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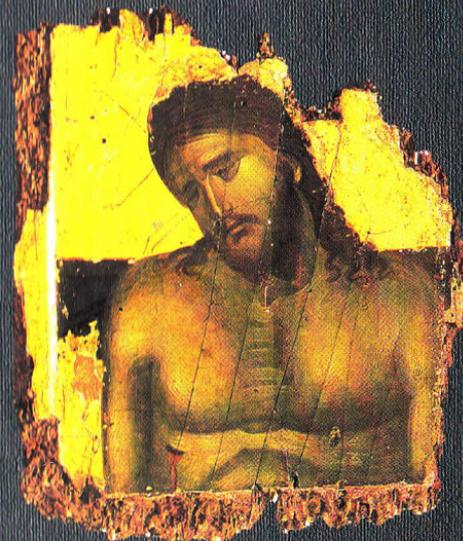


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Η ΑΚΟΛΟΥΘΙΑ ΤΟΥ ΝΥΜΦΙΟΥ THE AKOΛOYTHIA OF NYMPHIOS

Η ΑΚΟΛΟΥΘΙΑ ΤΟΥ ΝΥΜΦΙΟΥ THE AKOΛOYTHIA OF NYMPHIOS
ΟΡΘΟΣ ΜΕΓΑΛΗΣ ΤΕΤΑΡΤΗΣ THE MATINS OF HOLY WEDNESDAY
(ΤΟ ΤΡΟΠΑΡΙΟ ΤΗΣ ΚΑΣΣΙΑΝΗΣ) (THE TROPARION OF KASSIANI)



ΨΑΛΛΕΙ Ο ΒΥΖΑΝΤΙΝΟΣ ΧΟΡΟΣ "ΟΙ ΚΑΛΟΦΩΝΑΡΗΔΕΣ"
ΔΙΔΑΣΚΑΛΙΑ - ΔΙΕΥΘΥΝΣΗ ΧΟΡΟΥ Γ.Ι. ΡΕΜΟΥΝΔΟΣ

BYZANTINE CHOIR "THE KALOPHONARIDES"
INSTRUCTOR & CHOIRMASTER G. I. REMOUNDOS

*Στή μνήμη τοῦ Δάσκαλου
Σίμωνα Καρά*

Προλογίζοντας τὴν παρούσα ἔκδοση, θὰ ἐπιθυμοῦσα νὰ πῶ λίγα λόγια γιὰ αὐτὸ πὸν στάθηκε ἀφορμὴ νὰ ἠχογραφηθεῖ ἡ Ἀκολουθία τοῦ Ὁρθροῦ τῆς Μεγάλης Τετάρτης ὑπὸ τὴν αἰγίδα τοῦ «Καλλιτεχνικοῦ Συλλόγου Δημοτικῆς Μουσικῆς Δόμνα Σαμίου», ἐμπλουτίζοντας ἔτσι τὶς δισκογραφικὲς παραγωγές του καὶ μὲ ἐκκλησιαστικὴ βυζαντινὴ μουσική.

Πρὶν ἀπὸ πέντε χρόνια, παρακολούθησα γιὰ πρώτη φορὰ τὸ βράδυ τῆς Μεγάλης Τρίτης τὴν Ἀκολουθία τοῦ Νυμφίου στὴν Καπνικαρέα, σ' αὐτὸ τὸ ἀριστούργημα τῆς βυζαντινῆς ἀρχιτεκτονικῆς τοῦ 11ου αἰῶνα. Εἶναι γνωστὸ πὸς ἐκεῖνο πὸν χαρακτηρίζει τὴν ἀκολουθία τῆς μέρας αὐτῆς εἶναι τὸ τροπάριο τῆς Κασσιανῆς, πὸν προσελκύει κάθε χρόνο πλῆθος πιστοῦς στὶς ἐκκλησίες. Αὐτὸ τὸ τροπάριο τὸ διδάχτηκα πρὶν ἀπὸ πενήντα τουλάχιστον χρόνια ἀπὸ τὸν ἀείμνηστο καὶ μοναδικὸ δάσκαλο Σίμωνα Καρά. Ἀπὸ τότε δὲν τὸ ξανάκουσα ποτὲ στὴν ἐκτέλεση πὸν τὸ εἶχα διδαχτεῖ, παρὰ μόνο στὴν Καπνικαρέα ἀπὸ τὸν Γεώργιο Ρεμοῦνδο καὶ τὸν χορὸ του, ἀκριβῶς ὅπως τὸ ἤξερα, μιᾶς καὶ ὁ Γεώργιος ὑπῆρξε μαθητῆς τοῦ δασκάλου. Ἀμέσως πῆρα τὴν ἀπόφαση νὰ σώσουμε αὐτὸ τὸ μουσικὸ ἀριστούργημα, πὸν διαρκεῖ περισσότερο ἀπὸ εἴκοσι λεπτά, δίνοντας ἔτσι τὴν εὐκαιρία καὶ σὲ ἄλλους νὰ τὸ ἀπολαύσουνε.

Τὸ τροπάριο τῆς Κασσιανῆς, πὸν ἀναμφισβήτητα συγκαταλέγεται στὰ

«μεγάλα» μαθήματα τῆς Ψαλτικῆς Τέχνης, ἔχει δεινοπαθήσει κατὰ καιροὺς ἀπὸ ὀρισμένους ἐκτελεστές ποὺ τολμοῦν νὰ τὸ ἀγγίξουν χωρὶς σεβασμὸ καὶ αἰδῶ. Πρότεινα λοιπὸν στὸν Γιώργο Ρεμοῦνδο νὰ τὸ ἠχογραφήσει μὲ τὸ χορὸ του, τοὺς «Καλοφωνάρηδες», ὅπως καὶ τοὺς ὑπόλοιπους ὕμνους τοῦ Ὁρθροῦ τῆς Μεγάλῃς Τετάρτης γιὰ λογαριασμὸ τοῦ Συλλόγου μας.

Ὁ κύριος Johannes Kächer, Γερμανὸς ἐπιχειρηματίας, ἐξαίρετος φιλέλληνας προσφέρθηκε νὰ ἀναλάβει ἓνα μέρος τῶν ἐξόδων αὐτῆς τῆς παραγωγῆς. Θέλω νὰ τὸν εὐχαριστήσω ἀπὸ καρδιάς.

Ἐπίσης, θέλω νὰ εὐχαριστήσω ὅλους τοὺς συντελεστές τῆς παραγωγῆς καὶ ἰδιαίτερα τὸν πρωτοπρεσβύτερο Γεώργιο Μεταλληνό, καθηγητὴ τῆς Θεολογικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν, γιὰ τὸ βαθυστόχαστο σχόλιό του.

Ὅσο γιὰ τὸν Γιώργο Ρεμοῦνδο, εὐχομαι νὰ εἶναι αὐτὴ ἡ παραγωγὴ ἡ ἀρχὴ μιᾶς μακρόχρονης συνεργασίας του μὲ τὸ Σύλλογό μας.

ΔΟΜΝΑ ΣΑΜΙΟΥ



Ο ΑΓΝΩΜΩΝ ΜΑΘΗΤΗΣ ΚΑΙ Η ΑΛΗΘΙΝΗ ΑΓΑΠΗ

Οἱ ἱεροὶ Ὑμνογράφοι τὴν Μεγάλῃ Τετάρτῃ βρίσκουν τὴν εὐκαιρία, μὲ βάση τὸ εὐαγγελικὸ ἀνάγνωσμα τῆς ἡμέρας, νὰ ἀναλύσουν ποιητικὰ τὴν ἀντίθεση ἀνάμεσα στὸν Ἰούδα, τὸν Μαθητὴ ποὺ προδίδει τὸν Διδάσκαλο, καὶ ἓνα περιθωριακὸ πρόσωπο, μιὰ γυναίκα, γνωστὴ ὡς πόρνη, ποὺ τὸν γνωρίζει μὲ τὰ μάτια τῆς ἀληθινῆς ἀγάπης. Εἶναι οἱ κυρίαρχες μορφές τῆς ἡμέρας, ποὺ κάθε μία φανερώνει μιὰ πλευρὰ τῆς ἀνθρώπινης ψυχῆς στὴ σχέση της μὲ τὸν Θεό. Ἡ πόρνη δείχνει τὴν δύναμη τῆς μετανοίας, ποὺ μεταβάλλει τὸν ἁμαρτωλὸ σὲ μέλος τῆς οὐράνιας βασιλείας, ἀλλὰ καὶ τὴν γνησιότητα τοῦ ἀνθρώπου ποὺ ἔχει καθαρὴ καρδιά. Ἡ γυναίκα, ἔχοντας ἐπίγνωση τῶν ἁμαρτιῶν της, ταπεινωμένη καὶ μετανοιωμένη, ἐγγίζει τὴν πηγὴ τῆς Χάρης, τὸν Χριστό, καὶ διαισθάνεται τὴν πορεία Του πρὸς τὸν σταυρό. Μὲ τὸ μύρο τὸν προετοιμάζει γιὰ τὴν ταφὴ Του. Οἱ Μαθητές, ἀνυποψίαστοι, δὲν ἀντιλαμβάνονται τίποτε ἀπὸ τὰ μεγάλα γεγονότα ποὺ πλησιάζουν. Ἐγκλωβισμένοι, μὲ πρῶτο τὸν ταμῖα τῆς συντροφιάς, τὸν Ἰούδα, στὶς ἀφελεῖς ἀταπάτες τοῦ δῆθεν κοινωνισμοῦ τους, ἀγανακτοῦν, διότι θεωροῦν τὴν πράξη τῆς

γυναίκας άσκοπη σπατάλη. Έκείνη όμως μπορεί να διακρίνει την ουσία της πραγματικότητας και να μη χάσει το «ΕΝΑ» (Λουκ. 10, 42), που έχει ο άνθρωπος ανάγκη.

Αντίτυπος της Πόρνης ο Ίούδας, ο άγνώμων μαθητής, που γίνεται προδότης. «Σχήματι μὲν ὡν μαθητής, πράγματι δὲ παρὼν φονευτής», κατά τὸν ύμνογράφο. Αποδεικνύεται ἔτσι, ὅτι οὔτε ἔμπιστος τοῦ Χριστοῦ ἦταν, ἀλλ' οὔτε καὶ φιλόανθρωπος, διότι (νοσοῦν φιλαργυρίαν, ἐκέρδησε μισανθρωπίαν). Ἐνδιαφέρεται ἐπίπλαστα γιὰ τοὺς φτωχοὺς, ἀλλ' ἐμπορεύεται τὸν θάνατο τοῦ Διδασκάλου. «Τὸ τῆς φιλοπτωχίας κρύπτει προσωπεῖον καὶ τῆς πλεονεξίας ἀνακαλύπτει τὴν μορφήν.» Ὁ Ίούδας, κατά τοὺς ἀγίους μας Πατέρες, ἐπαναλαμβάνει ἱστορικὰ τὴν πτώση τοῦ Ἀδάμ καὶ χάνει τὸν (νέο παράδεισο), τὴν Ἐκκλησία.

Ἡ ἀντίθεση Πόρνης – Ίούδα φανερώνει ὅτι καμμία βεβαιότητα δὲν ἔχουν τὰ ἀνθρώπινα. Πολλὲς φορὲς οἱ τίτλοι ἀποδεικνύονται κενοί, χωρὶς ἀντίκρουσμα. Ὁ μόνος βέβαιος — πιστός — εἶναι ὁ Θεός. Ἡ σωτηρία μας δὲν ἐξαρτᾶται ἀπὸ τὴν δική μας ἀξία, ἀλλὰ ἀπὸ τὴν ἀγάπη τοῦ Θεοῦ. Ὁ Ίούδας εἶναι ἡ ἐνσάρκωση τῆς τραγικότητος τοῦ ἀνθρώπου, που μένει γυμνός ἀπὸ Χάρη.

Σήμερα ἀκούεται στους Ναοὺς μας τὸ γνωστὸ «τροπᾶριο τῆς Κασσιανῆς», τῆς μοναχῆς καὶ ὁσίας, τῆς μεγαλύτερης ποιήτριας τῆς Ρωμηρσύνης. Χωρὶς νὰ ἀναφέρεται τὸ ποίημα σ' αὐτήν, μὲ ἀριστοουργηματικὸ τρόπο, περιγράφει τὶς σκέψεις καὶ τὰ συναισθήματα τῆς ἁμαρτωλῆς γυναίκας

τοῦ Εὐαγγελίου, που πλησίασε τὸν Χριστὸ κατά τὴν διάρκεια τοῦ Δείπνου στὴ Βηθανία, κρατώντας τὸ πολύτιμο μύρο, γιὰ νὰ τὸ ἀδειάσει στὴν Κεφαλὴ τοῦ Χριστοῦ. Ὁ ὕμνος αὐτός, που ἔχει ντυθεῖ μὲ μιὰ ἐξίσου μεγαλειώδη μελωδία, ἀνάβρυσμα τῆς ψυχῆς μεγάλων μελωδῶν τῆς ἐκκλησιαστικῆς μουσικῆς παράδοσής μας, βοηθεῖ ὅλους μας νὰ βιώσουμε τὸ μυστήριο τῆς καρδιάς αὐτῆς τῆς γυναίκας καὶ νὰ (μισήσουμε) τὴν προδοσία τοῦ Ίούδα.

Καλούμεθα, ἔτσι, νὰ ἱεραρχήσουμε τὰ πράγματα τῆς ζωῆς μας, χωρὶς νὰ συσκοτίζεται ἡ αἰώνια προοπτικὴ της, μὲ τὸ νὰ δίνουμε σημασία στὰ μικρὰ καὶ ἀνούσια, ὅπως ὁ Ίούδας, καὶ νὰ χάνουμε τὰ μεγάλα. Αὐτὸ όμως ἀπαιτεῖ ἀνοιγμα τῶν ὀφθαλμῶν τῆς ψυχῆς, που μόνο ἡ συνέργειά μας μὲ τὴν Χάρη τοῦ Θεοῦ ἐξασφαλίζει. Σ' αὐτὸν τὸν ἀγώνα λοιπὸν μᾶς καλεῖ τὴν Μεγάλην Ἐβδομάδα ἢ Ὁρθοδοξία.

Πρωτοπρεσβύτερος ΓΕΩΡΓΙΟΣ Δ. ΜΕΤΑΛΛΗΝΟΣ
Καθηγητῆς Πανεπιστημίου Ἀθηνῶν

ΥΜΝΟΛΟΓΙΚΑ ΚΕΙΜΕΝΑ
Τῆς ἉΓΙΑΣ ΜΕΓΑΛῆς ΤΕΤΑΡΤῆς,
Εἰς τὸν Ὁρθρον

Στοὺς ἐνοριακοὺς ναοὺς ὁ Ὁρθρος τῆς Μεγάλῃς Τετάρτης
ψάλλεται τὸ βράδυ τῆς Μεγάλῃς Τρίτης

Ἦχος πλ. δ'

Στίχ. Δικαιοσύνην μάθετε, οἱ ἐνοικοῦντες ἐπὶ τῆς γῆς.
Ἄλληλούϊα, Ἄλληλούϊα, Ἄλληλούϊα

Τὸ Τροπάριον

Ἰδού ὁ Νυμφίος ἔρχεται ἐν τῷ μέσῳ τῆς νυκτός· καὶ μακάριος ὁ δοῦλος, ὃν εὐρήσει γρηγοροῦντα· ἀνάξιος δὲ πάλιν, ὃν εὐρήσει βαθυμῶντα. Βλέπε οὖν ψυχὴ μου, μὴ τῷ ὕπνῳ κατενεχθῆς, ἵνα μὴ τῷ θανάτῳ παραδοθῆς, καὶ τῆς Βασιλείας ἔξω κλεισθῆς· ἀλλὰ ἀνάνηψον κράζουσα· Ἄγιος, Ἄγιος, Ἄγιος εἶ ὁ Θεὸς ἡμῶν· διὰ τῆς Θεοτόκου, ἐλέησον ἡμᾶς.

ΤΑ ΚΑΘΙΣΜΑΤΑ

Ἦχος γ'. Τὴν ὠραιότητα.

Πόρνη προσῆλθέ σοι, μύρα σὺν δάκρυσιν, κατακενοῦσά σου, ποσὶ Φιλάνθρωπε, καὶ δυσωδίας τῶν κακῶν, λυτροῦται τῇ κελεύσει σου· πνέων δὲ τὴν χάριν

σου, μαθητῆς ὁ ἀχάριστος, ταύτην ἀποβάλλεται, καὶ βορβόρῳ συμφύρεται, φιλαργυρία ἀπεμπολῶν σε. Δόξα Χριστέ τῇ εὐσπλαγχνίᾳ σου.

Ἦχος δ'. Ταχὺ προκατάλαβε.

Ἰούδας ὁ δόλιος, φιλαργυρίας ἐρώων, προδοῦναί σε Κύριε, τὸν ἀρχηγὸν τῆς ζωῆς, δολίως ἐμελέτησεν. Ὁθεν καὶ παροινήσας, τρέχει πρὸς Ἰουδαίους, λέγει τοῖς παρανόμοις· Τί μοι θέλετε δοῦναι, κἀγὼ παραδώσω ὑμῖν, εἰς τὸ σταυρῶσαι αὐτόν;

Ἦχος α'. Τὸν τάφον σου Σωτήρ.

Ἡ Πόρνη ἐν κλαυθμῷ, ἀνεβόα Οἰκτίριμον, ἐκμάσσουσα θερμῶς, τοὺς ἀχράντους σου πόδας, θριξί τῆς κεφαλῆς αὐτῆς, καὶ ἐκ βάθους στενάζουσα· Μὴ ἀπόσῃ με, μηδὲ βδελύξῃ Θεέ μου, ἀλλὰ δέξαι με, μετανοοῦσαν, καὶ σῶσον, ὡς μόνος φιλάνθρωπος.

Ο ΚΑΝΩΝ

Ὠδὴ γ'. Ἦχος β'. Ὁ Εἰμός.

» Τῆς Πίστεως ἐν πέτρᾳ με στερεώσας, ἐπλάτυνας τὸ στόμα μου ἐπ' ἐχθρούς »μου· ἠὲ φράνθη γὰρ τὸ πνεῦμά μου ἐν τῷ ψάλλειν· Οὐκ ἔστιν ἅγιος, ὡς ὁ »Θεὸς ἡμῶν, καὶ οὐκ ἔστι δίκαιος, πλήν σου Κύριε.

Τὰ Τροπάρια

Στίχ. Δόξα Σοι ὁ Θεὸς ἡμῶν, δόξα Σοι.

Εν κενοῖς τὸ συνέδριον τῶν ἀνόμων, καὶ γνώμη συναθροίζεται κακοτρόπω, κατάκριτον τὸν ῥύστην σε ἀποφῆναι, Χριστέ, ᾧ ψάλλομεν· Σὺ εἶ Θεὸς ἡμῶν, καὶ οὐκ ἔστι δίκαιος, πλήν σου Κύριε.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

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

Τὸ δεινὸν βουλευτήριον τῶν ἀνόμων, σκέπτεται, θεομάχου ψυχῆς ὑπάρχον, ὡς δύσχρηστον τὸν δίκαιον ἀποκτεῖναι, Χριστόν, ᾧ ψάλλομεν· Σὺ εἶ Θεὸς ἡμῶν, καὶ οὐκ ἔστιν ἅγιος, πλήν σου Κύριε·

Ἡ Καταβασία

» **Τ**ῆς Πίστεως ἐν πέτρα με στερεώσας, ἐπλάτυνας τὸ στόμα μου ἐπ' ἐχθρούς μου· ἠὲ φράνθη γὰρ τὸ πνεῦμα μου ἐν τῷ ψάλλειν· Οὐκ ἔστιν ἅγιος, ὡς ὁ Θεὸς ἡμῶν, καὶ οὐκ ἔστι δίκαιος, πλήν Σου Κύριε.

ΤΟ ΚΟΝΤΑΚΙΟΝ (χόμα)

Ἦχος δ'. Ὁ ὑψωθείς.

Υπὲρ τὴν Πόρνην Ἀγαθὸ ἀνομήσας, δακρύων ὄμβρους οὐδαμῶς σοι προσήξα· ἀλλὰ σιγῇ δεόμενος προσπίπτω σοι, πόθῳ ἀσπαζόμενος, τοὺς ἀχράν-

τους σου πόδας, ὅπως μοι τὴν ἄφεσιν, ὡς Δεσπότης παράσχης, τῶν ὀφλημάτων κράζοντι Σωτήρ. Ἐκ τοῦ βορβόρου τῶν ἔργων μου ῥῦσαί με.

Ο ΟΙΚΟΣ (χόμα)

Ηπρώην ἄσωτος Γυνή, ἐξαίφνης σώφρων ὠφθη, μισήσασα τὰ ἔργα, τῆς αἰσχρᾶς ἀμαρτίας, καὶ ἡδονὰς τοῦ σώματος, διενθυμουμένη τὴν αἰσχύνην τὴν πολλήν, καὶ κρίσιν τῆς κολάσεως, ἣν ὑποστῶσι πόρνοι καὶ ἄσωτοι· ὧν περὶ πρῶτος πέλω, καὶ πτοοῦμαι, ἀλλ' ἐμμένω τῇ φαύλῃ συνηθείᾳ ὁ ἄφρων· ἡ Πόρνη δὲ γυνή, καὶ πτοηθεῖσα, καὶ σπουδάσασα ταχύ, ἤλθε βοῶσα πρὸς τὸν Λυτρωτήν· Φιλάνθρωπε καὶ οἰκτίρμον, ἐκ τοῦ βορβόρου τῶν ἔργων μου ῥῦσαί με.

ΤΟ ΣΥΝΑΞΑΡΙΟΝ ΤΗΣ ΜΕΓΑΛΗΣ ΤΕΤΑΡΤΗΣ

(Ἀπὸ τὸ Τριώδιον)

Τῇ ἀγίᾳ καὶ μεγάλῃ Τετάρτῃ, τῆς ἀλειψάσης τὸν Κύριον μύρω Πόρνης γυναικός, μνεῖαν ποιεῖσθαι οἱ θειότατοι Πατέρες ἐθέσπισαν, ὅτι πρὸ τοῦ σωτηρίου Πάθους μικρὸν τοῦτο γέγονε.

Στίχοι.

Γυνή, βαλοῦσα σώματι Χριστοῦ μύρον,
τὴν Νικοδήμου προῦλαβε σμυρναλόην.



Ἄλλ' ὁ τῶ νοητῶ μύρω χρισθεῖς, Χριστὲ ὁ Θεός, τῶν ἐπιβρόύτων παθῶν ἐλευθέρωσον, καὶ ἐλέησον ἡμᾶς, ὡς ὁ μόνος ἅγιος, καὶ φιλόανθρωπος. Ἀμήν.

Ῥοδὴ η'. Ἦχος β'. Ὁ Εἰρμός.

» Ῥῆμα τυράννου, ἐπεὶ ὑπερίσχυσεν, ἐπταπλασίως κάμινος, ἐξεκαύθη ποτέ·
 » ἐν ἧ Παῖδες οὐκ ἐφλέχθησαν, βασιλέως πατήσαντες δόγμα, ἀλλ' ἐβόων·
 » Πάντα τὰ ἔργα Κυρίου, τὸν Κύριον ὑμνεῖτε, καὶ ὑπερυψοῦτε εἰς πάντας
 » τοὺς αἰῶνας.

Τὰ Τροπάρια

Στίχ. Δόξα Σοι ὁ Θεὸς ἡμῶν, δόξα Σοι.

Α' ποκενοῦσα, Γυνή μύρον ἔντιμον, δεσποτικῆ καὶ θεία, φρικτῆ κορυφῆ,
 Χριστὲ τῶν ἰχνῶν σου ἐπελάβετο, τῶν ἀχράντων, κεκραμέναις παλάμαις,
 καὶ ἐβόα· Πάντα τὰ ἔργα Κυρίου, τὸν Κύριον ὑμνεῖτε, καὶ ὑπερυψοῦτε εἰς
 πάντας τοὺς αἰῶνας.

Στίχ. Δόξα Σοι ὁ Θεὸς ἡμῶν, δόξα Σοι.

Δάκρυσι πλύνει, τοὺς πόδας ὑπεύθυνος, ἀμαρτίαις τοῦ πλάσαντος, καὶ ἐκ-
 μάσσει θριζί· διὸ τῶν ἐν βίῳ οὐ διήμαρτε, πεπραγμένων τῆς ἀπολυτρώσεως,
 ἀλλ' ἐβόα· Πάντα τὰ ἔργα Κυρίου, τὸν Κύριον ὑμνεῖτε, καὶ ὑπερυψοῦτε εἰς
 πάντας τοὺς αἰῶνας.

Στίχ. Εὐλογοῦμεν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα, τὸν Κύριον.

Γερουργεῖται, τὸ λύτρον εὐγνώμονι, ἐκ σωτηρίων σπλάγγων τε, καὶ δακρύων πηγῆς· ἐν ἧ δια τῆς ἐξαγορευσεως, ἐκπλυθεῖσα οὐ κατησχύνετο, ἀλλ' ἐβόα· Πάντα τὰ ἔργα Κυρίου, τὸν Κύριον ὑμνεῖτε, καὶ ὑπερυψοῦτε εἰς πάντας τοὺς αἰῶνας.

Ἡ Καταβασία

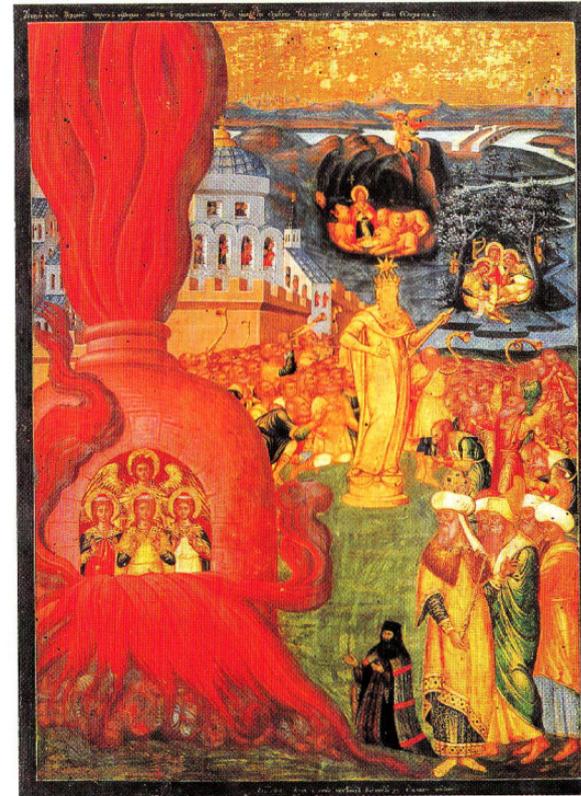
Στίχ. Λινοῦμεν, εὐλογοῦμεν, καὶ προσκυνοῦμεν τὸν Κύριον.

»**Ρ**ῆμα τυράννου, ἐπεὶ ὑπερίσχυσεν, ἑπταπλασίως κάμιнос, ἐξευκάθη ποτέ·
»ἐν ἧ Παῖδες οὐκ ἐφλέχθησαν, βασιλέως πατήσαντες δόγμα, ἀλλ' ἐβόων·
»Πάντα τὰ ἔργα Κυρίου, τὸν Κύριον ὑμνεῖτε, καὶ ὑπερυψοῦτε εἰς πάντας
»τοὺς αἰῶνας.

Ὁ Διάκονος ἢ ὁ Ἱερεὺς: Τὴν Θεοτόκον καὶ Μητέρα τοῦ Φωτός
ἐν ὕμνοις τιμῶντες μεγαλύνομεν.

Ῥοδὴ θ'. Ἦχος β'. Ὁ Εἰσός.

»**Ψ**υχᾶς καθααῖς, καὶ ἀρρώπῳτοις χεῖλεσι, δεῦτε μεγαλύνωμεν τὴν ἀκηλί-
»δωτον, καὶ ὑπέραγνον Μητέρα τοῦ Ἐμμανουήλ, δι' αὐτῆς τῷ ἕξ αὐτῆς,
»προσφέροντες πρεσβείαν τεχθέντι· Φεῖσαι τῶν ψυχῶν ἡμῶν, Χριστὲ ὁ
»Θεός, καὶ σῶσον ἡμᾶς.



Τὰ Τροπάρια

Στίχ. Δόξα Σοι ὁ Θεὸς ἡμῶν, δόξα Σοι.

Α γνώμων φανείς, καὶ πονηρὸς ζηλότυπος, δῶρον ἀξιόθεον λογοπραγεῖ, δι' οὗ ὀφειλέσιον ἐλύθη ἀμαρτημάτων, καπηλεύων ὁ δεινός, Ἰούδας τὴν φιλόθεον χάριν· Φεῖσαι τῶν ψυχῶν ἡμῶν, Χριστὲ ὁ Θεός, καὶ σῶσον ἡμᾶς.

Στίχ. Δόξα Σοι ὁ Θεὸς ἡμῶν, δόξα Σοι.

Λέγει πορευθεῖς, τοῖς παρανόμοις ἄρχουσι· Τί μοι δοῦναι θέλετε, καὶ γὰρ Χριστὸν ὑμῖν, τὸν ζητούμενον, τοῖς θέλουσι παραδώσω; οἰκειότητα Χριστοῦ, Ἰούδας ἀντωσάμενος χρυσοῦ. Φεῖσαι τῶν ψυχῶν ἡμῶν, Χριστὲ ὁ Θεός, καὶ σῶσον ἡμᾶς.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

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

Ω πηρωτικῆς, φιλαργυρίας ἄσπονδε! λήθης ὅθεν ἔτυχες, ὅτι ψυχῆς, οὐδ' ὅς ἰσοστάσιος ὁ Κόσμος, ὡς ἐδιδάχθης· ἀπογνώσει γὰρ σαυτὸν, ἐβρόχισας ἀνάψας προδότα. Φεῖσαι τῶν ψυχῶν ἡμῶν, Χριστὲ ὁ Θεός, καὶ σῶσον ἡμᾶς.

Ἡ Καταβασία

» **Ψ**υχαῖς καθαραῖς καὶ ἀρρώπυτοις χεῖλεσι, δεῦτε μεγαλύνωμεν τὴν ἀκηλί-
» δωτον, καὶ ὑπέραγνον Μητέρα τοῦ Ἐμμανουήλ, δι' αὐτῆς τῷ ἕξ αὐτῆς,

» προσφέροντες πρεσβείαν τεχθέντι· Φεῖσαι τῶν ψυχῶν ἡμῶν, Χριστὲ ὁ
» Θεός, καὶ σῶσον ἡμᾶς.

Τὸ Ἐξαποστειλάριον. Ἦχος γ'.

Τὸν νυμφῶνά σου βλέπω, Σωτήρ μου κεκοσμημένον, καὶ ἔνδυμα οὐκ ἔχω,
ἵνα εἰσέλθω ἐν αὐτῷ· λάμπρυνόν μου τὴν στολὴν τῆς ψυχῆς, Φωτοδότα, καὶ
σῶσόν με. (ἕκ γ').

Οἱ Αἶνοι. Ἦχος α'.

Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον. Αἰνεῖτε τὸν Κύριον ἐκ τῶν Οὐρανῶν
αἰνεῖτε αὐτὸν ἐν τοῖς ὑψίστοις· σοὶ πρέπει ὕμνος τῷ Θεῷ.
Αἰνεῖτε αὐτὸν πάντες οἱ ἄγγελοι αὐτοῦ· αἰνεῖτε αὐτὸν πᾶσαι αἱ δυνάμεις
αὐτοῦ· σοὶ πρέπει ὕμνος τῷ Θεῷ.

Τὰ Στιχηρὰ Ἰδιόμελα τῶν Αἰνῶν. Ἦχος α'.

Στίχ. Αἰνεῖτε αὐτὸν ἐπὶ ταῖς δυναστείαις αὐτοῦ·
αἰνεῖτε αὐτὸν κατὰ τὸ πλῆθος τῆς μεγαλωσύνης αὐτοῦ.

Σὲ τὸν τῆς Παρθένου Υἱόν, Πόρνη ἐπιγνοῦσα Θεὸν ἔλεγεν, ἐν κλαυθμῷ
δυσωποῦσα, ὡς δακρύων ἄξια πράξασα· Διάλυσον τὸ χρέος, ὡς καὶ γὰρ τοὺς
πλοκάμους· ἀγάπησον φιλοῦσαν, τὴν δικαίως μισουμένην, καὶ πλησίον τε-
λωνῶν σε κηρύξω, Εὐεργέτα φιλόανθρωπε.

Στίχ. Αινεῖτε αὐτὸν ἐν ἤχῳ σάλπιγγος· αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ.

Τὸ πολυτίμητον μύρον, ἡ Πόρνη ἔμιξε μετὰ δακρύων, καὶ ἐξέχεεν εἰς τοὺς ἀχράντους πόδας σου, καταφιλοῦσα· ἐκείνην εὐθὺς ἐδικαίωσας, ἡμῖν δὲ συγχώρησιν δώρησαι, ὁ παθὼν ὑπὲρ ἡμῶν, καὶ σῶσον ἡμᾶς.

Στίχ. Αἰνεῖτε αὐτὸν ἐν τυμπάνῳ καὶ χορῶ· αἰνεῖτε αὐτὸν ἐν χορδαῖς καὶ ὄργάνῳ.

Οὔτε ἡ ἄμαρτωλός, προσέφερε τὸ μύρον, τότε ὁ μαθητής, συνεφώνει τοῖς παρανόμοις· ἡ μὲν ἔχαιρε κενοῦσα τὸ πολύτιμον, ὁ δὲ ἔσπευδε πωλῆσαι τὸν ἀτίμητον· αὕτη τὸν Δεσπότην ἐπεγίνωσκεν, οὗτος τοῦ Δεσπότητος ἐχωρίζετο· αὕτη ἠλευθεροῦτο, καὶ ὁ Ἰούδας δούλος ἐγεγόνει τοῦ ἐχθροῦ· δεινὸν ἢ ῥαθυμία! μεγάλη ἡ μετάνοια! ἦν μοι δώρησαι Σωτήρ, ὁ παθὼν ὑπὲρ ἡμῶν, καὶ σῶσον ἡμᾶς.

Στίχ. Αἰνεῖτε αὐτὸν ἐν κυμβάλοις εὐήχοις· αἰνεῖτε αὐτὸν ἐν κυμβάλοις ἀλαλαγμοῦ.
Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον.

Ω τῆς Ἰούδα ἀθλιότητος! ἐθεώρει τὴν Πόρνην φιλοῦσαν τὰ ἔχνη, καὶ ἐσκέπτετο δόλω, τῆς προδοσίας τὸ φίλημα· ἐκείνη τοὺς πλοκάμους διέλυσε, καὶ οὗτος τῷ θυμῷ ἐδεσμεῖτο, φέρων ἀντὶ μύρου, τὴν δυσώδη κακίαν· φθόνος γὰρ οὐκ οἶδε προτιμᾶν τὸ συμφέρον. ὦ τῆς Ἰούδα ἀθλιότητος! ἀφ' ἧς ῥῦσαι ὁ Θεὸς τὰς ψυχὰς ἡμῶν.



Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Ἦχος β΄.

Ηἁμαρτωλὸς ἔδραμε πρὸς τὸ μύρον πριάσασθαι, πολύτιμον μύρον, τοῦ μυρίσαι τὸν Εὐεργέτην, καὶ τῷ μυρεψῷ ἐβόα· Δός μοι τὸ μύρον, ἵνα ἀλείψω καὶ γὼ τὸν ἐξαλείψαντά μου πάσας τὰς ἁμαρτίας.

Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. Ἀμήν.

Ἦχος πλ. β΄.

Ηβεβυθισμένη τῇ ἁμαρτίᾳ εὗρέ σε λιμένα τῆς σωτηρίας, ἡ δὲ καὶ μύρα σὺν δάκρυσιν κενοῦσά σοι ἐβόα· Ἴδε ὁ τῶν ἁμαρτανόντων τὴν μετάνοιαν φέρων· ἀλλὰ Δέσποτα διάσωσόν με, ἐκ τοῦ κλύδωνος τῆς ἁμαρτίας, διὰ τὸ μέγα σου ἔλεος.

Τὰ Στιχηρὰ Ἰδιόμελα τῶν Ἀποστίχων. Ἦχος πλ. β΄.

Σήμερον ὁ Χριστὸς παραγίνεται ἐν τῇ οἰκίᾳ τοῦ Φαρισαίου, καὶ γυνὴ ἁμαρτωλὸς προσελθοῦσα, τοῖς ποσὶν ἐκυλινδοῦτο βοῶσα· Ἴδε τὴν βεβυθισμένην τῇ ἁμαρτίᾳ, τὴν ἀπηλπισμένην διὰ τὰς πράξεις, τὴν μὴ βδελυχθεῖσαν παρὰ τῆς σῆς ἀγαθότητος· καὶ δός μοι Κύριε, τὴν ἄφεσιν τῶν κακῶν, καὶ σῶσόν με.

Στίχ. Ἐνεπλήσθημεν τὸ πρῶτὸ τοῦ ἔλεους σου, Κύριε, καὶ ἠγαλλιασάμεθα, καὶ ἠυφράνημεν ἐν πάσαις ταῖς ἡμέραις ἡμῶν.

Ηἴπλωσεν ἡ Πόρνη, τὰς τρίχας σοὶ τῷ Δεσπότη· ἠπλώσεν Ἰούδας, τὰς χεῖρας τοῖς παρανόμοις· ἡ μὲν, λαβεῖν τὴν ἄφεσιν· ὁ δέ, λαβεῖν ἀργύρια. Διό σοι βοῶμεν, τῷ πραθέντι καὶ ἐλευθερώσαντι ἡμᾶς, Κύριε δόξα σοι.

Στίχ. Εὐφρανθήμεν ἀνθ' ὧν ἡμερῶν ἐταπείνωσας ἡμᾶς, ἐτῶν, ὧν εἶδομεν κακά· καὶ ἴδε ἐπὶ τοὺς δούλους σου καὶ ἐπὶ τὰ ἔργα σου, καὶ ὁδήγησον τοὺς υἱοὺς αὐτῶν.

Προσῆλθε Γυνὴ δυσώδης καὶ βεβορβορωμένη, δάκρυα προχέουσα ποσί σου Χριστέ, τὸ Πάθος καταγγέλλουσα· Πῶς ἀτενίσω σοὶ τῷ Δεσπότη; αὐτὸς γὰρ ἐλήλυθας, σῶσαι πόρνην· ἐκ βυθοῦ θανοῦσάν με ἀνάστησον, ὁ τὸν Λάζαρον ἐγείρας, ἐκ τάφου τετραήμερον· δέξαι με τὴν τάλαιναν, Κύριε καὶ σῶσόν με.

Στίχ. Καὶ ἔστω ἡ λαμπρότης Κυρίου τοῦ Θεοῦ ἡμῶν ἐφ' ἡμᾶς καὶ τὰ ἔργα τῶν χειρῶν ἡμῶν κατεύθυνον ἐφ' ἡμᾶς, καὶ τὸ ἔργον τῶν χειρῶν ἡμῶν κατεύθυνον.

Ηἀπεγνωσμένη διὰ τὸν βίον, καὶ ἐπεγνωσμένη διὰ τὸν τρόπον, τὰ μύρα βαστάζουσα προσῆλθέ σοι βοῶσα· Μὴ με τὴν πόρνην ἀπορρίψης, ὁ τεχθεὶς ἐκ Παρθένου· μὴ μου τὰ δάκρυα παρίδης, ἡ χαρὰ τῶν Ἀγγέλων· ἀλλὰ δέξαι με μετανοοῦσαν, ἣν οὐκ ἀπώσω ἁμαρτάνουσαν Κύριε, διὰ τὸ μέγα σου ἔλεος.

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

Ἰδιόμελον. Ἦχος πλ. δ'.

Ποίημα Κασσιανῆς Μοναχῆς

Κύριε, ἡ ἐν πολλαῖς ἀμαρτίαις περιπεσοῦσα Γυνή, τὴν σὴν αἰσθομένη Θεότητα, μυροφόρου ἀναλαβοῦσα τάξιν, ὀδυρομένη μύρα σοι, πρὸ τοῦ ἐνταφιασμοῦ κομίζει. Οἶμοι! λέγουσα, ὅτι νύξ μοι ὑπάρχει, οἴστρος ἀκολασίας, ζοφώδης τε καὶ ἀσέλγητος, ἔρωσ τῆς ἀμαρτίας. Δέξαι μου τὰς πηγὰς τῶν δακρύων, ὃ νεφέλαις διεξάγων τῆς θαλάσσης τὸ ὕδωρ· κάμφθητί μοι πρὸς τοὺς στεναγμοὺς τῆς καρδίας, ὃ κλίνας τοὺς Οὐρανοὺς, τῇ ἀφάτῳ σου κενώσει· καταφιλήσω τοὺς ἀχράντους σου πόδας, ἀποσιμῆξω τούτους δὲ πάλιν, τοῖς τῆς κεφαλῆς μου βοστρύχοις· ὧν ἐν τῷ Παραδείσῳ Εὐὰ τὸ δειλινόν, κρότον τοῖς ὠσὶν ἤχηθεῖσα, τῷ φόβῳ ἐκρύβη. Ἀμαρτιῶν μου τὰ πλήθη, καὶ κριμάτων σου ἀβύσσους τίς ἐξιχνιάσει, ψυχοσῶστα Σωτήρ μου; Μὴ με τὴν σὴν δούλην παρίδης, ὃ ἀμέτρητον ἔχων τὸ ἔλεος.



ΒΙΟΓΡΑΦΙΚΟ ΣΗΜΕΙΩΜΑ

Ὁ Γεώργιος Ρεμοῦνδος γεννήθηκε τὸ 1954 στὴ Νίκαια τοῦ Πειραιᾶ. Εἶναι πτυχιούχος τῆς Νομικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν. Ἀπὸ μικρὸς ξεκίνησε τὴ μουσικὴ του παιδεία (1968) στὴ Βυζαντινὴ Μουσικὴ καὶ συγκεκριμένα στὴν τότε νεοσυσταθεῖσα Σχολὴ Β.Μ. τῆς Ἱερᾶς Μητροπόλεως Νικαίας. Ἀργότερα, τὸ 1985, ἐντάχθηκε στὴ σχολὴ τοῦ Συλλόγου πρὸς Διάδοσιν τῆς Ἑθνικῆς Μουσικῆς καὶ ἔμεινε κοντὰ στὸν Σίμωνα Καρὰ χωρὶς διακοπὴ μέχρι καὶ τὸ 1993· συγχρόνως ἐδίδαξε Βυζαντινὴ Μουσικὴ καὶ Δημοτικὸ Τραγούδι στὴ Σχολὴ τοῦ Συλλόγου κατὰ τὸ διάστημα 1990-1993.

Παράλληλα τὸ 1990 ἀπέκτησε Δίπλωμα Βυζαντινῆς Μουσικῆς μὲ βαθμὸ «Ἀριστα» ἀπὸ τὸ Ὁδεῖο «Φ. Νάκας» μὲ δάσκαλο τὸν Λυκοῦργο Ἀγγελόπουλο. Τὸ 1991 τοποθετήθηκε ὡς πρωτοψάλτης στὸν Ἅγιον Ἀντίπα τῆς Ὀδοντιατρικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν (Β' Πανεπιστημιακὸς Ναὸς) καὶ στὸ τέλος τοῦ ἴδιου χρόνου στὸν Πανεπιστημιακὸ Ἱερό Ναὸ Εἰσοδίων τῆς Θεοτόκου Καπνικαρέας (Α' Πανεπιστημιακὸς Ναός), ὅπου παραμένει ἕως σήμερα. Ἐπίσης δημιούργησε πρότυπο βυζαντινὸ χορὸ μὲ τὴν ἐπωνυμία «Οἱ Καλοφωνάρηδες».

Ὁ χορὸς ἔχει λάβει μέρος μὲ ἐπιτυχία σὲ πολλὰ ἐκδηλώσεις ἐντὸς καὶ ἐκτὸς Ἀθηνῶν. Παράλληλα ἔχει συμμετάσχει σὲ ραδιοφωνικὲς καὶ τηλεοπτικὲς ἐκπομπὲς στὴν Κρατικὴ Ραδιοφωνία καὶ Τηλεόραση. Ἐπίσης ὁ χορὸς ἐκπροσωπεῖ τὴν Ἑλλάδα μὲ ἐκκλησιαστικοὺς βυζαντινοὺς ὕμνους σὲ κασέτα πού ἔχει ἐκδώσει ἢ Διαβαλκανικὴ Ὁμοσπονδία Ὁρθοδόξων Νεολαίων.

Αὐτὴ ἡ δισκογραφικὴ παρουσία εἶναι ἡ δεύτερη γιὰ τὸν βυζαντινὸ χορὸ «Οἱ Καλοφωνάρηδες», πού καλλιεργεῖ καὶ προβάλλει καὶ τοὺς δύο κλάδους τῆς Μουσικῆς μας Παράδοσης, τῆς Ἑκκλησιαστικῆς καὶ τῆς Δημοτικῆς.

ΤΑ ΜΕΛΗ ΤΟΥ ΧΟΡΟΥ

Ἀνδρῆκος Νικόλαος, Γκεζερελῆς Ἰωάννης, Καλλιακιμάνης Δημήτριος, Καραφύλλης Γεώργιος, Κουδουνέλλης Εὐστράτιος, Κουρεμένος Κωνσταντῖνος, Κραβαρίτης Θωμᾶς, ἱεροδ. Λαζαρόπουλος Νικόλαος, Λουκάς Νικόλαος, Μάθος Παναγιώτης, Μαντζούρης Δημήτριος, Μαντζούρης Ἰορδάνης, Μαντζούρης Μιχαήλ, Μαντζούρης Νικόλαος, Μαντζούρης Παντελεήμων, Μπόκος Ἀναστάσιος, Μπόκος Ξενοφῶν, Ντόκος Γεώργιος, π. Παπαγιάννης Θεόδωρος, Πιλέρι Ἰωάννης, Σέγκιος Παναγιώτης, Τρασάνης Χαράλαμπος καὶ Χαλδαιάκης Νικόλαος.

ΔΙΔΑΣΚΑΛΙΑ-ΔΙΕΥΘΥΝΣΗ ΧΟΡΟΥ

Γ. Ι. ΡΕΜΟΥΝΔΟΣ

Πρωτοψάλτης καὶ Μουσικοδιδάσκαλος



ΨΑΛΛΟΜΕΝΑ ΜΕΛΗ

1. Ἀλληλουϊάριον, καὶ τὸ τροπάριον «Ἴδου ὁ Νυμφίος ἔρχεται...» *Ἦχος πλ. τοῦ δ'* 2'59"
2. Τὰ Καθίσματα: 3'36"
 α) «Πόρνη προσῆλθέ σοι...», *Ἦχος γ'*
 β) «Ἰούδας ὁ δόλιος...», *Ἦχος δ'* (χρωματικός)
 γ) «Ἡ Πόρνη ἐν κλαυθμῷ...», *Ἦχος α'* (χρωματικός)
3. Ἡ γ' ᾠδὴ τοῦ Κανόνος μετὰ τῆς Καταβασίας, *Ἦχος β'* 3'40"
 Ὁ Εἰρμός: «Τῆς Πίστεως ἐν πέτρα με στερεώσας...»
 Τὰ Τροπάρια: α) Ἐν κενοῖς τὸ συνέδριον τῶν ἀνόμων...
 β) Τὸ δεινὸν βουλευτήριον τῶν ἀνόμων...
 Ἡ Καταβασία: «Τῆς Πίστεως ἐν πέτρα με στερεώσας...» (Ἄργον μέλος)
4. Τὸ Κοντάκιον, Ὁ Οἶκος καὶ τὸ Συναξάριον τῆς Μεγάλης Τετάρτης 2'11"
5. Ἡ η' ᾠδὴ τοῦ Κανόνος μετὰ τῆς Καταβασίας, *Ἦχος β'* 5'16"
 Ὁ Εἰρμός: «Ρῆμα τυράννου...»
 Τὰ Τροπάρια: α) Ἀποκενοῦσα, Γυνὴ μύρον ἔντιμον,...
 β) Δάκρυσι πλύνει, τοὺς πόδας ὑπεύθυνος...
 γ) Ἱερουργεῖται, τὸ λύτρον εὐγνώμονι,...
 Ἡ Καταβασία: «Ρῆμα τυράννου...» (Ἄργον μέλος)

6. Ἡ θ' ᾠδὴ τοῦ Κανόνος μετὰ τῆς Καταβασίας, *Ἦχος β'* 5'00"
 Ὁ Εἰρμός: «Ψυχᾶς καθαραῖς...»
 Τὰ Τροπάρια: α) «Ἀγνώμων φανείς, καὶ πονηρὸς ζηλότυπος,...»
 β) «Λέγει πορευθεῖς, τοῖς παρανόμοις ἄρχουσι...»
 γ) «ᾧ πηρωτικῆς, φιλαργυρίας, ἄσπονδε...»
 Ἡ Καταβασία: «Ψυχᾶς καθαραῖς...» (Ἄργον Μέλος)
7. Τὸ Ἐξαποστειλάριον: «Τὸν νυμφῶνά Σου βλέπω...», *Ἦχος γ'* 1'15"
8. Οἱ Αἶνοι: «Πᾶσα πνοή...», «Αἰνεῖτε αὐτόν...», *Ἦχος α'* 9'57"
 Τὰ Ὁμόηχα Στιχηρὰ τῶν Αἰνῶν:
 α) «Σὲ τὸν τῆς Παρθένου Υἱόν...»
 β) «Τὸ πολυτίμητον μύρον...»
 γ) «Ὅτε ἡ ἁμαρτωλός...»
 δ) «ᾧ τῆς Ἰουδα ἀθλιότητος...»
9. Δόξα τῶν Αἰνῶν: «Ἡ ἁμαρτωλὸς ἔδραμε πρὸς τὸ μύρον...», *Ἦχος β'* ... 5'54"
 Καὶ νῦν τῶν Αἰνῶν: «Ἡ βεβυθισμένη τῇ ἁμαρτία...», *Ἦχος πλ. τοῦ β'*
10. Τὰ Στιχηρὰ Ἰδιόμελα τῶν Ἀποστίχων: *Ἦχος πλ. τοῦ β'* 6'45"
 α) «Σήμερον ὁ Χριστός...»
 β) «Ἡπλωσεν ἡ Πόρνη, τὰς τρίχας...»
 γ) «Προσῆλθε Γυνὴ δυσώδης καὶ βεβορβορωμένη...»
 δ) «Ἡ ἀπεγνωσμένη διὰ τὸν βίον...»
11. Τὸ Δοξαστικὸ τῶν Ἀποστίχων, ποίημα Κασσιανῆς μοναχῆς (θ' αἰ.) (Κύριε ἡ ἐν πολλαῖς ἁμαρτίαις περιπεσοῦσα Γυνή...), σὲ ἀργὸ Στιχηραρικὸ μέλος, τονισθὲν ἀπὸ τὸν Πέτρο Λαμπαδάριο τὸν Πελοποννησίον (†1777). *Ἦχος πλ. τοῦ δ'* 26'14"
 Σύνολο 72'53"

ΠΗΓΕΣ

Τὰ μουσικά κείμενα τὰ ἀντλήσαμε ἀπὸ τὴ Μουσικὴ Βίβλο τοῦ Σίμωνος Καρὰ Αἰ Ἀκολουθίαι τῆς Μεγάλης Ἑβδομάδος, ἔκδοσι τοῦ Συλλόγου πρὸς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, Ἀθήνα 2000, σ. 2, 3, 7, 46-79.

Ἡ μετάφρασι στὴν ἀγγλικὴ γλῶσσα εἶναι τοῦ π. Γεωργίου Ἡλ. Παπαδέα, πρωτοπρεσβύτερου, ἀπὸ τὸ βιβλίον *Holy Week – Easter*, Patmos Press, Florida USA 2000, σ. 85-105. [Father George L. Papadeas, protopresbyter, 917 Valencia Road, South Daytona, Florida 32119, USA, τηλ. 001-386-788986]

ΕΥΧΑΡΙΣΤΙΕΣ

Ὁ Καλλιτεχνικὸς Σύλλογος Δημοτικῆς Μουσικῆς Δόμνα Σαμίου εὐχαριστεῖ θερμὰ τοὺς πατέρα Γεώργιο Ἡλ. Παπαδέα, πρωτοπρεσβύτερο, Μάρκο Καμπάνη, Μιράντα Τερζοπούλου, Μαγδαληνὴ Παρχαρίδου-Ἀναγνώστου, Γιούλη Παπαθεοδώρου, Δημήτρη Δημόπουλο, Ἀθανάσιο Χριστάκη, Νίκη Τσιρώνη καὶ τὸ Μουσεῖο Μπενάκη, ποὺ βοήθησαν στὴν πραγματοποίησι αὐτῆς τῆς παραγωγῆς.

ΚΑΤΑΛΟΓΟΣ ΦΩΤΟΓΡΑΦΙΩΝ

ΕΞΩΦΥΛΛΟ Ὁ Χριστὸς Ἄκρα Ταπείνωσι, τέλη 14ου αἰώνα. Μετέωρα, Μονὴ Μεγάλου Μετεώρου, Μουσεῖο.

σ. 12 Ἡ Ἀλείψασα τὸν Κύριον μύρω, 1552. Μετέωρα, Μονὴ Μεγάλου Μετεώρου, Καθολικὸ Μεταμόρφωσι τοῦ Σωτῆρος, νότιος χορὸς.

σ. 15 Ἡ ἱστορία τοῦ Δανιὴλ καὶ οἱ Τρεῖς Παῖδες ἐν Καμίνῳ, β' μισὸ 18ου αἰώνα. Ἀθήνα, Μουσεῖο Μπενάκη.

σ. 19 Ἡ Προδοσία τοῦ Ἰούδα. Σερβία, Πέτς, Ναὸς Ἁγίων Ἀποστόλων, νότιος τοῖχος.

σ. 23 Ὁ Γεώργιος Ι. Ρεμουῦνδος καὶ «Οἱ Καλοφωνάρηδες».

σ. 31 Τὸ χειρόγραφο τῆς Παρασημαντικῆς, καλλιγραφημένο ἀπὸ τὸν ἱεροδιάκονο Νικόλαο Λαζαρόπουλο, γιὰ τὸ Τροπάριον τῆς Κασσιανῆς.

σ. 55 Οἱ Τρεῖς Παῖδες Σεβράχ, Μισράχ καὶ Ἀβδενεγῶ. Μικρογραφία ἀπὸ τὸ Ψαλτήριον τῆς Μονῆς Βατοπεδίου, κώδ. 760, φ. 285β τοῦ 11ου αἰώνα.

σ. 60 Ἡ Προδοσία τοῦ Ἰούδα, 1560. Νησί Ἰωαννίνων, Μονὴ Φιλανθρωπηνῶν, Καθολικόν.

Μουσική επιμέλεια ΓΙΩΡΓΟΣ ΡΕΜΟΥΝΔΟΣ

Ἐπιμέλεια παραγωγῆς ΔΟΜΝΑ ΣΑΜΙΟΥ

Βοηθὸς παραγωγῆς καὶ γραμματειακὴ ὑποστήριξη ΤΑΣΙΑ ΠΑΠΑΝΙΚΟΛΑΟΥ

Ἐπιμέλεια Ὑμνολογικῶν κειμένων ΓΙΩΡΓΟΣ ΡΕΜΟΥΝΔΟΣ

Ἀγγλικὴ μετάφραση Ὑμνολογικῶν κειμένων πατὴρ ΓΕΩΡΓΙΟΣ ΗΛ. ΠΑΠΑΔΕΑΣ

Ἀγγλικὴ μετάφραση κειμένων JOHN LEATHAM

Καλλιτεχνικὴ ἐπιμέλεια ΛΙΚΑ ΦΛΩΡΟΥ

Καλλιγράφηση μουσικοῦ κειμένου καὶ Φιλοτέχνηση πρωτογραμμιάτων

ἱεροδιάκονος ΝΙΚΟΛΑΟΣ ΛΑΖΑΡΟΠΟΥΛΟΣ

Ἐπιμέλεια καὶ διόρθωση κειμένων ΓΕΩΡΓΙΑ ΠΑΠΑΓΕΩΡΓΙΟΥ

Φωτογραφία STEFANOS

Ἡχολόγητης Κ. ΒΛΑΧΟΣ

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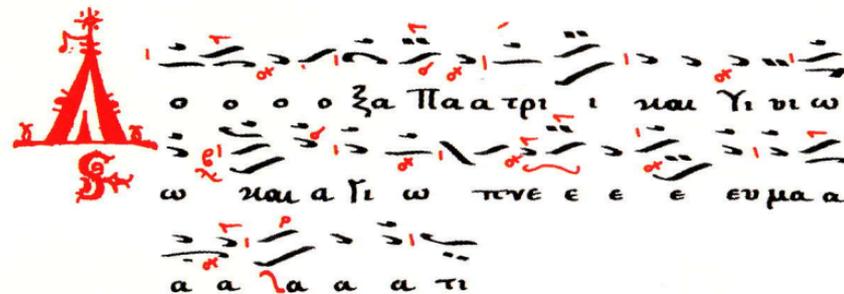
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Τῆ Ἁγία καὶ Μεγάλη Τετράδι
Δόξα τῶν Ἀποστόλων. Ποίημα Κασσιανῆς μοναχῆς.
Τὸ μέλος Πέτρου λαμπαδαρίου τῆς Μ. Ἐκκλησίας
τοῦ Πελοποννησίου.



*To the memory of my teacher
Simon Karas*

In introducing this production I should explain briefly how it came about that the Domna Samiou Greek Folk Music Association undertook to make a recording of the Akolouthia (Service) of Matins on Holy Wednesday, thereby enriching its series of recorded productions through the addition of a work of Byzantine ecclesiastical music.

Five years ago I attended for the first time on Holy Tuesday Evening the Akolouthia of the Nymphios (Christ the Bridegroom) held at the Church of Kapnikarea in central Athens, an outstanding example of 11th century Byzantine architecture. It is widely acknowledged that the service held on this day is distinguished above all by the Troparion of Kassiani, which never fails to attract large congregations of the Orthodox faithful. I was taught to chant this Troparion not less than half a century ago by my late inimitable master Simon Karas. In all the intervening years I had never heard it sung as I had learnt it until I listened to Yiorgos Remoundos and his choir chanting it precisely as I recalled it; he too had been a pupil of the master. There and then I determined that we must preserve this masterpiece of music, a composition that takes more than twenty minutes to perform and leaves a lasting impression on all who listen to it.

The Troparion of Kassiani, undoubtedly one of the supreme creations of the art of chanting, has from time to time suffered from individual cantors who have

dared to render it without due respect and humility. This was the reason why I proposed to Yiorgos Remoundos that he and his choir, 'The Kalophonarides' ('The Fine Vocalists'), on behalf of our Association, should record it together with the other hymns chanted at Matins on Holy Tuesday.

Johannes Kärcher, a German businessman and dedicated philhellene, offered to bear part of the cost of the production. I wish to thank him from the bottom of my heart.

I wish to thank also all who contributed to its production, in particular Father Yeorgios Metallinos, Professor at the Theological School of the University of Athens, for his profoundly revealing commentary.

As for Yiorgos Remoundos, it is my sincere desire that this production should mark the beginning of an enduring collaboration between him and our Association.

DOMNA SAMIOU



THE UNGRATEFUL DISCIPLE AND TRUE LOVE

The Hymnographers who composed sacred hymns for Great Tuesday in Easter Week took advantage of the opportunity presented by the Gospel reading of the day to analyse in poetic manner the distinction between Judas, the disciple who betrays the Teacher, and a minor character, a woman known to be a harlot, who recognizes Him through the eyes of true love. They are the chief figures on that particular day, and each of them reveals an aspect of the human soul in its relationship with God.

The harlot exemplifies the power of repentance, which transforms the sinner into a member of the heavenly kingdom, but also the genuineness of the person whose heart is pure. Aware of her sins, and humbled and repentant, the woman goes up to Christ the source of Joy, and conscious that he is approaching his crucifixion she anoints him with myrrh in readiness for his burial. His unsuspecting disciples have no inkling of the great events pending. Blinkered by the artless illusions of their so-called 'koinonismos' (sense of social order), they are indignant at the woman's action, considering it a pointless extravagance. But she

is able to discern the essence of reality and not lose the “one thing that is needful” (Luke 10,42), the one thing of which mankind stands in need.

Judas, the ungrateful disciple who turns traitor, is the very opposite of the harlot. “To all appearances a disciple, in fact already a murderer” – so the hymnographer describes him. It is evident that he is neither the confidant of Christ nor a lover of mankind, for “suffering from avarice, he became a misanthrope”. He feigns concern for the poor, but makes a deal over the death of the Teacher. “The mask of charity conceals, while that of avarice reveals the nature of a person.” According to our Holy Fathers, in historical terms Judas re-enacts the Fall of Adam: he loses the ‘new paradise’, the Christian Church.

The antithesis between the Harlot and Judas makes plain that there is no certainty in human affairs. Very often the labels we attach to people prove false and without substance. The only thing that is certain and trusty is God. Our salvation does not depend on our own worth, but on the love of God. Judas is the embodiment of the tragic condition of whoever is devoid of Grace.

Today in all our Churches will be heard the well-known ‘Troparion of Kassiani’, that blessed nun and unrivalled voice in Greek poetic tradition. Though the poem makes no reference to her, it expresses in a most accomplished manner the thoughts and sentiments of the sinful woman of the Gospel who went up to Christ during the supper at Bethany, holding in her hand the precious myrrh to pour it over his head. The hymn, set to a melody of matching

splendour, an outpouring of the soul of the great melodists of our ecclesiastical tradition, helps us all to experience the mystery veiled in the heart of this woman and to loathe the treachery of Judas.

In this way we are called upon to put the affairs of our life in order, though without allowing its prospect of eternity to be overshadowed by our attaching importance to small and trivial things, as Judas did, and so losing sight of the essential. But this requires us to open the eyes of the soul which we can do only by being in concert with the Grace of God. This is the challenge that Orthodoxy faces us with in Holy Week.

Protopresbyter YEORGIOS D. METALLINOS
Professor at the University of Athens

THE HYMNOLOGICAL TEXTS
HOLY TUESDAY EVENING

*The Matins of Holy Wednesday are sung on
Holy Tuesday evening, in anticipation of the following morning.*

4th Plagal Tone. 8th Mode.

Verses: Learn righteousness, you, who dwell upon the earth.
Choir: Alleluia. Alleluia. Alleluia.

The Troparion

Behold the Bridegroom comes in the midst of the night, and blessed is the servant, whom He shall find vigilant; again, unworthy is the one whom He shall find heedless. Beware, therefore, O my soul, that sleep does not overtake you, lest you be given up to death, and be shut out from the Kingdom. Therefore, rouse yourself up and cry out: "Holy, Holy, Holy are You, our God, through the Theotokos, have mercy on us".

THE KATHISMATA
3rd Mode.

The harlot came to You, O Merciful Lord, pouring out on Your feet myrrh, mixed with her tears, and was redeemed of her vices at Your command; but

Your ungrateful Disciple, though he breathed Your grace, rejected it, and becoming mixed in the filthy mire, he sells You in his greed. O Christ, glory to Your compassion.

4th Chromatic Mode.

The deceitful Judas, in his love for money, set out cunningly to betray You, O Lord, the Treasure of Life. Therefore in his folly he hastens to the Judeans, saying to the lawless: "What will you give me, and I will deliver Him to you, that He may be crucified?"

1st Chromatic Mode.

The harlot, in her grief, called out to You, O compassionate Lord, and fervently dried Your sacred feet with the hair of her head; and from the depths of her heart she groaned: "Cast me not out, neither abhor me, O my God; but receive me in my repentance and save me, for You alone are Merciful."

THE CANON

The 3rd Ode. 2nd Mode. The Heirmos.

You have edified me on the rock of faith. You have opened wide my mouth against my enemies; for my spirit has rejoiced in singing: "There is none Holy as our God, and there is none righteous, save You, O Lord."

The Troparia

Verse: Glory to you our God, glory to You.

In vain, the council of the lawless men is assembled, and in a perverse manner agree to declare You, the Deliverer, condemned, to Whom we sing: “You are our God, and there is none Holy, save You, O Lord.”

Glory to the Father, and to the Son, and to the Holy Spirit.
Now and ever and to the Ages of Ages. Amen.

The arbitrary council of lawless men convenes, with a God-fighting spirit, to put to death as inexpedient the righteous Christ, to Whom we sing: “You are our God, and there is none Holy, save You, O Lord.”

The Katavasia

You have edified me on the rock of faith. You have opened wide my mouth against my enemies; for my spirit has rejoiced in singing: “There is none Holy as our God, and there is none righteous, save You, O Lord.”

THE KONTAKION (To be read, not chanted)

4th Mode

I have transgressed, O Master, more than the harlot, but I have not offered You a shower of tears; praying though, in silence, I fall down before You with

fervor, kissing Your sacred feet, that as Lord You will forgive my debts, as I cry out to You, “O Saviour, deliver me from the filth of my evil deeds.”

THE OIKOS (To be read, not chanted)

The woman, who was once a prodigal, showed herself suddenly wise, despising her shameful sins and carnal pleasure; she reflected on the magnitude of her shame, and the judgment of hell, which harlots and prodigals suffer. Of these I am the first, and I am terrified; but, fool that I am, I persist in my perverse habits.

The harlot also was in terror, but she hastened, and came to the Redeemer, crying out: “O Loving and Merciful Master, deliver me from the filth of my evil deeds.”

THE SYNAXARION

(The Synaxarion, list of Saints of the Day, is read from the Menaion (Calendar of the Month), followed by the Synaxarion of Holy Wednesday, from the “Triodion”).

On Holy and Great Wednesday the Holy Fathers ordained that commemoration should be made of the anointing of the Lord with myrrh by the woman who was a sinner; for this occurred shortly before the Passion of the Saviour.

Verses: The woman pouring out myrrh on the Body of Christ, anticipates the myrrh and aloes of Nicodemus. Anointed with the perceptible myrrh, O Christ, God, set us free from overwhelming passions, and have mercy on us, as the only Merciful and Loving God. Amen.

The 8th Ode. 2nd Mode. The Heirmos.

When the tyrant's order prevailed, the furnace was fired sevenfold. In it, the Children were not burned; but trampling under foot the King's decree they cried out: "All the works of the Lord, praise the Lord, and exalt Him forever".

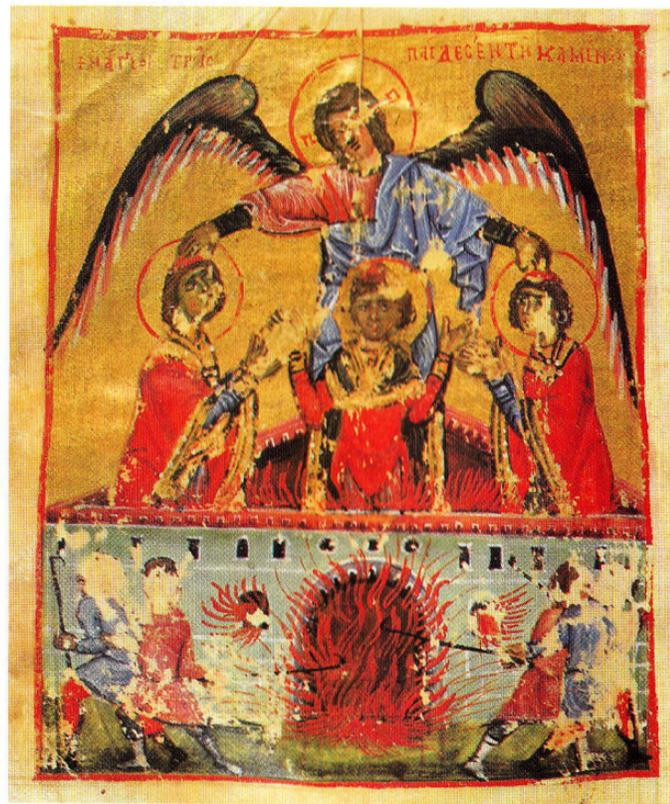
The Troparia

Verse: Glory to You our God, glory to You.

The woman, O Christ, poured out the precious myrrh on Your exalted, Divine and awesome Head; and touched Your most pure feet with her defiled hands, crying out: "All the works of the Lord, praise the Lord, and exalt Him forever".

Verse: Glory to You our God, glory to You.

She who was immersed in sin, washed the feet of the Creator with her tears, and dried them with her hair. She was forgiven for all that she had committed in her life, and cried aloud: "All the works of the Lord, praise the Lord, and exalt Him forever".



Verse: We glorify Father, Son and Holy Spirit, the Lord.

The grateful woman was ransomed from her sins through the saving Love of God and a fountain of tears. Washed clean by her confession, she was not ashamed, but cried aloud: "All the works of the Lord, praise the Lord, and exalt Him forever."

The Katavasia

Verse: We praise, we bless and worship the Lord.

When the tyrant's order prevailed, the furnace was fired sevenfold. In it, the Children were not burned; but trampling under foot the King's decree, they cried out: "All the works of the Lord, praise the Lord, and exalt Him forever".

Deacon or Priest: The Theotokos and Mother of the Light,
honoring with hymns, we magnify.

The 9th Ode. The Heirmos.

Come, let us with pure souls and blameless lips magnify the undefiled and All-pure Mother of Emmanuel; offering through her, to Him, Who was born of her, this prayer: "Spare our souls, O Christ our God, and save us".

The Troparia

Verse: Glory to You our God, glory to You.

Showing himself ungrateful, envious, and cunning, Judas calculates the God-worthy Gift, by which a debt of sins was forgiven; and as a knave he exploited the Divine favor. Spare our souls, O Christ our God, and save us.

Verse: Glory to You our God, glory to You.

Going to the lawless rulers, he says: "What will you give me, and I will deliver to you the Christ, whom you want and seek?" From the closest bond with Christ, Judas is drawn away by gold. Spare our souls, O Christ our God, and save us.

Verse: Glory to the Father, and to the Son, and to the Holy Spirit.
Now and ever and to the Ages of Ages. Amen.

Oh blind and implacable avarice! How is it that you forgot what You have been taught, that you are a soul, whose worth the world does not equal? For you, O betrayer, in despair hanged yourself by the neck. Spare our souls, O Christ our God, and save us.

The Katavasia

Come, let us with pure souls and blameless lips magnify the undefiled and

All-pure Mother of Emmanuel, offering through her, to Him, Who was born of her, this prayer: "Spare our souls, O Christ our God, and save us".

The Exaposteilarion. 3rd Mode.

I see Your Bridal Chamber adorned, O my Saviour, and I have no wedding garment, that I may enter therein; O Giver of Light, make radiant the vesture of my soul, and save me. (*Thrice*)

The Ainoi (The Praises). 1st Mode.

Let everything that has breath praise the Lord. Praise the Lord from the Heavens; praise Him in the heights. To You, O God, praise is befitting. Praise Him, all His Angels; praise Him all His Hosts. To You, O God, praise is befitting.

Idiomela Hymns. 1st Mode.

Verse: Praise Him for His sovereignty; praise Him according to the fullness of His Majesty.

The harlot recognizing You, the Son of the Virgin, as God, and weeping besought You with tears, equal to her past deeds, and said: "Loose my debt, as I unloose my tresses; show love to the one, justly hated, who loves You, and who with the publicans hails You, O Benefactor, Lover of mankind".

Verse: Praise Him in the sound of the trumpet; praise Him with the lute and harp.

With the precious myrrh the harlot mixed her tears, and poured it over Your sacred feet, as she kissed them. Immediately You justified her; grant also forgiveness to us, You, Who suffered for us, and save us.

Verse: Praise Him with cymbals and chorus; praise Him with strings and pipe.

While the sinful woman was offering the myrrh, the Disciple was making terms with the lawless; she rejoiced in emptying out that which was precious; he hastened to sell Him, Who was above all price. She acknowledged the Master, he severed himself from the Master; she was set free, and Judas became a slave to the enemy. Monstrous was his callousness! Great was her repentance! Grant me this also, O Saviour, Who suffered for us, and save us.

Verse: Praise Him with well sounding cymbals. Praise Him with cymbals of joy.

Let everything that has breath praise the Lord.

O misery of Judas! He saw the harlot kissing the feet, and with guile he meditated the kiss of betrayal. She unloosed her tresses, and he bound himself with fury, bringing instead of myrrh, his foul wickedness; for envy knows not how to appreciate even its own advantage. O wretchedness of Judas! From this, O God, deliver our souls.



2nd Mode.

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

The woman who was a sinner hastened to the market, that she might purchase precious myrrh to anoint the Benefactor. To the myrrh-seller she cried out: "Give me the myrrh, that even I may anoint Him, Who has wiped away all my sins".

2nd Plagal Mode. 6th Mode.

Now and ever, and to the Ages of Ages. Amen.

She who was engulfed in sin found You, the haven of salvation; and pouring out myrrh with her tears, cried out: "Behold Him, Who bears the repentance of sinners!" O Master, in Your great mercy, rescue me from the tempest of sins.

The Aposticha. 2nd Plagal Mode. 6th Mode.

Today Christ comes to the house of the Pharisee, and a sinful woman approached Him, falling at His feet and crying out: "Behold me, engulfed in sin, and in despair for my deeds; and yet, not despised by Your goodness. Grant me, O Lord, the remission from evil, and save me".

Verse: Early in the morning we have been filled with Your mercy, O Lord; we rejoiced and were pleased in all our days.

The harlot spread out her hair before the Master; Judas spread out his hands to the lawless men; the one to receive forgiveness, the other to receive the silver. Therefore, let us cry out to You, Who was sold, and Who has freed us: “O Lord, glory to You”.

Verse: We rejoiced in the days You humbled us; the years in which we saw afflictions; look upon Your servants and Your works, and guide their children.

A sinful and defiled woman drew near to You, O Saviour, and poured out tears upon Your feet, proclaiming Your passion. “How can I look upon You, O Master? For You indeed have come to save the harlot. You, Who raised Lazarus from the tomb after four days, raise me, out of the depths who is dying; accept me, the wretched one, O Lord, and save me”.

Verse: May the splendor of the Lord our God be upon us, and may He direct the works of our hands; even the work of our hands may He direct.

She who was in despair for her life, with her evil ways well known, bearing the myrrh, came to You crying out: “You, Who was born of a Virgin, reject me not, the harlot; disregard not my tears, You, Who are the joy of the Angels; but, O Lord, through Your great mercy, receive me in repentance, whom as a sinner You did not cast out”.

The Hymn of Kassiani
4th Plagal Mode. 8th Mode.

Glory to the Father and to the Son and to the Holy Spirit.
Now and ever, and to the Ages of Ages. Amen.

The woman who had fallen into many sins, perceiving Your Divinity, O Lord, assumes the role of a myrrh-bearer; and lamenting, she brings the myrrh before Your burial. “Woe to me!” she said; “For me, night is an ecstasy of excess, dark and moonless, and full of sinful desire. Receive the sources of my tears, You, Who gathers into clouds the water of the sea. Incline the groanings of my heart, You, Who in Your ineffable condescension, bowed down the Heavens.

I will embrace and kiss Your sacred Feet, and wipe them again with the tresses of the hair of my head. Your Feet, at whose sound Eve hid herself in fear, when she heard Your footsteps while You were walking in Paradise in the twilight. O my Saviour and soul-Saver! Who can ever track down the multitude of my sins, and the depths of Your judgment? Do not disregard me Your servant, You, Whose mercy is boundless”.



A BIOGRAPHICAL NOTE

Yeorgios Remoundos was born in 1954 in Nikaia, Piraeus. A graduate of the University of Athens Law School, he began his training in Byzantine music at an early age (1968) at the School of Byzantine Music then recently founded by the Holy Metropolis of Nikaia. Later, in 1985, he entered the School of the Association for the Dissemination of National Music and stayed with his teacher Simon Karas until 1993. At the end of this period, from 1990 to 1993, he was himself teaching Byzantine Music and Demotic (Popular) Song at the Association School.

In 1990 he was awarded the Diploma (First Class) of Byzantine Music by the Ph. Nakas Odeion, where he had been studying under Lykourgos Angelopoulos. The following year he was appointed Protopsaltis (head chorister) first at St Antipas', the Church of the Dental School of the University of Athens (and Second University Church), and at the end of that year at the Church of the Presentation of the Virgin Kapnikarea (the First University Church) where he has remained to the present day.

Yeorgios Remoundos has founded the unique Byzantine Choir 'The Kalophonarides' ('The Fine Vocalists').

The Choir has performed with acclaim on many occasions both in Athens and elsewhere in Greece, and has appeared in programmes broadcast by States Radio and Television. In addition the Choir, chanting Byzantine hymns, represented Greece on a cassette published by the Pan-Balkan Federation of Orthodox Youth.

This is the second recording by The Kalophonarides Byzantine Choir, whose objec-

tive is the preservation and promotion of the two branches of Greek traditional music, the ecclesiastical and the demotic.

MEMBERS OF THE CHOIR

Andrikos Nikolaos, Bocos Anastasios, Bocos Xenophon, Chaldaiakis Nikolaos, Dokos Yeorgios, Gezerlis Ioannis, Kalliakmanis Dimitrios, Karaphyllis Yeorgios, Koudounellis Efstratios, Kouremenos Konstantinos, Kravaritis Thomas, deacon Lazaropoulos Nikolaos, Loukas Nikolaos, Mantzouris Dimitrios, Mantzouris Jordanis, Mantzouris Mihail, Mantzouris Nikolaos, Mantzouris Panteleimon, Mathos Panayiotis, Fr Papayannis Theodoros, Pileri Ioannis, Sengos Panayotis, Trasanis Charalambos

INSTRUCTOR & CHOIRMASTER

G. I. REMOUNDOS
Protopsaltis and Music Teacher



THE CHANTS

1. Alleluiarion, and the Troparion "Behold the Bridegroom comes..." <i>4th Plagal Mode. 8th Mode</i>	2'59"
2. The Kathismata:	3'36"
a) "The harlot came to You..." <i>3rd Mode</i>	
b) "The deceitful Judas..." <i>4th Chromatic Mode</i>	
c) "The harlot, in her grief..." <i>1st Chromatic Mode</i>	
3. The third Ode of the Kanon with its Katavasia, <i>2nd Mode</i>	3'40"
The Heirmos: "You have edified me on the rock of faith..."	
The Troparia: a) In vain, the council of the lawless men is assembled	
b) The arbitrary council of lawless men convenes...	
The Katavasia: "You have edified me on the rock of faith..." (slow chant)	
4. The Kontakion, The Oikos and the Synaxarion of Holy Wednesday	2'11"
5. The eighth Ode of the Kanon with its Katavasia, <i>2nd Mode</i>	5'16"
The Heirmos: "When the tyrant's order prevailed..."	
The Troparia: a) The woman, O Christ, poured out the precious myrrh...	
b) She who was immersed in sin, washed the feet of the Creator...	
c) The grateful woman was ransomed, ...	
The Katavasia: "When the tyrant's order prevailed..." (slow chant)	
6. The ninth Ode of the Kanon with its Katavasia, <i>2nd Mode</i>	5'00"
The Heirmos: "Come, let us with pure souls..."	
The Troparia: a) "Showing himself ungrateful, envious, and cunning..."	
b) "Going to the lawless rulers, he says..."	
c) "O blind and implacable avarice!..."	
The Katavasia: "Come, let us with pure souls..." (slow chant)	
7. The Exaposteilarion: "I see Your Bridal Chamber adorned..." <i>3rd Mode</i>	1'15"
8. The Ainoi: "Let everything...", "Praise Him...", <i>1st Mode</i>	9'57"
The Stichera of Lauds in the same Mode:	
a) "The harlot recognizing You..."	
b) "With the precious myrrh..."	
c) "While the sinful woman..."	
d) "O mirety of Judas!..."	
9. Glory of the Ainoi: "The woman who was a sinner..." <i>2nd Mode</i>	5'54"
Now and ever of the Ainoi: "She who was engulfed in sin..." <i>2nd Plagal Mode, 6th Mode</i>	
10. The Idiomela Stichera of the Aposticha: <i>2nd Plagal Mode. 6th Mode</i>	6'45"
a) "Today Christ comes to the house..."	
b) "The harlot spread out her hair..."	
c) "A sinful and defiled woman drew near to You..."	
d) "She who was in despair for her life..."	
11. The Doxastikon of the Aposticha, by the nun Kassiani (9th c.) "The woman who had fallen into many sins...", set to a slow Sticheration melody, notated by Lampadarios Petros Peloponnesios († 1777). <i>4th Plagal Mode. 8th Mode</i>	26'14"
Total	72'53"

SOURCES

The scores are from the *Musical Bible* by Simon Karas, *Holy Week Services*, published by the Association for the Dissemination of National Music, Athens 2000, pp. 2, 3, 7 and 46-79.

The English translation is taken from *Holy Week – Easter Sunday*, translated by Fr G. Papadeas, Patmos Press, Florida, USA 2000, pp. 85-105. [Father George L. Papadeas, protopresbyter, 917 Valencia Road, South Daytona, Florida 32119, USA, tel. 001-386-788986]

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Ὁ Καλλιτεχνικὸς Σύλλογος Ἀθμοτικῆς Μουσικῆς Λόμνα Σαμίου ἰδρύθηκε τὸ 1981 μὲ κέρυιο στόχο τὴ διάσωση καὶ διάδοση τῆς ἑλλη-
νικῆς παραδοσιακῆς μουσικῆς. Οἱ τρόποι ποὺ ἔχουν ἐπιλεγεῖ γιὰ τὴν
ἐπίτευξη αὐτοῦ τοῦ σκοποῦ εἶναι οἱ ἐξῆς: ἔρευνα καὶ καταγραφή
μουσικοῦ καὶ λαογραφικοῦ ὄλικοῦ, δημιουργία ἀρχείου, ἔκδοση αὐτοῦ
τοῦ ὄλικοῦ, καθὼς καὶ τοῦ προσωπικοῦ ἀρχείου τῆς Λόμνας Σαμίου,
καὶ διάδοσή του μὲ ἐκπομπὲς στὸ ραδιόφωνο καὶ τὴν Τηλεόραση,
ἀλλὰ καὶ μὲ ζωντανὲς παρουσιάσεις στὴν Ἑλλάδα καὶ τὸ ἐξωτερικό.



*The Domna Samiou Greek Folk Music Association was founded in
1981. The primary aim of the Association is to preserve and disseminate
the traditional music of the Hellenes. To this end, the activities of the
Association embrace research, the collection and recording of folk music,
the acquisition of the archival material, and the publication of such
material together with that comprising the personal archive of Domna
Samiou. The dissemination of traditional Greek music and song is
accomplished by means of radio broadcasts and television program-
mes as well as through live performances in both Greece and abroad.*