

# Hymnes à la très Sainte Mère de Dieu

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Chœur Byzantin de Grèce  
Direction : Lycourgos Angelopoulos

JADE

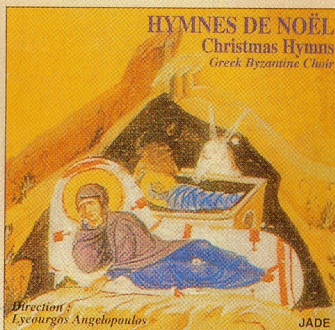


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Ioannis Koukouzélis  
Le Maïstor Byzantin



Hymnes de Noël



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TE XE

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ΕΛΛΗΝΙΚΗ ΒΥΖΑΝΤΙΝΗ ΧΟΡΩΔΙΑ  
Διευθύνει ὁ ΛΥΚΟΥΡΓΟΣ ΑΓΓΕΛΟΠΟΥΛΟΣ  
ΥΜΝΟΙ ΤΗΣ ΥΠΕΡΑΓΙΑΣ ΘΕΟΤΟΚΟΥ

1. «Ὡ τοῦ παραδόξου θαύματος...» Στιχηρὸ αὐτόμελο τοῦ ἑσπερινοῦ τῆς Κοιμήσεως τῆς Ὑπεραγίας Θεοτόκου (15 Αὐγούστου). Μέλος Ἰακώβου Πρωτοψάλτου τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας (Οἴκουμενικοῦ Πατριαρχείου Κωνσταντινουπόλεως) († 1800). Ἦχος πρῶτος.
2. «Θεαρχίῳ νεύματι...» Δοξαστικὸ τοῦ ἑσπερινοῦ τῆς Κοιμήσεως τῆς Ὑπεραγίας Θεοτόκου. Μέλος Πέτρου Πελοποννησίου, Λαμπαδαρίου τῆς ΜτΧΕ († 1777;). Ὁκτάηχο.  
Μονωδία: Λυκοῦργος Ἀγγελόπουλος.
3. Τροπάρια τῆς Α΄ καὶ τῆς Η΄ ᾠδῆς καὶ Μεγαλυνάρια ἀπὸ τὸν Μεγάλο Παρακλητικὸ Κανόνα. Ποίημα τοῦ Αὐτοκράτορος Θεοδώρου Β΄ Λασκάρεως (13ος αἰ.). Ψάλλεται ἀπὸ τὸ εἰρμολόγιο Ἰωάννου Πρωτοψάλτου τῆς ΜτΧΕ (19ος αἰ.). Ἦχος πλάγιος τοῦ τετάρτου.  
Μονωδία: Παναγιώτης Κουτρᾶς.
4. «Ποτήριον σωτηρίου...» Κοινωνικὸ ψαλλόμενον στὶς θεομητορικὲς ἑορτές. Μέλος Πέτρου Πελοποννησίου, Λαμπαδαρίου τῆς ΜτΧΕ. Ἦχος τέταρτος (ἅγια παπαδικός).  
Μονωδία: Παναγιώτης Κουτρᾶς.
5. Τρία στιχηρὰ προσόμοια τοῦ ἑσπερινοῦ τοῦ Εὐαγγελισμοῦ τῆς Ὑπεραγίας Θεοτόκου (25 Μαρτίου). Ἦχος πλάγιος τοῦ δευτέρου τετράφωνος.

6. «Ἀπεστάλη Γαβριήλ...» Δοξαστικὸ τοῦ ἑσπερινοῦ τοῦ Εὐαγγελισμοῦ τῆς Ὑπεραγίας Θεοτόκου. Μέλος Ἰακώβου Πρωτοψάλτου τῆς ΜτΧΕ. Ἦχος πλάγιος τοῦ δευτέρου.  
Μονωδία: Λυκοῦργος Ἀγγελόπουλος.

7. Ἡ Α΄ καὶ ἡ Θ΄ ᾠδὴ τῶν δύο κανόνων τοῦ Γενεσίου τῆς Ὑπεραγίας Θεοτόκου (8 Σεπτεμβρίου). Ὁ πρῶτος, σὲ ἦχο ἔσω δεύτερο, εἶναι ποίημα Ἰωάννου τοῦ Δαμασκηνοῦ (7ος-8ος αἰ.); ὁ δεύτερος, σὲ ἦχο πλάγιο τοῦ τετάρτου, εἶναι ποίημα Ἀνδρέου Ἀρχιεπισκόπου Κρήτης (8ος αἰ.). Ψάλλονται ἀπὸ τὸ εἰρμολόγιο Ἰωάννου Πρωτοψάλτου τῆς ΜτΧΕ (19ος αἰ.).

8. Τὸ θεοτοκίον (Καὶ νῦν...) τῆς περισσῆς ἀπὸ τὸν πολυέλεο «Λόγον ἀγαθὸν...» τοῦ Χουρμουζίου, Χαρτοφύλακος τῆς ΜτΧΕ († 1840). Ἦχος τέταρτος μέσος (λέγετος) (ἢ πλάγιος τοῦ δευτέρου διατονικός).  
Μονωδία: Λυκοῦργος Ἀγγελόπουλος.

Ἡ ὕμνογραφία τῆς Ὁρθόδοξης Ἐκκλησίας πρὸς τιμὴν τῆς Ὑπεραγίας Θεοτόκου εἶναι πλουσιότατη. Οἱ ὕμνοι τῆς ἠχογράφησης αὐτῆς ἔχουν ἐπιλεγεῖ ἀπὸ τὶς μεγαλύτερες θεομητορικὲς ἑορτές, εἶναι ποιήματα μεγάλων ὕμνογράφων καὶ ἀντιπροσωπεύουν καὶ τὰ τρία εἶδη τῆς βυζαντινῆς μελοποιίας: τὸ εἰρμολογικόν, τὸ στιχηραρικόν καὶ τὸ παπαδικόν. Ἐπίσης εἶναι μέλη πὺν περιλαμβάνονται καὶ στὶς τρεῖς μεγάλες φόρμες τῆς λειτουργικῆς διαίρεσης τοῦ ἡμερονυκτίου: τὸν ἑσπερινόν, τὸν ὄρθρο καὶ τὴ θεία λειτουργία.

Η ΒΥΖΑΝΤΙΝΗ ΜΟΥΣΙΚΗ είναι ένα αυτότελες μουσικό τροπικό σύστημα, στηρίζεται δηλαδή σε όκτώ ήχους (τρόπους) και τους συνδυασμούς μεταξύ αυτών. Είναι μουσική μονοφωνική (όλοι ψάλλουν την ίδια μελωδική γραμμή) και αστηρά φωνητική (δεν χρησιμοποιήθηκαν ποτέ μουσικά όργανα στην εκκλησία), γιατί οι θεόπνευστοι Πατέρες της Έκκλησίας υποστήριξαν ότι ο άνθρωπος λάρυγξ είναι το τελειότερο όργανο για τη δοξολογία του Θεού.

Οι ήχοι διαιρούνται σε τέσσερις κυρίους και τέσσερις πλαγίους, και αυτοί πάλι κατατάσσονται σε δύο βασικά γένη: το διατονικό και το χρωματικό, ενώ όρισμένα μόνο μέλη ανήκουν στο έναρμόνιο, που είναι σπάνιο, όπως στην αρχαία εποχή. Οι ήχοι έχουν ως διακριτικά ονόματα πολυσύλλαβους φθόγγους. Οι κύριοι ήχοι: ανανές (πρώτος), νεανές (δεύτερος), νανά ( τρίτος), ἄγια (τέταρτος). Οι πλάγιοι ήχοι: ανέανες (πλάγιος του πρώτου), νεχέανες (πλάγιος του δευτέρου), ἀανές (πλάγιος του τρίτου), νεάγιε (πλάγιος του τετάρτου). Για την ανάβαση των φωνών χρησιμοποιούσαν τους κυρίους ήχους ενώ για την κατάβαση τους πλαγίους.

Από τις αρχές του 19ου αιώνα με τη Νέα Μέθοδο που έφευραν οι τρεις Διδάσκαλοι (Χρυσάνθος, Γρηγόριος, Χουρμούζιος) αντικαταστάθηκαν οι πολυσύλλαβοι φθόγγοι από τους μονοσύλλαβους Πα, Βου, Γα, Δι, Κε, Ζω, Νη, και οι πολυσύλλαβοι παρέμειναν ως μικρές εισαγωγικές φράσεις πριν από το μέλος, οι οποίες καλούνται *ἀπηχήματα*. Αυτές ψάλλονται από έναν ψάλτη και μᾶς εισάγουν στον ήχο, μᾶς δίνουν την πρώτη χαρακτηριστική έντύπωση του ήχου.

Τα διαστήματα των ήχων είναι ανάλογα με τη διαίρεση των τετραχόρδων. Διακρίνουμε διαστήματα φυσικά αλλά και συγκερασμένα, διατονικά αλλά και χρωματικά. Η διαίρεση των διαστημάτων στο μήκος μιᾶς διαπασῶν μᾶς δίνει δύο τετράχορδα και έναν μείζονα τόνο. Τετράχορδα συνημμένα και προσλαμβανόμενο μείζονα τόνο έχουν οι κύριοι ήχοι. Τετράχορδα διαζευγμένα και διαζευκτικό τόνο μεταξύ τους έχουν οι πλάγιοι ήχοι. Σε κάθε ήχο παρατηρούμε επίσης όρισμένους φθόγγους που είναι σταθεροί (έστῶτες) και όρισμένους που ἔλκονται από τους έστῶτες (ὑπερβάσιμοι).

1. Τὸ στιχηρὸ αὐτόμελο εἶναι μέλος τοῦ Πρωτοψάλτου τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας Ἰακώβου. Ὁ ἦχος εἶναι ἔσω (χαμηλός) πρῶτος, τὸ μέλος εἶναι ἀργὸ εἰρμολογικό, με μιὰ μόνο ἐντυπωσιακὴ μετάβαση στὸν πρῶτο τετράφωνο, στὶς λέξεις «Κεχαριτωμένη, χαῖρε...», γιὰ νὰ ἐξαρθεῖ τὸ νόημα τῶν λέξεων.

2. Τὸ ὀκτάηχο δοξαστικὸ τοῦ ἑσπερινοῦ εἶναι μέλος τοῦ Πέτρου Πελοποννησίου, Λαμπαδαρίου τῆς ΜτΧΕ († 1777;), ἀπὸ τὶς πιὸ χαρακτηριστικὲς συνθέσεις του σὲ σύντομο στιχηραρικὸ μέλος. Ἡ πλήρης καὶ με θαυμαστὴ ἰσορροπία ἀνάπτυξη καὶ ἀνάδειξη τοῦ μέλους με τὶς πιὸ χαρακτηριστικὲς φράσεις κάθε ἦχου ἀποτελεῖ ἓνα μοναδικὸ ἔργο καὶ πρότυπο γιὰ ἀνάλογες συνθέσεις. Ἡ διαδοχὴ τῶν ἦχων εἶναι ἡ ἐξῆς: πρῶτος τετράφωνος - πλάγιος τοῦ πρώτου, δεύτερος - πλάγιος τοῦ δευτέρου, τρίτος - πλάγιος τοῦ τρίτου, τέταρτος - πλάγιος τοῦ τετάρτου, πρῶτος τετράφωνος. Ἡ σχέση τοῦ διαστήματος πέμπτης μεταξύ τῆς βάσης τῶν κυρίων καὶ τῶν πλαγίων ἦχων ἀκολουθεῖται με συνέπεια στὸν πρῶτο τετράφωνο καὶ στὸν πλάγιο τοῦ πρώτου καί, ἀπὸ τὴν ἴδια βάση, στὸν δεύτερο καὶ τὸν πλάγιο τοῦ δευτέρου. Ἔτσι, οἱ ὑπόλοιποι ἦχοι μεταφέρονται ἓναν τόνο ψηλότερα, ὅπως ὁ ἔσω (χαμηλός) τρίτος στὸν Δι με κατάληξη στὴ μεσότητά του, τὸν πλάγιο τοῦ πρώτου, στὸν φθόγγο Βου, ἐνῶ ὁ πλάγιος τοῦ τρίτου ψάλλεται ἀπὸ τὴν ἴδια βάση, με ἐναλλαγὲς στὸν πλάγιο τοῦ πρώτου καὶ στὸν πλάγιο τοῦ τετάρτου. Ὡς ἐκ τούτου ὁ τέταρτος στιχηραρικὸς σχηματίζεται ἓναν τόνο ψηλότερα (βάση ὁ φθόγγος Κε) ἐνῶ ὁ πλάγιος τοῦ τετάρτου θεμελιώνεται στὸν Δι, φυσικὴ βάση τοῦ ἦχου αὐτοῦ κατὰ τὴν κατιοῦσα πορεία τῆς παραγωγῆς τῶν πλαγίων ἦχων. Ἄκρως ἐνδιαφέρουσα εἶναι ἡ φράση «πρέσβευε διηνεκῶς περιφρουρῆσαι καὶ σῶσαι», ὅπου κορυφώνεται τὸ μέλος με μελωδικότατες γραμμὲς στὴν ἄνω ἑπταφωνία ἀπὸ τὴν βάση του, καὶ με φράση πὺ παρέχει τὴ δυνατότητα νὰ ἀποδοθεῖ ἀπὸ μία φωνή. Οἱ διαδοχικὲς αὐτὲς μεθαρμογὲς ὀδηγοῦν τὸ μέλος στὴν τελευταία μουσικὴ φράση, με κατάληξη στὸν πρῶτο τετράφωνο, ἀπὸ τὸν ὁποῖο ἄρχισε.

3. Ὁ Μέγας Παρακλητικὸς Κανὼν εἶναι ποίημα τοῦ Αὐτοκράτορος τῆς Νικαίας.

Θεοδώρου Β' Δούκα τοῦ Λασκάρεως (1254-1258). Ἡ Α' ᾠδὴ ψάλλεται στὸν τρίφωνο πλάγιο τοῦ τετάρτου ἤχου, ἓνα διάστημα τετάρτης δηλαδή ψηλότερα ἀπὸ τὴ βάση τοῦ ἤχου· ἡ Η' ᾠδὴ ψάλλεται ἀπὸ τὴ φυσικὴ βάση τοῦ ἤχου, ἐνῶ τὰ μεγαλυνάρια ἐπανερχοῦν στὸν τρίφωνο πλάγιο τοῦ τετάρτου. Ὁ κανόνας ψάλλεται ἀπὸ τὸ εἰρμολόγιο τοῦ Ἰωάννου Πρωτοψάλτου τῆς ΜτΧΕ (19ος αἰ.). Τὸ μεγαλυνάριο «Ἄλαλα τὰ χεῖλη...» ψάλλεται πιὸ μελισματικά, κατὰ τὴν παράδοση.

4. Τὸ κοινωνικὸ «Ποτήριον σωτηρίου λήψομαι...» εἶναι μέλος τοῦ Πέτρου Πελοποννησίου, Λαμπαδαρίου τῆς ΜτΧΕ († 1777;), ἀπὸ τὴ σειρὰ τῶν συντόμων κοινωνικῶν γιὰ κάθε μέρα τῆς ἐβδομάδος. Τὸ «Ποτήριον» ψάλλεται τὴν Τετάρτη καθὼς καὶ στὶς θεομητορικὲς ἐορτές. Ὅπως ὅλα τὰ χερουβικά καὶ τὰ κοινωνικά τῆς ἐβδομάδος τοῦ Πέτρου, σώζει παλιὲς χαρακτηριστικὲς μουσικὲς γραμμές. Ἡ πλοκὴ τοῦ μέλους ἀκολουθεῖ μὲ συνέπεια τὴν ἀλληλοδιαδοχὴ τῶν ἤχων: τετάρτου (ἅγια παπαδικοῦ), πλαγίου τοῦ πρώτου, λεγέτου (μέσου τοῦ τετάρτου) καὶ πλαγίου τοῦ τετάρτου. Μιὰ χαρακτηριστικὴ μουσικὴ φράση στὴ λέξη «καὶ τὸ ὄνομα» ἀρχίζει στὸν παπαδικὸ τέταρτο, γιὰ νὰ καταλήξει στὸν τετράφωνο πρῶτο, καὶ εἶναι κατάλληλη γιὰ μονοφωνία. Μὲ σύντομη παρεμβολὴ χρώματος στὴ λέξη «ἐπικαλέσομαι», τὸ μέλος ἐπανερχεται στὸν παπαδικὸ ἅγια, γιὰ νὰ συμπληρωθεῖ μὲ μικρὸ κράτημα καὶ σύντομο καταληκτικὸ «ἀλληλούια».

5. Τὰ τρία στιχηρὰ προσόμοια ψάλλονται στὸ σύντομο εἰρμολογικὸ μέλος κατὰ τὰ πρότυπα τοῦ εἰρμολογίου τοῦ Ἰωάννου Πρωτοψάλτου τῆς ΜτΧΕ (19ος αἰ.).

6. Τὸ δοξαστικὸ τοῦ ἑσπερινοῦ τοῦ Εὐαγγελισμοῦ εἶναι ἀπὸ τὶς πλουσιότερες σὲ μελωδικότητα καὶ σφριγηλότητα συνθέσεις. Γνωστὸς γιὰ τὴν ἰκανότητά του νὰ ἀποδίδει τὴν ἔννοια τοῦ κειμένου μὲ μουσικὲς φράσεις, ὁ Ἰάκωβος προσφέρει ἓνα χαρακτηριστικὸ δείγμα τῆς τέχνης του. Ἐξηγημένο μελισματικά ἀπὸ τὸν Χουρμούζιο Χαρτοφύλακα, στὸ ἀργὸ στιχηραρικὸ μέλος (σύμφωνα μὲ τὴ μουσικὴ ὁρολογία), χαρακτηρίζεται ἀπὸ τὴ γνωστὴ σχέση πλαγίου ἤχου καὶ

τετραφώνου του. Ἡ μελωδία δηλαδή τοῦ πλαγίου τοῦ δευτέρου ἤχου ἀνεβαίνει πρὸς τὸν τετράφωνό του διάστημα πέμπτης, μὲ ἐνδιάμεσες παρεμβολὲς κυρίως τετάρτου ἤχου (ἅγια παπαδικοῦ) ἀλλὰ καὶ μιὰ σύντομη πτώση στὸν βαρὺ (γιὰ νὰ ἀποδοθεῖ μουσικὰ ἡ λέξη «γῆ»), ἐνῶ ἡ ἔννοια τῆς λέξης «ἀνύμφευτε» στὸν τετράφωνο πλάγιο τοῦ δευτέρου ὑπογραμμίζεται μὲ τὴ μονοφωνία.

7. Τὰ τροπάρια τῶν δύο κανόνων εἶναι χαρακτηριστικὰ παραδείγματα συλλαβικοῦ μέλους, αὐτοῦ ποὺ στὴ μουσικὴ ὁρολογία χαρακτηρίζεται σύντομο εἰρμολογικό. Τὰ τροπάρια κάθε ᾠδῆς ἀκολουθοῦν τὰ ποιητικὰ ρυθμικά καὶ μελωδικὰ πρότυπα ἐνὸς τροπαρίου ποὺ λέγεται *εἰρμός*. Οἱ διαφορετικοὶ ἤχοι τῶν δύο κανόνων (ἔσω δεύτερος καὶ πλάγιος τοῦ τετάρτου) καὶ οἱ διαφορετικὲς μελωδίες τῶν εἰρμῶν κρατοῦν ἀδιάπτωτη τὴν προσοχὴ καὶ τὴν προσευχὴ, ἰδίως ὅταν ψάλλονται στὸν ὄρθρο τῆς ἀγρυπνίας, λίγο πρὶν ἀπὸ τὸ πρῶτο φῶς τῆς ἡμέρας.

8. Στὸν ὄρθρο πρὶν ἀπὸ τοὺς κανόνες ψάλλονται ἐπίσης οἱ πολυέλεοι. Ἡ ὀνομασία *πολυέλεος* προέρχεται ἀπὸ τὸ ἐφύμνιο τοῦ ψαλμοῦ 135 (136), ὅπου ἡ λέξη *ἔλεος* ἐπαναλαμβάνεται σὲ κάθε στίχο. Στὸ τέλος τοῦ πολυελέου μὲ τὸ πρῶτο ἡμιστίχιο τῆς μικρῆς Δοξολογίας ψάλλεται ἓνα ἐκτενὲς μελισματικὸ μέλος, τὸ κείμενο τοῦ ὁποῦ ἀναφέρεται στὴν Ἁγία Τριάδα. Μὲ τὸ δεύτερο ἡμιστίχιο ψάλλεται ἐπίσης ἓνα ἐπίσης μελισματικὸ μέλος, ποὺ ἀναφέρεται στὴν Ὑπεραγία Θεοτόκο, γι' αὐτὸ καὶ ὀνομάζεται Θεοτοκίον. Στὸ τέλος καὶ τῶν δύο μερῶν ἀκολουθεῖ κράτημα. Τὸ Θεοτοκίον τοῦ παρόντος δίσκου εἶναι σύνθεση τοῦ Χουρμούζιου, Χαρτοφύλακος τῆς ΜτΧΕ. Ὁ ἤχος εἶναι λέγετος. Ἡ ποικιλία τῆς ἐναλλαγῆς τῶν ἤχων τόσο στὸ κείμενο ὅσο καὶ στὸ κράτημα ἀποκαλύπτει ὅλη τὴν τέχνη ἀλλὰ καὶ τὴν τεχνικὴ τοῦ Χουρμούζιου, ποὺ ὑπῆρξε ἓνας ἀπὸ τοὺς τρεῖς ἐφευρέτες τῆς μουσικῆς μεθόδου τῶν ἀρχῶν τοῦ 19ου αἰῶνα.

*Κρατήματα* εἶναι συνθέσεις μὲ ἄσημες συλλαβὲς στὴ θέση τοῦ κειμένου, ὅπως τε-ρι-ρεμ, το-ρο-ρο, νε-νε-να καὶ ἄλλες. Ἡ μὴ χρῆση κειμένου δίνει στὸν μελοποιὸ τὴ δυνατότητα νὰ συνθέσει ἔξοχες σελίδες καθαρῆς μουσικῆς. Ὁ λόγιος

Μητροπολίτης Φιλαδελφείας, Γεράσιμος Βλάχος ὁ Κρής (17ος αἰ.), γράφει ὅτι «κατὰ τὴν συμβολικὴν Θεολογίαν τὸ τερερὲ δὲν θέλει νὰ σημαδεύσῃ ἄλλο, παρὰ τὸ ἀκατανόητον τῆς Θεότητος». Ὁ Μιχάλης Ἀδάμης παρατηρεῖ πὼς τὸ κράτημα εἶναι τὸ ἀπόλυτο εἶδος μουσικῆς τῶν Βυζαντινῶν, πού ἐκφράζεται μὲ συνθέσεις αὐτοτελεῖς καὶ ὀλοκληρωμένες.

Λυκοῦργος Ἀντ. Ἀγγελόπουλος

## ΤΑ ΚΕΙΜΕΝΑ

1. Ὡ τοῦ παραδόξου θαύματος! ἡ πηγὴ τῆς ζωῆς ἐν μνημείῳ τίθεται, καὶ κλιμαξ πρὸς οὐρανὸν ὁ τάφος γίνεται. Εὐφραίνου, Γεθσημανῆ, τῆς Θεοτόκου τὸ ἅγιον τέμενος. Βοήσωμεν οἱ πιστοί, τὸν Γαβριὴλ κεκτημένοι ταξίαρχον· Κεχαριτωμένη, χαῖρε, μετὰ σοῦ ὁ Κύριος, ὁ παρέχων τῷ κόσμῳ διὰ σοῦ τὸ μέγα ἔλεος.

2. Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἀγίῳ Πνεύματι· καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Θεαρχίῳ νεύματι πάντοθεν οἱ θεοφόροι ἀπόστολοι, ὑπὸ νεφῶν μεταρσίως αἰρόμενοι, \* καταλαβόντες τὸ πανάχραντον καὶ ζωαρχικόν σου σκῆνος, ἐξόχως ἠσπάζοντο. \* Αἱ δὲ ὑπέρταται τῶν οὐρανῶν δυνάμεις, σὺν τῷ οἰκείῳ Δεσπότη παραγενόμεναι, \* τὸ θεοδόχον καὶ ἀκραιφνέστατον σῶμα προπέμπουσι, τῷ δέξει κρατούμεναι· ὑπερκοσμίως δὲ προώχοντο καὶ ἀοράτως ἐβόων ταῖς ἀνωτέραις ταξιαρχίαις· Ἴδου ἡ παντάνασσα Θεόπαις παραγέγονεν. \* Ἄρατε πύλας καὶ ταύτην ὑπερκοσμίως ὑποδέξασθε, τὴν τοῦ ἀενάου φωτὸς Μητέρα. \* Διὰ ταύτης γὰρ ἡ παγγενῆς τῶν βροτῶν σωτηρία γέγονεν, ἣ ἀτενίζειν οὐκ ἰσχύομεν, καὶ ταύτη ἄξιον γέρας ἀπονέμειν ἀδύνατον. \* Ταύτης γὰρ τὸ ὑπερβάλλον ὑπερέχει πᾶσαν ἔννοιαν. \* Διό, ἄχραντε Θεοτόκε, ἀεὶ σὺν ζωηφόρῳ βασιλεῖ καὶ τόκῳ ζῶσα, πρέσβευε διηνεκῶς περιφρουρῆσαι καὶ σῶσαι ἀπὸ πάσης προσβολῆς ἐναντίας τὴν νεολαίαν σου· τὴν γὰρ σὴν προστασίαν κεκτήμεθα \* εἰς τοὺς αἰῶνας, ἀγλαοφανῶς μακαρίζοντες.

## 3. Ὡδὴ Α'

Τῶν λυπηρῶν ἐπαγωγαὶ χειμάζουσι τὴν ταπεινὴν μου ψυχὴν καὶ συμφορῶν νέφη τὴν ἐμὴν καλύπτουσι καρδίαν, Θεοnúμφευτε· ἀλλ' ἡ φῶς τετοκυῖα τὸ θεῖον καὶ προαιώνιον, λάμψον μοι τὸ φῶς τὸ χαρμόσυνον.

Ὑπεραγία Θεοτόκε σῶσον ἡμᾶς.

Ἐξ ἀμετρήτων ἀναγκῶν καὶ θλίψεων καὶ ἐξ ἐχθρῶν δυσμενῶν καὶ συμφορῶν βίου λυτρωθεῖς, Πανάχραντε, τῇ κραταιᾷ δυνάμει σου, ἀνυμνῶ, μεγαλύνω τὴν ἄμετρόν σου συμπάθειαν καὶ τὴν εἰς ἐμέ σου παράκλησιν.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἀγίῳ Πνεύματι.

Νῦν πεποithῶς ἐπὶ τὴν σὴν κατέφυγον ἀντίληψιν κραταιὰν καὶ πρὸς τὴν σὴν σκέπην ὀλοψύχως ἔδραμον καὶ γόνυ κλίνω, Δέσποινα, καὶ θρηνῶ καὶ στενάζω, μὴ με παρίδῃς τὸν ἄθλιον, τῶν Χριστιανῶν καταφύγιον.

Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Οὐ σιωπήσω τοῦ βοᾶν τρανότατα τὰ μεγαλεῖα τὰ σά· εἰ μὴ γὰρ σύ, Κόρη, πάντοτε προΐστασο ὑπὲρ ἐμοῦ πρεσβεύουσα τῷ Υἱῷ καὶ Θεῷ σου, τίς ἐκ τοσοῦτου με κλύδωνος καὶ δεινῶν κινδύνων ἐρρύσατο;

## Ὡδὴ Η'

Ὑπεραγία Θεοτόκε σῶσον ἡμᾶς.

Διὰ σπλάγχνα ἐλέους σου, Παρθένε, μὴ παρίδῃς, σεμνή, ποντούμενόν με σάλα βιοτικῶν κυμάτων· ἀλλὰ δίδου μοι χεῖρα βοηθείας, καταπονουμένῳ κακώσεσι τοῦ βίου.

Ὑπεραγία Θεοτόκε σῶσον ἡμᾶς.

Περιστάσεις καὶ θλίψεις καὶ ἀνάγκαι εὔροσάν με, Ἀγνή, καὶ συμφοραὶ τοῦ βίου καὶ πειρασμοὶ με πάντοθεν ἐκύκλωσαν· ἀλλὰ πρόστηθί μοι καὶ ἀντιλαβοῦ μου τῇ κραταιᾷ σου σκέπῃ.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἀγίῳ Πνεύματι.

Ἐν ταῖς ζάλαις ἐφεῦρόν σε λιμένα· ἐν ταῖς λύπαις χαρὰν καὶ εὐφροσύνην· καὶ

ἐν ταῖς νόσοις ταχινὴν βοήθειαν· καὶ ἐν τοῖς κινδύνοις ρῦστιν καὶ προστάτιν ἐν τοῖς πειρατηρίοις.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Χαῖρε, θρόνε πυρίμορφε Κυρίου· χαῖρε, θεία καὶ μανναδόχε στάμνε· χαῖρε, χρυσῆ λυχνία, λαμπὰς ἄσβεστε· χαῖρε, τῶν παρθένων δόξα καὶ μητέρων ὠραίσμα καὶ κλέος.

Ἄξιόν ἐστιν ὡς ἀληθῶς μακαρίζειν σε, τὴν Θεοτόκον, τὴν ἀειμακάριστον καὶ παναμώμητον καὶ μητέρα τοῦ Θεοῦ ἡμῶν. Τὴν τιμιωτέραν τῶν Χερουβείμ καὶ ἐνδοξοτέραν ἀσυγκρίτως τῶν Σεραφείμ, τὴν ἀδιαφθόρως Θεὸν Λόγον τεκοῦσαν· τὴν ὄντως Θεοτόκον σὲ μεγαλύνομεν.

Τὴν ὑψηλοτέραν τῶν οὐρανῶν καὶ καθαρωτέραν λαμπηδόνων ἡλιακῶν, τὴν λυτρωσαμένην ἡμᾶς ἐκ τῆς κατάρας, τὴν Δέσποιναν τοῦ κόσμου ὕμνοις τιμήσωμεν.

Ἄλλα τὰ χεῖλη τῶν ἀσεβῶν τῶν μὴ προσκυνούντων τὴν εἰκόνα σου τὴν σεπτὴν, τὴν ἱστορηθεῖσαν ὑπὸ τοῦ Ἀποστόλου Λουκᾶ ἱερωτάτου, τὴν ὁδηγήτριαν.

Πᾶσαι τῶν Ἀγγέλων αἱ στρατιαί, Πρόδρομε Κυρίου, Ἀποστόλων ἢ δωδεκάς, οἱ Ἅγιοι πάντες μετὰ τῆς Θεοτόκου, ποιήσατε πρεσβείαν εἰς τὸ σωθῆναι ἡμᾶς.

4. Ποτήριον σωτηρίου λήψομαι καὶ τὸ ὄνομα Κυρίου ἐπικαλέσομαι \* κράτημα ανένενα \* Ἀλληλούια.

5. Βουλὴν προαιώνιον ἀποκαλύπτων σοι, Κόρη, Γαβριὴλ ἐφέστηκε, σὲ κατασπαζόμενος καὶ φθεγγόμενος· Χαῖρε, γῆ ἄσπορε· χαῖρε, βάτε ἀφλεκτε· χαῖρε, βάθος δυσθεώρητον· χαῖρε, ἡ γέφυρα, πρὸς τοὺς οὐρανοὺς ἢ μετάγουσα· καὶ κλίμαξ ἢ μετάρσιος, ἣν ὁ Ἰακώβ ἐθεάσατο· χαῖρε, θεία στάμνε τοῦ μάννα· χαῖρε, λύσις τῆς ἀρᾶς· χαῖρε, Ἀδὰμ ἢ ἀνάκλησις· μετὰ σοῦ ὁ Κύριος.

Φαίνη μοι ὡς ἄνθρωπος, φησὶν ἡ ἄφθορος Κόρη πρὸς τὸν ἀρχιστράτηγον, καὶ πῶς φθέγγη ῥήματα ὑπὲρ ἄνθρωπον; μετ' ἐμοῦ ἔφης γὰρ τὸν Θεὸν ἔσεσθαι καὶ σκηναῶσαι ἐν τῇ μήτρᾳ μου· καὶ πῶς γενήσομαι, λέγε μοι, χωρίον εὐρύχωρον καὶ

τόπος ἀγιάσματος τοῦ τοῖς Χερουβείμ ἐπιβαίνοντος; Μὴ με δελεάσης ἀπάτη· οὐ γὰρ ἔγνω ἡδονὴν· γάμου ὑπάρχω ἀμύητος· πῶς οὖν παῖδα τέξομαι;

Θεὸς ὅπου βούλεται, νικᾶται φύσεως τάξις, φησὶν ὁ ἀσώματος, καὶ τὰ ὑπὲρ ἄνθρωπον διαπράττεται· τοῖς ἐμοῖς πίστευε ἀληθέσι ῥήμασι, Παναγία ὑπεράμωμε. Ἡ δὲ ἐβόησε· Γένοιτό μοι νῦν, ὡς τὸ ῥῆμά σου, καὶ τέξομαι τὸν ἄσαρκον, σάρκα ἐξ ἐμοῦ δανεισάμενον, ὅπως ἀναγάγῃ τὸν ἄνθρωπον, ὡς ὁ μόνος δυνατός, εἰς τὸ ἀρχαῖον ἀξίωμα διὰ τῆς συγκράσεως.

6. Ἀπεστάλη ἐξ οὐρανοῦ Γαβριὴλ ὁ ἀρχάγγελος, εὐαγγελίσασθαι τῇ Παρθένῳ τὴν σύλληψιν, καὶ ἐλθὼν εἰς Ναζαρέτ ἐλογίζετο ἐν ἑαυτῷ τὸ θαῦμα, ἐκπληττόμενος, ὅτι πῶς ὁ ἐν ὑψίστοις ἀκατάληπτος ὢν ἐκ Παρθένου τίκτεται! ὁ ἔχων θρόνον οὐρανὸν καὶ ὑποπόδιον τὴν γῆν ἐν μήτρᾳ χωρεῖται γυναικός! ὧ τὰ ἐξαπτέρυγα καὶ πολυόμματα ἀτενίσαι οὐ δύνανται, λόγῳ μόνῳ ἐκ ταύτης σαρκωθῆναι εὐδόκησε· Θεοῦ ἐστι Λόγος ὁ παρών. Τί οὖν ἴσταμαι καὶ οὐ λέγω τῇ Κόρῃ· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ· χαῖρε, Ἄγνη Παρθένε· χαῖρε, Νύμφη ἀνύμφευτε· χαῖρε, Μήτηρ τῆς ζωῆς· εὐλογημένος ὁ καρπὸς τῆς κοιλίας σου.

### 7. Κανὼν α', ὠδὴ Α'

Δεῦτε λαοί, ἄσωμεν ἄσμα Χριστῷ τῷ Θεῷ, τῷ διελόντι θάλασσαν, καὶ ὁδηγήσαντι, τὸν λαὸν ὃν ἀνῆκε, δουλείας Αἰγυπτίων, ὅτι δεδόξασται.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Δεῦτε πιστοί, Πνεύματι θείῳ γηθόμενοι, τὴν ἐξ ἀκάρπου σήμερον ἐπιδημήσαν, εἰς βροτῶν σωτηρίαν, ἀειπάρθενον Κόρην, ὕμνοις τιμήσωμεν.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Χαῖρε σεμνή, Μήτηρ καὶ δούλη Χριστοῦ τοῦ Θεοῦ, ἢ τῆς ἀρχαίας πρόξενος μακαριότητος, τῶν ἀνθρώπων τῷ γένει, σὲ πάντες ἐπαξίως ὕμνοις δοξάζομεν.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Ἡ τῆς ζωῆς τίκτεται σήμερον γέφυρα, δι' ἧς βροτοὶ ἀνάκλησιν, τῆς καταπτώσεως, τῆς εἰς Ἄδου εὐρόντες, Χριστὸν τὸν ζωοδότην ὕμνοις δοξάζουσιν.

**Κανὼν β', ὠδὴ Α'**

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Χορευέτω πᾶσα κτίσις, εὐφραινέσθω καὶ Δαυίδ, ὅτι ἐκ φυλῆς αὐτοῦ, καὶ ἐκ τοῦ σπέρματος αὐτοῦ, προῆλθε ράβδος, ἄνθος φέρουσα τὸν Κύριον, καὶ λυτρωτὴν τοῦ παντός.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Ἡ Ἁγία τῶν Ἁγίων, ἐν ἀγίῳ ἱερῷ, βρέφος ἀνατίθεται, ἀνατραφῆναι ἐκ χειρὸς Ἀγγέλου· πάντες οὖν πιστῶς συνεορτάσωμεν, ἐν τῇ γεννήσει αὐτῆς.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Στεῖρα ἄγονος ἢ Ἄννα, ἀλλ' οὐκ ἄτεκνος Θεῷ· ἤδη γὰρ προώριστο, ἐκ γενεῶν ἀγνῆς Παρθένου Μήτηρ· ὅθεν ὁ τῆς κτίσεως ἐβλάστησε, Κτίστης ἐν δούλου μορφῇ.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Σὲ τὴν ἄσπιλον ἀμνάδα, τὴν τὸ ἔριον Χριστῷ, μόνην ἐκ κοιλίας σου προσαγαγοῦσαν, τὴν ἡμῶν οὐσίαν πάντες, ἐκ τῆς Ἄννης τικτομένην σε, ὕμνοις γεραίρομεν.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Τρία ἄναρχα δοξάζω, τρία ἅγια ὕμνῳ, τρία συναΐδια, ἐν οὐσιότητι μιᾷ κηρύττω· εἰς γὰρ ἐν Πατρὶ, Υἱῷ καὶ Πνεύματι δοξολογεῖται Θεός.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Τίς ἐώρακε παιδίον, ὃ οὐκ ἔσπειρε πατήρ, γάλακτι τρεφόμενον; ἢ ποῦ τεθέαται παρθένος Μήτηρ; Ὄντως ὑπὲρ ἔννοιαν ἀμφοτέρα, Θεογεννητορ ἀγνή.

**Κανὼν α', ὠδὴ Θ'**

Ἡ τὸν πρὸ ἡλίου φωστῆρα, τὸν Θεὸν ἐξανατείλαντα, σωματικῶς ἡμῖν ἐπιδημήσαντα, ἐκ λαγόνων παρθενικῶν, ἀφράστως σωματώσασα, εὐλογημένη πάναγνε, σὲ Θεοτόκε μεγαλύνομεν.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Ὁ τοῖς ἀπειθοῦσι λαοῖς, ἐξ ἀκροτόμου βλύσαςνάματα, τοῖς εὐπειθοῦσιν ἔθνε-

σι χαρίζεται, ἐκ λαγόνων στειρωτικῶν, καρπὸν εἰς εὐφροσύνην ἡμῖν, σὲ Θεομητορ ἄχραντε, ἣν ἐπαξίως μεγαλύνομεν.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Τὴν τῆς ἀποτόμου ἀρχαίας ἀναιρέτιν ἀποφάσεως, καὶ τῆς Προμήτορος τὴν ἐπανόρθωσιν, τὴν τοῦ γένους τῆς πρὸς Θεὸν αἰτίαν οἰκειώσεως, τὴν πρὸς τὸν Κτίστην γέφυραν, σὲ Θεοτόκε μεγαλύνομεν.

**Κανὼν β', ὠδὴ Θ'**

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Ἐπάξιον Θεομητορ τῆς σῆς ἀγνείας, τὸν τόκον ἐκπληρώσω δι' ἐπαγγελίας· τῇ ποτὲ γὰρ ἀκάρπῳ, θεόβλαστος καρπὸς ἐδόθης· διό σε πᾶσαι αἱ φυλαὶ τῆς γῆς, ἀπαύστως μακαρίζομεν.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Πεπλήρωται τοῦ βοῶντος ἡ προφητεία· φησὶ γάρ· Ἀναστήσω σκηνὴν τὴν πεπτωκυῖαν, τοῦ ἱεροῦ Δαυίδ, ἐν σοὶ Ἄχραντε προτυπωθεῖσαν, δι' ἧς ὁ σύμπας τῶν ἀνθρώπων χοῦς, εἰς σῶμα ἀνεπλάσθη Θεῷ.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Τὰ σπάργανα προσκυνουμέν σου Θεοτόκε, δοξάζομεν τὸν δόντα καρπὸν τῇ πρώην στεῖρα, καὶ ἀνοίξαντα μήτραν, τὴν ἄγονον ἐκ παραδόξου· ποιεῖ γὰρ πάντα ὅσα βούλεται, Θεὸς ὢν παντεξούσιος.

Ἐπεραγία Θεοτόκε σῶσον ἡμᾶς.

Ἐβλάστησας νυμφοτόκε Ἄννα θεόφρον, ἐκ μήτρας παρ' ἐλπίδα, καὶ ἐξ ἐπαγγελίας, παρθενόφυτον ἄνθος, θεόβλαστον ἀγνείας κάλλος· διό σε πάντες μακαρίζομεν, ὡς ρίζαν τῆς ζωῆς ἡμῶν.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Ἄλλότριον τοῖς ἀνόμοις ἐστὶ δοξάζειν τὴν ἄναρχον Τριάδα, Πατέρα καὶ Υἱόν τε, καὶ τὸ Ἅγιον Πνεῦμα, τὴν ἄκτιστον παγκρατορίαν, δι' ἧς ὁ σύμπας κόσμος ἠδραστὰι, τῷ νεύματι τοῦ κράτους αὐτῆς.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Ἐχώρησας ἐν γαστρὶ σου, Παρθενομητορ, τὸν ἕνα τῆς Τριάδος Χριστὸν τὸν



Βασιλέα, ὄν ὕμνεϊ πᾶσα κτίσις, καὶ τρέμουσιν οἱ ἄνω θρόνοι· αὐτὸν δυσώπει,  
πανσεβάσμιε, σωθῆναι τὰς ψυχὰς ἡμῶν.

8. Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Πρόσδεξαι, Δέσποινα Θεοτόκε, τὰς δεήσεις τῶν δούλων σου, καὶ διαφύλαξον  
πάντας ἡμᾶς ἀπὸ πάσης κακώσεως, ταῖς εὐπροσδέκτοις πρὸς τὸν Υἱόν σου μη-  
τρικαῖς σου πρεσβείαις \* κράτημα ε-ρι-ρεμ \* ταῖς εὐπροσδέκτοις πρὸς τὸν Υἱόν  
σου μητρικαῖς πρεσβείαις.

### ΕΛΛΗΝΙΚΗ ΒΥΖΑΝΤΙΝΗ ΧΟΡΩΔΙΑ

Ἰδρύθηκε τὸ 1977 ἀπὸ τὸν Λυκοῦργο Ἀγγελόπουλο καὶ τοὺς συνεργάτες του, με-  
σκοπὸ τῆ μελέτη καὶ παρουσίαση τῆς βυζαντινῆς μουσικῆς ὅπως ἔφτασε ὡς τις  
μέρες μας μετὰ τὴ γραπτὴ καὶ προφορικὴ παράδοση. Στὰ 18 χρόνια τῆς δράσης  
τῆς ἔχει πραγματοποιήσει πάνω ἀπὸ 500 συναυλίες, λειτουργικὲς καὶ ἄλλες ἐκ-  
δηλώσεις στὴν Ἑλλάδα καὶ σὲ 19 χῶρες τῆς Εὐρώπης, τῆς Ἀμερικῆς καὶ τῆς  
Ἀνατολικῆς Μεσογείου — ἀνάμεσά τους οἱ ἀγρυπνίες στὴν I.M. Σινᾶ (1983),  
στὴν Κολονία (1985), στὴν I.M. Μεγάλου Σπηλαίου (1987), στὴν I.M. Βατοπε-  
δίου (1992) καὶ στὸν I.N. Ἀγίου Δημητρίου Θεσσαλονίκης (1993), που μεταδό-  
θηκαν ραδιοφωνικά. Ἐχει ἠχογραφήσει στοὺς μεγαλύτερους ραδιοτηλεοπτικοὺς  
σταθμοὺς τῆς Εὐρώπης, ἔχει ἐκδώσει 19 κασέτες μετὰ βυζαντινὴ μουσικὴ, ἔχει λά-  
βει μέρος στὴν πρώτη ἐκτέλεση τοῦ ἔργου σύγχρονης μουσικῆς τοῦ Μιχάλη  
Ἀδάμη «Ροδανόν» καὶ ἔχει παρουσιάσει ἀποσπάσματα ἀρχαίας ἑλληνικῆς μου-  
σικῆς καὶ παλαιορωμαϊκοῦ μέλους. Ἀπὸ τὸ 1990 ἄρχισε τὴν ἠχογράφηση καὶ  
ἔκδοση τῶν ἔργων τοῦ μεγάλου Βυζαντινοῦ μαῖστορα Ἰωάννη Κουκουζέλη. Συμ-  
μετεῖχε στὰ Φεστιβάλ Ἀθηνῶν καὶ Ἐπιδαύρου τὸ 1987, ἐνῶ ἀπὸ τὸ 1989 ὡς τὸ  
1991 ἔδινε κάθε χρόνο μία συναυλία στὸ ἀρχαῖο θέατρο τῆς Ἐπιδαύρου μετὰ ὀρ-  
γάνωση τοῦ Μουσικοῦ Τμήματος Κοινότητος Λυγουριοῦ. Πέντε δίσκοι ἀκτίνας  
ἔχουν ἤδη ἐκδοθεῖ μετὰ τὸ ὄνομα τῆς χορωδίας στὴ Γαλλία ἀπὸ τὸ 1993 καὶ ἔπειτα.

### ΛΥΚΟΥΡΓΟΣ ΑΝΤ. ΑΓΓΕΛΟΠΟΥΛΟΣ

Γεννήθηκε στὸν Πύργο Ἡλείας τὸ 1941. Σπούδασε νομικὰ στὸ Πανεπιστήμιο  
Ἀθηνῶν καὶ βυζαντινὴ μουσικὴ κοντὰ στὸν Σίμωνα Καρά. Εἶναι πρωτοψάλτης  
τῆς Ἀγίας Εἰρήνης (πρώτης Μητρόπολης Ἀθηνῶν), ἰδρυτῆς καὶ διευθυντῆς τῆς  
Ἑλληνικῆς Βυζαντινῆς Χορωδίας καὶ διδάσκει βυζαντινὴ μουσικὴ στὰ ὠδεῖα Φ.  
Νάκας καὶ Ν. Σκαλκώτας. Ἐπίσης διευθύνει ἀπὸ τὴν ἴδρυσή του τὸν Παιδικὸ  
Βυζαντινὸ Χορὸ τῆς Ἱερᾶς Ἀρχιεπισκοπῆς Ἀθηνῶν καὶ εἶναι συνεργάτης τῆς  
ΕΡΑ στὸν τομέα τῆς βυζαντινῆς μουσικῆς. Ἐχει ἀσχοληθεῖ μετὰ τὴ σύγχρονη  
μουσικὴ (εἶναι ἐρμηνευτῆς πολλῶν ἔργων τοῦ Μ. Ἀδάμη, τοῦ Δ. Τερζάκη καὶ  
τοῦ Κ. Σφέτσα) καὶ συμμετέχει στὴν ἐρευνητικὴ ὁμάδα τοῦ Marcel Pérès, ποὺ  
ἐρευνᾷ τὰ παλαιὰ δυτικὰ μέλη καὶ τὴ σχέση τους μετὰ τὸ βυζαντινὸ. Ἐχει ἠχο-  
γραφήσει σὲ δίσκους, στὴ Γαλλία, βυζαντινὸ, παλαιορωμαϊκὸ, ἀμβροσιανὸ καὶ  
ἄλλα παλαιὰ δυτικὰ μέλη. Τὸ 1994 ἡ Α.Θ.Π. ὁ Οἰκουμενικὸς Πατριάρχης κ.κ.  
Βαρθολομαῖος τοῦ ἀπένευμε τὸ ὄφικιο τοῦ Ἀρχοντος Πρωτοψάλτου τῆς Ἀγιω-  
τάτης Ἀρχιεπισκοπῆς Κωνσταντινουπόλεως. Ἐχει ἐπίσης τιμηθεῖ ἀπὸ τὴν  
Α.Θ.Μ. τὸν Πατριάρχη Ἱεροσολύμων κ.κ. Διόδωρο, τὴν Ἐκκλησίαν τῆς Φιλαν-  
δίας καὶ τὴν Ἱερὰ Μητρόπολη Πατρῶν.

**Τὰ μέλη τῆς Ἑλληνικῆς Βυζαντινῆς Χορωδίας (κατὰ σειρὰ ἀρχαιότητος):**

Δημήτριος Ζαϊτίδης, Ἀλέξιος Γιαννακόπουλος, Παναγιώτης Κουτρᾶς, Δαμια-  
νὸς Σερέφογλου, Ἀναστάσιος Μεντάκης, Γεώργιος Κωνσταντίνου, Κωνσταντῖ-  
νος Ἀγγελίδης, Κωνσταντῖνος Στεργίου, Ἡλίας Φραγκάκης, Ἀνδρέας Λανά-  
ρας, Ἰωάννης Τσιοτσιόπουλος, Μιχαὴλ Στρομπάκης, Παναγιώτης Ραβανίδης,  
Κωνσταντῖνος Λανάρας, Κωνσταντῖνος Μπιλάλης.



*Le Chœur Byzantin de Grèce à l'Abbaye Notre-Dame de Ganagobie.*

## THE GREEK BYZANTINE CHOIR

Direction: Lycourgos Angelopoulos

### HYMNS IN HONOUR OF THE MOST HOLY THEOTOKOS

1) "O marvelous wonder..." *Sticheron* (Mode 1) for the Vespers of the Dormition of the Mother of God (15<sup>th</sup> August). Music: Iakovos (+1800), Protosaltos of the Great Church of Christ (Ecumenical Patriarchate of Constantinople).

2) "At the divine command..." *Doxastikon* set in all eight modes for the Vespers of the Dormition. Music: Petros Peleponesios (+ca. 1777), Lampadarios of the Great Church of Christ. Lycourgos Angelopoulos, soloist.

3) The Great Supplicatory Kanon (Mode Plagal IV): *Troparia* from Odes 1, 8, and Megalynaria. Music: Ioannes (19<sup>th</sup> c.), Protosaltos of the Great Church of Christ. Text: Emperor Theodore II Doukas Laskaris (13<sup>th</sup> c.). Panagiotis Koutras, soloist.

4) "I will take the Cup of Salvation." Communion Verse in the Fourth Mode for feasts of the Mother of God. Music: Petros Peloponesios. Panagiotis Koutras, soloist.

5) Three *Stichera* (Mode Plagal II) for the Vespers of the Annunciation of the Mother of God (25<sup>th</sup> March).

6) "Gabriel Was Sent..." *Doxastikon* (Mode Plagal II) for the Vespers of the Annunciation. Music: Iakovos Protosaltos.

7) Odes 1 and 9 from the First (Mode II, eso) and Second (Mode Plagal IV) *Kanons* for the Nativity of the Mother of God (8<sup>th</sup> September). Texts: St John of Damascus (7<sup>th</sup>-8<sup>th</sup> c.), Kanon 1; and St Andrew of Crete (8<sup>th</sup> c.), Kanon 2. Music: Ioannes Protosaltos.

8) Concluding Marian Trope (Theotokion) to Psalm 44 (45), the *Polyeleos* for Marian feasts. Music: Chourmouzos (+1840), Archivist (Chartophylax) of the Great Church of Christ. Mode IV *mesos* (the modal mediant Legetos, an E-based mode alternatively described as Mode Plagal II diatonic). Lycourgos Angelopoulos, soloist.

In accordance with the decisions of the Third Ecumenical Council at Ephesus (431), Orthodox Christians reverently refer to the Blessed Virgin Mary as the Most-Holy "Theotokos," a theological term which may be loosely translated as "Mother of God." Many of the Orthodox Church's greatest ecclesiastical poets have contributed to the creation of a particularly rich repertory of hymns in honour of the Theotokos. The present recording includes chants for the Byzantine offices of matins (morning prayer) and vespers (evening prayer), together with others for the Orthodox Eucharist or "Divine Liturgy," that have been selected from the proper texts for the greatest Marian feasts of the liturgical year. The range of musical settings also embraces the three stylistic genres of Byzantine melodic composition: the heirmologic (syllabic) genre, the sticheraric (neumatic) genres, and the kalophonic (melismatic) genre.

### THE MUSIC

The official liturgical music of Greek-speaking Orthodox Christians, Byzantine chant is a monophonic and strictly vocal musical tradition. Musical instruments, which have never been used liturgically in the Orthodox Church, are excluded because the early Fathers of the Church maintained that the human throat, as a Divine rather than human creation, was the perfect instrument for the glorification of God.

Byzantine chant is grounded in a self-consistent and integrated theoretical system of eight musical modes, each of which possesses a characteristic set of melodic patterns and intervals. Four of the modes are classified as "authentic," from which an additional four "plagal" modes are derived. Transcending the division into eight modes are the three "genera." Two of these - the diatonic and the chromatic - are quite common, while the enharmonic genus is, as it was in Antiquity, comparatively rare.

The modes may be distinguished from one another by their polysyllabic intonations, short melodies sung to nonsense syllables that establish the intervallic qualities of a given mode. The intonations

for the authentic modes are : *Ananes* (Mode I), *Neanes* (Mode II), *Nana* (Mode III), and *Hagia* (Mode IV). The plagal intonations are : *Aneanes* (Plagal I), *Necbeanes* (Plagal II), *Anes* (Plagal III), and *Neagie* (Plagal IV). When sung sequentially, the intonations demonstrate the derivation of the different modes from the succession of their finals. An ascending sequence of intonations produces the cycle of authentic modes, while their plagals are encountered in descent.

With the early nineteenth-century reform of Byzantine theory and musical notation by the "Three Teachers" (Chrysanthos of Madytos, Gregorios the Protopsaltes, and Chourmouzos the Archivist), a solfège system employing the syllables *Pa, Vou, Ga, Di, Ke, Zo, and Ni* assumed the theoretical functions of the polysyllabic intonations. The old intonations were, however, retained as short introductory phrases called *apechemata*. These are currently sung by cantors before the beginning of a chant in order to establish the pitch and characteristic sound of the mode.

Several types of scalar intervals are found in Byzantine chant, including natural, tempered, diatonic, and chromatic intervals. The sequence of the different types of intervals within each mode corresponds to the ordering of the two tetrachords (a sequence of four scale degrees) and one major tone which, according to Byzantine music theory, constitute each octave. Authentic modes are formed from conjunct tetrachords placed over a *proslambanomenon* - a whole step at the base of the scale that remains outside of the tetrachordal structure - whereas the plagal modes have disjunct tetrachords separated by a major tone. In addition, one may distinguish within each mode certain scale degrees which are fixed (primarily finals and reciting-tones), and others that may be altered by *musica ficta* through a process of melodic attraction to their neighbouring fixed tones.

## THE CHANTS.

1) *Stichera* are poetic compositions attached to the invariable psalms of morning and evening prayer in the Orthodox Church. Some *stichera* feature a unique melody (*stichera idiomela*), while others are model stanzas (*automela*), for metrically identical hymns (*prosomoia*, known as "contrafacta" in

Western terminology). The music for this *sticheron automelon* for the Dormition of the Mother of God was composed by Iakovos, the Protopsaltes ("First Cantor" and leader of the right choir) of the Great Church of Christ. Representative of the slow heirmologic style of Byzantine chant, the melody is set in Mode I *eso* an "inner" variant of the mode which revolves around its final in the lower tetrachord. The restricted melodic compass of the work is only transcended once when, in response to the text "Hail, O full of Grace," the chant exuberantly ascends a fifth to the upper tetrachord (Mode I *tetraphonos*).

2) The ultimate or penultimate stanza in a series of *stichera* of a *doxastikon* thus named because it is preceded by a Small Doxology ("Glory be to the Father..." or "*Doxa Patri...*"). The *Doxastikon* for the Vespers of the Dormition is an unusual example of the genre in that it sequentially traverses all eight musical modes, concluding with a coda recapitulating Mode I. The musical setting of this hymn of the present recording was composed by Petros Peloponesios, Lampadarios (Patriarchal "Lampbearer" and leader of the left choir) of the Great Church of Christ. One of his most characteristic essays in the regular sticheric style of Byzantine chant and therefore an exemplary model for analogous compositions, the work as a whole retains a marvelous sense of formal equilibrium, even as each mode in the cycle is successively represented by its most typical melodic phrases. The progression through the modes occurs in the following order : Mode I *tetraphonos*, Plagal I; II, Plagal II; III, Plagal III; IV, Plagal IV; and again Mode I *tetraphonos*. The theoretical separation of the finals of the authentic and plagal modes by the interval of a perfect fifth is observed in the relationship between Modes I *tetraphonos* and Plagal I, and from the same two scale degrees, between those of Modes II and Plagal II. All the remaining modes are transposed a full step higher, with the result that the section in Mode III *esos* (a variant utilising the mode's lower tetrachord) is based on G, and its final cadence to its modal mediant - i.e. the Plagal First Mode, which lies a third below its final - occurs on e. Mode Plagal III is then sung from the same final as Mode III,

with short excursions into Modes I and Plagal IV. The *sticheraric* Fourth Mode (with a final on A) is consequently located a whole step higher than Mode Plagal III, while the Plagal Fourth Mode is founded on G, which is also the natural basis of this mode according to the descending succession of finals from which plagal modes are theoretically derived. Of particular interest in this latter section is Petros' setting of the text "intercede ceaselessly, guard round about, and save," in which the work is crowned with lyric passages an octave above the final, suggesting the possibility of performance by a soloist. A succession of transitional phrases then prepares the arrival of the coda in Mode I *tetrachonos*, from which the modal cycle began.

3) The *kanon* is a complex form of Byzantine hymnography featuring up to nine groups ("Odes") of metrically identical poetic strophes ("troparia") intended for intercalation between the verses of the nine biblical canticles of the Orthodox liturgical Psalter. In common practice, as on the present recording, the poetic Odes of *kanons* may be sung with a refrain - in this case, "Most Holy Theotokos, save us" - in place of the scriptural verses. Written by the Emperor of Nicea Theodore II Doukas Laskaris (1254-1258), the text of the Great Supplicatory *Kanon* to the Mother of God is chanted on alternate days during the two weeks of fasting that precede the Feast of the Dormition on 15<sup>th</sup> August. The melodies on the present recording are taken from the model strophes (*heirmoi*) transmitted in the *Heirmologion* edited by Ioannes, Protosaltos of the Great Church of Christ 19<sup>th</sup> c. . The First Ode is chanted in the *triphonic* variant of Mode Plagal IV, thus named because its melodies cadence on f, which is three scale degrees higher (i.e. a perfect fourth) than c, its theoretical final. The Eighth Ode modulates to the normal final of c, while the *megalynaria* - poetic verses of "magnification" appended to the *Kanon's* Ninth Ode and echoing the language of the *Magnificat* (Luke 1:46-55-) - return to the *triphonic* submode on f. Following traditional performance practice, the *megalynarion* "The lips of the impious are speechless..." is sung here in a more melismatic manner.

4) "I will take the cup of salvation..." (Ps. 115:4, LXX) is the proper communion verse for feasts of the Mother of God and ferial Wednesdays in the Orthodox Church. Composed by Petros Peloponnesios, Lampadarios of the Great Church of Christ (+1777), this musical setting is the Wednesday chant in his cycle of ordinary communion verses for each day of the week. Like every composition in Petro's cycles of Cherubic hymns and communion verses, "I will take the cup of salvation" preserves melodic lines typical of earlier strata of Byzantine chant.

In the course of its melodic development, this chant successively explores Mode IV *hagia papadikos* (a melismatic variant based on g), Mode Plagal I, Legetos (the mediant of Mode IV, and Mode Plagal IV. The musical setting of the text "kai to onoma," which also lends itself to solo performance, is characteristic of this process of modal interchange, beginning in Mode IV *papadikos* and cadencing in Mode I *tetrachonos* on a. Later on, a transient chromatic modulation on the word "epikalesomal" heralds a recapitulation of Mode IV *papadikos* featuring a brief *kratema* (a vocalisation on nonsense syllables) and a concise cadential "Alleluia."

5) The three *stichera prosomoia* for the Vespers of the Annunciation are sung in the concise *heirmologic* idiom of Byzantine chant according to model melodies in the *Heirmologion* of Ioannes, Protosaltos of the Great Church of Christ (19<sup>th</sup> c.).

6) The *Doxastikon* for Vespers of the Annunciation set to music by Lavokos is one of the most richly and vibrantly melodious compositions in the repertory. It offers a representative example of the superb artistry of its composer, who was noted for his ability to convey the meaning of text in music. Sung in a melismatic realisation by Chourmouzios the Archivist that, according to Byzantine musical terminology, may be classified as belonging to the slow *sticheraric* genre of composition, the *doxastikon* evinces the known relationship of plagal modes to their transposition

at the upper fifth. In this case, the melody ascends from the Second Plagal Mode's normal final d to the fifth a. Intermediate modulations occur mainly to Mode IV (*hagia papadikos* on g), but also include a short descent to Mode Plagal III in order to portray musically the word "earth." Similarly, the significance of the word "unwedded" is reflected by a solo in the upper transpositions of Mode Plagal II.

7) The excerpts from the two Kanons for the Nativity of the Mother of God are characteristic examples of syllabic chant, which is referred to in Byzantine musical terminology as the "concise heirmologic" genre of composition. Each Ode consists of a number of metrically and melodically identical poetic strophes (*troparia*) that are chanted according to a model stanza known as an *heirmos*. The modal contrast between the two Kanons (Modes II *eso* and IV Plagal), together with the melodic variation engendered by the succession of *heirmoi*, retain the listener's continuous attention and thus sustain his or her prayer. These qualities are particularly important when the Kanons are sung shortly before the first light of day during the matutinal portion of an all-night vigil.

8) At a festal matins the *Polyeleoi* psalms are chanted prior to the kanons. The appellation *Polyeleos* is derived from the biblical refrain of Psalm 135 (136), by which the word "mercy" ("*eleos*") is repeated after each psalm verse. After the final psalmodic verse of the *Polyeleos*, the first hemistich of the Small Doxology ("Glory be to the Father...") is accompanied by an extended melismatic chant in praise of the Holy Trinity. The concluding hemistich of the Small Doxology ("Both now and ever...") introduces a second melismatic chant commonly referred to as a *Theotokion*, thus named because it is in honour of the Theotokos. Both of the melismatic works appended to the *Polyeleos* regularly conclude with a *kratema*. The *Theotokion* of the present recording is a composition by Chourmouzos, Archivist of the Great Church of Christ set in Mode Legetos. Musical variety is provided by the alternation of modes in both the texted section and the wordless *kratema*,

thus revealing the full extent of the artistry and compositional technique possessed by Chourmouzos, who was one of the three reformers of the Byzantine musical system at the beginning of the nineteenth century.

*Kratemata* are vocal compositions employing sequences of meaningless syllables (e.g. *te-ri-rem*, *to-ro-ro*, and *ne-ne-na*) in place of a text. The absence of a text provides a composer with the opportunity of writing sublime pages of pure music. Concerning these chants, the learned Metropolitan of Philadelphia Gerasimos Vlachos the Cretan (17th c.) has written that "within the domain of symbolic theology *terere*", does not desire to signify anything less than the incomprehensibility of the Godhead." More recently, noted contemporary Greek composer Michael Adamis has observed that the *kratema* is the Byzantines' form of absolute music, which is expressed in autonomous and through composed musical works.

Lycourgos Angelopoulos

Translation : Alexander Lingas

## THE GREEK BYZANTINE CHOIR

The Greek Byzantine Choir was founded in 1977, by Lycourgos Angelopoulos with the view of presenting to the public the traditional Byzantine Music as transmitted until the present day by both the oral and written tradition. This Choir also aims at preserving the genuine Byzantine tradition by freeing it from the influence of Central Europe, which is extraneous to it. The appearance of this Choir marks an important step in Lycourgos Angelopoulos's constant effort in protecting the musical heritage.

During its 18 year existence, it has taken part in more than 500 concerts, liturgies and other events, including all-night vigils at the Mount Sinai Monastery, at Cologne at the Mega Spilaion Monastery, at Vatopedi Monastery (Mount Athos) and the church of St Demetrios of Thessaloniki. The Choir has performed in 18 countries in Europe, the Eastern Mediterranean, in Asia and the U.S.A. It has participated in numerous international festivals, has made several recordings of Byzantine Music and

has taken part in the première of the contemporary music work *Rodanon* by Michael Adamis. The Choir has also performed fragments of ancient Greek music and old Roman Chant.

### LYCOURGOS ANGELOPOULOS

Lycourgos Angelopoulos was born in Pyrgos, Peloponesus (1941). He studied Byzantine Music at the National School of Music, under the tutelage of the great musician and musicologist, Simon Karas, and Law at Athens University.

He is "Protopsaltis" (first chanter) at the Church of Saint Irene in Athens (first Cathedral). He is the founder and director of the Greek Byzantine Choir and director of the Children's Byzantine Choir at the Archdiocese of Athens. Also, he is professor of Byzantine Music at the "Nikos Skalkotas Conservatory" and at the "Ph. Nakas Conservatory" in Athens. He has collaborated with Athens Radio on programmes related to Byzantine Music and has practiced contemporary music inspired by Byzantine Music. He appeared as a soloist in "avant garde" compositions by Michael Adamis, Dimitris Terzakis and Kyriakos Sfetsas and is a member of the research team of Marcel Pérès, which is studying the old Roman Chant and its relationship to Byzantine Chant. He has recorded Byzantine, Old Roman and Ambrosian chant in France.

He was honoured by His All Holiness the Ecumenical Patriarche the 1st of the Office of Protopsaltis of the Archdiocese of Constantinople, by His Beatitude, the Patriarch of Jerusalem Diodoros, by the Church of Finland, and the Metropolia of Patras.

### THE CHOIR MEMBERS

Dimitrios Zaitidis, Alexios Giammacopoulos, Panaycotis Koutras, Damianos Serefoglou, Anastassios Mentakis, Georgios Constantinou, Constantinos Angelidis, Constantinos Stergiou, Ilias Frangakis, Andréas Lanaras, Ioannis Isiotsiopoulos, Mihail Stroumbakis, Panayotis Ravanidis, Constantinos Lanaras, Constantinos Bilalis.

1-O marvellous wonder !  
The source of life is laid in the tomb,  
and the tomb itself becomes a ladder to heaven.  
Make glad, O Gethsemane, thou sacred abode  
of the Mother of God. Come, O ye faithful,  
and with Gabriel to lead us let us cry :  
"Hail, thou who art full of grace, the Lord is with thee,  
granting the world through thee great mercy".

2 - Glory be... Both now.  
By the royal command of God, the divinely inspired  
apostles were caught up from over all the world  
into the clouds on high. Reaching thine immaculate body,  
the source of Life, they saluted it with mighty honour.  
The highest powers of heaven stood by with their own  
Master. Seized with dread, they accompanied thine  
inviolable body that had held God, and they went on high  
before thee, crying, unseen, to the hierarchies above :  
"Lo, the Queen of all, the Maid of God, is nigh." Open  
wide the gates and receive above the world the Mother  
of the everlasting Light. For through her the salvation of all  
mankind has come. We have not the strength to look  
upon her, and are unable to render honours worthy of her.  
For her excellence is past all understanding. Therefore,  
O most pure Theotokos, who livest for ever with thy Son,  
the King who brings life, pray without ceasing that thy  
newborn people be guarded on every side and saved from  
all adverse assault : for we are under thy protection.  
And we bless thee in beauty and light unto all ages.  
Most Holy Mother of God, save us.

3-My humble soul is troubled  
by the rising tempests of afflictions and woes ;  
and clouds of misfortunes overcome me,

bringing darkness to my heart, O Bride of God.  
But since thou art the Mother  
of the Divine and Eternal Light,  
shine thy gladsome light and illumine me.  
Most Holy Mother of God, save us.  
From countless trials and afflictions, grievous woes,  
and from misfortunes of life have I been delivered  
by thy mighty strength, O spotless and immaculate Maid.  
I extol and I magnify thine immeasurable sympathy,  
and the loving care that thou hast for me. Having my hope  
now in thy mighty help, O Maid, I flee for refuge to thee ;  
and unto thy shelter have I run wholeheartedly, O Lady,  
and I bow my knee ; and I mourn and cry weeping :  
Do not disdain me, the wretched one,  
for thou art the refuge of Christian folk.  
I shall not cease from making known  
most manifestly thy great deeds, Maid of God ;  
for if thou wert not present to intercede in my behalf  
and importune thy Son and God, who would free  
and deliver me from such tempests and turbulence,  
and surmount the perils that trouble me ?  
Most Holy Mother of God, save us.  
Be thou moved to compassion, O Virgin,  
and disdain me not, for life's tempests overwhelm me.  
But be thou quick, O modest one, and lend me thy helping  
hand, O Maiden, for I perish drowning engulfed  
by life's misfortunes.  
Most Holy Mother of God, save us.  
Times of sorrows, necessity, and trouble,  
and misfortunes in life have found me, O pure Maiden ;  
and from all sides temptations have encircled me ;  
but be thou mine ally, and do thou protect me  
in thine almighty shelter.  
In distress I have thee, Maid, as my haven,

and in sorrows and griefs thou art my joy and gladness ;  
and in all illness, thou hast been my quick help,  
and rescuer in perils, and in all temptations  
my guardian and protectress.

Rejoice, fiery throne of the Lord God ;  
rejoice, thou sacred vessel that art filled with manna ;  
rejoice, thou golden lampstand and unquenchable lamp ;  
rejoice, O glory of virgins and thou boast  
and adornment of mothers.

It is truly meet to call thee blest, the Theotokos,  
the ever-blessed and all-immaculate and Mother  
of our God. More honourable than the Cherubim,  
and beyond compare more glorious than the Seraphim,  
thee who without corruption gavest birth to God the Word,  
the very Theotokos, thee do we magnify. Higher than the  
heavens above art thou, and thou art much purer  
than the radiance of the sun ; for thou hast redeemed us  
out of the curse that held us. O Mistress of creation,  
with hymns we honour thee.

Speechless be the lips of the impious who refuse  
to reverence thy revered icon which is known  
by the name Directress, and which hath been  
depicted for us by the Apostle Luke the Evangelist.  
O All ye arrays of Angelic Hosts, with the holy Baptist,  
the Apostles twelve-numbered band, all the Saints  
together, as well as God's Birthgiver, pray make ye  
intercession for our deliverance.

4 - I will take the cup of salvation  
and call upon the Name of the Lord.

5 - Revealing to thee the pre-eternal counsel,  
Gabriel came and stood before thee, O Maid ;  
and greeting thee, he said :

"Hail, thou earth that has not been sown ;  
hail, thou buning bush that remains unconsumed ;  
hail, thou unsearchable depth ;  
hail, thou bridge that leads to heaven,  
and ladder raised on high that Jacob saw ;  
hail, thou divine jar of manna ;  
hail, thou deliverance from the curse ;  
hail, thou restoration of Adam, the Lord is with thee".

"Thou dost appear unto me in the form of a man",  
said the undefiled Maid to the chief of the heavenly hosts :  
"how then dost thou speak to me  
of things that pass man's power ?

For thou hast said that God shall be with me,  
and shall take up His dwelling in my womb ;  
and how, tell me, shall I become the spacious habitation  
and the holy place of Him that rides upon the Cherubims ?  
Do not beguile me with deceit: for I have not known  
pleasure, I have not entered into wedlock.

How then shall I bear a child" ?

"When God so wishes", said the bodiless angel,  
"the order of nature is overcome,  
and what is beyond man comes to pass.  
Believe that my sayings are true, O all-holy Lady,  
utterly without spot". And she cried aloud,

"Let it be unto me according to thy word: and I shall bear  
Him that is without flesh, who shall borrow flesh from me,  
that through this mingling. He may lead man up unto his  
ancient glory, for He alone has power so to do".

6 - Gabriel the Archangel was sent from heaven  
to announce to the Virgin the glad tidings  
of her conceiving ; and coming to Nazareth he pondered  
in amazement on this wonder.

"O how shall He who dwelleth in the heights,

whom none can comprehend, be born of a Virgin?  
How shall He whose throne is heaven and whose footstool  
is the earth be held in the womb of a woman?  
He upon whom the six-winged Seraphim  
and the many-eyed Cherubim cannot gaze  
has been pleased at a single word to be made  
flesh of this His creature. It is the Word of God who dwells  
within her. Why then do I stand here, and not say to the  
Maiden: Hail, thou who art full of grace: the Lord is with  
thee. Hail, O pure Virgin : hail, Bride unwedded.  
Hail, Mother of Life: blessed is the fruit of thy womb".

7- Come, O ye people, and let us sing a song  
to Christ our God, who divided the sea and through it led  
His people, whom He had brought  
out of Egyptian bondage: for He has been glorified.  
Most Holy Mother of God, save us.  
Come, O ye faithful, rejoicing in the divine Spirit,  
and let us honour in hymns the ever-Virgin Maid,  
who has come forth today from a barren woman, for the  
salvation of mortal men.

Most Holy Mother of God, save us.

Hail, Holy Mother and handmaid of Christ our God,  
who hast restored to mankind its original blessedness.  
We all glorify thee in song as is right.

Most Holy Mother of God, save us.

Today the Bridge of Life is born. Through her mortal men,  
fallen into hell, find their way up again,  
and they glorify in song Christ the Giver of life.

He who shattered the enemy with His mighty arm and  
made Israel pass through the Red Sea,  
His praises let us sing as our Deliverer and God,  
for He has been glorified.

Most Holy Mother of God, save us.

Let all the creation dance for joy  
and let David also be glad: for of his tribe  
and seed has come forth a rod that bears  
as flower the Lord and Deliverer of all.  
Most Holy Mother of God, save us.  
The Holy of Holies is placed  
as an infant in the holy sanctuary,  
to be reared by the hands of an angel.  
Let us all feast with faith the day of her nativity.  
Most Holy Mother of God, save us.

Ann, the barren and sterile, was not childless before God :  
for she was foreordained from many generations  
to become mother of the pure Virgin,  
from whom the Maker of all creation sprang forth  
in the form of a servant.

Most Holy Mother of God, save us.

Thou alone, O Sheep without blemish,  
from thy womb hast offered to Christ, the Lamb of God,  
our substance to be His fleece:  
therefore in our hymns we all honour thee  
on this day of thy nativity from Ann.

Glory be to the Father...

I glorify the Three without beginning,  
I sing the praises of the Holy Trinity,  
I proclaim Three coeternal in one essence:  
for a single God is glorified in Father, Son, and Holy Spirit.  
Both now...

Who has ever beheld a child  
whom no father begat reared on His Mother's milk?  
Or where has a virgin Mother ever been seen?

Truly, O pure Mother of God,  
in manner past understanding thou has fulfilled  
both these marvels. From thy virgin womb  
the Light that was before the sun, even God who has



shone forth upon us, took flesh ineffably, coming to dwell among us in the body. Thee, then, blessed and all-holy Theotokos, do we magnify.  
 Most Holy Mother of God, save us.  
 He who made springs of water gush forth from the rock for the disobedient people, unto our joy gives thee to the obedient gentiles as fruit from a barren womb.  
 Thee, then, O undefiled Mother of God, as is meet and right, do we magnify.  
 Most Holy Mother of God, save us.  
 Thou art our deliverer from the sharp punishment of old, the restoration of our mother Eve, the cause of the reconciliation of our kind to God, the bridge that leads us to the Maker; thee, then, O Theotokos, do we magnify.  
 Virginité is alien to motherhood, and childbearing is a thing strange to virgins: yet in thee, O Theotokos, both are to be found.  
 Therefore we and all the nations of the earth without ceasing call thee blessed.  
 Most Holy Mother of God, save us.  
 O Mother of God, thou hast inherited according to the promise a birth worthy of thy purity.  
 For as a God-given fruit hast thou been granted to her who before was fruitless.  
 Therefore we and all the nations of the earth without ceasing call thee blessed.  
 Most Holy Mother of God, save us.  
 Fulfilled is the prophecy of him that cried aloud, saying: "I will raise up the tabernacle of holy David that is fallen."  
 Thee, O Undefiled, did his words prefigure, through whom the dust of man has been wholly refashioned into a body for God.  
 Most Holy Mother of God, save us.  
 We venerate thy swaddling clothes, O Theotokos:

we glorify the Lord who gave thee as fruit to her that before was childless. He has opened by a miracle the barren womb of Ann: for, as almighty God, He does whatsoever pleases Him.  
 Most Holy Mother of God, save us.  
 O holy Ann, mother of the Virgin, thou hast put forth from thy womb, against all hope, a virgin flower according to the promise, a divine bud pure and beautiful. Therefore as the root of our life do we call thee blessed.  
 Glory be to the Father...  
 It is alien to evil-doers to glorify the Trinity that has no beginning, Father, Son, and Holy Spirit, the uncreated and sovereign Power that founded the whole world by an act of His might.  
 Both now...  
 Thou hast contained in thy womb, O Virgin Mother, one of the Trinity, Christ the King, whose praises all creation sings and before whom the thrones on high tremble.  
 O all-venerated Lady, entreat Him for the salvation of our souls.  
 8 - Receive O our Lady, Mother of God the prayer of your servants and protect all of us from affliction by your welcome maternal intercessions to your Son \*kratima te-ri-rem\*, by your welcome maternal intercessions to your Son.  
 Translation: Mother Mary and Bishop Kallistos Ware.

## GRIECHISCHER BYZANTINISCHER CHOR

Dirigent: Lykurgos Angelopoulos

### BYZANTINISCHE MARIENHYMNEN

1. "O unerhörtes Wunder! ..." *Stichiro avtomelo* der Vesper zu Mariä Himmelfahrt (15. August). Komposition von Iakovos, Protosaltis des griechisch-orthodoxen Patriarchats von Konstantinopel († 1800). Erster *ichos*.
2. "Auf göttlichen Befehl..." *Doxastiko* der Vesper zu Mariä Himmelfahrt. Komposition von Petros Peloponisos, Lampadarios des Patriarchats († 1777?). *Oktaicho* (ein alle 8 icht durchlaufendes Stück).  
Solo *Gesang*: Lykurgos Angelopoulos.
3. *Troparia* der 1. und 8 Odi (Strophengruppe) und *Megalinaria* vom Großen 'Paraklitikos' kanon. Werk des Kaisers Theodoros II Laskaris (13 Jh.). Aufgeführt nach dem *irmologion* des Ioannis, Protosaltis des Patriarchats (19. Jh.). Plagaler des vierten *ichos*.  
Solo *Gesang*: Panayotis Kutrás.
4. *Kinonikon* (Gesang zur Begleitung der Kommunion), gesungen bei Marienfesten. Komposition von Petros Peloponisos, Lampadarios des Patriarchats. Vierter *ichos* (agia der papadiki).  
Solo *Gesang*: Panayotis Kutrás.
5. Drei *stichira prosomia* der Vesper zu Mariä Verkündigung (25. März). *Plagios tu devteru* (Plagaler des zweiten *ichos*) *tetrafonos*.
6. "Der Erzengel Gabriel..." *Doxastiko* der Vesper zu Mariä Verkündigung. Komposition von Iakovos, Protosaltis des Patriarchats. Plagaler des zweiten *ichos*.  
Solo *Gesang*: Panayotis Kutrás.
7. Die 1. und die 9. *odi* (Strophengruppe) der zwei *kanones* zu Mariä Geburt (8. September). Der erste *kanon*, im zweiten *ichos*, ist Werk des Johannes von Damaskus (7.-8. Jh.); der zweite, im Plagalen des vierten *ichos*, ist Werk des Andreas, Erzbischofs von Kreta (8. Jh.). Aufgeführt nach dem *irmologion* des Ioannis, Protosaltis des Patriarchats (19. Jh.).
8. Das *theotokion* (ke nyn) der perissi vom *polyeleos* "... des Churmuzios, Chartophylax des Patriarchats († 1840). Medialer des vierten *ichos* (legetos), bzw. diatonischer Plagaler des zweiten *ichos*.

# Ἕμνες à la très Sainte Mère de Dieu

Ἕμns to the Holy Mother of God / Byzantinische MarienἝmnen

Chœur Byzantin de Grèce / The Greek Byzantine Choir / Griechischer Byzantinischer Chor  
Direction : Lycourgos Angelopoulos

- |  |  |
|--|--|
| <p>1. Stichère des Grandes Vêpres de la Dormition de la Mère de Dieu 2'49<br/>Sticheron for the Vespers of the Dormition of the Mother of God<br/>Stichiro automelo der Vesper zu Mariä Himmelfahrt</p> <p>2. Doxastikon des Grandes Vêpres de la Dormition de la Mère de Dieu 10'16<br/>Doxastikon for the Vespers of the Dormition of the Mother of God<br/>Doxastiko der Vesper zu Mariä Himmelfahrt</p> <p>3. Tropaires de la 1<sup>e</sup> et de la 8<sup>e</sup> Ode 8'44<br/>et Mégalynaires du Canon de la Grande Paraclysè<br/>The Great Supplicatory Kanon : Troparia Odes 1, 8, and Megalynaria<br/>Troparia der 1 und 8 Odi und Megalynaria vom Großen Paraklitos Kanon</p> <p>4. Chant de Communion 8'39<br/>Communion Chant<br/>Gesang zur Kommunion</p> | <p>5. Trois Stichères des Grandes Vêpres de l'Annonciation de la Mère de Dieu 4'36<br/>Three Stichera for the Vespers of the Annunciation of the Mother of God<br/>Drei Stichira prosomia der Vesper zur Mariä Verkündigung</p> <p>6. Doxastikon des Grandes Vêpres de l'Annonciation de la Mère de Dieu 16'40<br/>Doxastikon for the Vespers of the Annunciation<br/>Doxastiko der Vesper zur Mariä Verkündigung</p> <p>7. 1<sup>e</sup> et 9<sup>e</sup> Odes des deux Canons de la Naissance de la Mère de Dieu 10'39<br/>Odes 1 and 9 from the 1<sup>st</sup> and 2<sup>nd</sup> Kanons for the Nativity of the Mother of God<br/>Die 1 und die 9 odi der zwei Kanons zur Mariä Geburt</p> <p>8. Théotokion de la Pèrissis du Polyèlèos (Psaume 44) de Hourmouziou 14'58<br/>Hartophylax de la Grande Église du Christ<br/>Theotokion to Psalm 44, the Polyeleos from Chourmouziou,<br/>(Archivist) of the Great Church of Christ<br/>Theotokion der Perissi vom Polyeleos des Churmuzios<br/>Hartophylax des Patriarchats de Constantinople</p> |
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*Durée totale : 77'44*

**JADE**



LC 8126

*Présentation en français • Greek and English commentary inside • Mit deutscher Textbeilage*

Enregistrement : Patrick Gibaud

Août 1994 en l'Église Saint-Blaise du Plan des Mées.

**Illustration de couverture** : Vierge à l'Enfant (Grèce du Nord VIII<sup>e</sup> siècle)

Extraite de l'ouvrage : "Icônes grecques melkites russes" - Éditions Skira.

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