

ΠΟΛΥΧΡΟΝΙΣΜΟΣ
ΕΙΣ ΟΙΚΟΥΜΕΝΙΚΟΝ
ΠΑΤΡΙΑΡΧΗΝ

Μπαλασίου
Γερέως

Διευθύνει
ὁ Λυκούργος
Ἀγγελόπουλος



POLYCHRONISMOS
TO THE ECUMENICAL
PATRIARCH

by Balasios
the priest

Conductor
Lycourgos
Angelopoulos

ΕΛΒΥΧ

33

THE GREEK
BYZANTINE
CHOIR



ΕΛΛΗΝΙΚΗ
ΒΥΖΑΝΤΙΝΗ
ΧΟΡΩΔΙΑ

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Μπαλασίου Ἱερέως

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ΕΛΒΥΧ

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1. ΔΥΟ ΣΤΙΧΗΡΑ ΠΡΟΣΟΜΟΙΑ	TWO <i>PROSOMOIA</i> STICHERA	2.00
2. ΔΟΞΑΣΤΙΚΟ	DOXASTIKON	2.28
3. ΠΕΝΤΕ ΣΤΙΧΗΡΑ ΠΡΟΣΟΜΟΙΑ ΤΩΝ ΑΠΟΣΤΙΧΩΝ	FIVE <i>PROSOMOIA</i> STICHERA OF THE APOSTICHOI	2.52
4. ΔΥΟ ΣΤΙΧΗΡΑ ΠΡΟΣΟΜΟΙΑ ΣΕ ΑΡΓΟ ΕΙΡΜΟΛΟΓΙΚΟ ΜΕΛΟΣ	TWO <i>PROSOMOIA</i> STICHERA IN A SLOW HEIRMOLOGIC CHANT	4.37
5. ΔΟΞΑΣΤΙΚΟ	DOXASTIKON	10.04
6. ΑΝΑΓΝΩΣΜΑ Α' ΚΑΘΟΛΙΚΗ ΕΠΙΣΤΟΛΗ ΙΩΑΝΝΟΥ	A READING FROM THE FIRST EPISTLE OF JOHN	2.21
7. ΔΕΥΤΕΡΟ ΣΤΙΧΗΡΟ ΙΔΙΟΜΕΛΟ ΤΗΣ ΛΙΤΗΣ	THE SECOND <i>IDIOMELON</i> STICHERON OF THE LITANY	3.21
8. ΔΟΞΑΣΤΙΚΟ ΤΩΝ ΑΠΟΣΤΙΧΩΝ	THE DOXASTIKON OF THE APOSTICHOI	3.18
9. ΑΠΟΛΥΤΙΚΙΟ	APOLYTIKION	0.55
10. ΑΠΟΛΥΤΙΚΙΟ ΣΕΒ. ΜΗΤΡ. ΠΑΤΡΩΝ ΝΙΚΟΔΗΜΟΥ	APOLYTIKION BY HIS EMINENCE NIKODEMOS METROPOLITAN OF PATRAS	1.22
11. ΠΟΛΥΧΡΟΝΙΣΜΟΣ ΕΙΣ ΟΙΚΟΥΜΕΝΙΚΟΝ ΠΑΤΡΙΑΡΧΗΝ	POLYCHRONISMOS TO THE ECUMENICAL PATRIARCH	40.30

- Περιέχει φυλλάδιο
- Booklet included

ΕΛΛΗΝΙΚΗ ΒΥΖΑΝΤΙΝΗ ΧΟΡΩΔΙΑ - THE GREEK BYZANTINE CHOIR

ΜΟΝΙΜΟΣ ΧΟΡΗΓΟΣ:
ΕΤΑΙΡΕΙΑ ΒΥΖΑΝΤΙΝΩΝ ΜΕΛΕΤΩΝ
ΚΩΝΣΤΑΝΤΙΝΟΣ ΜΑΤΙΝΓΚΑΣ

PERMANENT CONTRIBUTOR:
BYZANTINE STUDIES SOCIETY
CONSTANTINE MATINGAS





Ὁ ἱερεὺς Μπαλάσιος, ἀπὸ τὸν κώδικα Θ 178 τοῦ ἔτους 1815, Ἱερᾶς Μονῆς
Μεγίστης Λαύρας (φωτογραφία Hubert de Fraysseix).
The priest Balasios of Megiste Lavra Monastery, in codex Θ 178 of 1815
(photograph by Hubert de Fraysseix).

ΕΛΛΗΝΙΚΗ ΒΥΖΑΝΤΙΝΗ ΧΟΡΩΔΙΑ

Διευθύνει ὁ ΛΥΚΟΥΡΓΟΣ ΑΓΓΕΛΟΠΟΥΛΟΣ

᾽Αρχων Πρωτοψάλτης

τῆς ᾽Αγιωτάτης Ἀρχιεπισκοπῆς Κωνσταντινουπόλεως

ΜΠΑΛΑΣΙΟΥ

Ἱερέως καὶ Νομοφύλακος

τῆς ᾽Αγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας

ΠΟΛΥΧΡΟΝΙΣΜΟΣ

ΕΙΣ ΟΙΚΟΥΜΕΝΙΚΟΝ ΠΑΤΡΙΑΡΧΗΝ

καὶ

ΥΜΝΟΙ ΤΟΥ ΕΣΠΕΡΙΝΟΥ

ἀπὸ τὴν ἀκολουθία τοῦ

ΑΓΙΟΥ ΑΠΟΣΤΟΛΟΥ ΒΑΡΘΟΛΟΜΑΙΟΥ,

ΓΕΡΑΣΙΜΟΥ μοναχοῦ Μικραγιαννανίτου,

Ὑμνογράφου τῆς ᾽Αγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας

ΜΕΡΟΣ ΠΡΩΤΟ

Α. Ἀπὸ τὴν ἀκολουθία τοῦ Μικροῦ Ἑσπερινοῦ
τοῦ Ἀγίου καὶ ἐνδόξου Ἀποστόλου Βαρθολομαίου.

1. (α + β) Δύο στιχηρὰ προσόμοια ἤχος πρῶτος2.00
2. Δοξαστικό, ἤχος δεύτερος2.28
3. (α+β+γ+δ+ε) Πέντε στιχηρὰ προσόμοια τῶν ἀποστίχων
ἤχος δεύτερος (ἔσω)2.52

Β. Ἀπὸ τὴν ἀκολουθία τοῦ Μεγάλου Ἑσπερινοῦ

4. (α+β) Δύο στιχηρὰ προσόμοια σὲ ἀργὸ εἰρμολογικὸ μέλος
ἤχος τέταρτος λέγετος4.37
5. Δοξαστικό, ἤχος πλάγιος τοῦ δευτέρου10.04
6. Ἀνάγνωσμα, ἀπὸ τὴν Α' Καθολικὴ Ἐπιστολὴ Ἰωάννου (κεφ δ' 11).. 2.21
7. Τὸ δεύτερο στιχηρὸ ἰδιόμελο τῆς Λιτῆς, ἤχος δεύτερος3.21
8. Τὸ δοξαστικὸ τῶν ἀποστίχων, ἤχος πλάγιος τοῦ τετάρτου3.18
9. Ἀπολυτίκιον, ἤχος τέταρτος (μαλακὸς χρωματικὸς)0.55
10. Ἀπολυτίκιον, ποίημα τοῦ Σεβασμιωτάτου Μητροπολίτου Πατρῶν
κ. Νικόδημου, ἤχος πρῶτος1.22

ΜΕΡΟΣ ΔΕΥΤΕΡΟ

11. Πολυχρονισμὸς εἰς Οἰκουμενικὸν Πατριάρχην, Μπαλασίου,
ιερέως καὶ νομοφύλακος τῆς Ἀγίας τοῦ Χριστοῦ Μεγάλης
Ἐκκλησίας, ἤχος τέταρτος40.30

ΣΤΙΣ 10 ΔΕΚΕΜΒΡΙΟΥ τοῦ 1996 ἡ Ἑλληνικὴ Βυζαντινὴ Χορωδία καὶ ἡ Πολιτιστικὴ ἐταιρεία “Πανόραμα” ὁργάνωσαν ἐκδήλωση στὴ μεγάλη αἴθουσα δεξιῶσεων τοῦ Ξενοδοχείου «Μεγάλη Βρεταννία» –ποὺ παραχωρήθηκε εὐγενικὰ ἀπὸ τὴν διεύθυνσή του– γιὰ τὴν συμπλήρωση πέντε χρόνων εὐκλεοῦς Πατριαρχείας τῆς Αὐτοῦ Θειοτάτης Παναγιότητος τοῦ Οἰκουμενικοῦ Πατριάρχου Κυρίου Κυρίου Βαρθολομαίου τοῦ Α'.

Στὴν ἐκδήλωση αὐτὴ μίλησε ἡ Μαριάννα Κορομηλᾶ, ἱστορικὸς καὶ Γ. Γραμματέας τῆς πολιτιστικῆς ἐταιρείας “Πανόραμα” ἐνῶ ἡ Ἑλληνικὴ Βυζαντινὴ Χορωδία ἔψαλλε τὸν Ὑμνον εἰς Οἰκουμενικὸν Πατριάρχην ποίημα καὶ μέλος Μπαλασίου, ἱερέως καὶ Νομοφύλακος τῆς Ἀγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, καθὼς καὶ ὕμνους ἀπὸ τὴν ἀκολουθία τοῦ Ἀγίου ἐνδόξου καὶ πανευφήμου Ἀποστόλου Βαρθολομαίου, ποίημα τοῦ ἐν μακαριστοῖς Γέροντος Γερασίμου Μοναχοῦ, Μικραγιαννανίτου, Ὑμνογράφου τῆς Ἀγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας.

Τὰ μέλη αὐτά, καὶ ὁρισμένα ἐπὶ πλέον, ἀπὸ τὴν ἀκολουθία τοῦ Ἀγίου Βαρθολομαίου, περιλαμβάνονται στὸν παρόντα ψηφιακὸ δίσκο. Ὑπάρχει ἀκόμη καὶ ἓνα ἀπολυτίκιον (ἀρ. 10), ποίημα τοῦ Σεβασμιωτάτου Μητροπολίτου Πατρῶν κ. Νικοδήμου.

Τὰ στιχηρὰ προσόμοια, εἴτε σὲ σύντομο εἰρμολογικὸ μέλος (ἀρ. 1, 3) εἴτε σὲ ἀργό (ἀρ. 4β), ψάλλονται κατὰ τὴν παράδοση τῶν εἰρμολογιῶν Πέτρου Λαμπαδαρίου καὶ Ἰωάννου Πρωτοψάλτου, ἐνῶ τὸ στιχηρὸ προσόμοιον ἀρ. 4α ψάλλεται κατὰ τὴν προφορικὴν παράδοση τῶν κολλυβάδων μοναχῶν τῆς Σκιάθου καταγεγραμμένη ἀπὸ τὸν οἰκονόμο καὶ ἀρχιερατικὸ Ἐπίτροπο Σκιάθου Γεώργιο Ρήγα (†1960).

Τὰ δοξαστικά (ἀρ. 2, 8) καὶ τὸ στιχηρὸ ἰδιόμελον (ἀρ. 7) στὸ σύντομο στι-

χηραρικό μέλος, ὅπως καὶ τὸ Δοξαστικό (ἀρ. 5) σὲ ἀργοσύντομο μέλος, ἐκ θέσεων παλαιότερων καὶ νεότερων, ἔχουν μελοποιηθεῖ ἀπὸ τὸν ὑπογράφοντα.

Τὸ ἀνάγνωσμα (ἀρ. 6) ἀπαγγέλλεται κατὰ τὸν παραδοσιακὸ τρόπο τῆς ἐμμελοῦς ἀπαγγελίας, ὡς ἀποστολικὴ περικοπή.

Ὁ ἱερέας Μπαλάσιος, Πελοποννήσιος τὴν καταγωγή, γεννήθηκε στὴν Κωνσταντινούπολη, τῇ δεύτερῃ ἴσως δεκαετία τοῦ 17ου αἰώνα. Σπούδασε ἐκεῖ –ἀναφέρεται ὡς μαθητῆς τοῦ Θεοφίλου Κορυδαλλέως– καὶ ἡ δραστηριότητά του ἐκτείνεται στὸν χῶρο τῆς Ἀγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας τῆς ὁποίας καὶ ἀναδεικνύεται ὀφφικιάλιος μὲ σπουδαία ὀφφίκια: Δομέστικος, Πρωτονοτάριος, Μέγας Ἐκκλησιάρχης, Πρωτασηκρήτις, Μέγας Ρήτωρ, Μέγας Χαρτοφύλαξ, Μέγας Οἰκονόμος. Φαίνεται ὅτι μαζὶ μὲ τὰ τρία τελευταῖα ὀφφίκια ἔφερε καὶ τὸ ὀφφίκιο τοῦ νομοφύλακος μὲ τὸ ὁποῖο καὶ ἔμεινε γνωστός. Τὸ 1700 (διαβάζουμε στὸν Λαυρεωτικὸ κώδικα I 172, αὐτόγραφο τοῦ Ἀρσενίου Κυδωνίας πῶς) ὁ Μπαλάσιος εἶναι ἤδη ‘μακαρίτης’.

Ἡ μουσικὴ του παιδεία ὁλοκληρώνεται κοντὰ σὲ ἓναν σπουδαῖο μουσικὸ τοῦ 17ου αἰώνα, τὸν Μητροπολίτη Νέων Πατρῶν Γερμανό, κοντὰ στὸν ὁποῖο φοιτᾷ μαζὶ μὲ τὸν Κοσμὰ Μακεδόνα, τὸν ἐπίσης γνωστότατο Ἰβηρίτη Ἱερομόναχο καὶ μουσικό.

Τὸ μουσικὸ ἔργο τοῦ Μπαλασίου ἔχει ἓνα ἐξαιρετικὰ μεγάλο εὖρος. Ἐκτείνεται ἀπὸ τὴ σύνθεση ὡς τὴν ἐξήγηση παλαιότερων μελῶν σὲ ἀναλυτικότερη σημειογραφία καὶ ὡς τὴν καταγραφή τραγουδιῶν.

Τὸ συνθετικὸ του ἔργο περιλαμβάνει τὸν κύκλο τοῦ εἰρμολογίου (νέα μελοποίηση), τὸν κύκλο τοῦ ἑσπερινοῦ, ὁρθρου καὶ Θείας Λειτουργίας. Ἀκόμη, τοὺς κύκλους τοῦ μαθηματαρίου καὶ οἰκηματαρίου, ἐνῶ τὸ νέο

εἶδος τοῦ καλοφωνικοῦ εἰρμολογίου φθάνει μὲ τὸν Μπαλάσιο καί, κυρίως, μὲ τὸν Μπερεκέτη στὸ ἀπόγειό του. Καταγράφει ἀκόμη καὶ μέλη ἐξωτερικῆς μουσικῆς. Ἡ ἐξήγηση ἀπὸ τὸν Μπαλάσιο παλαιότερων μελῶν σὲ ἀναλυτικότερη σημειογραφία προσφέρει σημαντικὰ στὸν τομέα τῶν ἐξηγήσεων καὶ συμβάλλει ἀποφασιστικὰ στὴν ἐξέλιξη τῆς σημειογραφίας ὡς τὴν καθιέρωση τῆς νέας μεθόδου τῶν τριῶν διδασκάλων στίς ἀρχὲς τοῦ 19ου αἰώνα.

Ὁ Πολυχρονισμὸς εἰς Οἰκουμενικὸν Πατριάρχην τοῦ Ἱερέως Μπαλασίου εἶναι ἓνα δεκαπεντασύλλαβο ποίημα, μελισμένο στὸν τύπο τοῦ καλοφωνικοῦ στιχηροῦ, μὲ τὴν παρεμβολὴ κρατήματος πρὶν ἀπὸ τὸν τελευταῖο στίχο.

Ὁ τέταρτος παπαδικὸς ἦχος εἶναι ὁ κατ’ ἐξοχὴν ἦχος τῶν πολυχρονισμῶν, ποὺ μελοποιοῦνται ἐπωνύμως ἀλλὰ καὶ ἄνωνύμως κατὰ τὸν 17ο αἰώνα. Στὸν ἦχο αὐτό, ποὺ συνδυάζει τὴ μεγαλοπρέπεια μὲ τὴν λεπτότητα καὶ τὴ μικροδιαστηματικὴ ποικιλία μὲ τὸν μελωδικὸ πλοῦτο, ἔχει μελοποιήσει καὶ ὁ Μπαλάσιος ἱερεὺς τὸν πολυχρονισμό του. Ὑπὸ τὸν τίτλο «Στίχοι ποιηθέντες παρὰ κυρ Μπαλασίου ἱερέως καὶ νομοφύλακος εἰς δόξαν καὶ ἔπαινον τοῦ Παναγιωτάτου, σοφωτάτου καὶ λογιωτάτου καὶ Οἰκουμενικοῦ Πατριάρχου κυρ Διονυσίου τοῦ Κωνσταντινουπόλιτου», τὸ μουσικὸ κείμενο ἀναπτύσσεται μὲ πλατεῖες φράσεις ποὺ ἐπαναλαμβάνονται κατὰ τακτὲς περιόδους, ἄλλοτε αὐτούσιες καὶ ἄλλοτε διαφοροποιημένες. Παρὰ τὴν ἐπανάληψη αὐτὴ, ποὺ εἶναι χαρακτηριστικὴ, ὥστόσο, τῆς βυζαντινῆς μελοποιίας, ἡ πλοκὴ τῶν ἠχῶν καὶ τῶν μελωδικῶν γραμμῶν ὁδηγεῖ σὲ συχνὲς ἐξάρσεις, ποὺ ὑπογραμμίζονται μὲ τὴν κατάληξη

—για παράδειγμα— μιᾶς μουσικῆς ἐνότητας στὸν πλάγιο τοῦ τετάρτου ἤχο καὶ τὴν ἑναρξὴ τῆς ἐπόμενης στὴν ἑπταφωνία του.

Στὸ κράτημα, ποὺ ἀκολουθεῖ τὸ κείμενο, πρὶν ἀπὸ τὴν τελικὴ καταληκτικὴ φράση, ὁ Μπαλάσιος παρουσιάζει ὅλα τὰ προτερήματα τοῦ συνθετικοῦ του ταλέντου, καθὼς χρησιμοποιεῖ τὶς συλλαβὲς σὰν ψηφίδες ἐνὸς πολύχρωμου μωσαϊκοῦ. Ἔτσι πλάθει ἓνα χειμαρρῶδη μουσικὸ λόγο μὲ φαντασία, τεχνικὴ καὶ ροὴ ἀπαράμιλλη. Τὸ μάθημα τελειώνει μὲ κείμενο — τὸν τελευταῖο δεκαπεντασύλλαβο στίχο τοῦ ποιήματος.

Τὸ ὄνομα τοῦ Οἰκουμενικοῦ Πατριάρχου ποὺ ἀναφέρεται σὲ χειρόγραφα τοῦ 18ου αἰ. εἶναι τὸ τοῦ Διονυσίου, τοῦ Δ', τοῦ Μουσελίμη ἢ Κομνηνοῦ τοῦ Σερογλάνη, τοῦ Κωνσταντινουπολίτη, ὁ ὁποῖος ἀνέρχεται στὸν Οἰκουμενικὸ θρόνο πέντε φορές (1671-73, 1676-79, 1682-84, 1686-87 καὶ 1693-94), ἐνῶ στὴν ἐξήγηση τοῦ Χουρμουζίου, χαρτοφύλακος τῆς Ἀγίας τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, καὶ ἐνὸς τῶν ἐφευρετῶν τῆς νέας μεθόδου, ἀναφέρεται τὸ ὄνομα τοῦ Πατριάρχου Προκοπίου (1785-1789). Στὸ δίσκο ἔχει ἠχογραφηθεῖ στὴν ἀντίστοιχη θέση τὸ ὄνομα τῆς Α.Θ.Π. τοῦ Οἰκουμενικοῦ Πατριάρχου Κυρίου Κυρίου Βαρθολομαίου τοῦ Α'.

Τὸ μέλος αὐτὸ ὑπάρχει ἀνέκδοτο στὰ χειρόγραφα καὶ παρουσιάζεται γιὰ πρώτη φορὰ στὸν αἰῶνα μας, στὴν ἐξήγηση τοῦ Χουρμουζίου, χαρτοφύλακος τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας, καὶ ἐνὸς τῶν ἐφευρετῶν τῆς νέας μουσικῆς μεθόδου ἀπὸ τὸν κώδικα ΜΠΤ 704 φ 266r - 268v.

Λυκοῦργος Ἀντ. Ἀγγελόπουλος

ΜΙΚΡΗ ΒΙΒΛΙΟΓΡΑΦΙΑ

Γ. Παπαδόπουλος, Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῖν ἐκκλησιαστικῆς μουσικῆς, Ἀθῆναι 1890.

Γρ. Θ. Στάθης, Ἡ δεκαπεντασύλλαβος ὕμνογραφία ἐν τῇ Βυζαντινῇ μελοποιίᾳ, Ἀθῆναι 1977.

— Οἱ ἀναγραμματισμοὶ καὶ τὰ μαθήματα τῆς Βυζαντινῆς μελοποιίας Ἀθῆναι 1979.

— Τὰ χειρόγραφα Βυζαντινῆς μουσικῆς, "Ἁγιον" Ὅρος, τόμοι Α, (1975) Β, Γ.

Μ.Κ. Χατζηγιακουμῆς, Μουσικὰ χειρόγραφα Τουρκοκρατίας (1453-1832) τόμος Α Ἀθῆναι 1975.

— Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς (1453-1820) Ἀθῆναι 1980.

Κ. Ψάχος, Ἡ παρασημαντικὴ τῆς Βυζαντινῆς Μουσικῆς, Ἀθῆναι 1917, 6' ἔκδοσις 1978.

Τὰ μέλη τῆς Ἑλληνικῆς Βυζαντινῆς Χορωδίας
(κατὰ σειρά ἀρχαιότητος)

Λεωνίδας Λιούμης, Δημήτριος Ζαϊτίδης, Ἀλέξιος Γιαννακόπουλος, Ἀνδρέας Χρόνης, Δαμιανὸς Σερέφογλου, Ἀναστάσιος Μεντάκης, Γεώργιος Κωνσταντίνου, Κωνσταντῖνος Ἀγγελίδης, Ἡλίας Φραγκάκης, Ἰωάννης Τσιοτσιόπουλος, Μιχαὴλ Στρουμπάκης, Παναγιώτης Ραβανίδης, Κωνσταντῖνος Λανάρας, Daas Ibrahim, Nabil Al Sayegh, Χαράλαμπος Ριμπᾶς, Ἀναστάσιος Βασιλόπουλος, Νικόλαος Περάκης, Αὐγουστῖνος Ζήσιμος, Ἡλίας Παπαδόπουλος, Γεώργιος Φουντᾶς, Ἀλέξανδρος Γεωργουλῆς, Σπυρίδων Λόντος, Εὐάγγελος Κοτσώνας, Δημήτριος Κοντογιώργης.

Συμμετέχει, εὐγενῶς προσφερθεῖς, ὁ αἰδεσιμολογιώτατος πρωτοπρεσβύτερος π. Θωμᾶς Χρυσικός (6, 7).

Κανοναρχοῦν οἱ ἀδελφοὶ Εὐάγγελος καὶ Φώτιος Παπαχρήστου, μέλη τοῦ Παιδικοῦ Βυζαντινοῦ Χοροῦ τῆς Ἱερᾶς Ἀρχιεπισκοπῆς Ἀθηνῶν, ποὺ ἐδρεύει στὸν Ἱ.Ν. Ἀγίας Εἰρήνης ὁδοῦ Αἰόλου (2, 4, 5, 8).

Μονωδίες: Κωνσταντῖνος Ἀγγελίδης (1β, 3β), Ἰωάννης Τσιοτσιόπουλος (3γ), Μιχαὴλ Στρουμπάκης (3δ), Ἀλέξανδρος Γεωργουλῆς (3ε), Ἡλίας Φραγκάκης (4β), Λυκοῦργος Ἀγγελόπουλος (ὅλα τὰ ἀπηχήματα, 4α, 5).

Ἡ ἠχογράφηση ἔγινε στὸ Πνευματικὸ Κέντρο τοῦ Ἱ.Ν. Εὐαγγελιστρίας τῆς Ἱ.Μ. Πειραιῶς, πρὸς τὴν διεύθυνση τοῦ ὁποίου ἀπευθύνονται θερμὲς εὐχαριστίες.

ΛΥΚΟΥΡΓΟΣ ΑΓΓΕΛΟΠΟΥΛΟΣ

Γεννήθηκε στὸν Πύργο Ἡλείας τὸ 1941. Σπούδασε νομικὰ στὸ Πανεπιστήμιο Ἀθηνῶν καὶ βυζαντινὴ μουσικὴ κοντὰ στὸν Σίμωνα Καρά. Εἶναι πρωτοψάλτης τῆς Ἀγίας Εἰρήνης (πρώτης Μητρόπολης Ἀθηνῶν), ἰδρυτῆς καὶ διευθυντῆς τῆς Ἑλληνικῆς Βυζαντινῆς Χορωδίας καὶ διδάσκει βυζαντινὴ μουσικὴ στὰ ὠδεῖα Ἑ. Νάκας καὶ Ν. Σκαλκώτας. Ἐπίσης διευθύνει ἀπὸ τὴν ἰδρυσὴ του τὸν Παιδικὸ Βυζαντινὸ Χορὸ τῆς Ἱ. Ἀρχιεπισκοπῆς Ἀθηνῶν, τὴ Σχολὴ Βυζαντινῆς Μουσικῆς τῆς Ἱερᾶς Μητροπόλεως Ἡλείας καὶ εἶναι συνεργάτης τῆς ΕΡΑ στὸν τομέα τῆς βυζαντινῆς μουσικῆς. Ἐχει ἀσχοληθεῖ μὲ τὴ σύγχρονη μουσικὴ (εἶναι ἐρμηνευτῆς πολλῶν ἔργων τοῦ Μ. Ἀδάμη, τοῦ Δ. Τερζάκη καὶ τοῦ Κ. Σφέτσα) καὶ συμμετέχει στὴν ἐρευνητικὴ ὁμάδα τοῦ Marcel Pérès, ποὺ ἐρευνᾷ τὰ παλαιὰ δυτικὰ μέλη καὶ τὴ σχέση τους μὲ τὸ Βυζαντινόν. Ἐχει ἠχογραφήσει σὲ δίσκους στὴν Γαλλία, βυζαντινόν, παλαιορωμαϊκόν, ἀμβροσιανόν καὶ ἄλλα παλαιὰ δυτικὰ μέλη. Τὸ 1994 ἡ Α.Θ.Π. ὁ Οἰκουμενικὸς Πατριάρχης κ.κ. Βαρθολομαῖος τοῦ ἀπένειμε τὸ ὀφφίκιο τοῦ Ἀρχοντος Πρωτοψάλτου τῆς Ἀγιωτάτης Ἀρχιεπισκοπῆς Κωνσταντινουπόλεως. Ἐχει ἐπίσης τιμηθεῖ ἀπὸ τὴν Α.Θ.Μ. τὸν Πατριάρχην Ἱεροσολύμων κ.κ. Διόδωρο, τὴν Ἐκκλησίαν τῆς Φιλανδίας καὶ τὴν Ἱ. Μητρόπολη Πατρῶν. Ἀπὸ τὸ 1997 εἶναι διευθυντῆς τοῦ Μουσικοῦ Τμήματος τῆς Ἑταιρείας Βυζαντινῶν Μελετῶν.

ΕΛΛΗΝΙΚΗ ΒΥΖΑΝΤΙΝΗ ΧΟΡΩΔΙΑ

Ίδρύθηκε τὸ 1977 ἀπὸ τὸν Λυκοῦργο Ἀγγελόπουλο καὶ τοὺς συνεργάτες του, μὲ σκοπὸ τὴν μελέτη καὶ παρουσίαση τῆς βυζαντινῆς μουσικῆς ὅπως ἔφτασε ὡς τὶς μέρες μας μὲ τὴ γραπτὴ καὶ προφορικὴ παράδοση.

Στὰ 20 χρόνια τῆς δράσης της ἔχει πραγματοποιήσει πάνω ἀπὸ 650 συναυλίες, λειτουργικὲς καὶ ἄλλες ἐκδηλώσεις στὴν Ἑλλάδα καὶ σὲ 22 χώρες τῆς Εὐρώπης, τῆς Ἀσίας, τῆς Ἀμερικῆς καὶ τῆς Ἀνατολικῆς Μεσογείου –ἀνάμεσά τους καὶ οἱ ἀγρύπνιες στὴν Ἱ.Μ. Σινᾶ (1983), στὴν Κολονία (1985), στὴν Ἱ.Μ. Μεγάλου Σπηλαίου (1987), στὴν Ἱ.Μ. Βατοπεδίου (1992 καὶ 1997) καὶ στὸν Ἱ.Ν. Ἀγίου Δημητρίου Θεσσαλονίκης (1993), πὺν μεταδόθηκαν ραδιοφωνικά.

Ἔχει ἠχογραφήσει στοὺς μεγαλύτερους ραδιοτηλεοπτικοὺς σταθμοὺς τῆς Εὐρώπης, ἔχει ἐκδόσει κασέτες μὲ βυζαντινὴ μουσική, ἔχει λάβει μέρος στὴν πρώτη ἐκτέλεση τοῦ ἔργου σύγχρονης μουσικῆς τοῦ Μιχάλη Ἀδάμη Ῥοδανόν', καὶ ἔχει παρουσιάσει ἀποσπάσματα ἀρχαίας ἐλληνικῆς μουσικῆς καὶ παλαιορωμαϊκοῦ μέλους.

Ἀπὸ τὸ 1990 ἀρχισε τὴν ἠχογράφηση καὶ ἐκδοση τῶν ἔργων τοῦ μεγάλου βυζαντινοῦ μαῖστορα Ἰωάννη Κουκουζέλη. Συμμετεῖχε ἐπίσης στὰ Φεστιβάλ Ἀθηνῶν καὶ Ἐπιδαύρου τὸ 1987 ἐνῶ ἀπὸ τὸ 1989 ὡς τὸ 1991 ἔδινε κάθε χρόνο μιὰ συναυλία στὸ ἀρχαῖο θέατρο τῆς Ἐπιδαύρου. Ἐπίσης στὸ Μέγαρο Μουσικῆς Ἀθηνῶν ἐμφανίστηκε πρώτη φορὰ τὸ 1991, ἐνῶ ἀπὸ τὸ 1995 συμμετέχει στοὺς ἐτήσιους κύκλους τοῦ Μεγάρου γιὰ τὴ Βυζαντινὴ Μουσική. Τέλος, τὸ Μάρτιο τοῦ 1997 παρουσίασε προγράμματα Βυζαντινῆς Μουσικῆς στὸ Μητροπολιτικὸ Μουσεῖο Τέχνης τῆς Νέας Ὑόρκης, στὰ πλαίσια τῆς ἐκθεσης 'The glory of Byzantium'.

Ἐξι ψηφιακοὶ δίσκοι ἔχουν ἤδη ἐκδοθεῖ στὴ Γαλλία μὲ τὸ ὄνομα τῆς χορωδίας ἀπὸ τὸ 1993 καὶ ἔπειτα: The Divine Liturgy, Akathistos Hymn, Hymnes de Noel, Lycourgos Angelopoulos et le Choeur Byzantin de Grece en concert, Ioannis Koukouzelis Le Maistor Byzantin, Hymnes a la très Sainte Mère de Dieu.

Στὶς ἐκδόσεις τῆς χορωδίας περιλαμβάνονται τὰ βιβλία “Ἰωάννου Κουκουζέλη τοῦ Μαῖστορος, Ἐκλογὴ ἔργων”, 1995 καὶ Πέτρου Μανουήλ Ἐφesiίου “Ἀνθολογία”, ἀνατύπωση τῆς πρώτης ἐκδόσεως (Βουκουρέστι, 1830), Ἀθήνα, 1997.

Μόνιμος χορηγὸς τῆς Ἑλληνικῆς Βυζαντινῆς Χορωδίας, ἡ Ἑταιρία Βυζαντινῶν Μελετῶν. Ἡ ἐκδοση τοῦ παρόντος δίσκου ἔγινε μὲ τὴν εὐγενικὴ προσφορὰ τοῦ κυρίου Κωνσταντίνου Ματίνγκα.

Φωτογραφίες:

1. (Ἐξώφυλλο): Ἡ Αὐτοῦ Θειοτάτη Παναγιότης ὁ Οἰκουμενικὸς Πατριάρχης Κωνσταντινουπόλεως Κύριος Κύριος ΒΑΡΘΟΛΟΜΑΙΟΣ ὁ Α' εἰς τὸν θρόνον τοῦ Πανσέπτου Πατριαρχικοῦ Ναοῦ τοῦ Ἀγίου Γεωργίου.
2. (Ὁπισθόφυλλο): Ἡ πρόσοψη τοῦ Πανσέπτου Πατριαρχικοῦ Ναοῦ τοῦ Ἀγίου Γεωργίου (φωτογραφίες Νο 1, 2: Νικολάου Μαγγίνα).

Ἠχογράφηση - ἐπιμέλεια ἐκδόσης: Νίκος Διονυσόπουλος

1α ᾠδὴ α'. Πανεύφημοι Μάρτυρες

Φωτὶ ἐλαμφθεὶς τῷ νοητῷ, τοῦ Ἁγίου Πνεύματος, Βαρθολομαῖε Ἀπόστολε, φωστήρ ὡς μέγιστος, ἔλαμψας τῷ κόσμῳ, τὸν τῆς δόξης Ἥλιον, Χριστὸν ἀνακηρύττων τοῖς ἔθνεσιν· ὃν καθικέτευε, δωρηθῆναι ταῖς ψυχαῖς ἡμῶν, τὴν εἰρήνην καὶ τὸ μέγα ἔλεος.

16 Φωνῆς ἐπακούσας τοῦ Χριστοῦ, τούτῳ ἠκολουθήσας, γνώμη εὐθεῖα Ἀπόστολε, λιπὼν τὰ πρόσκαιρα, τῆς οἰκονομίας, αὐτοῦ τὸ μυστήριον, μνόμενος τὸ μέγα, καὶ γέγονας, μύστης οὐράνιος· τῆς αὐτοῦ γὰρ σωματώσεως, ὑπηρέτης, ὥφθης ἐνθεώτατος.

2 Δόξα. ᾠδὴ β'

Ἀποστολικῆς δωρεᾶς ἡξιωμένος, τοῦ Εὐαγγελίου ἐργάτης δόκιμος ὥφθης, ὡς Χριστοῦ Ἀπόστολος, Βαρθολομαῖε μακάριε· τὰ θεῖα γὰρ καλῶς μνηθεὶς, τοῖς πᾶσιν ἐκήρυξας σωτηρίαν, διὰ Χριστοῦ τοῦ Σωτῆρος· ᾧ πρέσβευε δεόμεθα, ὑπὲρ τῶν τιμώντων σε.

3α ᾠδὴ β'. Οἶκος τοῦ Ἐφραθᾶ

Κήρυξ περιφανής, Ἀπόστολε ἐδείχθης, Χριστοῦ Βαρθολομαῖε, καὶ τούτου ἐν τῷ κόσμῳ, ἐκηρύξας τὴν σάρκωσιν.

36

Στίχος: Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φθόγγος αὐτοῦ καὶ εἰς τὰ πέρατα τῆς οἰκουμένης τὰ ρήματα αὐτοῦ.

Θαύματα ἐκτελῶν, Χριστοῦ ἐν τῇ δυνάμει, εἰς πίστιν τὴν ἁγίαν, Ἀπόστολε ἐνήγες, τοὺς ἐν τῇ πλάνῃ πρότερον.

3γ

Στίχος: Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ, ποίησιν δὲ χειρῶν αὐτοῦ ἀναγγέλλει τὸ στερέωμα.

Σταύρωσιν ὑποστάς, ὡς ὁ Σωτὴρ τῶν ὅλων, σοφὲ Βαρθολομαῖε, τῆς τούτου ἡξιώθης, ὑπερφυοῦς λαμπρότητος.

3δ

Δόξα. Τριαδικόν

Σύνθρονε Παντουργέ, Πάτερ Ὑιὲ καὶ Πνεῦμα, ὁμότιμε Θεότης, ἐλέησον τὸν κόσμον, λιταῖς τοῦ Ἀποστόλου σου.

3ε

Καὶ νῦν. Θεοτοκίον

Σάρκα ἐκ τῶν ἀγνῶν, αἱμάτων σου ὁ Λόγος, λαβὼν διπλοὺς ὥράθης, καὶ τὸν Βαρθολομαῖον, Παρθένε ἐθαυμάστωσας.

4α

ᾠδὴ δ'. Ὡς γενναῖον ἐν Μάρτυσιν

Τὴ σαγήνῃ τῆς γλώττης σου, θεωροῦμαι Ἀπόστολε, ἐκ θυοῦ ἀνήγαγες ματαιότητος, καὶ χαλεπῆς ἀθεότητος, τοῦ κόσμου τὰ πέρατα, καὶ προσήγαγες Χριστῷ, τῷ Θεῷ διὰ πίστεως, τῷ τοιαύτῃν σοι, δεδοκίτην τὴν χάριν ὡς ἐνθέῳ, μαθητῇ καὶ μυστολέκτῃ, Βαρθολομαίε Ἀπόστολε.

46

ᾠχος ὁ αὐτός. Ἔδωκας σημειώσιν

Σταύρωσιν ὑπέμεινας, Βαρθολομαίε Ἀπόστολε, τὸν Σωτῆρα μιμούμενος· ἐντεῦθεν δεδόξασαι, δόξῃ ἀκηράτῳ, τῆς ἀθανασίας, καὶ λείψανόν σου τὸ σεπτόν, διὰ θαλάσσης εἰς Δύσιν ἔπλευσεν, ἐκπλήττον τοὺς θεόφρονας, τῷ παραδόξῳ θεάματι, καὶ πηγάζον ἰάματα, τοῖς ἐν πίστει προστρέχουσι.

5

Δόξα. ᾠχος πλ. 6'

Τοῦ διδασκάλου Χριστοῦ, ὑπείκων τοῖς λόγοις, εἰς ἔθνη μακρὰν ἀπεστάλης, τοῖς πεπλανημένοις κηρῦξαι τὴν αἰώνιον λύτρωσιν, Βαρθολομαίε Ἀπόστολε· τοῦ Παρακλήτου γὰρ ἐνδεδυμένος τὴν δύναμιν, ξένα καὶ παράδοξα εἰργάσω, καὶ ἀφωτίστοις λαοῖς, τὸ φῶς τῆς εὐσεβείας ἀνέτειλας· καὶ διὰ Σταυροῦ, Χριστοῦ τὴν ἔγερσιν δοξάσας, τῆς αἰωνίου δόξης ἡξίωσαι, ὡς ὁ Σωτὴρ ἀπεφάνετο. Αὐτὸν ἰκέτευε δεόμεθα, Ἀπόστολε ἐνδοξε, ἐλεηθῆναι τὰς ψυχὰς ἡμῶν.

6

Καθολικῆς Α' ἐπιστολῆς Ἰωάννου τὸ Ἀνάγνωσμα
(Κεφ. δ'. 11)

Ἀγαπητοί, εἰ οὕτως ὁ Θεὸς ἡγάπησεν ἡμᾶς καὶ ἡμεῖς ὀφείλομεν ἀλλήλους

ἀγαπᾶν. Θεὸν οὐδεὶς πώποτε τεθέαται· ἐὰν ἀγαπῶμεν ἀλλήλους, ὁ Θεὸς ἐν ἡμῖν μένει, καὶ ἡ ἀγάπη αὐτοῦ τετελειωμένη ἐστὶν ἐν ἡμῖν. Ἐν τοῦτῳ γινώσκουμεν, ὅτι ἐν αὐτῷ μένομεν, καὶ αὐτὸς ἐν ἡμῖν, ὅτι ἐκ τοῦ Πνεύματος αὐτοῦ δέδωκεν ἡμῖν. Καὶ ἡμεῖς τεθεάμεθα καὶ μαρτυροῦμεν ὅτι ὁ Πατὴρ ἀπέσταλκε τὸν Ὑιὸν αὐτοῦ Σωτῆρα τοῦ κόσμου. Ὃς ἂν ὁμολογήσῃ, ὅτι Ἰησοῦς ἐστὶν ὁ Ὑιὸς τοῦ Θεοῦ, ὁ Θεὸς ἐν αὐτῷ μένει, καὶ αὐτὸς ἐν τῷ Θεῷ. Καὶ ἡμεῖς ἐγνώκαμεν καὶ πεπιστεύκαμεν τὴν ἀγάπην, ἣν ἔχει ὁ Θεὸς ἐν ἡμῖν. Ὁ Θεὸς ἀγάπη ἐστὶ, καὶ ὁ μένων ἐν τῇ ἀγάπῃ, ἐν τῷ Θεῷ μένει, καὶ ὁ Θεὸς ἐν αὐτῷ.

7

ᾠχος 6'

Τῇ τοῦ Σωτήρος κλήσει, ἀκολουθήσας νουνεχῶς, τὰ ἐν νόμῳ προτυπώματα παρῆλθες, καὶ τῷ φωτὶ τῆς χάριτος προσέδραμες, ὅλη τῇ ψυχῇ Ἀπόστολε· καὶ τῷ Διδασκάλῳ ἐπόμενος, παρ' αὐτοῦ τὰ κρείττονα μεμύησαι, καὶ τὴν τοῦ κόσμου ἀνάπλασιν, καὶ σωτηρίαν τῶν θροτῶν, διὰ πληθοῦς οἰκτιρμῶν. Ἀλλ' ὦ Βαρθολομαίε μακάριε, Ἀποστόλων καύχημα, πρέσβευε ὑπὲρ τῶν ψυχῶν ἡμῶν.

8

Δόξα. ᾠχος πλ. 8'

Τοῦ Παρακλήτου τὸ θεῖον πῦρ, ἐν τῇ γλώσσᾳ περιφέρων, τῆς ἀσεβείας τὴν ὕλην κατέφλεξας, καὶ τῶν ἐθνῶν τὰς ἀγέλας ἐφώτισας, Βαρθολομαίε Ἀπόστολε· ὡς λαμπὰς γὰρ φαεινὴ, ἐκ Σιών ἐξέδραμες, τῆς αἰωνίου ζωῆς τὸ φῶς ἀναγγέλλων, καὶ πρεσβεύων ἀπαύστως, ἐλεηθῆναι τὰς ψυχὰς ἡμῶν.

Χριστῷ ἠκολουθήσας, Βαρθολομαῖε σοφέ, καὶ τούτου Ἀπόστολος καὶ ὑπηρέτης σοφός, σαφῶς ἐχρημάτισας· ὅθεν τῆς εὐσεβείας, κατασπείρας τὸν λόγον, σύμμορφος ἀνεδείχθης, τῶν παθῶν τοῦ Κυρίου· ᾧ πρέσβευε δεόμεθα, ὑπὲρ τῶν ψυχῶν ἡμῶν.

Μαθητῶν δωδεκάδος τοῦ Χριστοῦ τὸν συνάριθμον σὲ Βαρθολομαῖε ἐν ὕμνοις, εὐφημοῦντες γεραίρομεν· ἀνὴρ γὰρ πλήρης πνεύματος ὁφθεῖς, ἀξίως δὲ τῇ κλήσει πορευθεῖς, μαρτυρίῳ ἀνηρέθης, ὡς ζηλωτῆς Ἀπόστολος Πανεύφημε. Δόξα τῷ σὲ καλέσαντι Χριστῷ, δόξα τῷ σὲ ἀγιάσαντι, δόξα τῷ ἐν πυρὶ Πεντηκοστῆς σὲ καταυγάσαντι.

Λόγε Πατὴρ καὶ συμφυὲς Πνεῦμα, ταυτότης μία, ἄναρχε φύσις, ἄτμητε διαιρετὴ προσώποις, συνεκτικὴ τοῦ σύμπαντος Τριάς ἐνικωτάτη· σκέπε καὶ φρούρει, φύλαττε τῆς Κωνσταντινουπόλεως σοφὸν παναγιώτατον καὶ μέγαν πατριάρχην τὸν Οἰκουμενικόν, φημί, αὐθέντην καὶ δεσπότην Κύριον, Κύριον Βαρθολομαῖον, ὅσιον ποιμενάρχην, εἰς μῆκος μέγα τῆς ζωῆς μετὰ λαμπρᾶς εἰρήνης. Σὺν τούτῳ διαφύλαττε τοὺς πανιερωτάτους ἀρχιερεῖς, ὑπερτίμους καὶ ἐλλογιμωτάτους, εὐγενεστάτους ἄρχοντας μετὰ παντὸς τοῦ κλήρου, πρεσβείαις τῆς πανάγνου τε καὶ πάντων τῶν Ἀγίων.

THE GREEK BYZANTINE CHOIR

LYCOURGOS ANGELOPOULOS

Archon (Chief) Protopsaltes

of the Most Holy Archdiocese of Constantinople

conducts

THE POLYCHRONISMOS

TO THE ECUMENICAL PATRIARCH

by BALASIOS

Priest and Nomophylax of the Holy Great Church of Christ

and

HYMNS OF VESPERS

from the Office of the

HOLY APOSTLE BARTHOLOMEW

by the Monk GERASIMOS of the Skete of Little St Anne,

Hymnographer of the Holy Great Church of Christ

PART ONE

I. From the Office of Little Vespers of the Holy and Glorious Apostle Bartholomew

1. (a) and (b) Two *prosomoia* stichera. Mode I.....2.00
2. Doxastikon. Plagal IV.2.28
3. Five *prosomoia* stichera of the apostichoi. Mode II.....2.52

II. From the Office of Great Vespers.

4. Two *Prosomoia* stichera in a slow heirmologic chant. Mode IV.....4.37
5. Doxastikon. Plagal II.10.04
6. A reading from the First Epistle of John (4:11).2.21
7. The second *idiomelon* sticheron of the Litany. Mode II.3.21
8. The doxastikon of the apostichoi. Plagal IV.3.18
9. Apolytikion. Mode IV.0.55
10. Apolytikion by His Emin. Nikodemos, Metropolitan of Patras. Mode I. ...1.22

PART TWO

11. Polychronismos to the Ecumenical Patriarch by Balasios, Priest and Nomophylax of the Holy Great Church of Christ. Mode IV.....40.30

DECEMBER 10, 1996 the Greek Byzantine Choir and the cultural society 'Panorama' organized a function in the great reception hall of the Hotel Grand Bretagne - which was kindly made available by the management - in order to celebrate the fifth anniversary of the election of His Most Divine All-Holiness Bartholomaios I to the patriarchal throne of Constantinople. At this function an address was given by Marianna Koromilas, historian and General Secretary of 'Panorama', and the Greek Byzantine Choir sang the 'Polychronismos to the Ecumenical Patriarch' composed and set to music by Balasios, Priest and Nomophylax of the Great Church of Christ, together with hymns from the office of the Holy and Glorious Apostle Bartholomew, a work of the late Father Gerasimos, a monk of the Skete of Little St. Anne on Mount Athos and Hymnographer of the Holy Great Church of Christ.

These pieces, together with others from the Office of St. Bartholomew, are included in this recording. Also included is an apolytikion (n. 10) by His Eminence Nikodemos, Metropolitan of Patras.

The *prosomoia* stichera, whether set to a short heirmologic melody (nn. 1, 3) or to a slow chant (n. 4b), are sung according to the tradition of the heirmologia of Peter Lampadarios and John Protopsaltes. An exception is (n. 4a), which is sung according to the oral tradition of the Kollyvades monks of Skiathos, which was taken down by the oekonomos and episcopal commissioner of Skiathos, George Rhegas (d. 1960).

The doxastika (nn. 2, 8) and the *idiomelon* sticheron (n. 7) to a short sticherarian melody, together with the doxastikon (n. 5) to a slow-short melody with rhythms of the older and new types, respectively, have had their melodies composed by the hymnographer.

The reading (n. 6) is proclaimed in the traditional manner of a sung proclamation from the Epistles.

The priest Balasios, by origin a Peloponnesian, was born in Constantinople, perhaps in the second decade of the seventeenth century. He pursued his studies there - he is mentioned as a pupil of Theophilos Korydalleus - and embarked on a career in the service of the Great Church of Christ, in which he held high office: Domestic, Protonotarios, Great Ecclesiarch, *Protoasecretis*, Great Rhetor, Great Chartophylax and Great Oeconomos. It seems that together with the last three offices he also held the office of Nomophylax, by which he has remained known. In 1700, in Codex Lauriensis II, 172 (an autograph of Arsenios of Kydonia) Balasios is already referred to as deceased.

Balasios' musical education was completed under the tutelage of a splendid musician of the seventeenth century, Germanos, Metropolitan of New Patras, with whom he studied alongside Cosmas Makedonas, the similarly well-known hieromonk and musician of the monastery of Iviron.

The musical *oeuvre* of Balasios is exceptionally wide-ranging. The starting-point of his compositional work was his arrangement of older melodies in a more analytical notation and his taking down of popular songs. His composition includes the cycle of the heirmologion (in the new melodification), the cycle of Vespers, Orthros and the Divine Liturgy. He also turned his attention to the cycles of the *mathematarion* and the *oikematarion*. Indeed, in Balasios and even more in Bereketes the new form of the kalophonic heirmologion reaches its apogee. He even writes down the melodies of secular music. The settings by Balasios of older melodies in a more analytical notation were very influential in the field of musical

arrangement and made a decisive contribution to the development of notation, establishing the new method which was to be developed by the three teachers at the beginning of the nineteenth century.

The Polychronismos to the Ecumenical Patriarch by the Priest Balasios is a poem in fifteen-syllable verses, set to a melody of the type of the kalophonic sticheron with the insertion of a *kratema* before the last verse. The fourth papadic mode is the predominant mode of the polychronismoi composed in the seventeenth century, both of those whose author is known and of those that are anonymous. It is in this mode, which couples dignity with sensitivity and finely varied intervals with melodic richness, that the priest Balasios also composed his own polychronismos. Entitled *Verses made by kyr Balasios, priest and nomophylax, to the glory and praise of the most holy, most wise and most learned Ecumenical Patriarch kyr Dionysios of Constantinople*, the musical text is developed in broad phrases which are repeated in the manner, one might say, of fixed periods, sometimes in the original form and sometimes with variations. Despite this repetition, which is nevertheless characteristic of Byzantine composition, the interweaving of the modes and melodic lines leads to frequent leaps, which are underlined, for example, by the conclusion of one musical passage in the fourth plagal mode and the beginning of the next an octave higher.

At the *kratema*, which follows the text before the final concluding phrase, Balasios presents all the best qualities of his compositional talent, using the syllables like the pieces of a polychrome mosaic. In this way he endows a rich musical passage with imagination, art and an incomparable flow. The *mathema* ends with a text, the last fifteen-syllable verse of the poem.

The name of the Ecumenical Patriarch mentioned in the eighteenth-century manuscripts is that of Dionysios IV Mouselimes or Comnenos the Seroglanes, a Constantinopolitan who ascended the ecumenical throne five times (1671-73, 1676-79, 1682-84, 1686-87, 1693-94). The setting, however, of Hourmouzos, Chartophylax of the Holy Great Church of Christ and one of the inventors of the new method, mentions the name of the Patriarch Procopios (1785-89). In the present recording we have substituted the name of the Ecumenical Patriarch of Constantinople Bartholomaios I.

This melody is still unpublished. It is presented for the first time this century in the transcription of Hourmouzos from Codex MPT 704, fol. 266r - 268v.

Lycourgos Ant. Angelopoulos

GLOSSARY

Apolytikion: A short festal hymn summarizing the theme of the feast and sung before the dismissal of Vespers and other Offices.

Apostichoi: Short hymns preceded by an intoned verse of the psalms.

Doxastikon: A hymn with its own proper melody sung at the end of the hymns of Vespers and preceded by the verse: 'Glory be to the Father and to the Son and to

the Holy Spirit.'

Heirmologion: Hymn book containing the model stanzas of the Odes, corresponding to the Western hymnary.

Heirmos: The first stanza of an Ode serving as a model for the remaining stanzas.

Idiomelon: A text with a melody composed especially for it by the author of the words.

Kalophonic: A florid style of singing which emerged at the end of the Byzantine period.

Kratema: An elaboration of the melody without words at the end of a hymn.

Mathema: A portion of the ecclesiastical musical cycle.

Mathematarion: A book containing *mathemata*.

Oikematarion: A book of ecclesiastical music containing the *oikoi* (hymns) of the Blessed Virgin.

Orthros: The day-break service of the Orthodox Church, corresponding to the Western Matins and Lauds.

Papadic: Characteristic of the *Papadike*, a late Byzantine anthology of settings, both simple and florid, of liturgical hymns.

Plagal: One of the four 'oblique' modes of Byzantine chant, the difference between the four plagal modes and the four authentic modes, however, being theoretical rather than practical.

Polychronismos: An anthem wishing many years of life to the person in whose honour it is sung.

Prosomoion: A text adapted to an existing melody.

Sticheron: A short chant corresponding to the Western antiphon.

Stichos: A verse.

Theotokion: A hymn to the Theotokos, the Blessed Virgin.

Triadikon: A hymn to the Holy Trinity.

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The members of the Greek Byzantine Choir
(in order of seniority) are:

Leonidas Lioumis, Demetrios Zaitidis, Alexios Yannakopoulos, Andreas Chronis, Damianos Serefoglou, Anastasios Mentakis, Georgios Konstantinou, Konstantinos Angelidis, Elias Frangakis, Ioannis Tsiotsiopoulos, Michael Stroumbakis, Panagiotis Ravanidis, Konstantinos Lanaras, Nabil Al Sayegh, Daas Ibrahim, Charalambos Rimbis, Anastasios Vasilopoulos, Nikolaos Perakis, Avgoustinos Zisimos, Elias Papadopoulos, Georgios Fountas, Alexandros Georgoulis, Spyridon Lontos, Evangelos Kotsonas and Demetrios Kontogiorgis.

The Very Reverend Protopresbyter Thomas Chrysikos also kindly participated (6, 7).

The canonarchs are the brothers Evangelos and Photios Papachristou, members of the Junior Byzantine Choir of the Archdiocese of Athens, which has its seat at the Church of St Eirene, Aiolou Street (2, 4, 5, 8).

Soloists: Konstantinos Angelides (1b, 3b), Ioannis Tsiotsiopoulos (3c), Michael Stroumbakis (3d), Alexandros Georgoulis (3e), Elias Frangakis (4b), and Lycourgos Angelopoulos (all the pre-intoning, 4a, 5).

The recording was made at the Spiritual Centre of the Church of the Evangelistria of the Diocese of the Peiraeus, to the directors of which we express our warm thanks.

THE GREEK BYZANTINE CHOIR

The Greek Byzantine Choir was founded in 1977 by Lycourgos Angelopoulos and his colleagues with the aim of studying Byzantine music and presenting it as it has been handed down to the present day in written and oral tradition. In the twenty years of its existence it has performed at more than 650 concerts and liturgical events in Greece and in twenty-two other countries of Europe, Asia, America and the Eastern Mediterranean. Amongst these events were also the all-night vigil services at the Monastery of St Catherine on Mount Sinai (1983), at Cologne (1985), at the Monastery of Megalou Spelaiou (1987), at the Monastery of Vatopedi (1992 and 1997) and at the church of St Demetrios in Thessaloniki (1993), all of which were broadcast. The choir has recorded programmes at all the great television centres of Europe, has published cassettes of Byzantine music, has taken part in the first performance of 'Rodanon', a contemporary work by Michael Adamis, and has presented fragments of ancient Greek music and Old Roman chant. In 1990 it began recording and publishing the works of the great Byzantine master, John Koukouzelis. It also participated in the Festival of Athens and Epidauros in 1987 and from 1989 to 1991 gave a concert each year in the ancient theatre of Epidauros. It made its first appearance at the Athens concert hall, the Megaron Mousikis, in 1991 and since 1995 has taken part in the annual programmes of Byzantine music presented at the Megaron. Most recently, in March 1997, it presented concerts of Byzantine music at the Metropolitan Museum of New York within the context of the exhibition *The Glory of Byzantium*. Six CDs have already been issued in France under the choir's name, the first in 1993. These are: *The Divine Liturgy* - Opus 111 (OPS 30-78), *Akathistos Hymn* - Playasound (PS 65118/9), *Hymnes de Noel* - Jade (JAD CO 97), *Lycourgos Angelopoulos et le Choeur Byzantin de Grèce en Concert* - Chant

du Monde (CMT 274971 EM 212), *Ioannis Koukouzelis Le Maistor Byzantin* - Jade (JAD C 129 HMCD 85) and *Hymnes à la très Sainte Mère de Dieu* - Jade (F: HMCD 87-74321-32725-2). Among the publications of the choir is a book entitled *John Koukouzelis the Maistor, a Selection of Works* (in Greek), and *Anthology* by Petros Manouil Ephesios, reprinted from the first edition (Bucharest 1830), Athens 1997.

LYCOURGOS ANGELOPOULOS

Born in Pyrgos in the Peloponnese in 1941, Lycourgos Angelopoulos studied law at the University of Athens and Byzantine music under Simon Karas. He is Protopsaltes of the Church of St Eirene (the first cathedral of Athens), founder and director of the Greek Byzantine Choir, and teaches Byzantine music at the conservatoires of Ph. Nakas and N. Skalkotas. He has also directed the Junior Byzantine Choir of the Archdiocese of Athens from its foundation, directs the School of Byzantine Music of the Diocese of Eleia, and has collaborated with Athens radio in the production of programmes of Byzantine music. He has also been involved with contemporary music (he is an interpreter of many works of Michael Adamis, Dimitris Terzakis and Kyriakos Sfetsas) and is a member of the research group of M. Pérès, which studies old western chants and their relationship to Byzantium. He has made several recordings in France of Byzantine, Old Roman, Ambrosian and other old western chants. In 1994 His All-Holiness the Ecumenical Patriarch Bartholomaios I bestowed on him the office of Archon (Chief) Protopsaltes of the Most Holy Archdiocese of Constantinople. He has also been honoured by His Beatitude the Patriarch Diodoros of Jerusalem, by the Church of Finland and by the Diocese of Patras. Since 1997 he has directed the Department of Music of the Society for Byzantine Studies.

THE TEXTS

1. Mode I. 'Celebrated Martyrs'

(a) Illuminated by the intellectual light of the Holy Spirit, O Apostle Bartholomew, like a great luminary you lightened the world, proclaiming Christ, the Sun of glory to the gentiles. Beseech him to grant his peace and great mercy to our souls.

(b) In response to the call of Christ, you followed him, O Apostle, with an upright will and abandoning the transient things of this world, you were initiated into the great mystery of his dispensation and became a heavenly mystic. For you appeared as an inspired servant of his incarnation.

2. Glory be. Mode II

Deemed worthy of the gift of apostleship, you appeared as a trustworthy labourer of the Gospel, as an Apostle of Christ, O blessed Bartholomew. Fully initiated into things divine, you proclaimed salvation to all through Christ the Saviour. Intercede with him, we beseech you, for those who honour you.

3. Mode II. 'House of Ephratha'

(a) You proved, O Apostle Bartholomew, to be a renowned herald of Christ, and you proclaimed His coming as man into the world.

(b) Stichos: *His voice is gone out to all the earth and His words to the ends of*

the world.

By performing miracles in the power of Christ, O renowned Apostle, you brought those previously in error to holy faith.

(c) Stichos: *The heavens narrate the glory of God and the firmament proclaims the work of His hands.*

Having endured crucifixion like the Saviour of the universe, O wise Bartholomew, you have been deemed worthy of His supernatural radiance.

Glory be. Triadikon

(d) Co-equal, all-powerful Father, Son and Holy Spirit, Godhead sharing the same honour, have mercy on the world through the intercession of thine Apostle.

Now and forever. Theotokion

(e) Having taken flesh from your chaste blood, O Blessed Virgin, the Word appeared in twofold form, and Bartholomew, too, you did magnify.

4. Mode IV. 'As brave among the martyrs'

(a) By the trawl-net of your tongue, O divinely inspired Apostle, from the depths of futility and stubborn Godlessness you drew up the ends of the world and presented them by faith to Christ our God, who endowed you with such a grace because of your inspired discipleship and mystic utterance, O Apostle Bartholomew.

The same mode. 'You gave a sign'

(b) By enduring crucifixion, O Apostle Bartholomew, you imitated the Saviour. Therefore you have been glorified with the pure glory of immortality, and your holy relic floated across the sea to the West, astounding the devout with the strange sight and becoming a fount of healing for those who draw near in faith.

5. Glory be. Plagal II

Obedient to the words of Christ the teacher, you were sent to distant peoples to proclaim eternal redemption to those in error, O Apostle Bartholomew. For clothed in the power of the Paraclete, you performed signs and wonders and made the light of piety arise for peoples beset by darkness. And having through the cross glorified the resurrection of Christ, you have been deemed worthy of eternal glory as the Saviour declared. Intercede with Him, we beseech you, O glorious Apostle, to have mercy on our souls.

6. A Reading from the First Epistle General of John (4:11-16)

Beloved, if God so loved us, we also ought to love one another. No one has ever seen God; if we love one another, God abides in us and His love is perfected in us. By this we know that we abide in Him and He in us, because He has given us of His own Spirit. And we have seen and testify that the Father has sent His Son as Saviour of the world. Whoever confesses that Jesus is the Son of God, God abides in him and he in God.

7. Mode II

At the call of the Saviour you followed with understanding and outstripping the prefiguration of the Law you ran towards the light of grace with all your soul, O Apostle; and having followed the Teacher you were initiated by Him into what was greater, both the renewal of the world and the salvation of mortals, showing compassion for the multitude. O blessed Bartholomew, boast of the Apostles, intercede for our souls.

8. Glory be. Plagal IV

Carrying about on your tongue the divine fire of the Paraclete, you have burnt up the matter of impiety and illuminated the flocks of the gentiles, O Apostle Bartholomew. For like a flaming torch you ran out of Zion, proclaiming the light of eternal life and ceaselessly interceding that God may have mercy on our souls.

9. Mode IV. 'Speedily anticipate'

Having followed Christ, O wise Bartholomew, you manifestly became His Apostle and prudent servant. Wherefore having sown the word of piety, you proved to be conformed to the passion of the Lord. Intercede with Him, we beseech you, for our souls.

10. Mode I. 'Citizen of the desert'

We celebrate you in hymns, O Bartholomew, numbered among the twelve disciples of Christ, for appearing as a man full of spirit, you followed the call

worthily and met with martyrdom as a zealous Apostle. O most renowned martyr, glory to Christ who called you, glory to Him who sanctified you, glory to Him who illuminated you in the fire of Pentecost.

11.

Polychronismos

O Word of the Father and co-equal Spirit, O single identity, O unoriginate nature, O undivided being in separate Persons, O Trinity of absolute oneness who dost keep the universe in being, protect and watch over the wise, most holy and great Patriarch of Constantinople, our principal and sovereign lord, our holy chief shepherd, the Lord Dionysios. Grant him a long life in radiant peace. Preserve with him the most holy bishops, our most honourable and most learned and most noble governors, together with all the clergy through the intercession of the all-pure Theotokos and all the saints.

Translation Dr. Norman Russel

Photographs:

1. (Cover): His All-Holiness the Ecumenical Patriarch of Constantinople, Dominus Dominus BARTHOLOMAIOS I on the throne of the Venerable Patriarchal Church of St George.
2. (Back cover): The façade of the Patriarchal Church of the St George (photographs by Nikolaos Manginas).

Publication direction - recording engineer: Nikos Dionysopoulos



Ἡ Ἑλληνικὴ Βυζαντινὴ Χορωδία στὴν ἐκδήλωση τῆς 10ης Δεκεμβρίου 1996
(φωτογραφία Παναγιώτη Στεργιάκη)

The Greek Byzantine Choir at the concert of 10 December 1996
(photograph by Panayotis Stergiakis)