

ΙΕΡΟΝ ΧΙΛΑΝΔΑΡΙΝΟΝ ΚΕΛΛΙΟΝ ΓΕΝΕΣΙΟΥ ΘΕΟΤΟΚΟΥ (ΜΑΡΟΥΔΑ)

Ἄγγέλων τό σύστημα εἰς τό ἀνθρώπινον γένος

ἤγουν

Ψάσματα ἀπό τή λειτουργική μας παράδοση



Ψάλλει ὁ Βυζαντινός Χορός Ἱεροψαλτῶν «Οἱ Καλοφωνάρηδες»
Διδασκαλία-Διεύθυνση Χοροῦ Γ. Ι. Ρεμοῦνδος

ΑΓΙΟΝ ΟΡΟΣ 2004

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ἤγουν

Ψάλλματα ἀπό τῆ λειτουργικῆ μας παράδοσης

A Gift to man from on High
Chants from the Greek Orthodox
Liturgical Tradition

ΨΑΛΛΟΜΕΝΑ ΜΕΛΗ

- 1. Κύριε, ἐκέκραξα - Κατευθυνθήτω**
Ἀρσούντομον Κεκραγάριον ἀπό τήν παλαιά ἁγιορείτικη
ψαλτική παράδοση, ἦχος πλ. τοῦ γ' (Βαρός, Γα)(4.41)
 - 2. Φῶς ἱλαρόν**
Ἡ Ἐπιλύχνος Εὐχαριστία, μέλος ἀρχαῖον, ἐξήγησις Σ. Καρᾶ,
ἦχος δ' μαλακῶς χρωματικῶς(3.13)
 - 3. Ἐπί τῶν ποταμῶν Βαβυλῶνος**
Ἐκλογή στίχων ἀπό τόν Πολυέλεον-Ἀντίφωνον,
μέλος Γρηγορίου Πρωτοψάλτου, ἦχος γ'(7.24)
 - 4. Σοῦ ἡ τροπαιοῦχος δεξιᾶ --**
Τύπον τῆς ἀγνῆς λοχεῖας σου
Ἐκλογή ὠδῶν (ἀ καί θ') ἀπό τόν Ἀναστάσιμον Κανόνα τοῦ Ἀ'
ἦχου σέ σύντομο μέλος Πέτρου Βυζαντίου. Οἱ ἀργές
καταβασίες σέ μέλος τῶν τριῶν Διδασκάλων (1815) . . .(8.08)
 - 5. Μετά μύρων - Ὑπερευλογημένη**
Τό β' Ἐωθινόν Δοξαστικόν τῶν Αἰῶνων, μέλος Ἰακώβου
Πρωτοψάλτου, - τό Θεοτοκίον, μέλος Πέτρου Λαμπα-
δαρίου, ἦχος β'(12.53)
 - 6. Οἱ Μακαρισμοί τῆς Κυριακῆς τοῦ Ἦχου πλ. τοῦ Ἀ'**
Τό γ' Ἀντίφωνον τῆς Θείας Λειτουργίας,
μέλος μάλλον Γρηγορίου Πρωτοψάλτου(5.48)
 - 7. Ἄξιόν ἐστιν**
Τό Μεγαλυνάριον τῆς Θείας Λειτουργίας πρὸς τιμῆν
τῆς Ὑπεραγίας Θεοτόκου, μέλος Τριάντ. Γεωργιάδη,
ἦχος πλ. τοῦ β' ἐκ τοῦ Νη ἐπτάφωνος (Χιτζαζκίαρ)(3.02)
 - 8. Αἰνεῖτε τὸν Κύριον**
Κοινωνικόν τῶν Κυριακῶν, μέλος Δανιὴλ Πρωτοψάλτου,
ἦχος πλ. τοῦ δ'(12.24)
- Συνολικὴ διάρκεια(57.35)

Ψάλλει ὁ Βυζαντινὸς Χορὸς Ἱεροψαλτῶν «Οἱ Καλοφωνάρηδες»
Διδασκαλία-Διεύθυνση Χοροῦ Γ. Ι. Ρεμούνδος

ΑΓΙΟΝ ΟΡΟΣ, 2004

CHANTED TUNES

- 1. "O Lord, I have cried unto Thee..." - "Let my prayer be set forth..."**
Moderately expanded *kekragarion* from the old chanting tradition
of Mt. Athos, Grave mode syntonic diatonic (Γα)(4.41)
 - 2. "O gladsome light" (Phos Hilaron)**
The Epilychnic Eucharist, archaic chant, transcribed
by Simon Karas, soft chromatic Fourth mode (Δι)(3.13)
 - 3. "By the rivers of Babylon..."**
Selection of verses from the Polyeleos- Antiphonon, melody
by Gregorios Protopsaltes, Third mode(7.24)
 - 4. "Thy victorious right hand..." -
"The burning bush..."**
First and ninth odds from the Resurrectional Canon of the
First mode composed by Petros Byzantios; the *katabasie*
composed by the three music masters (1815)(8.08)
 - 5. "They who came bearing the ointments..."**
"Most blessed art thou..."
The second Morningtime Glorificat, melody by Iakovos Protopsaltes
-The Theotokion, melody by Petros Lampadarios, Second mode (12.53)
 - 6. Macarismoi tes Kyriakes (Beatitudes of Sunday).**
The third antiphon of the Holy Liturgy, melody possibly
by Gregorios Protopsaltes, First Plagal mode (Κε)(5.48)
 - 7. "Axion estin" ("It is truly meet")**
Magnificat sung in the Holy Liturgy, to honor the Virgin Mary
Theotokos, melody by Triant. Georgiades, Plagal of the Second
mode (Νη) heptaphonous (Hidjazkiar)(3.02)
 - 8. "Praise ye the Lord"**
Sunday Communion hymn, melody by Daniel Protopsaltes,
Plagal of the Fourth mode(12.24)
- Total time(57.35)

Byzantine Chorus "The Kalophonarides"
Instructor and chorusrmaster George I. Remoundos

Mt. ATHOS, 2004

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Κεκραγάρια σύντομα ἄγιοςρείτικα παλαιά

ἡχ' ὤ Γα φ

U ε ες κυ υ ρι ε ε κε ε ε ε κρα ε
κε ε κρα ζα α προ ο ο ο ο ο ο ος σε ε
ε ε ει ει ει σα α κου σο ο ο ο ο ουμχ
ει σα ακσ σο ον μου ου κυ υ υ υ υ ρι
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ε ε κε κρα αζα προ ο ο ο ο ο ο ος σε ε

Ε Ε ΕΙ ΕΙ ΕΙ ΣΑ Α ΧΟΥ Ο Ο Ο Ο ΟΥ ΜΑ
Σ ΠΡΟ Ο ΣΧΕΣ ΤΗ ΦΩ ΥΗ Η Η Η Η Η Η Η
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Ε ΚΕ Ε Ε Ε Ε Ε Ε Ε Ε ΕΙ ΣΑ Α ΚΥ ΣΟ
ΟΥ ΜΟΥ ΟΥ ΚΥ Υ Υ Υ ΡΙ Ι Ι Ε Ε ΚΕ Ε
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σα α κχ σο ου μου Κυ υ υ ρι ι

ι ε ε


Ἄξιόν ἐστιν

Ἦχος π̄ δ̄ Νη (κιτταζκιάρ) ≡


τό μέλος Τριαντ. Γεωργιάδῃ




Ἄξιόν ἐστιν ἡμῶν ἀληθι-
νω ὡς μακαρι- ζεῖ εἰς εὐσέτην θε-
εοῦ τοῦ οὐρανοῦ τὴν ἀειμακαρι-
στον καὶ πανάμωμον ἡγιον καὶ μητε-
ρα αὐτοῦ θεοῦ οὐρανῶν τὴν τιμι-
ωτέραν τῶν ἁπάντων χερουβείμ




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*Ἀπαγορεύεται ἡ ἀναδημοσίευση τῆς εἰκόνας ἀνευ ἐγγράφου ἀδείας τοῦ Ἰδρύματος.

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HOLY CHILANDARIAN CELL OF THE NATIVITY OF THEOTOKOS
(MAROUDA)
Mt. ATHOS, 2004

A Gift to man from on High
Chants from the Greek Orthodox Liturgical Tradition

Byzantine Chorus “The Kalophonarides”
Instructor and chorusmaster
George I. Remoundos

Mt. ATHOS, 2004



Ὁ Ἀρχάγγελος Γαβριὴλ
εὐαγγελιζόμενος τὴν Θεοτόκον,
λεπτομέρεια ἀπὸ τὴν σκηνὴ τοῦ
Εὐαγγελισμοῦ τοῦ ἐπιστολίου
Δωδεκαόρτου, 12^{ος} αἰ.,
Μονὴ Ἁγ. Αἰκατερίνης Σινᾶ.

*Archangel Gabriel bringing the good tidings
to the Mother of God,
detail of the Annunciation from the
Twelve Feasts (Dodekaorton),
ornamenting the architrave, 12th century,
Monastery of St. Catherine, Mt. Sinai.*

INTRODUCTORY NOTE

The church is a place where a “strange mystery” between the created being and the uncreated being, between man and God is being perfected, where the “upper things celebrate with the earthly things, and the earthly things converse with the heavenly upper things”. The divided come together and “one flock of Angels and humans” is formed.

As Christ, the maker of the church, took on a wholly human nature in order to save man, even so the church appropriates elements of human civilization, in order to sanctify them. So literature, the arts, music, painting and hymn singing become means by which man is brought up to God.

Church music with its rich hymnographic and poetic tradition, occupies a prominent position among the sacred arts becoming thus a vehicle by which man is lifted up towards God, since through holy chanting, earthly man is likened to the heavenly Angels who sing hymns to God “ceaselessly and with never-ending glorifications”.

It was natural therefore for monks, who are lovers of the angelic life, to cultivate the art of sacred ecclesiastical music. Mt. Athos especially, became a school of this holy art, producing “both in the past and lately” a host of hymnographers, music teachers and cantors. It is not an exaggeration to characterize Mt. Athos as the ark of our church music and tradition, not only because of the wealth of the pertinent manuscripts treasured in its libraries, but also for its musical tradition that has been kept alive to this day.

Following this tradition, the holy Chilandarian Cell of Marouda, dedicated to the Nativity of Virgin Mary, publishes this cd, under the title “A Gift to man from on High”, as a least offering to the music-loving public, especially the youth of our nation and as a way to approach and get to know the beauty of the Divine Worship.

The Choir of “Kalophonarides” interprets the church hymns herein, under the direction of head cantor, Mr. George Remoundos, music specialist and an old and dear friend

of mine. This choir was selected not only for its excellent artistic completeness, but also out of gratitude, as many of its members have repeatedly brightened the celebration feast of our Cell on the day of the Nativity of our Virgin Mary with their brilliant chanting.

The material in the cd consists of eight hymnological units that correspond to the eight modes of our musical tradition. The reader-listener will find further information about this in the special comments (hymnological and musicological) prepared by Mr. Remoundos.

We should point out that several sung parts herein are being presented for the first time on record worldwide attributing to the work a special merit as a collector's item.

As we conclude this brief introduction, we would like to full-heartedly thank all those who toiled and contributed to the production. My special thanks go to my dear friend and once schoolmate during my childhood John Lyras, for his financial support of this endeavor.

May God, by the intercessions of our Lady Virgin Mary, reward in many ways all those who contributed to the work

Enjoy your listening
The Geron of the Holy Cell
Priestmonk Macarius



HYMNOLOGICAL COMMENTS

1. About the KEKRAGARION

Most church services and ceremonies are preceded by psalms from the Old Testament. Of these, the Psalms of the Lychnicon (lamp-lighting service) chanted during daily Vespers, namely Psalms 140 (“O Lord, I call upon Thee...”¹), 141 (“I cried unto the Lord with my voice...”), 129 (“Out of the deep have I called unto Thee, O Lord...”), and 116 (“O praise the Lord, all ye heathen...”) constitute a hymnological unity called *kekragarion*, a term that takes its name from the initial words of the first of these psalms, in Greek, «Κύριε ἐκέκραξα» (“*Kyrie ekekraxa*” = O Lord, I cried).

The first of these psalms (Ps.140) is already mentioned in the Apostolic Constitutions. Its origin lies in the Judaic act of the evening sacrifice since it refers to it (“Let my prayer be set forth in Thy sight as the incense: and let the lifting of my hands be an evening sacrifice”, v.2) and it entered the Vespers service of almost all liturgical types. By the end of the 4th century however, besides this psalm, other psalms were in use too, as established by the Byzantine Rite, these being the other three above mentioned Ps 141, 129 and 116 which have remained in use in exactly the same way until this day in Vespers, according to the ritual order of the Great Church of Christ.

In accordance with the Rite of Cryptoferri, from the above mentioned three psalms, the first two including the second verse of the third psalm are sung together with asmatic undercanticles, namely, Ps. 140 with the words "Haste Thee unto me, O Lord", Ps. 141 with "I cried unto Thee, save me", and the two verses of Ps. 129 with "O Lord Savior, have mercy upon us", words that are repeated at the end of each of their verses. Remnants of a similar influence exist in the Rite that is in effect today, namely in the first verses of Ps. 140 where the ephymnal phrase "Haste Thee unto me, O Lord" is repeated.

Very interesting are the resplendent and grandiose teleturgical (ceremonial) rituals during the chanting of the *kekragarion* in festive vigil services in monasteries. They are as follows: at the end of the Grand Petition and after the priest pronounces "For it befits Thee every glory, honor and veneration....", the monk in command to act as a prompter (*canonarch*), puts on a mantle and a hood and stands before the bishop (or abbot) who presides and voices the "appropriate *echos*" (mode) of the *Kekragarion*, saying: "By thy order, O Holy Master [or: Father]; *echos* [for example] Protos." Then he bows, venerates the right hand of the bishop (or abbot) and returns to his place.

Immediately the chanting of the *kekragarion* by the first chorus begins in an expanded sticheraric plainsong, usually that of Iakovos Protopsaltes (Head Cantor).

As the chanting of the *kekragarion* starts, the ecclesiastic acolytes¹ move the chandeliers and the chorus², circularly, (which had been lit up earlier), while chanting the *anoixantaria*, when the verse "O Lord, how manifold are Thy works in wisdom hast Thou made them all" is being sung. Before the second chorus starts chanting the verse "Let my prayer be set forth....", two deacons, arrayed in their appropriate vestments [alb (*sticharion*) and stole (*orarion*)] prepare to cense the *catholicon* (central church).

They each carry a velvet cloth (*aer*) attached to their left shoulder and a small church model (ark) usually made of silver also held against their left shoulder. They take blessing from the presiding bishop (or abbot) and they begin censuring according to the due order, starting from the presiding clergyman (bishop or abbot) as of the phrase "...in Thy sight as the incense".

When the chanting of the versed *stichera troparia* from the *Menaeon* book or the *Paracletike* book begins, the canonarch, starting from the first chorus, goes alternatively from one chorus to the other, standing in front of them and canonarchizing (reciting tunefully) the poetic text of the *troparia*, until the circle of their chanting is completed with the verses of the Little Doxology, "Glory to the Father, and to the Son, and to the Holy Spirit, both now and forever, and unto the ages of ages. Amen". Next the entrance round (*eisodos*) of the deacons and priests follows for the chanting of the hymn "O gladsome light".

2. About the EPILYCHNIC EUCHARIST "O GLADSOME LIGHT" (*PHOS HILARON*)

The hymn "O gladsome light" is by a prevailing usage epigraphed as "Epilychnic Eucharist" (Lamp-lightingtime Thanksgiving) in manuscripts and in old editions of the *Horologion*. It belongs to the category of hymns, which in general are considered "anonymous" or "vagrant"; we do not know exactly who their poets are, or their chronology. The only thing known is that they were introduced to the ecclesiastic worship as "ancient hymns" or "hymns of the first three centuries A.D.".

In chapter 29 of his work *On the Spirit*, Basil the Great characteristically testifies

that the poet of the hymn “O gladsome light” is unknown: “About who the father of the words of the Epilychnic Eucharist is, we do not have anything to say”. In his book *O gladsome Light*, Father Athanasius Yevtich says that this famous hymn is a poem written by one of the holy martyrs and confessors of the first centuries who came from the regions of Cappadocia or Syria. An old tradition attributes it to St. Athenogenes, a hieromartyr who suffered martyrdom together with his ten disciples in Sebastea, a city neighboring Cappadocia, in the days of the Emperor Diocletian, at the end of the 3rd century A.D.

However, the authorship of Athenogenes as the poet of “O gladsome light” was overturned by Basil the Great who speaks of another (unknown today) Triadic hymn written poetically and chanted by Athenogenes the martyr, “as he rushed to his end by fire” and which he delivered to his disciples as a farewell item. “If one knows this hymn, one knows the opinion of the martyrs about the [Holy] Spirit.” (*Homily On the Spirit*, Ch.29) The affinity of reference to the Holy Spirit in Athenogenes’ hymn with the Christological verse of the Triadic doxology “we hymn the Father, the Son, and the Holy Spirit” in “O gladsome light” caused much confusion resulting in it being considered a poem by Athenogenes’. Finally, according to the above, the information given by the Slavic *Horologion* that the poet of the hymn is Sophronius of Jerusalem (†638) is not to be taken as true.

We mentioned above that the hymn “O gladsome light” is customarily called Epilychnic Eucharist because (as Basil the Great testifies) it was chanted by the people during the reception of the evening light in the evening service of the Christian Church, where the blessing and the lighting up of the evening lights had taken on a ceremonial character combined with prayers, hymns, and cheers (Lychnicon service).

These ritual elements correspond to the greeting of the evening light in accordance with the customs of the ancient Greeks. Indeed, the custom to cry out “Good light” during the evening light-up is ancient. According to the Latin Varro, this cry-out took place always “at evening” when lights were lit up. Unfortunately, Varro mentions nothing else about this greeting of the ancient Greeks, or whether the greeting consisted of only two words or more; it could have simply been an acclamation by the people, or these two words might have been the beginning of a prayer or a hymn offered to the appearance of the evening light.

From the above it seems that the customs of the ancient Greeks acted as generating causes for the origin and use of this hymn in the Christian Church with an appropriate Christian content.

One of the surviving hymns of the Alexandrine era is characteristic: It is the “Hymn to the Sun” by Mesomedes, a renowned poet of citharodic laws, on the rise during the 2nd century A.D. The hymn is in the Doric dialect, its melody follows the Dorian scale, and its measure is anapaestic. The poet calls all nature to stay silent to receive Phoebus Helios (the Sun) and the poem describes the role of sunlight in nature and human life. Its first stanza can be translated and paraphrased as follows:

“Let all ether be reputedly merry,
let the earth, the sea and the gusts of wind,
the mountains, the valleys keep silent,
the sounds and voices of birds,
for Phoebus the long and comely-haired
is about to come over to us.”

On the contrary, Christians rejected all idolatry. They worshiped only the living and

true God that Christ revealed and “made known” (John 1:18) this being the basic difference in the stance towards nature between ancient Greeks and the first Christians.

The unknown early Christian poet, in the second stanza of the hymn “O glad-some light” takes the evening light as an occasion to hymn the Holy Trinity (“as we came at sunset, we hymn the Father...”) because the first Christians and later the Church Fathers (such as Gregory the Theologian), regarded the sun as a created image of the Triune God: The Sun itself meant God the Father; its light, the Son; and its heat, the Holy Spirit. A remarkable thing is that another Christian hymn to the Holy Trinity survived by chance, found on a papyrus at Oxyrrhynchus in Egypt. It shows stunning analogies to, and similarities with Mesomedes’ hymn and is tune-fully composed in the ancient Greek parasemantics. It is a 3rd century hymn with missing parts in the beginning and gaps in the surviving part of the text following the Lydian mode, while its measure is spondaic, a measure used for purely religious poems. The last words remind us of the very ancient evening doxology: “Praise befits Thee, hymns befit Thee, glory befits Thee, the Father, the Son, and the Holy Spirit...” We do not know if the hymn spread to the first Christian Churches, or at least to the Alexandrine Church. However, it is the oldest Christian musical remnant, very important in the history of Greek music, because it underlines the unbroken continuity between ancient and Christian Hellenism, in both its musical and poetic creations. The surviving text can be paraphrased and translated as follows:

“At dawn let the bright stars keep silent; let them not go away.

Also let the sources of roaring rivers [keep silent].

While we hymn the Father and the Son and the Holy Spirit,
let all the Heavenly Powers exclaim: Amen, Amen.

Strength, praise, hymns [and glory befit Thee],
Thee, the only giver of all goods. Amen, Amen”.

There is a group of texts of the very ancient Church, of which some are attributed to Hippolytus, a presbyter of Greek origin in Rome (†235) and later (schismatic) bishop. From these texts we know that during the early Christian times in the ancient Eastern Church there was a ceremony of the blessing of light during the gatherings of the faithful, in the presence of a bishop presiding over and flanked by the clergy of his community. At evening communal dinners (*agapae*), a lamp was introduced ceremonially into the hall, and then the bishop would recite the blessing of light and the “Epilychnic Eucharist”. According to Th. Shermann, the *agapae*³ hail from Judaic dinners. According to G. Dix, the lighting up of the lamp and the blessing of light at dinner took place also during household manifestations of Judaic piety. In the Christian Church, the *lychnicon* (lamp ceremony or service) maintained the Judaic practice of the blessing of the evening light during the first centuries.

We do not have explicit evidence from the 4th century about the Lychnicon service⁴ or about the use of the “Epilychnic Eucharist” as a public prayer, due perhaps to the difficult conditions caused by the persecutions of the first Christians.

However, from the 4th century on, we clearly see in practice the extent and depth of the liturgical adoption of the hymn in the eastern sector of the orthodox catholic Church, as the body of the church developed with the formation of its liturgical life. According to the Rite of the Church, the hymn “O gladsome light” is chanted or read in every Vespers service as well as in the Holy Liturgy of the Presanctified Gifts (which is chanted in conjunction with the Vespers service).

Regarding the metrics of the hymn, we observe that it hardly conforms to the classical measures of prosody and then not always successfully. We believe that this problem was solved by the late ethnomusicologist, specialist, educator, and instructor of Greek National Music, Simon Karas, who said: "This hymn was made in imitation of songs and secularized *troparia* that were sung with buoyant gestures in Alexandrine churches during the 3rd century". According to the Lausaic History, it is the only one that survived in the liturgical practice, having word intonation as a basis for the metrics, and not the poetic measures of Greek antiquity that can be seen in early Alexandrine compositions (*melismata*)" (See S. Karas, 1992 p.15)

The whole structure of the hymn is doxological (glorifying). The doxological element already appears from the first verse and culminates in the last. What amazes us concerning its liturgical use, is the presence of acclamations (*acclamationem*) which urge the faithful to hymn and glorify Jesus Christ ("It is meet to hymn Thee with cheerful voices at all times.... So the world glorifies Thee.")

The Epilychnic Eucharist has the characteristics of a perfect liturgical hymn, as these were defined by St. Ambrose of Mediolanum (Milan); it is a song, it contains the elements of encomium and praise, and it refers to God.

Today, the practice followed in chanting the Epilychnic Eucharist is twofold:

(a) If only one priest makes the entrance round (*eisodos*) (with or without a deacon), the hymn "O gladsome light" is *not* sung; it is rather recited by the presiding clergyman.

(b) If two or more priests make the round then the hymn is chanted by them.

The ceremonial order of the *eisodos* round in the Vespers in monasteries is especially interesting: When the *sticheron* with the verse "Both now and forever" is

being sung, the *eisodos* round is made. Preceding the deacon and the priest and holding two *eisodika*⁵, two ecclesiastical acolytes are lined up to make the round. The first acolyte holds the *eisodikon* with his left hand and stands in front of the icon of the Lord at the altar screen. The second acolyte holds the *eisodikon* with his right hand and stands in front of the icon of the Virgin Mary at the altar screen. Thus, as the two acolytes stand across each other, the *eisodika* stand before the deacon and the priest. When the deacon says “Wisdom, stand upright!”, the acolytes raise the *eisodika* holding them up until the priest enters the sanctuary and then they withdraw.

The same actions of the acolytes take place also in festive Vespers where many priests participate. The priests chant the hymn after having formed a semicircle at the center of the church during the *eisodos* round until the end of the second stanza (“and the Holy Spirit - God”), then they bow to the presiding abbot or bishop and enter the sanctuary chanting the third stanza (“It is meet to hymn Thee...”) including the words “who gives life”. While the priests enter the sanctuary two by two and with due order, the deacons stand outside the *bema* portals and cense the incoming priests. The deacons enter last, having censed each other. The final verse of the hymn, “so the world glorifies Thee”, is chanted by the second chorus and only during vigil services is it chanted by the first chorus.

3. About the POLYELEOS-ANTIPHON BY THE RIVERS OF BABYLON

Although in musicological terminology it has been acclaimed as an *antiphon*, Psalm 136 has been incorporated into a wide circle of psalms that are commonly called *polyeleos*. This is a remark belonging to the lecturer of Musicology at the University of Athens A. Chaldaeakis, found in his doctoral dissertation entitled *The Polyeleos in the Byzantine and Post-Byzantine Chantmaking*, Athens, 1997.

The name *polyeleos* comes from Psalm 135 of David (“O give thanks unto the Lord”), namely from the last part of each of its twenty-six verses, *i.e.*, from the repeated ephymnal ending “for his mercy [*eleos*, in Greek] is forever”. The constant repetition of the word *mercy* (*eleos*) gave the eponym *polyeleos* (*polyeleos* = much mercy) to this particular type of composition in the Byzantine art of chantmaking (*melopoeia*). The surviving testimonies are very few but nevertheless sufficient to connect the particular term exclusively to Psalm 135, which because of its content, was picked up whenever it was necessary to dithyrambically glorify a wondrous divine intervention or to entreat the divinity for a direct act of salvation.

The interpretation of the essential concept of the term *polyeleos* was described by St. John Chrysostom, as follows: “[God] does not sometimes do good and sometimes not – something that happens to men.... but continuously has mercy and never ceases having it, though he may do it in various and different ways. So he always has mercy and never ceases doing good to men.” (*Homily to Psalm 135*, Migne PG 55, 399.)

Progressively, Psalm 135 gathered around itself other psalms of similar content which were convenient and absolutely appropriate for hymning Despotic, Theometric, and other feasts. Unfortunately, the existing bits of information do not help us to safely determine when the meaning of the term was broadened by the addition of more psalms. However, this practice has been attested as a full and uniform tradition since musicology as a science has held clear and prestigious written accounts. Thus a group of musically composed psalms was created among which we can indicatively mention Psalm 134 (“O praise the Lord, laud ye the name of the Lord”, sung together with Psalm 135 during Despotic feasts), Psalm 136 (“By the rivers of Babylon”, sung on the Meatfare Sunday and the Cheesefare Sunday), Psalm 44 (“My heart is inditing of a good matter”, sung during Theometric feasts), and other psalms, appropriate for other feasts. Of those psalms that fall under the term *polyeleos*, Ps. 134 and Ps. 135 were brought together in two stanzas according to the usual model of recitation or versification of the *kathisma* (designated section) of the Psalter. So, Psalm 134 constitutes the first stanza, and Psalm 135 the second stanza, as it is explicitly noted via the pertinent headings in the whole of the handwritten (manuscripted) musical tradition about the *polyeleos*. The rest of the psalms (Ps. 136 and 44 which are the most familiar to cantors, and the following ones, i.e., Ps. 111, 88, 19, 148, as well as Ps. 149, 150, and 109 constitute a definite and separate composed unit called *antiphon* or *antiphons*. Although the handwritten musical tradition does not elucidate the exact meaning of the term for this definite unit, according to an anterior remark of the professor of Musicology in the University of Athens G. Th.

Stathis, “*Antiphons* are considered appropriately appointed verses sung antiphonically after the *polyeleos*, or in its stead, during miscellaneous feasts”.

We should mention here that Psalm 136, although it is called an *antiphon*, according to the above, appears in existing post-Byzantine chantmaking from the 18th century on, in many ways, that is, either without a special characterization, or mainly with the characterizations *polyeleos* or *ecloge* (selection) and sometimes as the “third psalm of the *polyeleos*”, or simply “psalm”, or the “third stanza of the *polyeleos*”. This happens, says Chaldaeakis, because of the existing confusion about the terms *polyeleos*, *antiphon(s)*, and *ecloge* in the musical tradition.

Finally, Chaldaeakis holds out that the correct term must be “third psalm” or “third stanza of the *polyeleos*”, because of the existing cohesion between Psalm 136 and Psalms 134 and 135, which constitute the first and second stanzas of the term known as *polyeleos*.

We believe that this observation is absolutely justified by the characteristic remark of the *economos* G. Rigas of Sciathos about Psalm 136: “If a feast that has a *polyeleos* falls on the Meatfare or Cheesefare Sunday, after the first and second psalms of the 19th *kathisma* (section of the Psalter, Ps.134-135), the third psalm is sung as a *polyeleos*, namely, “By the rivers of Babylon...” each verse being followed at the end by “Alleluia”. After the last verse, the verses of the *ecloge* for the [commemorated] saint or for the [held] feast are sung and then the *doxastika* (glorificats) follow.” (See G. Rigas, *Ritual*, p.80, *Liturgicals of Blatades 1*, re-edited by the Patriarchal Institute of Patristic Studies, Salonica, 1994.)

Regarding the historicity, the content, and the melodic elaboration of Psalm 136 (“By the rivers of Babylon”) we mention the following:

This psalm was mentioned by the Hebrews, initially without any heading. In the Septuagint and in the Vulgate there is a hard-to-explain heading: “To David, by Jeremiah”. This was interpreted by some to mean that the psalm was written by Jeremiah, in imitation of David’s style, while by others that David, fore sensing the future captivity, wrote this psalm which later Jeremiah transmitted to the captives. Both versions are unfounded hypotheses, because this psalm was made, as it clearly seems, during the captivity years. The only thing that the heading could mean (a heading which Theodoretus rejected anyway as false and spurious) is that the poet of the psalm imitated David, concerning the poetic structure, and gave it the lamentational style of Jeremiah who, let us note had never been a captive in Chaldaea.

This psalm is considered a wonderful elegy, a masterpieces of Hebrew lyrical poetry. Patriotism and religion could not have been exalted any higher. The initial sorrow, the vivid emotion expressed next and the indignation that vents itself at the end with formidable supplications, emphasize the climaxing in meaning of the poetic text.

The psalm consists of nine verses and is divided into three stanzas (strophes). The first stanza (verses 1-3) expresses the deep sorrow of the captives who weep on the banks of the rivers of Babylon, remembering their homeland, Zion. The second stanza (verses 4- 6) contains vows and assurances that the psalmist, representing the people, will never forget Jerusalem. He invokes heavy calamities in case he ever lets himself commit such an error. In the third

stanza (verses 7-9), the psalmist bursts into curses against the impudent conquerors and destroyers of his beloved homeland.

As far as the melodic elaboration of the psalm is concerned, we observe two kinds of morphological arrangement of the verses in existing compositions, depending on the period to which they belong (Byzantine or post-Byzantine). We will dwell on the post-Byzantine era since this particular composition belongs to a melurgist (composer) of this period, namely Gregorios Protopsaltes (Head Cantor) (†1821) who put this psalm to music on the request of Benjamin, Metropolitan of Moldova. In the post-Byzantine rendition of this psalm the existing poems were usually delivered in a unified form, consisting of twelve verses. Analytically, each verse of this psalm was put to music in a self-contained way, except verses 3, 6, and 7, which are divided into two composed verses. For example, verse 3 (“For they that led us away captive required of us then a song and melody in our heaviness: Sing us one of the songs of Sion”) was put to music as follows:

“For they that led us away captive required of us then a song. Alleluia.”

“And melody in our heaviness: Sing us one of the songs of Sion. Alleluia.”⁶

At the end of each verse (or a part of a verse) the ephymnal “Alleluia” is attached to the verse. In several compositions, mainly of the 18th and 19th centuries, part of the first verse of a psalm is placed before the verse itself as a preface, with the incorporation of the ephymnal “Alleluia”. For example, the first verse of the psalm “By the rivers of Babylon we sat down and wept: when we remembered Thee, O Sion”, is preceded by the phrase “Babylon, Alleluia”⁷.

Finally, concerning the glorificats of the *polyeleoses*, we should say that they are two compositions (*Triadikon* and *Theotokion*) in 15-syllable verses (or verses of various metric schemes) preceded by the verses of the Little Doxology: “Glory to the Father.... Both now...”. These glorificats substituted the two final *Alleluiaria* of the *polyeleoses*, composed artfully in the same way according to the old tradition, which were also preceded by the verses of the Little Doxology. As a remnant of this old cantorial tradition, we present, in this edition, the *Alleluiarion* put to music by the instructor Simon Karas⁸.



Θεοτόκος ἡ Βάτος,
φορητή εἰκόνα, 16^{ος} αἰ. (111 x 67 ἐκ.),
ἔργο Μιχαὴλ Δαμασκηνοῦ,
Συλλογή Ἁγ. Αἰκατερίνης Σιναΐτων,
Ἡράκλειο Κρήτης.

Virgin Mother the Bush,
portable icon, 16th century. (111 x 67 cm).
by Michael Damascene,
St. Catherine of the Sinaiites Collection,
Heraclion, Crete.

4. About the CANONS

The development of religious poetry and chantmaking from the 7th century on due to the blossoming of Christian education through the writings of the great Church Fathers, on the one hand, the promotion of Greek Letters in the era of Emperor Theodosius II (408-450)⁹ and the period of iconomachy (726-843), that so troubled the Byzantine state on the other, were the reason for the creation and introduction of a new hymnographic genre into the holy worship, called *Canon*, which set the *Kontakia* aside to a great extent.

This new hymnographic kind, responding to the spirit of the era, was perfected during the 8th century and took the form it has today. In this period, the liturgical church books were also revised on the basis of the newly formed Ritual of the Monastery of St. Sabbas, which was considered a bastion of Orthodoxy and a center supporting the Orthodox views of John Damascene (675-754).

The most important poetic representatives of the *Canons* in the period of the 7th and 8th centuries are the following: from Greek-speaking Syria and Palestine, Sophronius, Patriarch of Jerusalem; Andrew, Archbishop of Crete, hailing from Jerusalem and well-known poet of the famous *Great Canon* (that consists of 250 *troparia*); St. John Damascene, the "Damascus-born grace", whose work is the Resurrectional *Octaechos* and the poet Cosmas the Melodus, bishop of Maiouma (Phoenice) and spiritual brother of John Damascene. The *Canons* of the Elevation of the Holy Cross, of Christmas, of Epiphany, and the *triodions* of the Holy Week, are compositions of Cosmas all showing his deep intellect. Just one *troparion* alone from the Matins service of Maundy Thursday is enough to confirm his charisma as a *melo-*

du (composer): The fifth ode in *echos Plagios tou Deuterou* (Plagal of the Second mode) says: "God's Wisdom, which holds the uncontainable, ethereal upper water and restrains the abyss and holds back the seas, pours water into a basin; and the Master washes the feet of his servants."

We should also mention that the double *Canons* that were composed for some Despotic feasts (Christmas, Epiphany, Transfiguration of our Savior) and the Theometric feast of the Dormition of the Virgin Mary are works of Cosma and John Damascene respectively. Also the *Canons* of the Annunciation Day and of the Easter Sunday are works of John Damascene.

Other remarkable *Canon* poets are the following: Joseph the Sicilian, (author of the *Canons* in the *Menaea* books), Theodore Studites, his brother Joseph, Metropolitan of Salonica and Cassia (or Cassiane) the Nun, well known for the glorification of the *apostichs* of the Matins of Holy Wednesday: "O Lord, the woman who fell into many sins...."

After the 9th century hymnography starts declining. All followers until today having the poetic prototypes of the *Canon* as a model have imitated the old hymnographers although at times hymnographers of stature appeared with a personal strength in their poetic compositions reminiscent of older eras.

This is what has characteristically been said about the semantics of the *Canons*: by Joannes Zonaras "*Canon* is whatever definite and standardized is included in a metrified [poem] that consists of nine odes where the ode is not sung accompanied by an instrument but by live voices that sing harmoniously towards God, since it is a hymn dedicated to and praising the Lord."

In contemporary hymnological terminology the *Canon* is an extended hymn that extols and lauds the theme of each feastday.

Before commenting on the structure of the *Canon*, we should refer to the acrostic of the *Canons*, a common ornament in Christian poetry. It takes the place of a proem, whenever it exists. The acrostic is a polymorphous scheme, mostly in verses. Many times it consists of prosodic verses (set in dactylic hexameter or in the form of an epigrammatic heroic-elegiac tetrastich) and sometimes it formulates a fundamental dogmatic truth. So, the *Canons* by Cosmas of Maiouma for Christmas and Epiphany have the following acrostics respectively:

«Χριστὸς βροτωθεΐς, ἦν ὅπερ Θεὸς μένη.»

«Βάπτισμα ρύψις γηγενῶν ἀμαρτάδος.»

Translated into English:

“Christ became mortal [but] stays God as he was”.

“Baptism, cleansing of the sin of the earthlings”.

Usually, the acrostic is formed by the first letters of the prosaic *troparia* (sometimes taken with the *heirmoses*, and sometimes without), and seldom by the first letters of each of the verses of the (metrified) *heirmoses* and *troparia* of the whole *Canon*, as it happens mainly in iambic *Canons*.

To explain this better, we should synoptically say that the letters included in the acrostic become the first letters of the first words of the *troparia* of the *Canon*. For example, the acrostic of the *Canon* of the Elevation of the Cross is «Σταυρῶ πεποιθῶς, ὕμνον ἐξερεύσομαι» (“Believing in the Cross, I shall utter a hymn”). Thus Σ becomes the first letter of the first *troparion* of the *Canon*: «Σταυρὸν χαράξας Μωσῆς...» (“Moses drew a Cross...”); T becomes the first letter of the second *troparion* «Τὸν τύπον πάλαι Μωσῆς...» (“Moses once the inprint...”); A becomes the first letter of the third *troparion* «Ἀνέθηκε Μωυῶσῆς...» (“Moses put on...”), and so on, the

rest of the letters of the acrostic becoming the initial letters of the following *troparia*.

Further, the acrostic is a key by which we can on the one hand control the integrity of a *Canon*, and on the other, we can identify its poet to a satisfactory degree. The names of many hymnographers and composers – despite the existing bynames or coincidences of names – are known through the acrostics.

As far as the structure of the *Canon* is concerned, we state the following:

A *Canon* consists of nine odes. Each ode in turn consists of an *heirmos*, a stichology (attached versicles), the *troparia* that follow, and a *katabasia*.

Canons are poetically written by imitating the nine Biblical odes in the Old Testament. That is why the odes of a *Canon* were nine initially. Variations concerning their number appeared later as is evident in the period of Lent [*diodia* (two odes), *triodia* (three odes)] and for reasons that will be mentioned further on. We should mention here that the stichology (escorting versicles) of the odes is the most archaic form of worship in the Matins service. The first eight odes come from the holy books of the Old Testament, whereas the ninth ode comes from the New Testament¹⁰.

Odes were chanted initially during the entire year together with ephymnals (refrains), which exist in the beginning of each ode. For example, for the first ode, we have the ephymnal phrase “Let us sing to the Lord, for He is glorified”. Later, in chanting, the number of the preceding verses was set equal to the number of the *troparia* that were present in each ode of the *Canon*; still later, according to the climate of opinion and since the hymnographic element in *Canons* dominated over the Biblical one, *Canons* started being chanted in a self-contained way, without Biblical verses; instead, other verses were put before the *troparia*: For the Resurrectional ones, the verse “Glory to Thy Holy Resurrection, O Lord”; for the Theometric ones, the

verse “Most Holy Theotokos, saves us”; and for the *troparia* for the Saints, the verse “O Saint(s) of God, intercede for us”.

The word *ode* comes from the Greek verb ἀοιδῶ – ᾄδω = to sing, wherefrom ἀοιδή = ᾠδὴ = ode = song. It means “a song in verses or a poem that is sung to God or elsewhere; in the church, it is a collection of hymns that belong to and go with the same *heirmos* and the same *echos*”. The interpretation of the symbolic meaning of the number nine (9) by Joannes Zonaras is worth mentioning: “There are nine odes because they are images of the heavenly hierarchy and hymnody. There is another reason, too: Symbolically, they typify the Holy Trinity; to its honour, the [Church] Fathers from the beginning defined them to be nine, because three times three make nine, a number that includes the trinity thrice. So this number consists of the trinity, and hence the Fathers devoted it to hymning the Holy Trinity.”

Today, however, each *Canon* consists of eight odes (first, third, fourth, fifth, sixth, seventh, eighth, and ninth). The second ode is omitted in the *Canons* of the Despotism and Theometric feasts and the celebrated Saint days due to its mournful and woe-filled content which does not conform to the festive mood and content of the *Canons*¹¹. The second ode is kept only in *Canons* that belong to periods of repentance, for example, Great Lent (Great Canon) and in the *Canons* of the Saturday of Souls, the Saturday before Meatfare, and the Saturday of the pious Fathers.

Since the time when the chanting of the nine (or at least of the eight) odes was established, the odes have been divided, like the Psalter, into three stanzas, where each stanza comprises three odes: 1st, (2nd), 3rd- 4th, 5th, 6th - 7th, 8th, 9th. Insertions were made between them: the *Mesodic Kathismata* went after the third ode, and the *Kontakion* after the sixth ode.

Although the odes of each *Canon* are composed in the same *echos*, each ode has some musical self-containedness; that is, all odes do not have the same musical development (form). This singular property is due to the *heirmos* that leads each ode. The *heirmos* is written out fully in Despotic and Theometric odes and is chanted together with the *troparia* that follow it in each ode, but in the *Canons* referring to Saints, only a mentioning of the *heirmos* is made in each ode, and the *heirmos* itself is held as a model to be followed when the following *troparia* are chanted. Thus describing the role of the *heirmos*, we can say that it is a special *troparion* that constitutes a model for the metrics and the rhythmic and musical structure of the *troparia* that follow it in each ode. The Greek word *heirmos* (εἰρμός) comes from the verb εἶρω (*heirō*) = to link, to connect, to unite, to interlock.

The remark of Theodosius the Alexandrine on the *heirmos* is worth mentioning. He says: "If one wants to make a *Canon*, one must first create the melody of the *heirmos*, and then bring over the *troparia*, which must have equal number of syllables and be of the same plainsong as the *heirmos*, maintaining the same music." However many times the rhythmic, metric, and natural adaptation of the *troparia* to the *heirmos* is not absolute; that is, neither homotony (same melody) nor equality in the number of syllables is perfectly achieved. These defects can be removed by the principle of the so-called *tonè* (τονῆ), namely by the expansion or contraction of syllables according to the music, in order to attain a fitting prosody.

Conceptually, the *heirmos* connects the versification of each ode to the New Testament. In them the hymnographer reveals the verification of the Old Testament via the New Testament. So, an *heirmos* stands, so to say, between the two Testaments, between the letter and the spirit, between the law and grace. It inter-

prets the mystery of the prophesies in the light of the incarnate economy of God.

The rest of the troparia that are relevant to the feast or the celebrated Saint(s) follows the *heirmos*. In each ode, the number of the *troparia* varies (usually between three and four). Structurally the *troparia* conform to the *heirmos*.

Here it is interesting to note how the name of the hymns in each ode came about. These hymns were finally named *troparia*. The Greek word *troparion* was possibly taken from the *strophes* and *antistrophes* that appear in the chorals of ancient Greek dramas: “As they [ancient Greeks] named [the word] *strophe* from [the verb] *strephô* [=to turn], thus by analogy, our composers called [these pieces] *troparia* (like *stropharia*), from the synonymous [verb] *trepô* [=to turn], as these ecclesiastic chants turn themselves towards the melody of the *heirmos* and are chanted in accordance with it” (*Μουσική Βιβλιοθήκη, τόμος Α', σελ. μδ', Κων/λις 1868*).

According to the old ritual arrangements, after chanting the *troparia* of each ode, the *heirmos* of the ode was sung as a conclusion, in an expanded heirmological chant by both choruses which stepped down from their lofts and gathered together into one chorus for this purpose, standing and chanting at the centre of the church. From this descent of the choruses – which is called *katabasia* (=descent) – the *heirmoses* sung during the *katabasia* were named, as time passed by, *katabasiae*. We should specify here that today this orderly ceremonial chanting of the *katabasiae* is not followed, and not only that, but also their very chanting was taken from its original natural place and was moved to the end of the odes, before the ninth ode. Thus the *katabasiae* are now sung all together as a unit, before the ninth ode. (Similarly, the reading of the morning Gospel was also moved to the end of the collectively sung *katabasiae*, before the ninth ode.) This phenomenon occurred

when, for reasons of brevity, it was decided that not all the odes of the *Canon* be sung and has been in effect ever since. Today only the first and third odes are sung, whereas the rest are either read or omitted altogether the eighth ode included. The only remnant of the old ritual regarding the position of the sung *katabasiae* is found in the Matins services of Holy Week and Easter Week (the week following Easter Sunday), where after each ode, its corresponding *heirmos* is sung as a *katabasia*.

We should also mention that according to the constitutions of the old ritual concerning the Sunday Matins services, the *heirmoses* of the Resurrectional *Canons* (from the *Octoechos*) used to be sung as *katabasiae* on Sundays. These were omitted only on the Sundays of the *Triodion* (Lent), the *Pentecostarion* (Whitsuntide) and on Sundays, which coincided with a great Despotie feast, in favor of special *katabasiae* for such occasions. As a reminder of this old ritual, we present in this edition some odes (the first and the ninth) of the Resurrectional *Canon* in *echos Protos* (First mode), together with the corresponding *katabasiae* in an expanded heirmological chant.

However, as time passed, the order called for by the current *Typicon* rite was formed concerning the *katabasiae* that are to be sung throughout the year¹². This occurred, because the *heirmoses* of the *Canons* of the great Despotie and Theometric feasts were sung as *katabasiae* (at the end of each ode of the *Canon*) not only on the main feastday, but also before and after the feast, in the same order, *i.e.* at the end of each ode of the day's *Canon*. By ritual arrangements however made later (by Constantine Protopsaltes and G. Violakis), it was specified that the *heirmoses* of these special *Canons* should be sung as *katabasiae* not after each ode, but in a row after the end of the *Canon's* eighth ode just before the ninth ode. After

the ninth ode (“More honorable...”) it was specified that the *katabasia* of the ninth ode of the *Canon* of the corresponding period of the year should be sung.

In conclusion, we should add that the chanting of *Canons* (which are the most beautiful part of the Orthodox worship) has declined and withered due to ignorance or negligence. One wishes that not only should it be encouraged but also imposed formally that at least the *katabasiae* be chanted during the distribution of the *antidoron* (holy bread) at the end of the Liturgy as I. Fountoulis, professor of Liturgics, characteristically suggested, for many reasons mainly practical ones:

(a) It contains the disorder that is observed during the distribution of the *antidoron*;

(b) it connects the Sunday to the theme of the nearest feast, or the feast to the Liturgy, very successfully. The Theometric *katabasiae* are especially suited to the Theometric symbolism of the *antidoron* given out by the priest;

(c) it offers the opportunity to those who do not come early to the church (to the Matins service), to hear the *katabasiae* at least at the end of the Liturgy.

5. About the HEOTHINA DOXASTIKA and the THEOTOKION “MOST BLESSED ART THOU”

A special group of glorificats (*doxastika*) are those of the so-called *heothina doxastika* (morningtime glorificats), namely eleven glorificats belonging to the lauds of Sundays. They were poetically written by the Byzantine Emperor Leo-the Wise (886-912) and were named *heothina* (morningtime glorificats) because of their content, which is always a poetic elaboration of the “heothina Gospel readings” (*i.e.*, Gospel passages read early in the morning, in the Sunday Matins). Each Sunday, one *heothinon* glorificat is sung, until the round of the eleven is made after which they begin all over again.

The poetic texts of the *heothina* glorificats are found in the liturgical book called *Paracletike*. Concerning their melody; they first appear as composed “anonymously” in old *Sticheraria* of the 12th century, and “eponymously” by various composers (melurgists) in *Sticheraria* of the 13th century onwards (e.g. John Glykys), as well as in miscellaneous books and collections that belong to the modern printed musical bibliography (e.g. *Treasury of Anthology*, *Pandecte*, *Anastasimatarion*).

In practice today it is customary to chant mainly the *heothina* that have been put to music by Peter Lampadarius (†1777) and in some cases (e.g., in vigil services), those composed by Iakovos Protopsaltes. Here, the first part of this unity, which is included in our edition, is the second of the eleven *heothina*: “They who were with Mary...”, in *echos Deuterios* (Second mode), music by Iakovos Protopsaltes (†1800).

The second part is a *troparion* titled “Most blessed art thou...”. It is a *Theotokion* chanted each Sunday immediately after the morningtime glorificat (*heothinon*), always

in *echos Deuterios* (Second mode). *Theotokia* are *troparia*, which are poetically written to hymn the Holy Virgin Theotokos (bearer of God). The poetic writing of the *Theotokia* was developed mainly after the triumph of the orthodox church doctrine concerning the Theotokos and the condemnation of the pertinent heretic teachings of Nestorius, by the Third Ecumenical Council (431 A.D.).



Ὁ Ληστής, λεπτομέρεια ἀπὸ φορητὴ εἰκόνα τῶν Ἁγ. Πάντων, β' μισό 17^{ου} αἰ., Μονὴ Σίμωνος Πέτρας, Ἁγιον Ὄρος.
The Thief, detail from a portable icon depicting the All Saints, second half of the 17th century, Simonos Petra Monastery, Mt. Athos.

6. About the BEATITUDES (MACARISMOI)

The teaching of Jesus Christ our Savior was preserved by the four Evangelists who recorded a great part of it. This teaching comes in various forms, such as brief expressions, maxims, parables, dialogues, and long speeches (sermons) to the disciples and the multitudes.

The "Sermon on the Mount" belongs to the last. It is included unabridged in the Gospel of Matthew and in a condensed form in the Gospel of Luke. It is called so because according to Matthew the Evangelist, Jesus "having seen the multitudes, he went up to the mountain, and as he sat, his disciples drew near; and he opened his mouth and taught them, saying" (Matt. 5:1-2). To this date, it has not been possible to determine exactly which mountain it was; historians, geographers, and commentators do not agree, nor is there a certainty about it. Probably it was a small mountain in Galilee, near the lake of Gennesaret.

The Beatitudes form the preface to the Sermon on the Mount. They are called so because the word "Beatified" (= Blessed) leads each verse (Matt. 5:3-12a).

The Beatitudes, as they are contained in Matthew's Gospel (Matt. 5:3-12a), constitute (from archaic times) the third *antiphon* of the Holy Liturgy, before the small entrance (*eisodos* round of the Holy Gospel). In the Sunday Liturgy, the verses of the Beatitudes escort special *troparia*.

The chanted preface (prelude) "In Thy Kingdom, remember us, O Lord, when Thou comest in Thy Kingdom" was combined with the Beatitude "Blessed are the poor in mind....", and so the first verse of the sung Beatitudes was formed. It seems that in old times the Beatitudes had as an ephymnal the theological prayer of the

thief who repented and said: “Remember me, O Lord, when Thou comest in Thy Kingdom” (Luke 23:42b). This ephymnal is preserved today in the Beatitudes as they are sung during the services of the fasting days of Great Lent, of the Great Hours of Christmas and Epiphany and of the Wednesday and Friday of the Cheesefare week, because in these services no *troparia* follow the Beatitudes. However, when later on, the Saint Sabbas Rite prevailed, whereby the *typika* (Psalms 102 and 145) were introduced and established as parts of the Sunday Liturgy to substitute the first and second *antiphons* (psalms 91, 92), then the Beatitudes (with *troparia*) took the place of the third *antiphon*¹³ substituting the already existing third antiphon (psalm 94). Today they appear not with the ancient ephymnal “Remember me, O God” but with special *troparia* that are included in the book of the *Paraklitiki*, are entitled “Macarismoι” and are chanted in the eight *echoi* (modes) of Byzantine music each *echos* having its own poetic text

While according to the current ritual arrangements it is specified explicitly to chant the *Typika* and the Beatitudes every Sunday with the provided exceptions (see Γ. Βιολάκης, Τυπικόν § 36), today, instead of them, only the ephymnals of the first and second *antiphons* are usually sung, thrice each (namely, “By the intercession of Theotokos, O Savior, save us” and “Save us, O Son of God, who rose from the dead, us who sing to Thee. Alleluia”) and in the place of the third *antiphon*, the Resurrectional *apolytikion* is sung once. Also today, for the sake of extending the monastic practice concerning the *typika* to the parishes with the thought of preserving it, verses of the *typika* psalms are combined with the ephymnals of the first two *antiphons* and with the ephymnal of the third *antiphon* (namely, with the appropriate Resurrectional *apolytikion*) other selected verses are combined, such as “This is the

day which the Lord hath made...” (Ps. 117:24) or “Let heaven and earth praise him...” (Ps. 68:33). These combinations are unfortunate and strange.

7. About the MAGNIFICAT “*AXION ESTIN*” (IT IS TRULY MEET....)

In the past, especially during the late Byzantine era and the period of the Turkish rule, there appeared a growing tendency of covering every silent gap caused by the inaudible reading of the priestly prayers in the Liturgy by the chorus who chanted *troparia*, while the priest on his part, also uttered *troparia* (relevant or irrelevant ones) whenever the cantor extended the chanting. This tendency subsided later and only a few such *troparia* survived in the liturgical books published today.

One of these *troparia* that is now permanently incorporated in the Liturgy is the glorificat referring to the Theotokos, namely “*Axion estin*” (“It is truly meet”). Initially it was introduced as an encomium to the Virgin Mary and was uttered by the priest, before or after the reference to her name, following the sanctification of the holy gifts. Later, it became customary to let the chorus sing it, so that the gap caused by the inaudible reading of the priestly offertory prayer be covered.

We should specify that the *troparion* itself is much older, dating back to the Byzantine times. Its first section, “*Axion estin*”, was written and added later through a miracle to precede the main *troparion* that starts as “More honourable than the Cherubim...”. The combined form (as it stands today) was established for general ecclesiastic use, by the Synod convened in Constantinople, in the days of the Patriarch Nicholas Chrysoberges (†980). This information is attested in the *New Martyrologion*, Venice, 1790, (see Γ. Παπαδόπουλος, 1890, p. 234).



Μετάληψη καί Μετάδοση τῶν Ἀποστόλων, φορητή εἰκόνα τοῦ 1665 (57,4 x 74,5 ἐκ.),
ἔργο Φιλοθέου Σκούφου, Μονή Ὑπεραγίας Θεοτόκου Κασσωπίτρας, Κέρκυρα.

*The offering and communion of the Holy Eucharist to the Apostles, portable icon, 1665 (57,4 x 74,5 cm),
by Philotheos Skoufos. Monastery of the All Holy Theotokos, Kassopitra, Corfu.*

8. About the COMMUNION HYMN (KOINONIKON)

In the Orthodox Liturgy, the hymn chanted to cover the time for Holy Communion is called *Koinonikon* (Communion hymn). It is an appropriate psalmic verse or a hymn and covers the necessary time for the whole congregation (clergy and laity) to receive Holy Communion. It corresponds to the *antiphona ad Communionem* of the Roman Mass, the Communion Hymn of the Anglican Church, and the *antiphona ad accedentes* of the Mosarabic Liturgy.

It seems that initially the Holy Communion was administered in complete silence. But from very early times it was deemed fit to have some accompanying chanting that would be appropriate and best fitting to Holy Communion. By the 4th century we come across the first accounts introducing the *koinonikon* into the holy worship.

As Cyril of Jerusalem (†387) records, after the acclamation “God’s holy gifts for God’s holy people”, they used to chant the psalmic verse “Taste and see...”, as an appropriate invitation to the Communion (*Mystagogic Catechism*, V:20). Likewise, in the Liturgy of the Apostolic Constitutions (VIII:13). Psalm 33 used to be sung as *koinonikon* during Holy Communion. St. Augustine (†430) states that in his days, the same *koinonikon* was introduced into the churches of Africa also confirmed by St. Ambrose (†397) concerning the Liturgy of Mediolanum (Milan), and Jerome (†420) about the Liturgy of Rome.

This Psalm was sung by the cantors, and the congregation quietly repeated the verse “Taste and see...” or the word “Alleluia”. The psalm was lengthy enough to cover the time for the Communion of both the clergy and laymen. If the Communion took longer, other eucharistic (thanksgiving) hymns were added. Besides Psalm 33, other psalms, such as Psalms 22 (“The Lord is my shepherd”), 144 (“I will magnify Thee, O God...”),

and 116 (“O praise the Lord, all ye heathen...”), have been chanted as Communion psalms. If those who received Communion were only a few, Psalm 33 would be limited to a few verses. It is important to mention that immediately after the Communion of the priests, the Communion of the faithful followed without any interruption in the chanting of the Communion hymn and without the call “With fear of God, faith, and love, draw near”. It is known that Communion was administered to the laity in the same way it is administered to the deacons today: The priest placed the holy Body in their right palm; after they ingested it, the priest offered them the holy chalice from which they directly imbued the holy Blood. (For more, see I. Fountoulis, *Answers to Liturgical Inquiries*, vol. 1, p.203, Third Edition, Apostolic Deacony, Athens, 1988.)

Later, when chanting was limited to the choruses of cantors only, reducing the participation of the laity to a minimum, it became possible to introduce a greater variety of Communion hymns. In the East and West, Psalm 33 was gradually substituted by more psalms, taken either selectively or in a row from the Psalter. Further, with the exclusion of the laity from chanting, it became possible to perform more complex melodies. As a result, the number of psalm verses were gradually reduced, until it reached only one verse or even a hemistich (half verse), or a verse adapted to the feast or to the celebrated Saint.

Thus we have the glorifying Communion hymn for Sundays, “Praise the Lord...” (Psalm 148:1) and the well-known variety of Communion hymns for the Despotic feasts and the feastdays of the Archangels, Apostles, Martyrs, Saints, holy men etc. Together with the accustomed psalmic Communion hymns, others appeared, more as exceptions, picked from Biblical verses that refer to eucharistic subjects or to feasts, such as “That who eats my flesh....” (John 6:56) for the Mesopentecost, “The grace of God appeared...”

(Titus 3:11) for Epiphany, or free hymnographical compositions that urged the congregation to receive Communion, such as “Receive the Body of Christ, taste an immortal source” for Easter, and “As a partaker of Thy mystic supper...” for Maundy Thursday.

At the end of each Communion hymn, the word “Alleluia” is attached, except for the Eastertide Communion hymn (“Receive the Body of Christ...”) and that of Maundy Thursday (“As a partaker of Thy mystic supper...”) where the chanting of the “Alleluia” is omitted because they are considered *troparia* and not psalter verses like the rest of the Communion hymns.

Before we conclude this comment, we deem it necessary to synoptically make some remarks concerning the violation of the liturgical order concerning the Communion hymn in the holy worship today, namely the following:

1. It should not be permissible to do away with the Communion hymn and substitute it with a sermon. The correct place for the sermon is after the readings of the Epistle and the Gospel in the Holy Liturgy as an epilogue that concludes the Liturgy of the Word (or of the catechumens), that is, of the first part of the Liturgy, before the second part (Liturgy of the Faithful) starts. If this is not possible, the sermon may be delivered at the very end of the Liturgy.

2. According to the old ritual order, the Communion hymn should continue being chanted also during the Communion of the faithful. The Communion hymn is a chant whose purpose is to cover the time required for the Communion of the entire congregation (clergy and laity). This is historically indisputable. In all archaic sources we see that the chanting of the Communion hymn was not limited to the Communion of the clergy only; the hymn was extended over the Communion of the laity, was continued as long as the Communion was being offered and was interrupted as soon as it was over.

3. The Communion hymn, provided by the set ritual, must always be chanted. Today, we observe that Communion hymns are not sung in parish churches, save a few exceptions. Unfortunately, this phenomenon is spreading to the monasteries, too. Thus masterpieces composed “without touch of hand” in terms of contents, words, and music, are not chanted within the liturgy. In their stead, psalms, *polyeleoses*, *troparia*, miscellaneous paraliturgical compositions, and other such relevant or irrelevant chantings are heard whereas the proper message ought to be the urge and exhortation for Holy Communion. The mere and formal recitation of the verse of the appropriate Communion hymn (just for the sake of uttering it) does not remedy the situation, since immediately after, the chanting is again diverted to irrelevant themes. Unfortunately, these inappropriate chants have become the custom, contrary to the ritual provisions on the proper Communion hymn for each case.

These remarks aim at restoring the proper liturgical order, which has been distorted. I. Fountoulis, Professor of Liturgics, says: “Respect for the ritual constitutions is required and necessary, not as blind typolatry, nor as an attachment to dead letters, but rather as an alive and voluntary conformity to the traditional order which refers to the very institution of the Church. This respect safeguards the ecclesiastic worship and keeps it away from arbitrary interventions. This does not mean a static state, nor dryness of worship but rather a relative stabilization of the forms of worship, which evolve naturally without force, always under the breeze and guidance of the Holy Spirit, which holds together the whole institution of the Church. This is exactly the meaning of a living tradition: not only to control the genuine authenticity of the current forms, but also to revive them, by taking them back to their original and true beauty.”

Notes on the Hymnological Comments

¹ Ecclesiastic acolytes in monasteries are the sacristan monks.

² *Chorus* or *Apostolic chorus*: A big wreathlike frame (usually octagonal) hung to encircle the central chandelier of the church. (The term *chorus* here should *not* be confused with the choir of the church.) The sides of the *chorus* are connected two by two, with two-headed Byzantine eagles. In the middle of each side of the *chorus* there is a two-sided icon depicting Apostles, Evangelists, and Saints. On either side of each icon, usually there is a candleholder. The *chorus* symbolizes the chorus (host) of the Apostles and Saints who in a circle pray to God, saying "O Lord, I call upon Thee". They glorify his mercy with *polyeleoses*: "For his mercy is forever. Alleluia." They hymn his triunity with the Cherubic hymn. These symbolismes are effected by the circular motion of the *chorus*, of the central many-candled chandelier, and of other chandeliers. The acolytes put them to circular motion during the chanting of hymnological units such as the *kekragarion*, the *polyeleos*, the lauds, and the Cherubic hymn.

³ If we attempt to find out in practice what is left of the ritual of the *agapae* dinners, we discover that the blessing and breaking of bread as well as the blessing of the wheat, wine and olive oil are rites that remain until today especially in the breadbreaking ceremony (*artoclasia*) which according to the exact (strict) *Typicon* (Ritual Book) should not be performed in the main church, but rather in the narthex, which corresponds to the private homes, that is, the only places where the fellowship dinners were given during the first centuries.

⁴ We should clarify that Lychnicon and Vespers were not initially the same thing. Since as prayers, however, the one is close to the other timewise, their relative separation gradually disappeared, and they finally merged into one single service. Namely, in some dictionaries, the noun of the adjective *Lychnicon* (or *Lychnicos*) is *Vespers*: *Λυχνικός* = *Ἑσπερινός*. However, others hold out that the Lychnicon constitutes an introductory part of the Vespers, consisting mainly of the Vespers opening psalm (Ps. 103). The time to light up the lamps was considered as the appropriate time for the first part of the Vespers. Varro defines this lighting-up time as beginning right after the appearance of the Evening Star (Hesperus), whence the Greek words *Hesperinos* (= Vespers) and *hespera* (=evening). For more details, see Ἀλ. Κορακίδης, *Ἡ Ἐπιλύχνιος Εὐχαριστία «Φῶς ἱλαρὸν...»*, doctoral dissertation, pp. 163-164, Athens 1979.

⁵ Portable candlestands (*manualia*) used during the *eisodos* rounds in monasteries. In parish churches, tapers are used instead.

⁶ Regarding the breaking off of the psalmic verses 3, 6, and 7 for the purpose of musical composition, see *TAMEION ANΘΟΛΟΓΙΑΣ, ΟΡΘΟΣ*, τόμος Α', Ἐκδόσεις Β. Ρηγοπούλου, Θεσσαλονίκη 1978, σσ. 47-50, 61-63 (It is an exact reprint of music scores for Matins, compiled by Theodoros Phokaeus, vol.2, Constantinople 1869.)

⁷ This particular preface is included in the *polyeleos* "By the rivers of Babylon" that is included in the cd record produced by the Greek Association of Dissemination of National Music, and titled *Hymns and Lamentations for the Fall* [of Constantinople], Athens 1977.

⁸ It is a moderately expanded triple “Alleluia” without the preceding verses of the Little Doxology, the *nenanisms*, and the well-known thanksgiving cry “Glory to Thee, O God” which otherwise is an inseparable part of the final *Alleluiaria* (“Alleluia, Alleluia, Alleluia, glory to Thee, O God”).

⁹ By the initiative of his wife, Athenais, not only instructors of Latin Letters were appointed to the University (*Pandidacterion*) of Constantinople but also instructors of Greek Letters and Sciences. For more information, see Σ. Καράς, *Ἰωάννης Μαῖστωρ ὁ Κουκουζέλης καὶ ἡ ἐποχὴ του*, p.24. Ἐκδ.: Σύλλογος πρὸς Διάδοσιν τῆς Ἑθνικῆς Μουσικῆς, Ἀθήνα 1992.

¹⁰ The eight odes that come from the Old Testament are the following:

1. The first one is the victorious ode of Moses after crossing the Red Sea: “Let us sing to the Lord, for he is gloriously glorified” (Ex. 15:1-19).
2. The second one is the farewell song of Moses: “Pay attention, O heaven, and I will speak” (Deut. 32:1-43).
3. The third one is the prayer of Ann, the mother of the Prophet Samuel: “My heart is strengthened in the Lord” (I Kings 2:1-10).
4. The fourth one is the prayer of the Prophet Habbakuk: “O Lord, I heard Thy hearing and I feared” (Habb. 3:1-19).
5. The fifth one is the prayer of the Prophet Isaiah: “My spirit wakes up towards Thee, from the night” (Isaiah 26:9-21).
6. The sixth one is the prayer of the Prophet Jonah: “I cried out in my sorrow” (Jonah 2:3-10).

7. The seventh one is the prayer of the three youths in the furnace: “Blessed be, O Lord, the God of our fathers” (Daniel 3:2-33).

8. The eighth one is the hymn of the three youths: “All the works of the Lord, bless the Lord” (Daniel 3:34-65).

The ninth ode comes from the New Testament. It consists of two hymns:

(a) The ode of Theotokos upon her visit to Elisabeth: “My soul, magnify the Lord” (Luke 1:46-55).

(b) The prayer of Zachariah, the father of St. John the Baptist: “Blessed are Thou, O Lord, the God of Israel” (Luke 1:68-79).

¹¹ The second ode of the *Canons* has a mournful content, and so it was left out by a “golden will” (royal decree) edited by the Emperor Manuel I Comnenus (1143-1180), in November 1158. see Franz Dölger, *Regesten Der Kaiserurkunden Des Oströmischen Reiches*, Teil 2, p. 232, Χρυσόβουλλος Λόγος 1425β, Verlag C.H. Beck, München, 1995.

¹² The reformation concerning the ritual order of the chanting period of the *katabasiae* took place in the 12th century, in the days of the Emperor Manuel I Comnenus (1143- 1180). By the same decree by which he excluded the second ode of the *Canons*, Manuel abolished, as the *katabasiae* of the year, the ones established up until then (consisting of the *heirmoses* of the Resurrectional Canon from the *Octoechos*), and established instead corresponding ones, consisting of the *heirmoses* of the *Canons* of the festive periods (tides) of the Despotic and Theometric feasts, the *Triodion* and *Pentecostarion* (Whitsuntide), just as today’s ritual of the annual *katabasiae* calls for, having been in effect since then. (See source mentioned above.)

¹³ Psalms 91, 92, and 94 were initially the three antiphons of the Holy Liturgy. The ephymnal of the first one was “By the intercession of Theotokos, O Savior, save us”; that of the second one was “Save us, O Son of God...”; and that of the third one was the designated *apolytikion* of the day. Later, the three psalms stated above were limited to a selection of three to four verses from each.



Ὁ Βασιλεὺς Δαβὶδ ἀνάμεσα στὴ
Σοφία καὶ τὴν Προφητεία,
φ. 2^ο, Κωδ. Palat. gr. 381 (Ψαλτήριον),
π. 1300, Βατικανόν,
Biblioteca Apostolica Vaticana.

*King David standing between
Wisdom and Prophecy,*
folio 2^o Cod. Palat. gr. 381 (Psalter),
cir. 1300,
Biblioteca Apostolica Vaticana.



MUSICOLOGICAL COMMENTS


1. KEKRAGARION

To our dear friend and appreciator of music Mr. Constantinos Theocharis we owe a great favor and much gratitude for kindly granting us the present script of the *Kekragarion* the chanted version of which is being presented for the first time worldwide in this work.

The chant was born of the great Athonite tradition, it is entitled “*syntomo, hagioritiko, palaeo*” meaning “ancient, brief, Athonite chant” and has been transcribed by Chourmouziou Chartophylax (†1840). It is listed in the second series of the group of *Kekragaria* of his complete works. “*Απαντα Χουρμουζίου Χαρτοφύλακος* (χφ. ΕΒΕ-ΜΙΤ 703, φφ. 381v – 382v)¹.”

The present *Kekragarion*, written in *echos Barys* (syntonic diatonic grave mode) or *Plagios tou Tritou* (Plagal of the Third mode) on the note Γα, in brief sticheraric form in accordance to the spirit of the old days, slow - brief if judged by the standards of our times, indicates that we are faced with an exquisite melody in its simplicity and lack of climaxes as it moves smoothly within the context of the *echos*.





A decisive role in contributing to the simplicity and spiritual essence of the chant, is played by the gesture sign “*heteron*” (∩) which is placed beneath a stereotyped

musical phrase recurring twelve times (), embellishing syllables of words having a content of supplication such as “Kyrie” (Lord), “*prosches*” (accept) etc. Thus word and melody merge to verify the spirit of athonite life which is humility and uninterrupted prayer.

2. EPILYCHNIC EUCHARIST - *PHOS HILARON*

In the course of this work, we present the ancient melody of the Epilychnic Eucharist (Lamp-lightingtime Thanksgiving) *Phos Hilaron* “O Gladsome Light” not in the way it is typically sung² (Sacellaridic melody), but in its brief *exegesis* (see p. 135) by the illustrious and “last of the Byzantine Masters”³, Simon Karas, blessed be his memory.

Simon Karas reinstates the hymn in its brief melodic form as it was chanted of old, before the music teachers of the second half of the 18th century deformed it -as he insists- in their slow (spreading out of the musical positions) *exegesis* of the hymn.

The chant is composed in soft chromatic *echos Tetartos* (Fourth mode) ( Δ₁ Ϡ). This *echos*, has been identified by the later teachers as being soft chromatic⁴ *echos Deuterios* (Second mode) ( Δ₁ Ϡ) causing much confusion not only in this chant but in all the *echoi* (modes) belonging to the chromatic genus. According to the evidence given by S.Karas concerning this *echos* in his book, «*Θεωρητικόν*» (τόμος Β', σελ.16 ἐπόμ.) he reinstates its identity by stating that we are dealing with *Mesos Tetartos* or soft chromatic *Legetos* ( Βου Ϡ) whose signature in printed books is shown as *echos* ( Δ₁ Ϡ) regardless of its correctness. Consequently it has is a combination of chromatic and diatonic intervals.

To make the above more perceptible and the correspondent musicological comment (N° 4) more comprehensible we state the following:

As a *Mesos echos* (beginning a third below the dominant) it is composed of a tetrachord ($\underline{\underline{\text{A}}} - \underline{\underline{\text{B}}}'$) and two intervals of a third, namely, a smaller third $\underline{\underline{\text{G}}}' - \underline{\underline{\text{A}}} = 20 \text{ seg.}$ [($\underline{\underline{\text{G}}}' - \underline{\underline{\text{B}}}' = 8 \text{ seg.}$), ($\underline{\underline{\text{B}}}' - \underline{\underline{\text{A}}} = 12 \text{ seg.}$)] below the tetrachord and a larger third above it $\underline{\underline{\text{B}}}' - \underline{\underline{\text{G}}}' = 22 \text{ seg.}$ [($\underline{\underline{\text{B}}}' - \underline{\underline{\text{C}}}' = 12 \text{ seg.}$), ($\underline{\underline{\text{C}}}' - \underline{\underline{\text{G}}}' = 10 \text{ seg.}$)].

As a composite or a combined echos it contains a chromatic tetrachord ($\underline{\underline{\text{A}}} - \underline{\underline{\text{B}}}'$) and two soft diatonic thirds. Analysing the chromatic tetrachord ($\underline{\underline{\text{A}}} - \underline{\underline{\text{B}}}'$) the interval $\underline{\underline{\text{A}}} - \underline{\underline{\text{B}}}' = 8 \text{ seg.}$ corresponds to a soft chromatic interval (a permanent chromatic alteration) and the interval $\underline{\underline{\text{B}}}' - \underline{\underline{\text{C}}}' = 8 \text{ seg.}$ to a soft diatonic interval. In other words the note $\underline{\underline{\text{C}}}'$ happens to be in its diatonic position $\underline{\underline{\text{C}}}' = \underline{\underline{\text{C}}}'$ establishing an interval of a perfect fifth (tetraphony) $\underline{\underline{\text{G}}}' - \underline{\underline{\text{C}}}' = 42 \text{ seg.}$ transforming as a consequence the interval $\underline{\underline{\text{B}}}' - \underline{\underline{\text{C}}}'$ into a super major tone (14 seg).

Coming to a conclusion about the identity of this echos and prefacing the above we can say that the notes $\underline{\underline{\text{G}}}' - \underline{\underline{\text{C}}}'$ exempting $\underline{\underline{\text{B}}}'$ ($\underline{\underline{\text{B}}}'$) (permanent chromatic alteration) are in their diatonic position. Besides this characteristic makes possible the interchange from diatonic *Legetos* to chromatic *Legetos* (and vice-versa) The fact that the ending notes happen to be in their diatonic position but are shown with chromatic signs (e.g. $\underline{\underline{\text{G}}}' = \underline{\underline{\text{G}}}'$) occurs, we believe, to remind us of the particular characteristics of chromatic *Legetos* ($\underline{\underline{\text{C}}}' \rightsquigarrow \text{Bov } \text{B}$) and to distinguish it from diatonic *Legetos* ($\underline{\underline{\text{C}}}' \rightsquigarrow \text{Bov } \underline{\underline{\text{C}}}'$).

3. POLYELEOS - ANTIPHON BY THE RIVERS OF BABYLON

In the existing printed musical bibliography, two series of the *Polyeleos* "By the rivers of Babylon" written in *echos Tritos* (Third mode) dominate. Commonly chanted by the cantors of the church is the one composed by Chourmouzos Chartophylax (†1840) while the other belongs to Gregorios Protopsaltes (†1821).

We have selected a series of verses from the latter, which we present here together with a moderately short concluding "Alleluia" in accordance with the old chanting tradition composed by Simon Karas.

Chourmouzos and Gregorios (two of the three reformers of the musical system) lived in the 19th century an era dominated by a tendency towards musical renovation in which the composers while respecting the past developed and created "artful melodies".

The writer M.Hadjigiakoumis⁵, referring especially to the compositional oeuvre of Gregorios relates that it is imbued with an air of joyousness and modernization. He goes on to say that although the work of Gregorios has not been studied in full, it definitely constitutes one of the cases most typical of an epoch where renovation of the ecclesiastical musical tradition was imposed more by current practical demands and less by internal historical factors. His capacity to create melodies is evident also in many other more elaborate lessons such as this present one. A fact to be taken into consideration is his preoccupation with the composition of secular songs, a genre the established ecclesiastical musicians of this period (Chourmouzos and before him Petros Lampadarius the Peloponnesian) tended to frequently.

The undeniable influence that secular music had on Gregorios combined with his formidable ease in composing melodies give us the opportunity to consider the following in this musical script:

a) Originality in the melodic phrasing that move around the dominant $\frac{4}{2}$ of *Plagios tou Tetartou* (Plagal of the Fourth mode) that is a fifth above base note $\text{N}\eta$ and metric variants of the septenary epitrite species (" _ ^ \cup \cup \cup ^ ") (a 7/8 rhythm) rarely found in ecclesiastical music as found in the syllables « ω » of the word « $\Sigma\iota\omega\nu$ » (Sion) and « $\eta\mu\omega\nu$ » from the verse « $\text{Ἐπὶ τῶν ποταμῶν}...$ » (“By the rivers.”), « $\text{Ἐπὶ ταῖς ἰτέαις}...$ » (“Upon the willows.”).

b) Frequent short and elaborate transitions of the melody into the chromatic genus with many acoustic variations depending on the meaning of the poetic text; these are indicated by the respective chromatic signs Ϡ Ϣ ϣ and return to the syntonic diatonic (the genus coincident to the Western diatonic modes) with sophisticated musical positions of *echos Tritos* (Third mode) and *Paramesos* (syntonic) *Hagia* starting on the note Πa (D minor). This occurs on the verses « $\text{Ὅτι ἐκεῖ ἐπηρώτησαν}...$ » (“They posed the question”) and « $\text{Πῶς ἄσωμεν}...$ » (“How can we sing”).

c) Impressive plotting of the melody within the same *chroa* (variant) of the syntonic diatonic with musical positions which adhere to *echos Tritos* and syntonic *Hagia* on Πa (D minor). This occurs on the verses « $\text{Ἐὰν ἐπιλάβωμαι σου}...$ » (“Let my tongue cleave to my throat”) and « $\text{Ἐὰν μὴ προανατάξωμαι}...$ » (“If I set not Jerusalem above all others”). Finally one ought to mention that the content of the poetic text, although at times impending to grief and at others to self-contemplation, the composer, being a *romios* (a Greek) and knowing how to lighten things

up, is able through his melody of joyful sorrow to remind us that the cross each bears in life anticipates “Resurrection”.

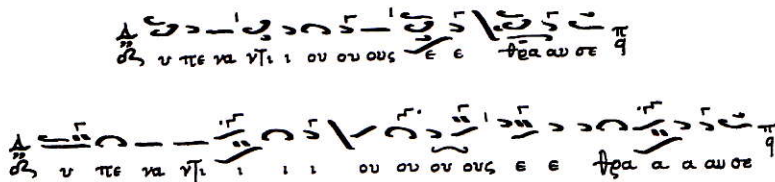
The concluding Alleluia composed by S. Karas affirms the musical instinct of Gregorios.

4. A SELECTION OF ODES (FIRST AND NINTH) FROM THE RESSURECTIONAL CANON OF ECHOS PROTOS

The spirit of the last verse of the epigram in *echos Protos*⁶ (First mode) «Πρωτεῖα νίκης. πανταχοῦ πάντων φέρεις» (“The laurels of victory you bear over all”) interwoven in perfect accordance with the poetic text of the Resurrectional Canon in the same *echos* «Σοῦ ἡ τροπαιοῦχος δεξιὰ» (“Thy victorious right hand”), was the pretext to present two odes (first and ninth) with their respective *Katabasiae* (Songs of Descension) in slow heirmologic chant of the same Canon. The *logos* (text) of John Damascene and the *melos* (melody) of Petros Byzantios and the three music teachers (1815) merge on a tone of joyous and festive arousal.

The diverse action of gesture signs (notations that incur quality and expression to the musical script) such as *oxeia*, *petaste*, *heteron*, *antikenoma*, *tzakisma* etc. not only brighten the melody making it more joyous but are verified in practice by the work of the great instructor of Greek National Music, S. Karas, as they reflect the old chanting tradition. Characteristic is the old interpretation of a position⁷ from the slow melody of the *Katabasiae* of the first ode in the phrase «ὕπεναντίους ἔθραυσε» (“it hath shattered Thine enemies”) (see Π. Παππᾶ *Ἀναστασιματάριον Πέτρου*

Πελοποννησίου, Ὁρθρος, π.32, Ἀθήνα 1996), which we we present with the following explanation:



At this point, it furthers to mention that the reestablishment by S. Karas of one third of the old gesture signs in contemporary Byzantine music is the outcome of 60 years of research based on:

- a) The comparative study of musical codes with the same poetic content belonging to different centuries from the twelfth through to the eighteenth century.
- b) The theoretical writings of the teachers of music in the course of these centuries and
- c) The oral (vocal) tradition of chanting in the orthodox worship, the phrasing and forms of which correspond to the graphic presentation of the sacred melodies found in the old codes⁸.

Thus he has given us the opportunity to acknowledge anew both the positions and the gesture signs found in the musical editions⁹.

5. THE SECOND HEOTHINON DOXASTIKON *META MYRON* AND THE THEOTOKION *YPEREULOGEMENE*

The melody of the second Matin Glorificat of the Lauds "*Heothinon Doxastikon ton Aenon*" "*Meta Myron...*" ("They who came with Mary bearing the ointments...") in *echos Deuterios* (Second mode) composed by Iakovos Protopsaltes (†1800), is written according to the spirit of the old sticheraric chant (slow), and wholly expresses the inclination of the era in which this highly accomplished composer lived. He also left to posterity a very important musical book entitled "*Doxastarion*".

This era refers to the third period of development of Byzantine musical notation (1670-1814) and as Dr. Gr. Stathis prof. of Musicology at Athens University mentions from the start, it is characterized by a "novel embellishment"¹⁰ of the melodies of the *Sticherarion* and the *Heirmologion* extending partly into the papadic melodies and a clearer and more analytical record of the melodic line and the *hypostases* (voiceless signs that lend quality to the chant) with the use of a greater number of notation signs. This phenomenon is also called "*exegesis*" (literally: explanation). In these "*exeges*", the *hypostases* are analytically explained abolishing their use as abbreviated signs.

From the second half of the 18th century onwards a fundamental differentiation occurs in the sticheraric melodies with the prevalence of shorter melodies compared to the older ones and a gradual avoidance of compositions by the old teachers. The Byzantine music chanted in the orthodox worship today belongs to this tradition. Thus we have the birth of the new sticheraric melody by Petros

Lampadius the Peloponnesian, and at the same time, in an attempt to save the old tradition, Iacovos Protopsaltes shortens the old sticheraric melodies possibly following the demands of his time. Both the “*Doxastarion*” written “in a more abbreviated way from positions belonging to the sticheraric and heirmologic forms” and the series of “*Kekragaria*” and eleven “*Heothina*” also by him, carry the following comment “shortened from the older texts with embellishments”.

The *Heothina Doxastika* like the *Doxastika* in general, appertain to compositions in which are concentrated the most important elements of Byzantine compositional artistry, the rendering of the semantic content within the context of the mode with corresponding musical positions (melodic phrases of a more or less codified form), being one of its basic traits.

In the long history of Byzantine music strict adherence to the ecclesiastical tradition by composers and teachers who worked on the musical prototypes of their predecessors setting aside their artistic individuality, led to a suspension of any development that would distance the melody from its initial form. Conservation by composers of a unifying form for the melodic positions is clearly apparent in the *Heothina Doxastika*. Thus Byzantine sacred music is sustained and characterized by a unique artistic uniformity shaped by the gradual and unified cultivation of many generations.

Concerning the musical elaboration of this lesson, it is undoubtedly an inspired composition offering a prototype for compositions in *echos Deuteros* (Second mode) with particularly evident, elaborate climaxing of the melody in the phrases «πῶς ἔσται», (“how to”), «καταστέλλων τὸν θόρουβον αὐτῶν» (“removed all anxiety and trouble from their souls”) and «ἀναστάντα ἐκ νεκρῶν» (“risen from the

dead”) in accordance with the spirit of the poetic text. The stark melody of “*Theotokion-Hypereulogemene*” (“Thou hast transcended all blessings O Virgin Theotokos...”) in the same *echos* which follows in short heirmologic form by Petros Lampadarius, sung by the choir as an epilogue is enough to imprint this melody “in our hearts”.

6. THE BEATITUDES OF SUNDAY OF ECHOS PLAGIOS TOU PROTOU

The presentation of the Beatitudes of Sunday (Macarismoi tes Kyriakes) of *echos Plagios tou Protou* (Plagal of the First mode) gives us the opportunity to mention that the compositions of the “*Macarismoi of the Octoechos*” as well as other hymnological entities (*Apolytikia, Kathismata, Hypakoes, Anabathmoi, Exapostoilaria*) are the work of the erudite teachers and inventors of the new musical system¹¹. They are included in the edition of the *Anastasimatarion* printed in Bucharest for the first time in contemporary notation¹², by the eminent teacher Petros Manuel Ephesios in May 1820. It is from this edition that we have drawn the musical text of the Beatitudes. Any small divergences that occur from the original text are for the purpose of reinstating the correct rhythm to the melody and of embellishing the musical positions of the text. (see Π. Παππᾶς, *Ἡ Ἀκολουθία τῆς Θείας Λειτουργίας*, pp. 52-57, Ἀθήνα 1990).

The main feature of this melody consist equally in the existing brief impositions of supplicational tones, formed due to musical position “*Naos*” [rotation of the melody around its dipphony (two notes up) from base note Κε ($\frac{\gamma}{\eta}$) to upper Νη ($\frac{\zeta}{\eta}$) which calls for upper Πα ($\frac{\pi}{\alpha}$) to be flattened and upper Γα ($\frac{\gamma}{\alpha}$) to stay natural- a particularity of the melodic course of *Plagios tou Protou* tetraphonous heirmological] and the “joyousness” which is a characteristic of *Plagios tou Protou*.

Both are pertinently verified in the *troparia* of the Beatitudes in which are celebrated the “mystery of repentance” on the Cross by the penitent thief and the effect of the Crucifixion on mankind accomplished through the Resurrection of our Lord. Besides, the first two verses of the epigram of *Plagios tou Protou* which follow, ascertains the above:

«Θρηνωδὸς εἶ σύ, καὶ φιλοικτίρων, ἄγαν·
Ἄλλ' εἰς τὰ πολλὰ καὶ χορεύεις εὐρύθμως».
“You are lamentational and much compassionate,
But you also dance well-rhythmically”.

7. THE MAGNIFICAT “AXION ESTIN”

A rarity, if not a uniqueness in the history of ecclesiastical music, would be the characterization of this particular composition of the hymn “*Axion Estin*” (“It is truly meet”) composed by the teacher Triant. Georgiades (†1934) in *Plagios tou Deuterou* (Plagal of the Second mode) heptaphonous from base note Νη according to the diapason system ($\text{ϰ} \text{ω} \text{ξ} \text{Ν} \acute{\alpha} \text{ϰ} \text{ω}$). It follows the prototype of a mode popular to Eastern secular music called “*Hidjazkar*” a term accepted by the music teachers of the Church¹³. The script of this hymn was published in the musical newspaper «Φόρμιγξ», περίοδος Β', ἔτος Δ', p. 78, Ἀθήνα 1908.

Although the diversion of the melody from the ecclesiastical prototype of *Plagios tou Deuterou* in conjunction to the sophisticated passing into the diatonic as they occur in the phrases «καὶ ἐνδοξότεραν ἀσυγκρίτως», (“beyond compare more glorious”), «Θεὸν Λόγον τεκοῦσαν», (“gavest birth to God the Word”), «Σὲ μεγαλύνομεν», (“Thee do we magnify”), constitute this lesson as “modernizing”, nevertheless its feeling is truly ecclesiastical calling the listener to devoutness.

8. KOINONIKON TON KYRIAKON - THE SUNDAY COMMUNION HYMN

The last lesson in this present work is the “Koinonikon ton Kyriakon” (the Sunday Communion Hymn) «Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν. Ἀλληλούϊα» (“Praise ye the Lord from the heavens, Alleluia”¹⁴) composed in *Plagios tou Tetartou* (Plagal of the Fourth mode) by the teacher Daniel Protopsaltes (†1789).

In those days, the Great Church of Christ (The Patriarchate) was graced with two of the great figures of Byzantine sacred music. Daniel who succeeded Ioannis Trapezountius as “*Protopsaltes*” (leading cantor of the right chorus) and the Petros the Peloponnesian (†1777) as “*Lampadarius*” (leading cantor of the left chorus).

Daniel and Petros as composers not only stand out within the musical tradition of their time but also became pioneers for the subsequent development of Byzantine ecclesiastical music, as it exists to the present day. It is noteworthy that some compositions belonging to Daniel were developed later by Petros and submitted under his name.¹⁵

Entering into the analysis of the lesson, the melodic line develops within the classic boundaries of the mode either with brief or more extended references to modes belonging to the group of fourth modes (e.g. *antiphonous hagia* (♭⁷) heptaphonous of *Plagios tou Tetartou* (♯¹) or with brief passings into the group of first modes (*Protos* on low Κε (♭¹), *Eso Protos* (♯⁴), *Exo Protos* (♯³) following the course of conjunct groups of tetrachords of the first and fourth modes.

The above occurs in half of the psalmic text «Αἰνεῖτε τὸν Κύριον» “Praise ye the Lord” and the concluding “Alleluia” and becomes evident also in the changes of the *isocratema* (drone).

The highlight of the lesson, revealing the compositional charisma of Daniel, occurs with climaxes of the melody according to the spirit of the psalmist phrase «ἐκ τῶν οὐρανῶν» (“from the heavens”). It starts on the heptaphony (octave) of the modal base and is transported to the papadic *Hagia* ($\frac{4}{2}$) conforming to the ascending course of the mode. Then it passes swiftly into the syntonic chromatic genus with the *phthora* (modulation sign) *Nenano* (ρ) on upper *Nη* and in particular on the syllable “ου” of the word «οὐρανῶν» (heavens). It then returns to the soft diatonic genus (*papadic hagia*) with a splendid development of the last part of the psalmist verse.

Lastly, the alternation from monody to the choir, in the slow-brief “*nenano*” and the splendid concluding “Alleluia”, emphasize the grandiosity and majesty of the lesson.

Notes on the musicological comments

¹ At the first Panhellenic Conference of Byzantine Sacred Music which took place in Athens (3-5/11/2000) entitled “ Theory and Practice of Psaltic Art”, Dr. Gr. Stathis Professor of Musicology at Athens University referring to the particular series of *Kekragaria* identified them as the so called “Athonite or *Vatopedina*” of the sixteenth century onwards which have been in circulation since their transcription to the new musical system (1815 onwards).

² According to valid information given to us by the erudite teacher of ecclesiastical music and supervisor of the musical publications of the Brotherhood of Theologians “H ZOH”, the late Ap. Vallindras († 2003), the melody of the hymn attributed to I. Sakellaridis is but a slight rearrangement that he himself made on an older melody that had been composed by the rev. Pan. Stellakis, rector and chief attendant to the Metropolitan Church of Athens (1903-1904). Following a request by the then Archbishop of Athens Theokletos (1902-1917, 1920-1922) to replace the slow chant by a briefer one. Being familiar with the melody of Pan. Stellakis, Father Elias Andrikopoulos deacon of the Metropolitan Church of Athens and later parish priest of the Holy Church of St. Constantine at Omonia Sq., chanting this version of the hymn at Vespers, gave the opportunity to the leading cantor of the same church I. Sakellaridis, to rearrange the melody and consequently publish it in the second edition of his musical book *IEPA YMNOΔΙΑ* in 1914.

³ Let the in quotes characterization of S. Karas as Teacher not be considered an over-

statement or an effort to promote or impose his person, besides, he despised such praises. Being well aware of the heavy responsibility that befell him when dealing with the subject of sacred music he refused to be called “Teacher”. “Teachers” he would say “were those who left us their work which today we possess, we study and we chant” The work he left is formidable in quantity and quality. He worked ceaselessly day and night, as did the old Byzantine Masters to be able to leave to posterity as big an oeuvre as he could. For these reasons he can be considered the “last of the Byzantines”. The work published up to his death (26/1/99) constitutes only the beginning. After his death, the members of the Board of the Society for the Dissemination of National Music («Σύλλογος πρὸς Διάδοσιν τῆς Ἑθνικῆς Μουσικῆς») of which he was both founder and president took a decision of historical value to begin publishing his immense unpublished body of works. This decision has been partly materialized largely due to the indefatigable efforts of its member Const. Stragalinos and is expected to stir the waters of those occupied with the art of chanting.

⁴ It is to be noted that in the printed musical bibliography the script of “*Phos Hilaron*” even if it exists in brief (slow-brief) or slow form it is given with the signature (*martyria*) of *echos Deuterios* (Second mode) (ϰ̣ Δ₁ ϩ) with the exception of one instance which we will talk about later, in contrast to the old manuscripts where the signature of *echos Tetartos chromaticos* (ϣ̣[♯] Δ₁ ϩ) (chromatic Fourth mode) is given following the original abridged script and the later transcriptions of Balasios, Petros Byzantios and Gregorios Protopsaltes.

A possible explanation for this confusion we think lies in the theory of later ecclesiastical teachers (Patriarchal Musical Committee 1881) concerning the “*episacta mele*”

(imported melodies). According to this theory and due to the misinterpretation of the practical use of the *phthora* (modulation sign) of *Eso Thematismos* (—ϑ—) dictating *echos Deuterios* (*Second mode*), melodies written in *echos Tetartos* (*Fourth mode*), that have this modulation sign are sung without discretion using the intervals of *echos Deuterios*. Given this theory together with the fact that the melody moves repeatedly within the interval $\frac{4}{2} - \frac{7}{4}$ (tetrachord) it is seemingly reasonable that in the printed publications it should be shown with the signature of the Second mode and not Fourth chromatic or Fourth *Phthorikos* named thus by Chourmouzios and that is how it is. In conclusion we mention that these two modes do not use the same scale; each has its own, the difference between them lying in the thirds below the base note (*mesotes*) and above it (*diphony*). (see Σ. Καρᾶ, 1982, τόμος Β', pp. 4-22).

All that is mentioned in the main comment about the characteristics of this mode are verified by the work done by the teacher G. Rhaedestinos (†1889) in the slow explanation of this lesson (see Γ. Παιδεστηνός, *Ἡ Ἀγία καὶ Μ. Ἑβδομάς*, pp. 127-129 Ἐκδ. Β. Ρηγόπουλου, Θεσ/νίκη 1987). To begin with he places the correct signature of the mode which corresponds to the melody and subsequently to help the student establish the correct intervals he places the signature of *echos Tritos* (*Third mode*) (ϕ) on positions where the course of the melody calls for diatonic (soft) intervals from the note Γa downwards. This occurs on the syllables «ιν», «ον» of the words «δύσιν» (“sunset”) and «έσπερινόν» (light of evening) and the syllables «α» and «ζει» of the word «δοξάζει» (“glorify”). Lastly the soft chromatic modulation sign of *Eso Thematismos* (—ϑ—) which has been placed on the note *Bou* and is accorded to the syllables «ι» and «υ» of the words «ιδόντες», (behold) and «ύμνοῦμεν» (we praise) does not imply the base of a soft chromatic tetrachord in this instance but the lower

subdominant or *mesotes* (a third below the base) of soft chromatic *echos Tetartos* (Fourth mode) and subsequent course of the melody according to the intervals of the scale of the particular *echos*. (see Σ. Καράς, *Θεωρητικόν, τόμος Β', pp.16-17*). We consider it necessary to comment on the role played by the modulation sign (♭) on these musical positions because it has to do with a “spelling” error that has caused much confusion in both the old and the contemporary scripts.

⁵ see Μ. Χατζηγιακουμή: *Χειρόγραφα Ἐκκλησιαστικῆς Μουσικῆς, 1453-1820*, p. 57, Ἐκδοση τῆς Ἐθνικῆς Τραπέζης τῆς Ἑλλάδος, Ἀθήνα 1980.

⁶ Epigrams are brief, poetic, six-versed poems that exalt the *echoi* (modes) of Byzantine music and give information about their character. Each epigram is a characteristic iambic poem that describes synoptically the aesthetic features and the character of an *echos*. In Byzantine music there are three characters of melody: Expansive, contractive, and soothing. Character is the expression of the mental mood created by the aural impression given by a chant, that is, the pertinent feelings that are caused in the human soul by listening to a melody. The epigrams of the *echoi* are attributed to Theodore, bishop of Kyzikos. They can be found in the liturgical book *Paracletike*, at the end of the period of each *echos*. In this edition, we present the first two verses of the epigram of *echos Plagios tou Protou* (Plagal of the First mode):

«Θρηνωδὸς εἶ σύ, καὶ φιλοικτίρων, ἄγαν
Ἄλλ' εἰς τὰ πολλὰ καὶ χορεύεις εὐρύθμως».

“You are lamentational and much compassionate,
But you also dance well-rhythmically”.

The liberal interpretation of this couplet is as follows: "Your melodies O echos Plagios tou Protou resemble a lament and express feelings of compassion; but they also have a festive character that reminds one of a rhythmic dance."

⁷ Almost unknown to practitioners of sacred music.

⁸ For further reading see S. Karas: *Ἡ ὀρθή ἐρμηνεία καί μεταγραφή τῶν βυζαντινῶν μουσικῶν χειρογράφων* (Ἀνάτυπο Ἀνακοινώσεως εἰς τό ἐν Θεσ/νίκη Βυζαντινολογικόν Συνέδριον τοῦ 1953, Πεπραγμένα. τόμος Β', π. 141), Ἔκδοσις: Σύλλογος πρὸς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, Ἀθήνα 1990.

⁹ See: a) Σ. Καραῖς, *Θεωρητικόν. τόμος Α' (Κεφ. Ε', Μουσική Ἐκφραση)*, pp.180-219, Ἔκδ.: Σύλλογος πρὸς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, Ἀθήνα 1982.

b) Λ. Ἀγγελόπουλος, *Ἡ σημασία τῆς ἔρευνας καί διδασκαλίας τοῦ Σ. Καρᾶ ὡς πρὸς τὴν ἐπισήμανση καί καταγραφή τῆς ἐνέργειας τῶν σημείων τῆς χειρονομίας (προφορικῆς ἐρμηνείας τῆς γραπτῆς παράδοσης)*, pp. 9-10, Ἔκδ. ΕΛ.ΒΥ.Χ., Ἀθήνα 1998.

This manual that contains, amidst others, a number of musical texts and is accompanied by a cassette with practical examples of how gesture signs were interpreted by various leading cantors (Stanitsas, Sphekas, Panagiotidis), can be considered one of the few works that attempt to make conscious what until this day has remained "unconscious" in other words, spontaneously chanted.

¹⁰ See Στάθης Γρ., *Οἱ Ἀναγραμματισμοί καί τὰ Μαθήματα*, pp. 49, 52, 56-57,

Γ' Ἔκδ. Ἰδρύματος Βυζαντινῆς Μουσικολογίας (Μελέται 3), Ἀθήνα 1994.

¹¹ Concerning the melodies of this edition of the “*Neon Anastasimatarion*” as it is entitled, they belong to Petros Lampadarius the Peloponnesian (*stichera* of Vespers, some *stichera* of the Lauds and the *Heothina*) and to Petros Byzantios (*Kekragaria*, *Stichoi* and *Aposticha*). The hymnological entities previously referred to in the main commentary belong to the inventors of the new system Gregorios and Chourmouzius not to Petros Lampadarius.

Although the transcription of the “*Anastasimatarion*” using the new method of script writing belongs probably to Gregorios, publisher Petros Ephesios mentions in the frontispiece: “translated according to the new method in Constantinople by the erudite teachers and inventors of the new musical System”. It is suspected that he did this so as not to distinguish any of the teachers. (For further reading see Γ.Ι.Χατζηθεοδώρου, *Βιβλιογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς, Περίοδος Α' (1820-1899)*, pp. 32, 57-58, Ἔκδοσι Πατριαρχικοῦ Ἰδρύματος Πατερικῶν Μελετῶν (Ψαλτικά Βλατάδων 1), Θεσσαλονίκη 1998.

¹² It is worth mentioning that in this first printed edition of the new musical method, the gesture sign “*oxeia*” (—) was retained from the old script only to be indiscriminately substituted by the gesture sign “*oligon*” (—). in the subsequent publications of the “*Anastasimatarion*” (ibid). The gesture sign “*oxeia*” was retained also by Lampadarius in his *Doxastarion*, Bucharest Edition 1820.

¹³ The “*Hidjazkar*”(double hidjaz) melody always begins on top Νη of the octave

$\zeta - \zeta'$ (heptaphony) with a descending course to the pure chromatic scale of the mode. Extension of the melody beyond the heptaphony calls for a development according to the diapason system (identical repetition of the intervals from low $N\eta$ to top $\nu\eta$ in the high register). This is what the composer is verifying by placing chromatic *phthorai* (modulation signs) on specific musical positions, which could have been omitted if the signature of the mode had been placed from the beginning as mentioned in the main commentary and not as it is signed on the musical script ($\text{♯} \text{♭} \text{N} \text{H} (\chi\iota\tau\alpha\zeta\kappa\acute{\alpha}\rho\epsilon) \text{♯} \text{♭}$) because as it is, it causes confusion in both the systematic development of the melody and the precise determination of the echos itself. Regarding the importance of the *phthora synaphe* ✶ (a modulation sign which indicates a course according to the diapason system) of syntonic chromatic *Plagios tou Deuterou*, refer to the writings of S. Karas (*Θεωρητικόν, τόμος Β', π. 60, έπόμ. Έκδ.: Σύλλογος προς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, Ἀθήνα 1982*), the only difference being that in his book, the echos is transported a second higher, it is founded in other words, on the note $\Pi\alpha$. Besides it is clear when dealing with the identification of the echos, that the melody has not been written in *chromatic Plagios tou Tetartou* (Plagal of the chromatic Fourth mode) as is partly denoted ($\text{♯} \text{♭} \text{N} \text{H}$) by the signature, just because a chromatic melody is founded on the base note $N\eta$ of diatonic *Plagios tou Tetartou* (Plagal of the diatonic Fourth mode). For further reading see Σ. Καράς, *Θεωρητικόν, τόμος Β', pp. 91-92 and 113-114, same edition.*

¹⁴ See Π. Παππᾶς, *Ἡ Ἀκολουθία τῆς Θείας Λειτουργίας, pp. 307-310, Ἀθήνα 1990.*

¹⁵ A simple comparison between the musical texts of the *Koinonika ton Kyriakon*

(Sunday Communion hymns) by Daniel and Petros is sufficient to ascertain the abridgement of the *Koinonika* of the former by the latter. See also M. Χατζηγιακουμῆς, *Χειρόγραφα Ἐκκλησιαστικῆς Μουσικῆς 1453-1820*, p.44, Ἴεκδ. Ἐθνικῆς Τραπεζῆς τῆς Ἑλλάδος, Ἀθήνα 1980 .

GLOSSARY

Aer In monasteries, piece of exquisitely woven cloth, hung from the deacon's shoulder when he censes the faithful. In parish churches, it is used when the deacon lifts up and carries the Holy Gifts.

Agape Communal fellowship dinner of the first Christians. Literally the word means brotherly love.

Alleluiarion Singing the word *Alleluia* thrice, after a psalmic verse or after the Little Doxology.

Anastasimatarion Book containing the music of the Vespers and Matins services of Sundays, as they are included in the *Octoechos*. Their content is resurrectional, whence the name of the book.

Anoixantaria The last verses of Psalm 103 (Proemial Psalm) read in the Vespers service. In festive Vespers, these verses are sung, not read (as of the verse: "When Thou openest Thy hand...").

Antidoron Holy bread distributed to the faithful as a blessing at the end of the Liturgy.

Antiphon Chant sung in verses, alternately by two choruses standing across each other.

Apolytikion Troparion with which the Vespers service ends; dismissal troparion that has to do with the feast. It is sung also on the day that follows the Vespers service.

Apostich Troparion preceded by a special verse (psalmic or otherwise) and sung in the Vespers service and at the end of the Matins. Apostichs form a group of troparia sung in a row, with their own escorting verses.

Artoclasia Breadbreaking ceremony, with the priest's blessing.

Beatitudes Part of Jesus' Sermon on the Mount, as included in Matt. 5: 3-12a.

Bema The church sanctuary where the altar is located; in the Orthodox church it is separated from the rest of the church by the altar screen.

Canon A poetic form in Byzantine music, consisting of nine odes. It exalts and praises the feast or the commemorated saint.

Canonarch Choir prompter who pre-recites the text to be sung, verse by verse, the way of a melodic *recitativo*.

Catholicon The main (central) church in a monastery (as distinguished from its chapels and annexes).

Dactylic hexameter Prosody consisting of a *dactylus* that is repeated six times per verse. *Dactylus* is a metric foot consisting of a long and two short syllables: |~|.

Despotic feast Feast referring to Jesus Christ (Christmas, Epiphany, Easter etc.).

Doxastikon Glorificat (troparion preceded by the words: "Glory to the Father and to the Son and to the Holy Spirit").

Doxology *Te Deum* or *Gloria*.

Echos Mode, tone or scale of music, giving the idea of the melody; musical way (*tropos*) in the Eastern Orthodox Church. There is no exact counterpart in Western music, though it is called *mode* or *tone*, both inexact renditions of the term in music theory. Actually *echos* is a concept, a musical system which deter-

mines tonal relations, intervals, tessitura, starting note, reciting note, and the finalis (ending notes), as well as an overall indication of the scale fluctuations and the melodic contour and patterns, in Eastern Music. A close counterpart in Western Music is the Medieval concept of *mode*. Each *echos* inspires a special mood or mental feeling.

Eclogé (= Selection) Selected psalm verses to be sung in the Matins service, appropriate for the message of the day.

Economos A priestly title, lower than that of Archimandrite.

Eisodos Processional marching of the clergy through the church, round the northern aisle and towards the altar.

Ephymnal Responsorial verse or phrase used as a repeated refrain.

Great Hours A service sung the day before Christmas and Epiphany, and on Good Friday.

Heirmos The first troparion of each ode, being itself a model (in terms of metrics and music) for the rest of the troparia in the same ode.

Heothinon (doxastikon) Morningtime glorification sung next to the lauds in the Sunday Matins service.

Hesperinos Vespers service.

Holy Liturgy The Orthodox Mass.

Horologion Liturgical book containing prayers and chants to be said daily and on special feastdays, and also texts of special services.

Iambic meter Metric scheme where a poem has its verses set in *iambuses*. *Iambus* (or iamb) is a disyllabic foot that consists of a short and a long syllable: ˘_.

Katabasiae Today, the collection of heirmoses as they are sung together in a row, as a unit. Initially, the repetition of an heirmos at the end of each ode, accompanied by the descension (*katabasis*) of the cantors to the center of the church.

Kathisma Matins chant during which the congregation may be seated// Section of the Psalter to be read at a time in the Matins service, with troparia inserted in between.

Kekragarion The first few verses of psalm 140, sung in the Vespers service.

Koinonikon Communion hymn.

Kontakion Troparion that compactly contains the theme and message of a feast; the collect of the day. It is a brief troparion that hymns the feast or the celebrated Saint to which (or whom) it is dedicated. It usually contains the essence and subject of the day.

Lampadarius Second cantor; head of the second chorus.

Lauds Troparia sung in the Matins service, each one preceded by verses from Psalm 150. A glorification follows the lauds.

Little Doxology The phrase “Glory to the Father, and to the Son, and to the Holy Spirit, both now and forever. Amen.”

Liturgy of the Presanctified Gifts A special Liturgy attributed to the Pope Gregory the Dialogue. It is combined with a Vespers service. In this Liturgy, the Holy Gifts are presanctified in a previous Liturgy, namely in the Liturgy of the preceding Sunday. This Liturgy is sung for the Communion of the faithful during the Vespers services of the Great Lent (Quadragesima) whenever the Liturgies of John Chrysostom and Basil the Great are not sung.

Lychnicon Lamp-lighting ceremony observed at evening in the early Christian era, as a continuation of the Judaic tradition. (*Lychnos* =lamp, in Greek.) Later, the term was taken to mean the first (introductory) part of the Vespers service.

Martyrologion Book that collectively contains information about the martyrs and their biographies.

Melisma Melodic composition.

Melodus Melurgist; poet and composer (at the same time).

Melopoeia Chantmaking. The art of composing church chants.

Menaeon Church book containing all services sung daily, for the entire year, in commemoration of feasts or Saints. There is one *Menaeon* for each month, and hence there are twelve volumes in total. They contain, day by day, chants and services dedicated to feastdays and to Saints whose memory is held and celebrated on fixed dates. Each *Menaeon* (=Monthly) includes the texts of its own month.

Mode see **Echos**

Nenanism or **Kratema** A Byzantine church melody that employs blank ornamental syllables (such as *ne-na, te-ri-rem, ti-to* etc.) and requires an absolute calliphony, a high technical skill, and vocal training.

Ode Part or section of a canon, consisting of a heirmos and several troparia.

Paracletike or **Octaechos** or **Octoechos** Liturgical book containing hymns and troparia composed in the eight *echoi* (modes) of the Byzantine Music. These hymns and troparia belong to the daily Vespers and Matins services. Literally *Paracletike* means Supplication Book, while *Octaechos* means compendium of eight *echoi*. *Octoechos* is a Greek word meaning eight *echoi* which idiomatically began to be applied to the collection of hymnal canons composed by St. John of Damascus.

Pentecostarion The period from Easter to Pentecost // Book containing the hymns of that period.

Polyeleos Psalm (or part thereof) sung in the Matins service, each verse of which is followed by an ephymnal. It is a special form in Byzantine chantmaking.

Prokeimenon (= Foretext) Brief verse sung prior to a reading (Epistle or Old Testament passage).

Protopsaltes Initially, the head cantor of the Ecumenical Patriarchate. Later, the head of the first chorus in any church.

Sticharion and orarion Alb and stole (vestments of the deacon).

Sticheron Troparion preceded by a versicle or a psalmic verse.

Stichology Special psalmic or especially written versicles that precede some troparia.

Tetrastich Poetic unit consisting of four verses; four-verse entity.

Theometric feast Feast referring to the Virgin Mary (Theotokos or Theometor = Mother of God).

Theotokion Troparion that hymns the Virgin Mary Theotokos (Mother of God).

Theotokos Mother of God (Virgin Mary).

Tonè Expanding or contracting the length (duration) of a syllable, as necessary, to make it fit to the standard prosody, when chanting.

Triadikon Troparion to hymn the Holy Trinity.

Triodion The period from the Sunday of the Publican and the Pharisee to the Good Saturday// Liturgical book containing hymns of that period// Canon consisting of three odes.

Troparion A chant unit.

Typicon Ritual book that contains all the service rituals of the Orthodox Church.

Typika Psalms 102 and 145 sung in the Sunday Liturgy instead of the antiphons (except on high Despotik and Theometric feasts).

Vulgate The translation of the Bible into Latin, made by Hieronymus (Jerome), at the end of the 4th century A.D.

Remark

In this edition, we follow the tradition of the Greek Orthodox Church in enumerating the Psalms.

A BIOGRAPHICAL NOTE

George 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 taught 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.

In 1994, George Remoundos has founded the unique Byzantine Choir "The Kalophonarides" ("The Fine Vocalists").

The Choir has performed with acclaim within and outside 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 third discographic presentation of the Byzantine Choir "The Kalophonarides". The two previous issues are entitled: "Oxeia, Vareia, Petaste" (pub. by "Parousia", Athens 1997), and the second "The Matins of Holy Wednesday- The Troparion of Kassiani" (pub. by Domna Samiou Greek Folk Music Association, Athens 2002).

CHANTED TUNES

1. "O Lord, I have cried unto Thee..." - "Let my prayer be set forth...."

Moderately expanded *kekragarion* from the old chanting tradition of Mt. Athos, Grave mode syntonic diatonic (Γα) (4.41)

2. "O gladsome light" (Phos Hilaron)

The Epilychnic Eucharist, archaic chant, transcribed by Simon Karas, soft chromatic Fourth mode (Δι) (3.13)

3. "By the rivers of Babylon..."

Selection of verses from the *Polyeleos*, melody by Gregorios Protopsaltes, Third mode (7.24)

4. "Thy victorious right hand..." - "The burning bush..."

Selection of odes (first and ninth) from the Resurrectional Canon of the First mode in brief heirmological form by Petros Byzantios. The *katabasiae* in expanded heirmological form by the three music masters (1815) (8.08)

5. "They who came bearing the ointments..." - "Most blessed art thou..."

The second Morningtime Glorificat, melody by Iakovos Protopsaltes- The *Theotokion*, melody by Petros Lampadarios, Second mode (12.53)

6. Macarismoi tes Kyriakes (Beatitudes of Sunday).

The third antiphon of the Holy Liturgy, melody possibly by Gregorios Protopsaltes, First Plagal mode (Κε) (5.48)

7. "Axion estin" ("It is truly meet")

Magnificat sung in the Holy Liturgy, to honor the Virgin Mary Theotokos, melody by Triant. Georgiades, Plagal of the Second mode (Νη) heptaphonous (Hidjazkiar) (3.02)

8. "Praise ye the Lord"

Sunday Communion hymn, melody by Daniel Protopsaltes, Plagal of the Fourth mode (12.24)

MEMBERS OF THE CHOIR

(in alphabetical order)

Andrikos Nikolaos, Bokus Anastasios, Bokus Xenophon, Chaldeakis Nikolaos, Dokos George, Gezerlis John, Karafyllis George, Koudounellis Eustratios, Kouremenos Constantine, Kravaritis Thomas, Lazaropoulos Nikolaos (deacon), Loukas Nikolaos, Mantzouris Dimitrios, Mantzouris Jordan, Mantzouris Michael, Mantzouris Nikolaos, Mantzouris Panteleimon, Mathos Panayotis, Papayannis Theodore (priest), Pileris Ioannis, Sengos Panayotis, Trassanis Charalampos.

INSTRUCTION AND CHOIR DIRECTION

George I. Remoundos
Head Cantor and Music Instructor

THE POETIC TEXTS OF THE HYMNS

1. KEKRAGARION

Psalm 140, verses 1-2

Echos Barys (Γα) (Grave mode Syntonic Diatonic)

Lord, I have cried unto Thee, hearken unto me; hearken unto me, O Lord. Lord, I have cried unto Thee, hearken unto me; attend to the voice of my supplication when I cry unto Thee: Hearken unto me, O Lord.

Let my prayer be set forth as incense before Thee, the lifting up of my hands as an evening sacrifice; hearken unto me, O Lord.



2. THE EPILYCHNIC EUCHARIST *PHOS HILARON*

Echos Tetartos malakos chromaticos (Δι)

(Soft chromatic Fourth mode from Δι)

O joyous Light of the holy glory of the immortal, heavenly, holy, blessed Father, O Jesus Christ: We that come to the setting of the sun, when we behold the evening light, praise Father, Son, and Holy Spirit, God. Meet it is for Thee at all times to be praised with glad-some voices, O Son of God, giver of life. Wherefore, the world doth glorify Thee.



3. SELECTION OF VERSES FROM THE *POLYELEOS*
BY THE RIVERS OF BABYLON

Psalm 136
Echos Tritos (Third mode)

¹ By the rivers of Babylon, there we sat down and wept, when we remembered Zion.

² On the willows there we hung up our lyres.

³ For there our captors required of us songs, and our tormentors, mirth, saying, “Sing us one of the songs of Zion!”

⁴ How shall we sing the Lords’s song in a foreign land?

⁵ If I forget you, O Jerusalem, let my right hand wither!

⁶ Let my tongue cleave to the roof of my mouth, if I do not remember you, if I do not set Jerusalem above my highest joy!

⁷ Remember, O LORD, against the Edomites the day of Jerusalem, how they said, “Rase it, rase it! Down to its foundations!”

⁸ O daughter of Babylon, you devastator! Happy shall he be who requites you with what you have done to us!

⁹ Happy shall he be who takes your little ones and dashes them against the rock!

Alleluia, Alleluia, Alleluia.



4. SELECTION OF ODES (FIRST AND NINTH) FROM THE RESURRECTIONAL CANON OF ECHOS PROTOS

Echos Protos (First mode)

First Ode. Heirmos.

Thy victorious right hand hath been glorified with might in God-befitting wise; for being all-powerful, O Immortal One, it hath shattered Thine enemies, making for the Israelites a new way through the deep.

Troparia.

Verse: Glory to Thy Holy Resurrection, O Lord.

O thou Who in the beginning, as God, didst fashion me from the earth with spotless hands, Thou didst stretch forth Thy hands on the Cross and didst recall from the earth my corruptible body which Thou hadst taken from the Virgin.

Verse: Glory to the Father, and to the Son, and to the Holy Spirit.

He that infused into me a soul with His divine breath, suffereth deprivation of life for my sake, and they have delivered His soul over unto death; and having loosed it from eternal bonds and raised it together with Himself, He hath glorified it with incorruptibility.

Theotokion.

Verse: Both now and forever. Amen.

Rejoice, O fountain of grace! Rejoice, O ladder and gate of Heaven! Rejoice, O lampstand, golden vessel and unhewn mountain who, for the world's sake, hast given-birth to Christ the Lifegiver.

Katabasia: Thy victorious....

Ninth ode. Heirmos.

The burning bush that was not consumed was a sign of thy pure childbirth;
and now we entreat thee to extinguish the furnace of temptations that rageth against us,
O Theotokos, that we may magnify thee unceasingly.

Troparia.

Verse: Glory to Thy Holy Resurrection, O Lord.

O how the lawless and disobedient people who plotted evil justified the proud
and impious man! Yet they condemned to be hung on a tree the Just One, the Lord of
Glory, Whom we rightly magnify.

Verse: Glory to the Father....

O Saviour, the blameless Lamb, Who hast taken away the sin of the world,
we glorify together with the Father and Thy Divine Spirit, Thee, Who, as the Lord of
Glory, didst arise on the third day; acknowledging Thee as divine, we magnify Thee.

Theotokion.

Verse: Both now....

Save, O Lord, Thy people whom Thou hast purchased with Thy precious blood,
and grant strength to Thy hierarchs against all heresy; and on Thy churches bestow
Thy peace, O friend of man, by the prayers of the Theotokos.

Katabasia: The burning bush....

Cantorial recitation of the stichology of the odes: G. Remoundos



5. THE SECOND HEOTHINON GLORIFICAT OF THE LAUDS AND THE *THEOTOKION* “MOST BLESSED ART THOU”

Echos Deuterios (Second mode)

Verse: Glory to the Father...

They who were with Mary came and brought with them ointments; and as they were at a loss how to achieve their desire, they saw that the stone had been rolled, and a divine young man removed all anxiety and trouble from their souls, by saying, The Lord Jesus hath risen. Wherefore, they proclaimed to his Disciples that they should hasten to Galilee and behold him, risen from the dead; for he is the Lord, the Giver of life.

Soloist: G. Remoundos

The chorus

Verse: Both now...

Most blessed art thou, O Virgin Theotokos; for through Him Who was incarnate of thee, Hades was taken captive, Adam was recalled, the curse was annulled. Eve was freed, death was put to death, and we were brought to life. Wherefore, with hymns we cry aloud: Blessed art Thou, O Christ our God, Who hast been thus well pleased; glory be to Thee.



6. THE BEATITUDES OF SUNDAY (MACARISMOI TES KYRIAKES)

*Echos Plagios tou Protou (Plagal of the First mode)
tetrachordous heirmological- Naos*

Verse: In Thy Kingdom remember us, O Lord, when Thou comest in Thy Kingdom.
Blessed are the poor in spirit, for theirs is the Kingdom of the Heavens.
Cantorial recitation: G. Remoundos

Verse: Blessed are they that mourn, for they shall be comforted.
Cantorial recitation: T. Kravaritis

Verse: Blessed are the meek, for they shall inherit the earth.
Cantorial recitation: M. Mantzouris

Verse: Blessed are they that hunger and thirst after righteousness, for they shall be filled.
Cantorial recitation: Fr. T. Papayannis

Verse: Blessed are the merciful, for they shall obtain mercy.
Cantorial recitation: G. Remoundos

*Troparia.
The chorus*

The thief, O Christ, believed in Thee while on the Cross, affirming that Thou art God. From the depth of his heart and with guilelessness he confessed Thee, crying, Remember me, Lord, in Thy kingdom.

Verse: Blessed the pure in heart, for they shall see God.

Cantorial recitation: N. Chaldaeakis

The chorus

Let us sing in unison to him who made life for our kind blossom by the tree of the Cross, effacing the curse resulting from the tree; for He is Saviour and Creator.

Verse: Blessed are the peacemakers, for they shall be called sons of God.

Cantorial recitation: K. Bilalis

The chorus

By Thy death, O Christ, Thou hast dissolved the power of death, raising with Thee the dead from eternity who praise Thee, O true God our Saviour.

Verse: Blessed are they that are persecuted for righteousness' sake, for theirs is the Kingdom of the Heavens.

Cantorial recitation: Fr. T. Papayannis

The chorus

The noble women, O Christ, did come to Thy grave, seeking to anoint Thee, O giver of life. An angel did appear to them, shouting; The Lord is risen.

Verse: Blessed are ye when men shall revile and persecute you and say all manner of evil against you falsely for My sake.

Cantorial recitation: G. Remoundos

The chorus

Between two condemned thieves, O Christ, Thou wert crucified. One blasphemed Thee falsely and was reprov'd justly; the other confessed Thee and therefore dwelt in paradise.

Verse: Rejoice and be glad, for your reward is great in the Heavens.

Cantorial recitation: M. Mantzouris

The chorus

The noble women went to the ranks of the Apostles and acclaimed, Christ hath risen, for He is the Master and Creator; let us worship Him.

The chorus

Verse: Glory to the Father, and to the Son, and to the Holy Spirit.

O indivisible Trinity, the all-creating Oneness, omnipotent, Father, Son, and Holy Spirit. Thee do we praise, O true God our Saviour.

Verse: Both now and ever, and unto the ages of ages. Amen.

Theotokion.

Rejoice, O living temple of God, O uncrossed door. Rejoice, O unconsumed throne of fiery figure, Rejoice, O Mother of Immanuel, Christ our God.



7. THE MAGNIFICAT *AXION ESTIN*

*Echos Plagios tou Deuterou (Plagal of the Second mode)
heptaphonous from base note Nη according to the diapason system*

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.



8. THE SUNDAY COMMUNION HYMN (*KOINONIKON*)

Psalm 148:1
Echos Plagios tou Tetartou (Plagal of the Fourth mode)

Praise ye the Lord from the heavens;
[Naane (*Nenanism*).] Alleluia.

Soloist: G. Remoundos

