

**THESSALONIKI PROGRAM**

18 DECEMBER 2011

(Total time of Hymns is 20:30 Min)

**1. ΊΕΝΟΥΩΥΤ (Ten oo oasht):**

(Choir, 2:30 Min)

*“We worship the Father of Light, His-Only Begotten Son and the Holy Spirit, the One Essence Trinity”.*

It is called “Hymn of the Holy Trinity” or “Hymn of Blessing”.

After finishing the “Morning Incense Rite”, the “Liturgy of the Catechumens” starts by the blessing hymn: ΊΕΝΟΥΩΥΤ.

While chanting ΊΕΝΟΥΩΥΤ, the priests take off the black ascetic raiment and put on the white dalmatic and the deacons wear white tunic thus symbolizing light, purity, and sanctity. So, with the white clothes aspersing on it, the blessing hymn turns brighter.

**2. ΖΙΤΕΝ ΝΙΠΡΕΒΙΑ (Hitennipresvia)**

(Choir, 1:30 Min)

*“Through the intercession of the Mother of God, O lord, grant us the forgiveness of our sins, We worship You, O Christ With Your good Father and the Holy Spirit: for You have come and saved us. A mercy of peace, a sacrifice of praise”.*

It is called “The hymn of Intercessions”, chanted in the “Gregorian Mass”.

We can easily recognize that the tonal repetition at the beginning of the hymn expresses the insistence in asking for forgiveness, while the tonal extension and step-by-step tone ascending in the hymn cadence expresses the offering of praising sacrifice to the Heavenly Father.

**3. Ορσιος αψαλ (Osseyio Afshay)**

(Choir and Solo: Monir Wassfy, 2:30 Min)

*“A star appeared in the east: and the wise men followed it, until it led them to Bethlehem: They worshipped the King of ages, Alleluia Jesus Christ, the Son of God: was born in Bethlehem, This is He to Whom the glory is due”.*

It is called “The Gospel Response” chanted in the Nativity Feast.

Therefore, its melody is completely different from the “Annual Gospel Response” or that of the Great lent.

#### 4. **Πι χριστος ἀφτωνη (Pikhristos Aftonf).**

(Choir and Solo: Monica George, 5:45 Min)

*“Christ has risen from the dead. By death He trampled over death. And to those who were in the graves, He granted them the eternal life”.*

Hymn for the Resurrection.

Chanted during the Procession of bishops and priests holding the golden censers with incense ascending up, together with deacons holding candles, icons and crosses with ensigns hanged on, all circulating the church 3 times among the congregation.

#### 5. **† Ζηρινη ἔτε φ† (Tihirini ente Efnoti)**

(Choir, 1:30 Min)

*“The peace of God: which is beyond all understanding: keeps your hearts: in Christ Jesus, our Lord. I have sinned, My Lord Jesus forgive me for there is neither servant without sin nor a master without forgiveness”.*

It is called “Gospel Response” chanted in the Great Lent.

Asceticism can be traced in the rhythms, while the tones bear an anchorite spirit, and therefore it simply represents the state of asceticism and abstinence lived by the church throughout that period.

#### 6. **Χερε νε Μαρια (Shere ne Maria):**

(Choir and Solo: George Kyrillos, 7:45 Min)

*“Hail to you Mary, the fair dove, who bore to us God the Logos (Word)”.*

It is Called “The Praxis Response”.

Chanted before reading a chapter of “Acts of the Apostles”.

This hymn is characterized by “Tonal redundancy” which is a distinctive style of formulation in Coptic hymns called **Melisma**, in which several tones are composed for one vowel. The Melisma existed in Pharaonic music as stated by “Demetrios the Valerony” (one of Alexandria Library Chiefs in 297 B.C.) who wrote: *“Egyptian priests used to worship their Deities using the 7 vowels, by singing one after the other, producing dulcet sounds by this redundancy”.*

This proves that this style of singing existed in the era of the Pharaohs, and outreached the Coptic Church as a style but not as hymns.

In this hymn the melisma is used to express with tones the spiritual meaning of the different stages of the Virgin's whole life.

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