐπλεόνασεν ἡ ἁμαρτία,
Ὅπου ἐπλεόνασεν ἡ ἁμαρτία

This is the most blessed Apostle
A child is born to us today
A child is born to us today,
more than a prophet is he, this is he of whom the Savior
spoke: among those born of woman there has risen no
one greater than John the Baptist. Alleluia.

I am the True Vine
I am the true vine, and my Father is the husbandman.
Every branch in me that beareth not fruit he
shall take away; and every branch that beareth fruit,
shall he make to flourish more fruit.
Now ye are clean through the word which I have
spoken unto you.
Abide in me, and I in you. As the branch cannot bear
fruit of itself, except it abide in the vine; no more can
ye, except ye abide in me.
I am the vine, ye are the branches: He that abideth
in me, and I in him, the same bringeth forth much
fruit: for without me ye can do nothing.
If a man abide not in me, he is cast forth as a branch,
and is withered; and men gather them, and cast
them into the fire, and they are burned.

16 John 21:20 (King James Bible).
17 Matthew 11:9–11 (King James Bible).
18 Matthew 28:1, 6–7 (King James Bible).
19 Matthew 15:1–14 (King James Bible).
20 Psalm 95:1–4, set to the Koydonover Nign.
V’Lirushalayim Ircho

To Jerusalem, Your city

And to Jerusalem, Your city, in compassion may You return and may You rest with it, as You have spoken. May You build it soon and in our days as a structure that is eternal, and the throne of David, speedily, within it may You establish. Blessed are You, our Adonai, Builder of Jerusalem.

As for man

15 As for man, his days are as grass; as a flower of the field, so he flourisheath.

16 For the wind passeth over it, and it is gone; and the place thereof knoweth it no more.

17 But the mercy of the LORD is from everlasting to everlasting upon them that fear Him, and His righteousness unto children’s children.

A Psalm of David

1 A Psalm of David. Ascribe to Adonai, O ye sons of might, ascribe to the Adonai glory and strength.

2 Ascribe to the Adonai the glory of His name; bow down to Adonai, majestic in holiness.

3 The voice of Adonai is upon the waters; the God of glory thunders, Adonai over the mighty waters.

4 The voice of Adonai is power; the voice of Adonai is majesty.

5 The voice of Adonai breaks cedars; Adonai breaks in pieces the cedars of Lebanon.

6 God makes Lebanon skip like a calf; Sirion like a young wild-ox.

7 The voice of Adonai kindles flames of fire.

8 The voice of Adonai convulses the wilderness; Adonai convulses the wilderness of Kadesh.

9 The voice of Adonai causes hinds to calve, and strips forests bare; while in God’s temple all say: ‘Glory.’

10 Adonai sat enthroned at the flood; Adonai sits as Sovereign forever.

11 May Adonai grant strength to the people; may Adonai bless the people with peace.

An abbot met an abbot

An abbot met an abbot and greeted him thus:

Where do you come from, O abbot?

From Adrianople.

What did you learn concerning my parents?

Your mother died and your father is on his deathbed also.

And may God forgive them.

O God, the nations have come

O God, the nations have come into your inheritance, your holy temple they have defiled. The dead bodies of your servants they have given as food for the birds of the heavens, the flesh of your saints to the beasts of the earth. Their blood they have shed like water all around Jerusalem,
Excerpt and paraphrase from Psalm 78 (New King James Bible).

and there was no one to bury them. We have become a reproach to our neighbors, a scorn and derision to those who are around us. How long, Lord? Will You be angry forever? Will Your jealousy burn like fire? Pour out your wrath on the nations that do not know you, and on the kingdoms that do not call on your name. Oh, do not remember former iniquities against us; but help us and have mercy on us.25

All-praised Queen of all

All-praised Queen of all, Virgin, Mother, and Maiden, hear my utterance and attend to my words, see the flow of my tears, see the sorrow of my soul, see and do not despise me, O Lady Theotokos.

We your servants beseech you

We your servants beseech you and bend the knee of our heart to you. O pure one, lend us your ear in afflictions and your City preserve, O Theotokos, from any destruction by the enemies.

Take it away, give it back, return and bring it back to me, to see how the trees blossom and hear how the birds sing.

How they are merry and fly high, how they go far and come back again. To see the roses of May and the red apples of August.

O Lady Mary, O blessed Queen, who lull the babies to sleep, Nani, nani, hush to sleep, let sleep fall upon the baby’s eyes.

Now the birds

Now the birds, now the swallows, now the partridges speak and say: Wake up, my lord.

From your tomb, O drunkard, wine is streaming

From your tomb, O drunkard, wine is streaming, you never in your life drank a drop of water, but only guileless retsina by the glass. The spigots of the barrels honor you, but only guileless retsina by the glass.

O Bacchus, change the plants and the leaves of the trees that belong to us drunkards who here are drinking into vines, and change the thorns into streams of wine, so that we can drink and rejoice in the only medicine that heals all diseases, O all-blessed Bacchus!

From the tomb of the drunkard wine is streaming, he never in his life drank a drop of water,
όνειρο ἤτανε, τὰ λησμονήσαμε.

Ἔχε γειά, Παναγιά, τὰ μιλήσαμε,
αὐτὰ τὰ τέσσερα χωριὰ 'μορφαίνουνε τὴν Πόλη.
Γεντὶ Kουλὲ καὶ Θαραπειά, Ταταύλα καὶ Νιχώρι,
όνειρο ἤτανε, τὰ λησμονήσαμε.

Ἔχε γειά, Παναγιά, τὰ μιλήσαμε,
καὶ μὲσ' ἀπ' τὸ Γεντὶ Kουλὲ κοπέλα θ' ἀγαπήσω.
Στὸ Γ αλατὰ θὰ πιῶ κρασί, στὸ Πέρα θὰ μεθύσω,


Δίπλα θά 'ναι ὁ Καραμάνης, ὁ Στανίτσας κὶ ὁ Βιγγάκης,
Στὸ ζερβὶ τὸ ἀναλόγι, Πρίγγο καὶ Δουκάκη,
θά' βαζα νὰ βόηθαγαν τὸν γέρο στὸ στασίδι.
Καμπανίδη καὶ Μουτάογλου καὶ τὸν Πετρίδη,


Δίπλα θά να προσκυνᾶνε Τουρκοποῦλε καὶ Ῥωμιές.
Ἀποφάσισα νὰ γίνω στὴν Ἁγιὰ Σοφιὰ κουμπές,
Σὰν τὰ μάρμαρα τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Σὰν τὰ μάρμαρα τῆς Πόλης

οἱ ψάλτες δὲν θὰ πέθαιναν ποτέ!

Εἴς τῷ Φαίηνα Πρίγγο, Ἀρτάκ καὶ Καραμάνης,
ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναι.

Ἐὰν γειά, Παναγιά, τὰ μιλήσαμε,
όνειρο ἤτανε, τὰ λησμονήσαμε.


και τὰς μάρμαρας τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Σὰν τὰ μάρμαρα τῆς Πόλης

οἱ ψάλτες δὲν θὰ πέθαιναν ποτέ!

Σάν τὰ μάρμαρα τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Εἴς τῷ Φαίηνα Πρίγγο, Ἀρτάκ καὶ Καραμάνης,
ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναι.

Σάν τὰ μάρμαρα τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Ἐἴς τῷ Φαίηνα Πρίγγο, Ἀρτάκ καὶ Καραμάνης,
ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναι.

Εἴς τῷ Φαίηνα Πρίγγο, Ἀρτάκ καὶ Καραμάνης,
ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναν.


και τὰς μάρμαρας τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Σὰν τὰ μάρμαρα τῆς Πόλης

οἱ ψάλτες δὲν θὰ πέθαιναν ποτέ!

Σάν τὰ μάρμαρα τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Ἐἴς τῷ Φαίηνα Πρίγγο, Ἀρτάκ καὶ Καραμάνης,
ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναν.


και τὰς μάρμαρας τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Σὰν τὰ μάρμαρα τῆς Πόλης

οἱ ψάλτες δὲν θὰ πέθαιναν ποτέ!

Σάν τὰ μάρμαρα τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
Ἐἴς τῷ Φαίηνα Πρίγγο, Ἀρτάκ καὶ Καραμάνης,
ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναν.


και τὰς μάρμαρας τῆς Πόλης πού 'ναι στὴν Ἁγιὰ Σοφιά,
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οἱ ψάλτες δὲν θὰ πέθαιναν ποτέ!

Σάν τὰ μάρμαρα τῆς Πόλης πο𝘂 'ναι στην Ἁγιὰ Σοφιά,
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ἐνεπίβασε τὴν γηγέννησαν τὸν παράδεισον.
Πρίπους καὶ Παράδεισο, Παναγιά καὶ Παναγιά,
τοὺς ψαλτέρους τὸν παράδεισον ἐφαρμοσμέναν.
which he has produced two CDs. He has lectured and performed as a soloist or member of various ensembles, including the Archdiocesan Byzantine Choir of the Greek Orthodox Diocese of America, Psaltikon, and the Byzantine Choir of the Greek Orthodox Metropolis of Pittsburgh, in universities, concert halls, churches, and other venues throughout the United States and Europe. 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 Byzantine chant, history of music, and liturgical service rubrics.

Kol Arev
Kol Arev, the chamber choir of Hebrew College, is composed of students, faculty, staff, and alumni with a wide range of experience, from the beginner to the seasoned choral singer. Founded in 2012 by Artistic Director Lynn Torgove, Kol Arev serves as an artistic ambassador of Hebrew College and its School of Jewish Music. The choir explores Jewish choral music, both sacred and secular. Under Music Director Amy Lieberman, Kol Arev has performed as part of the Boston Jewish Music Festival and at area synagogues, including Ohabei Shalom in Brookline and Temple Emanuel in Providence, RI. Kol Arev has premiered compositions by Joseph Ness and Charles Osborne and Hebrew College graduates Rabbi Shoshana Friedman and Cantor Richard Lawrence. Meaning “sweet sound,” Kol Arev is committed to interfaith collaborations, having performed with the Andover Newton Theological Seminary, both in concert and in worship, the Seraphim Singers, and in the Boston Theological Institute’s Choirfest.

Mezzo-soprano, stage director, and teacher, Cantor Lynn Torgove (MAJ ’11, Can ’12) has toured Europe, North America, and Japan as a singer, worked with acclaimed directors and conductors, and recorded on the Erato and Telarc labels. She is a member of the Cantata Singers and has appeared as a soloist with Boston Lyric Opera, Emmanuel Music, Boston Camerata, Aston Magna, Saint Louis Symphony Orchestra, Portland Symphony Orchestra, Tallahassee Symphony, Springfield Symphony (Ohio), American Repertory Theater, Berkshire Choral Festival, and the Masterworks Chorale. As a stage director, she has directed Hans Krása’s Brundibár with the Cantata Singers, Edward Cohen’s The Bridal Night with Collage New Music, Lukas Foss’ Griffelkin with Boston Modern Orchestra Project, Gianni Schicchi at the Boston University Opera Institute, and The Magic Flute, The Daughter of the Regiment, and The Barber of Seville for Opera New England/Boston Lyric Opera, among others.

Ms. Torgove has over 15 years of experience teaching acting, stage movement, and vocal studies at New England Conservatory, Boston Conservatory, the Boston University Tanglewood (Opera) Institute, Tufts University, Brandeis University, the Walnut Hill School for the Arts, and Longy School of Music. Since 2005, she has been on the faculty of Hebrew College School of Jewish Music, where she serves as head of Vocal Arts and Adjunct Instructor of Jewish Music.

In 2012, she was ordained as Cantor from Hebrew College. Ms Torgove is co-founder of the communications training firm Gabriel Communications.

Conductor Amy Lieberman is equally at home in choral, orchestral, and chamber music and in musical theater. She is on the faculty of the School of Jewish Music at Hebrew College, where she conducts Kol Arev, coaches art song, and teaches musicianship and conducting. Ms. Lieberman is also Artistic Director of ArtsAhimsa, a performance series dedicated to the promotion of non-violence through the arts. She conducts the chorus at the ArtsAhimsa summer festival in the Berkshires, and she has given concerts and master classes with ArtsAhimsa in Calcutta and New Delhi, India. She is also a founding member and Music Director of Vocollege, an ensemble of three artists who present, in live performance and radio broadcast, theatrical works that interweave words, music, and drama.

For five years, Ms. Lieberman was Director of Choral Activities at New England Conservatory of Music, where she led performances with the Chamber Chorus, Concert Choir, Sinfonietta, Symphony, Bach Ensemble, Percussion Ensemble, and Jazz Orchestra. She has been Visiting Assistant Professor of Conducting at Berklee College of Music, and she was Director of Choral Activities and Music Director of the Musical Theater program at Wilkes University in Pennsylvania. Ms. Lieberman has appeared as guest conductor with Boston Cecilia, Zamir Chorale of Boston, Cappella Clausura (MA), Lexington Symphony (MA), Portsmouth Symphony (NH), Tallahassee Symphony Orchestra, Pittsburgh Symphony Orchestra (PA), Boston Summer Sings, Alento Chamber Players (NH), and New Music New Haven. She has served as assistant conductor for the Rhode Island Philharmonic, Cantata Singers, and Boston University Tanglewood Institute’s Young Artists Orchestra.

Ms. Lieberman has presented pre-concert lectures for Cantata Singers, Boston Symphony Orchestra, Concord Chamber Music Society, and the Rhode Island Philharmonic. Her music degrees are from Stanford University, Boston University, and the Yale School of Music, where she was Assistant Conductor of the Yale Glee Club and a frequent guest conductor on the New Music New Haven series. During the spring of 2015, Ms. Lieberman was Visiting Director of Choruses at Northeastern University.

Panagiotis Aivazidis, kanun
Panagiotis Aivazidis was born in Greece in 1993. He completed his elementary and high school education at the Music School of Serres, Greece, with honors. His BA is from the University of Macedonia, Thessaloniki, where he majored in kanun in the Folk Department of Musical Science and Art.

Mr. Aivazidis has played the kanun at festivals throughout Europe. For six years, he accompanied the Ioasaf o Dionysiatis Byzantine Choir (Serres) under the maestro and president Ioannis Papachronis. He also performed with the Orchestra of Greek World Music and George Patronas for three years. He is continuing his study of the kanun at Berklee College of Music.

Nektarios Antoniou, soloist
Nektarios Antoniou (DMA) chairs the Department of Greek Music and Chant for the Conservatory of Northern Greece and is the Artistic Director of Schola Cantorum, a founding member of the Grammy-nominated DÚNYA musicians’ collective, and Protopenitsa of the Archdiocesan Cathedral of the Holy Trinity in New York City. Mr. Antoniou made his NPR debut in 2003, conducting Schola Cantorum live from the Beinecke Rare Book and Manuscript Library at Yale University in a joint performance of Credo Settings with Yale Schola Cantorum directed by Simon Carrington. He has produced concerts for major universities, installed soundscapes at the Harvard Fogg Art Museum, and curated Gallery Quest: The Alternative Guide to the Yale University Art Gallery while editor of Palimpsest, Yale’s literary and arts magazine.

Since 2007, he has been a Tutor, researching at Aristotle University of Thessaloniki, and editing and curating at the Mount Athos Center in Thessaloniki, continuing the legacy that brought forth the exhibition Treasures of Mount Athos. Mr. Antoniou taught music at Holy Cross Greek Orthodox School of Theology for ten years. He founded the Holy Cross Women’s Byzantine Choir, which opened the exhibition Faces of Eternity.

Spyridon Antonopoulos, soloist
Spyridon Antonopoulos is an Honorary Research Fellow at City University London, where he completed a dissertation on the fifteenth-century Constantinopolitan composer, theoretician, and choir director Manuel Chrysaphes. He is founder and musical director of Psaltikon, a vocal ensemble dedicated to the preservation and dissemination of Byzantine chant of all periods. Mr. Antonopoulos has performed and lectured throughout the United States and Europe and appears regularly as a singer with Cappella Romana. He is a singer on Cappella Romana and Stanford University’s “Icons of Sound” project, as well as a singer and researcher for UCLA/USC’s “Bodies and Spirits: Soundscapes of Byzantium.” Both projects are multidisciplinary collaborations focusing on acoustics and the interplay of sound, space, and liturgy in the Middle Ages.
Melanie Blatt, Kol Arev - soloist, tof
Melanie Blatt, a second year student in the cantorial ordination program at Hebrew College, was raised in Baltimore, MD. Ms. Blatt graduated with a BA from the University of Maryland at College Park’s School of Engineering; she also earned a MA in Jewish Education from Towson University. She has taught music in Hebrew schools, administered youth programs at Beth El Congregation in Baltimore, and served as Jewish Life Specialist at Jewish summer camps. She is a certified personal trainer and enjoys hiking, biking, dancing, yoga, and meditation. Ms. Blatt leads a rich musical life, which includes singing with the Zamir Chorale of Boston and Kol Arev, playing the guitar, oboe, and piano, and arranging music for chorus.

Elaine Bresnick, Kol Arev - soloist
Elaine’s first instrument is piano, which she studied starting at age five. When she moved to Boston after college, she sang with several local choruses. She began to develop her voice as an instrument under the tutelage of Luellen Best. A mezzo-soprano, Elaine especially enjoys performing twentieth-century century art songs. She has sung with Chorus Pro Musica, Tanglewood Festival Chorus, Spectrum Singers, King’s Chapel Choir, and Temple Emmanuel in Andover, MA. She currently is a member of Kol Arev and Cantata Singers. Fluent in German, Elaine is a retired technology executive. She holds degrees from the University of Michigan, Harvard University, and Boston University. She has one grown daughter and lives in Newton, MA.

Beth Bahia Cohen, violin
Beth Bahia Cohen is of Syrian Jewish and Russian Jewish heritage. Inspired early by the sounds she heard at family gatherings, she later studied with master musicians from Hungary, Greece, Turkey, and the Middle East. She plays many bowed instruments, including the violin, various Greek lyra and the Turkish bowed tanbur.

For years, Beth has focused on the Greek violin. She performs as a soloist and with Ziyiá, Orkestra Keyif, Édessa, and many others. Beth is on the World Music faculty of Tufts University and has been the recipient of many grants, including the Radcliffe Bunting Fellowship. She teaches privately in her studio in Watertown, MA, and leads ensemble workshops of Balkan and Middle Eastern music throughout North America and Europe.

Apostolos Combitsis, soloist
Apostolos Combitsis is the Protosaltis of St. Barbara Greek Orthodox Church in Toms River, NJ. He is the founder and director of the Byzantine Choir of Greater Philadelphia, Romanos o Melodos, which forms the core of the Byzantine Choir of the Metropolis of New Jersey, and is a professor at the Metropolis School of Byzantine Music.

Mr. Combitsis received his first lessons in the psaltic art while he was very young from his father, the Rev. Dr. Constantine Combitsis, an active priest in the United States and a student of the great Protosaltis of the Ecumenical Patriarchate Konstantinos Prigos. He holds a Diploma of Byzantine Music from the music conservatory Mousiko Kollegio in Thessaloniki and has chanted in many parishes throughout the United States and Greece. Mr. Combitsis is also a student of classical music, opera, jazz, and international music and plays a variety of instruments, including the bouzouki, oud, guitar, and mandolin.

Yaeko Miranda Elmaleh, violin
Yaeko Miranda Elmaleh received a BA in music from the New England Conservatory of Music in contemporary improvisation. She studied under Ran Blake and Hanks Netsky. Since 2002, Yaeko has been a member of the world renowned Klezmer Conservatory Band (KCB), performing throughout the country in such venues as Avery Fisher Hall and Walt Disney Concert Hall. As a part of the KCB, Yaeko has had the honor of working with Itzhak Perlman and Cantor Yitzchak Meir Helfgot on Eternal Echoes: Songs and Dances for the Soul.

In 2011, Yaeko recorded her debut album, Yaeko Miranda Elmaleh. The Yaeko Miranda Elmaleh Group –Michael McLaughlin (accordion), Grant Smith (percussion), Ehud Ettun (bass), Brandon Seabrook (mandolin/guitar)—has played throughout Boston at venues such as Club Passim, Boston Jewish Music Festival, Vilna Shul, Tufts University, and Granoff Hall.

Nick Giannoukakis, soloist
Dr. Nick Giannoukakis is Protosaltis of St. Nicholas Greek Orthodox Cathedral in Pittsburgh, PA. He completed the Royal Diploma Program in piano at the Royal Conservatory of Music in Canada and holds a Certificate and Diploma in Byzantine Music from the Musical Conservatory of Attica in Athens. He received personal training from well-known cantors Constantinos Lagouros (Canada), Georgios Syrkas (Greece), and Manolis Hatzimarkos (Greece).

Dr. Giannoukakis directs the School of Byzantine Music and the Byzantine Choir of the Metropolis of Pittsburgh, the oldest choir of its kind in continuous existence in the United States. Since its founding in 1998, the choir has performed at universities and in parishes across the country and is the first Byzantine choir to perform on a national television network (CBN). His Eminence Metropolitan Maximos honored him with the distinction of Protosaltis of the Pittsburgh Diocese (now Metropolis of Pittsburgh) in 1998. Dr. Giannoukakis appears in two Who's Who of cantors (Philippos Oikonomou and Takis Kalogeropoulos) and in the Great Orthodox Christian Encyclopedia.

Vasileios Grigoridis, HCHC - soloist
Vasileios Grigoridis was born in Xanthi, Greece, and raised in Istanbul, Turkey. He studied Byzantine Music for eight years in the Ecumenical Patriarchate under Leonidas Asteris, the renowned Archon Protosaltis of the Great Church of Christ. Mr. Grigoridis has served as a cantor at St. George’s Patriarchal Church in the Phanar District of Istanbul, Protosaltis of St. Phocas Church on the Bosphorus, Istanbul, and Protosaltis of the Holy Trinity Church in Taksim, Istanbul. He is currently an undergraduate student in Religious Studies at Hellenic College and First Domestikos (chief cantorial assistant) in the Holy Cross Chapel, Brookline, MA.

Samuel Herron, HCHC - soloist
Samuel Herron began studying Byzantine Music under Leonidas Kotsiris in 2002. In 2006, he spent three months studying under Lycoregous Angelopoulos, Archon Protosaltis of the Archdiocese of Constantinople, Protosaltis of Hagia Irini in Athens, and director of the Greek Byzantine Choir, which Samuel performed with while living in Athens. Upon returning to the United States, he served as the Llampadarios of Holy Trinity Greek Orthodox Church in Nashville, TN. He also served as Protosaltis of Annunciation Greek Orthodox Church in Chattanooga, TN, from 2010 to 2015. Samuel received his Certificate in Byzantine Music with a grade of Excellent in 2015 from Holy Cross Greek Orthodox School of Theology. After working for several years as a Certified Sommelier, in August 2015, he moved to Boston with his wife Christina and baby girl Alexia and is pursuing a BA in Classics at Hellenic College. He currently is a member of the Psaltikon Ensemble directed by Dr. Spyridon Antonopoulos as well as Holy Cross St. Romanos the Melodist Byzantine Choir directed by Dr. Grammenos Karanos. Samuel serves as Protosaltis of Annunciation Greek Orthodox Cathedral of the New England Metropolis in Boston.

Janet Hunt, organ
Dr. Janet E. Hunt is Director of Music at St. John’s Seminary in Brighton, MA, where during term time, she administers fifteen weekly liturgies, leads the men’s schola, and lectures on sacred music. She holds degrees in both organ and harpsichord performance from Oberlin College Conservatory of Music, Southern Methodist University, and University of North Texas. She has been a finalist in several competitions and has performed in many significant recital venues, including a regional AGO Convention in Fort Worth, TX, the Methuen, MA, Memorial Music Hall series, and Holy Cross Cathedral in Boston.

Dr. Hunt has recorded two albums of works by César Franck and Louis Vierne, which were broadcast on National Public Radio’s PipeDreams. Her interest in the sacred music of English Catholic composers led to the publication of Peter Philips: 75 Motets for Two Solo Voices and Organ Continuo [Editions] in 2015.
Sarah Jenks, HCHC - soloist
Sarah Jenks is a doctoral student studying Liturgical Studies in the Department of Theology at the University of Notre Dame. She received her ThM and MTS degrees from Holy Cross Greek Orthodox School of Theology. Previously, she received her BA in Physics at Harvard University. Her research interests include late antique hymnography and the liturgical reception history of the Bible.

Ms. Jenks studied violin and piano as a child at the Cleveland Institute of Music and voice at the Cleveland Music School Settlement. She also studied and sang Gregorian Chant at the Order of Julian of Norwich in White Lake, WI, and Byzantine Music at Holy Cross Greek Orthodox School of Theology, where she served as Domestikaina (chief cantorial assistant) at Holy Cross Chapel and received her Certificate in Byzantine Music. She has sung with the Cleveland Orchestra Children’s Chorus, the Cleveland Orchestra Youth Chorus, the Blossom Festival Chorus, Holy Cross St. Romanos the Melodist Byzantine Choir, Holy Cross St. Kassia Women’s Byzantine Choir, and the St. Kassiani Byzantine Women’s Choir of All Saints Monastery. Ms. Jenks is currently a cantor at St. Andrew Greek Orthodox Church in South Bend, IN.

Stephanos Karavas, oud
Stephanos Karavas is a recent graduate from Tufts University aspiring to a career in International Law. With family roots in Chios and having majored in the History of the Middle East, he developed a passion for the oud. He has played with Tufts Arabic Music Ensemble, Boston Meyhanesi, and at various cultural events throughout the Greater Boston Area.

Demetrios Kehagias, soloist
Dr. Demetrios Kehagias is Protopsaltis at the Kimisis Theotokou Greek Orthodox Church, Brooklyn, NY, and Director of the Archdiocesan Byzantine Choir of the Greek Orthodox Diocese of America. He began studying Byzantine Music at the age of 14 under the tutelage of Nikolaos Steliaros, Archon Teacher of Music of the Great Church of Christ. Being one of his top students both in theory and praxis, he quickly advanced in his studies and, at the age of 20, passed his examinations and obtained a Certificate of Byzantine Music from the National Conservatory of Athens with the grade of Excellent.

In 2009, Dr. Kehagias obtained the Diploma (advanced degree) in Byzantine Music from the National Conservatory of Athens also with a grade of Excellent. He is fluent in western music having studied jazz and composition at Long Island University in Brooklyn, NY. Dr. Kehagias previously served as Protopsaltis at St. Demetrios Cathedral in Astoria, NY, for 10 years.

Becky Khitrik, clarinet
Cantor Becky Khitrik was ordained in 2014 at Hebrew College (Newton Centre, MA). Originally from Washington, D.C., she holds a BA in Music and Religious Studies from Macalester College (St. Paul, MN), a certificate of study from the Zoltán Kodály Institute (Kecskemét, Hungary), a MA in Religion from the Yale Institute of Sacred Music (New Haven, CT), and a MA in Jewish Studies from Hebrew College.

Becky maintains an active performance career as a klezmer clarinetist. She has performed internationally and has received acclaim for her technical mastery, warm tone, and unique use of vibrato. On stage, she has performed with the Boston-based group Klezwoods, the international Lithuanian Empire, and many other established musicians. She has created and led special klezmer-inspired Shabbat services for Temple Emanu-El (Providence, RI), Temple Ahavat Achim (Gloucester), KlezKanada, and Yale University. In addition to her position at Temple Beth Zion, Cantor Becky holds a part-time pulpit at Temple Sinai in Sharon, MA.

Vasileios Lioutas, soloist
Dr. Vasileios Lioutas holds a Diploma in Byzantine and Traditional Music from the Municipal Conservatory of Thessaloniki. He studied Byzantine Music under Fr. Spyridon Antoniou and Dr. Emmanouil Giannopoulos. He was a leading member of the choir of the monastery of Holy Trinity in Panorama, Thessaloniki, for several years, and has participated in many concerts and recordings. He currently serves as the Protopsaltis of Saint John the Baptist Church in Boston.

Michael McLaughlin, accordion
Michael McLaughlin has been a part of the Boston Klezmer and Jewish music scene since 1995 as a performer, arranger, and composer for the Shirim Klezmer Orchestra and Naftule’s Dream. He has worked with members of the Klezmer Conservatory Band and The Klezmatics and has brought Klezmer music to the New England with Klezwoods and the Yaeo Miranda Quintet. He has performed at the Helsinki Klezmer Festival, Berlin Jazz Festival, Texaco Jazz Festival in New York City, and the Ashkenaz New Jewish Music Festival.

Mr. McLaughlin performs klezmer music, American, and jazz throughout the United States and Europe. His compositions have been used for film, stage, and public radio and have won many accolades, including a Mass Cultural Council Artist Grant in 2001. His recordings can be found on the Accurate, Tzadik, Elipsis Arts, Knitting Factory Records, Rykodisc, and Innova labels.

Michael McLaughlin teaches music theory and leads the Klezmer Ensemble at Tufts University. He holds a DMA in Music Composition from the New England Conservatory (’09), a MA in Music Composition from Tufts University.

Sarah Jenks, HCHC - soloist
Dr. Demetrios Kehagias holds a Diploma in Byzantine and Traditional Music from the Municipal Conservatory of Thessaloniki. He studied Byzantine Music under Fr. Spyridon Antoniou and Dr. Emmanouil Giannopoulos. He was a leading member of the choir of the monastery of Holy Trinity in Panorama, Thessaloniki, for several years, and has participated in many concerts and recordings. He currently serves as the Protopsaltis of Saint John the Baptist Church in Boston.

Dr. Lioutas is a graduate of the Medical School of Aristotle University of Thessaloniki. He trained in Neurology at Boston University Medical Center and subspecialized in Cerebrovascular Diseases at Beth Israel Deaconess Medical Center of Harvard Medical School. He is currently a staff physician at Beth Israel Deaconess Medical Center and an Instructor in Neurology at Harvard Medical School.

George Lernis, percussion
George Lernis (drummer, world percussionist) specializes in a number of world percussion instruments, including Darbuka, Bendir, Daire, Riq. He holds a BA from Berklee College of Music in Jazz Performance and a MM from Longy Conservatory in Modern American Music. Currently, George resides in Boston where he regularly performs and teaches music. Over the last few years, George has recorded and collaborated with such prominent figures as Dave Liebman, Anat Cohen, Antonio Sanchez, Tiger Okoshi, Jerry Leake, Bertram Lehmann, Mehmet Ali Sanlıkol, and Robert Labaree.

Irene C. Koulianos, HCHC - soloist
Irene C. Koulionas, a native of Tarpon Springs, FL, made her way to Brookline, MA, five years ago to complete her BA in Religious Studies with a minor in Classics and her MTS at Hellenic College Holy Cross. During her studies, Irene was an active member of Holy Cross St. Romanos the Melodist Byzantine Choir, Holy Cross St. Kassia Women’s Byzantine Choir, and St. Kassiani Women’s Byzantine Choir of All Saints Monastery. One of her greatest achievements was receiving her Certificate in Byzantine Music in the spring of 2015. Irene currently lives in Stoneham, MA. She recently returned to Hellenic College Holy Cross as an adjunct instructor and assistant to Dr. Grammenos Karanos. During Irene’s spare time, she studies traditional Greek folk songs and dances, especially those from the Dodecanese and Cyclades islands.

George Lernis, percussion
George Lernis (drummer, world percussionist) specializes in a number of world percussion instruments, including Darbuka, Bendir, Daire, Riq. He holds a BA from Berklee College of Music in Jazz Performance and a MM from Longy Conservatory in Modern American Music. Currently, George resides in Boston where he regularly performs and teaches music. Over the last few years, George has recorded and collaborated with such prominent figures as Dave Liebman, Anat Cohen, Antonio Sanchez, Tiger Okoshi, Jerry Leake, Bertram Lehmann, Mehmet Ali Sanlıkol, and Robert Labaree.

In 2011, George released his first album as a bandleader, Shapes of Nature, featuring the George Lernis Jazz Quartet. He is also the percussionist of the big band ensemble Whatnottex?, DÜNYA ensemble, the Greek Music Ensemble, Synavlis, Esthema, Organic World Jazz, and Somerville Community Baptist Church Jazz-Gospel Band.
Janet Penn has actively engaged in performing Jewish music for more than two decades. She was lead soprano in the Temple Emanuel choir in Providence, RI, for 25 years and is currently a MDiv candidate at Holy Cross Greek Orthodox School of Theology.

Antonios Papathanasiou, HCHC - soloist
Antonios Papathanasiou is from Ioannina, Greece. He has a BA from Hellenic College and a MA in International Relations/Politics from City College of New York. He has worked for the Permanent Mission of Greece to the United Nations Organization and the Greek Parliament. He is currently a MDiv candidate at Holy Cross Greek Orthodox School of Theology.

Mr. Papathanasiou took his first music lessons from his father, Fr. Athanasios Papathanasiou. He studied Byzantine music at the School of Byzantine Music of the Metropolis of Ioannina under Sotiriou Tattis, Protopsaltis of St. Athanasios Cathedral of Ioannina, and Nikolaos Karavidas. While at Hellenic College working on his undergraduate degree, he studied under Photios Ketsetzis, Archon Protopsaltis of the Greek Orthodox Archdiocese of America. He is a member of the Archdiocesan Byzantine Choir of the Greek Orthodox Archdiocese of America and Protopsaltis of Holy Trinity Greek Orthodox Church in Lowell, MA.

Janet Penn, Kol Arev - cello
Janet Penn has actively engaged in performing Jewish music for more than two decades. She was lead soprano in the Temple Emanuel choir in Providence, RI, for 25 years and is currently cellist and singer in their Klezmer Kabbalat Shabbat (Friday evening) service. Janet has performed several Jewish Art Song recitals, including a performance of Simon Sargon’s Five Poems of Primo Levi for the South Area Jewish Community Commemoration of Holocaust Remembrance Day. She currently sings with Kol Arev and the Spectrum Singers. An active chamber musician, she has performed with the Brockton Symphony Orchestra and the Sharon Community Chamber Orchestra. Janet is a former Coordinator of the Jewish Music Institute at Hebrew College.

Elias Rosenberg, soloist
Cantor Elias Rosenberg was born in Buenos Aires, Argentina. He comes from a family of musicians. His grandfather was a Hazzan (cantor) and his father was a clarinetist in a Klezmer band. In 1988 at the age of 18, Cantor Rosenberg started to work as a Hazzan at Chaim Weitzman community in San Martin, Buenos Aires, Argentina. By 1991, he studied at Seminario Rabinico Latinoamericano, and, in 1994, he obtained the degree of Hazzan and Singing Professor.

For ten years, Cantor Rosenberg served the congregation at Lamroth Hakol Synagogue in Buenos Aires and later worked at Adath Shalom Synagogue in Morris Plains, NJ. From 2001–07, he was the Cantor at Temple Emeth in Chestnut Hill, MA. In 2007, Rosenberg became the fourth cantor in the history of Temple Emanuel in Newton, MA. Cantor Rosenberg enhances synagogue life not only as a Hazzan but also through musical programs and concerts, including the Shabbat Alive! service.

Cantor Rosenberg’s repertoire includes Cantorial, Israeli, Yiddish, and Ladino music, as well as opera and Broadway. True to his Argentinean roots, he also enjoys singing Tango. In February 2002, he was invited to sing the memorial prayer at the Holocaust Museum in Washington, D.C., at the Cantors Assembly Convention.

Cantor Rosenberg is currently the New England Region Chair for the Cantors Assembly and also serves on the national Executive Council of the same organization. He is the past president of the New England Board of Cantors and has served on the faculty at Hebrew College as a Cantorial Coach. He is featured on two Cantors Assembly CDs—Encore and The Spirit of Jewish World Music—and released his own CD entitled My Beloved Prayers and Songs.

Dara Rosenblatt, Kol Arev - soloist
Dara Rosenblatt is in her second year in the Cantorial Ordination for Spiritual and Educational Leadership (COSEL) program at Hebrew College. Prior to moving to Boston, Ms. Rosenblatt worked at the Hillel at the College of Charleston in South Carolina. Dara has been an avid choral singer for much of her life. During her undergraduate years at Muhlenberg College in Pennsylvania, she was a leader of her Jewish a cappella group, the Chaimonics. She has been a cantorial soloist at many Reform and Conservative synagogues. Currently, she is a student cantor at Temple Beth Am in Framingham. This is Ms. Rosenblatt’s second year singing with Kol Arev.

Georgios Theodoridis, soloist
Georgios Theodoridis is Protopsaltis and Director of Musical Arts at Saint Sophia Greek Orthodox Cathedral of Washington, D.C. During his early university years, he studied Byzantine Music under the tutelage of some of Greece’s most renowned teachers and chanters. He holds an honors degree in Byzantine Music, as well as the Music Teacher Diploma, from the Conservatory of Egaleo in Athens.

As choir director, Mr. Theodoridis has conducted Byzantine choirs in events and liturgical services in many European cities, including Athens, Venice, Rome, and Vatican City. He has been an invited lecturer on the Psaltic Art and Byzantine Music at Hellenic College Holy Cross, The Catholic University of America, and Georgetown University.
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