

**The Sophia Institute in association with the Axion Estin Foundation**

**presents**

**Byzantine Chant**

**Great Vespers of Saint Nicholas**

**Program**

1. Petitions & Responses ("*Lord, have mercy*" - Greek: Κύριε ἐλέησον)
2. Excerpts from Psalm 104 (103): "*When you open your hand...*" [CD – Track 1]  
by Theodoros of Phocaea (1790- 1851)  
(English translation and sample music texts for this score in subsequent pages)
3. Excerpts from Psalm 1:1: "*Blessed is the man...*" [CD – Track 2]  
by Petros Lambadarios of Peloponnese (~1730-1777)
4. Doxastikon of Saint Nicholas

**Celebrant & Cantors**

**Celebrant: Reverend Father Elias G. Villis**, Presiding Priest of the Church of Our Saviour, Greek Orthodox Church in Rye, New York.

**Protopsaltes: Achilleas Chaldaeakes** is a Professor at the Music Department of the National and Kapodistrian University of Athens, Greece. He is the current director of the "Masters of the Psaltic Art" Byzantine Choir from Athens, Greece, which was presented by the World Music Institute in 2004 at the Cathedral Church of Saint John the Divine in New York City (review New York Times Music Review of April 20, 2004, by Allan Kozinn: "Byzantine Chant, Rich Challenge To Its Gregorian Counterpart"). Achilleas is the author of many books and publications. In his research he focuses on the cognitive realms of Byzantine musicology, music folklore, Christian worship, hagiology and hymnography.

**Lambadarios: Eleftherios Eleftheriadis** is the Byzantine Chant Instructor at the William Spyropoulos School of Flushing, New York, and Protopsaltes (head-chanter) of Saint Nicholas Shrine Church of Flushing, New York. Eleftherios has performed before sold-out audiences at the Baisley Powell Elebash Recital Hall and the Proshansky Auditorium in New York City, as well as at the Newington-Cropsey Foundation Museum at Hastings-on-Hudson, NY. He is currently working with Columbia University Professor Susan Boynton and Professor Eric Rice of the University of Connecticut on a concert featuring the juxtaposition of Byzantine and Latin Chant (Concert date is Saturday May 4, 2013, NYC venue to be announced, visit periodically [www.axionestin.org](http://www.axionestin.org) for more information).

## Program notes

### About the service

The service of Great Vespers consists of the singing of psalms and hymns, and the praying of intercessory litanies. On the feast day of Saint Nicholas, the service is augmented with hymnody connected with the subject of the feast, as well as readings and an intercessory procession.

### About the music

#### 1. Psalm 104 (103): *When you open your hand* by **Theodoros of Phocaea** (1790- 1851)

**The Composer.** Theodoros was born in Phocaea, Ephesus (modern-day Efes, Turkey), a son of a priest, and studied music in the Third Patriarchal School of Chant under the legendary “Three Teachers,” Chrysanthos, Gregorios and Chourmouzios. He served as a first cantor, succeeding Chourmouzios in the Church of Saint Demetrios, Tatavla, Constantinople (modern-day Istanbul, Turkey), and other local cathedrals of the Ottoman capital. His principal contribution to Byzantine chant was the publication of the works by older masters in many-volume anthologies, the production of an important theoretical treatise on Byzantine chant, and -among others- the composition of new settings for Cherubic and Communion hymns, doxologies, and psalms of David. He is also the editor of the large anthology of Ottoman music (Pandora 1843), and his settings are florid and seem to have been influenced by oriental music. (Source: John Plemmenos, PhD (Cambridge), Research Fellow of Athens Academy)

**The Music** \*: Theodoros’ work sets to music the last part of Psalm 103 (“Bless the Lord, o my soul”), commencing with the words “when you open your hand”, hence the Greek appellation Anoixantaria or “openings” (from the Greek verb “*anoigo*” which means to open). The same part of the psalm had been set to music by numerous composers since the Byzantine times (including St John Koukouzelis, an important 14th century composer and theorist). Yet, Theodoros’ setting has since become the standard work in Greek Church, mostly heard at the beginning of Vespers of great feasts, particularly those of Jesus Christ and Virgin Mary. Other later attempts towards new settings did not manage to supersede Theodoros’ work, and the majority of them are imitations or adaptations (e.g., Anoixantaria by G. Redaistinos). In practice, the bishop begins the reading of the psalm, which is interrupted by the cantor commencing with the Anoixantaria.

(\*review English translation and sample music texts for this score in subsequent pages)

#### 2. Psalm 1:1: Blessed is the man by **Petros Lambadarios** of Peloponnese (~1730-1777)

**The Composer.** Petros simplified the notations of Saint Ioannis Koukouzelis and of his teacher John of Trapezounta, and explained the positions of the more ancient melodies. Petros was marveled by his contemporaries for his excellent music understanding and imitation, as he could faithfully keep with his notation any melody even if chanted only once by somebody else. Hence, the Ottomans called him Hirsiz Petros (thief) and Hotza (teacher), because whatever they composed with great labor, by hearing it only once, he could steal it by writing it down, and after beautifying it a bit, he could give it back as a supposedly new work of his. As the connoisseurs of arab-persian music describe, by agreement they would not compose any new work without the prior permission of Petros. He is also considered a benefactor of Armenian music, as he taught the Archcantor of the Armenian Patriarchate’s church at Kontoskalion, Teretzoun Hambarzoun the method of writing down melodies.

### 3. Doxastikon of Saint Nicholas (Greek: Δοξαστικόν) in Mode Plagal of the Second.

Ἱεραρχῶν την καλλονήν, και των Πατέρων  
κλέος, την βρύσιν τῶν θαυμάτων,  
και των πιστῶν αντιλήπτορα μέγιστον,  
συνελθόντες ὡ φιλέορτοι, ασματικοίς  
εγκωμίοις υμνήσωμεν λέγοντες,

The refinement of hierarchs and the glory of the  
Fathers, the fountain of miracles  
and the greatest helper of the faithful,  
let us feast-lovers come together and extol  
with songful praises, and say to him:

Χαίροις ὁ των Μυρέων φρουρός,  
Καί πρόεδρος σεπτός, και στύλος  
απερίτρεπτος,

Rejoice, guard and divine bishop and immutable  
pillar of the people of Myra.

Χαίροις φωστήρ παμφαέστατε, ὅ τὰ τοῦ  
κόσμου πέρατα, διαλάμπων τοῖς θαύμασι,

Rejoice, all-resplendent luminary, that lights up  
the end of the world with miracles.

Χαίροις των θλιβομένων η θεία χαρμοσύνη,  
και αδικουμένων θερμότατος προστάτης.

Rejoice, divine joy of the troubled, and most  
fervent protector of the injured.

Καί νῦν παμμάκαρ **Νικόλαε**,  
μη παύση πρεσβεύων Χριστῷ τῷ Θεῷ,  
υπέρ των πίστει και πόθῳ τιμώντων αεί, τήν  
χαρμόσυνον και πανέορτον μνήμην σου.

And now, O all-blessed **Nicholas**,  
cease not interceding with Christ God,  
on behalf of those who with faith and longing  
ever honor your joyous and all-festive memory.

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### Event Coordination

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**Cantor Stands:** Konstantinos Pylarinos, woodcarver, National Heritage Fellow (2000) of the National Endowment for the Arts

**Commentary:** Dr. John Plemmenos for Axion Estin Foundation

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