

ΕΝ ΧΟΡΔΑΙΣ

EN CHORDAIS

Musical Traditions of the Mediterranean

On the steps of Orpheus

A journey in the Greek Byzantine and Rebetiko music

Part I The Voice of Byzantium

Part II The prehistory of Rebetiko



music ensemble **EN CHORDAIS** The voice of Byzantium



The words “Byzantine musical heritage” usually make one think of the tradition of Church music. In this concert in proposal, however, we are presenting a lesser-known aspect of this heritage secular rather than religious music combined with related musical idioms from the Levant. The Byzantine Empire was composed of a vast mosaic of ethnicities and cultures that were bound together by a shared religion, Christianity, and a common language, Greek, which gradually took the place of Latin. Being a result of the integration of many different peoples and ideas, Byzantine culture became deeply ingrained in the history of the Mediterranean. Yet the region's troubled history, studded as it was with tensions and hostilities, as well as social, political, and economic transformations, not to mention physical degradation, makes it difficult for us to discern the traces it left and their effect on modern musical practice.

At the heart of this musical world stands the theoretical system of tropes, or musical embellishments [μήπως εννοείς modes?]; they were created in ancient Greece and constitute the foundation of all Eastern music, known as maqam in the Arab world and Turkey, radif in Persia, and echos (Gr. ἦχος or mode) in Byzantine music. The connections between these traditions extended to common rhythmic patterns and melodic themes, shared musical forms and instruments, and close personal relationships between musicians of different nationalities, whose collaborations include the discussions and sharing of information about the art and science of music.

Unlike other Eastern traditions, however, the Byzantines developed a system of musical notation as early as the tenth century, and this has given the surviving repertoire considerable historical depth. The oldest example of secular music, a Persian composition, goes back to the fifteenth century, and subsequently, the use of Byzantine musical notation for recording secular music became increasingly popular. By the mid-nineteenth century, there were some 7,300 sheets of Byzantine and Post-Byzantine music manuscripts, which represent an important written source for the musical heritage of the Eastern Mediterranean.

The perfect and primary instrument was the human voice. It was trained systematically in the age-long and continuing tradition of the art of ecclesiastical music, having its roots in ancient Greek music. The voice style consists of particular vocal techniques, correct reading of the quality signs in musical notation, expressive rendering of textual content, and particular rules of vocalization. The art of the vocal tradition in Byzantium is a great art and a powerful one. It has influenced the way in which songs are sung and instruments are played both in terms of their style and their temper.

The voice of Byzantium echoes until today not only in the Greek musical heritage, but also in related traditions of the Middle East; Arabic, Persian, Ottoman and others. The program of the concert will include contemporary music written in the modal tradition of Byzantium creating a smooth connection and transition between the past and the present, the originality of the old and the creativity of the new. It is an opportunity to demonstrate the fact that, despite enmities, there was a constant free flowing movement, with exchanges and cross cultural influences, in the customs and musical idioms of these civilizations, which are still alive today. The program will start with the musical heritage of Byzantium, including regional musical idioms, and will continue with masterpieces of Arabic and Ottoman music.

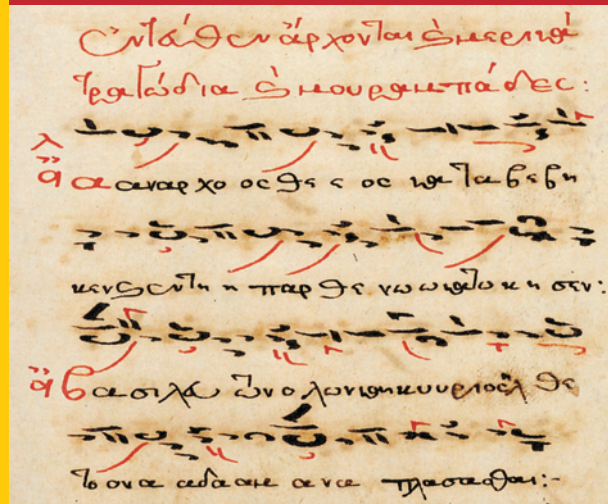


The concert will close with contemporary compositions that will illustrate the creative continuity of “The Voice of Byzantium” and its influential power in meeting with modern trends. Through this program, the audience will have the opportunity to travel through different eras and musical colors, through memories and new lands, through senses and new emotions.

music ensemble **EN CHORDAIS**
Radio France Prize for World Music 2008

Kyriakos Kalaitzides - oud, voice
Kyriakos Petras - violin
Drosos Koutsokostas - voice, lute
Alkis Zopoglou - qanun
Petros Papageorgiou - percussion

Leonidas Palaskas - sound engineer



music ensemble EN CHORDAIS



photo Richard Termine



En Chordais

En Chordais is one of the most internationally acclaimed and exceptional music ensembles specializing in the traditions of the Mediterranean music. Its presence on stage is always accompanied with a wide and unique repertoire mixed with compositions both from the past and the contemporary time maintaining the originality and the timeless of the old as well as the intimacy of the today's trends. With this extensive repertoire and a playful, lively presence on stage, the ensemble has toured throughout the world, receiving enthusiastic critical acclaim.

The music ensemble is connected with the homonymous musical organization, which along with the establishment of the traditional and Byzantine music school and its actions in the field of publishing books and recording CDs, has composed a broad perspective in the Greek and International music scene.

The repertoire of the ensemble celebrates the Byzantine musical heritage and the Greek folk music, the works of major Mediterranean composers, as well as compositions by its members and a creative continuation of this great heritage. Of particular importance in the repertoire is the application of Kyriakos Kalaitzidis' (En Chordais' artistic director) research findings in manuscript codices from the 15th-19th century, which are preserved in several historical libraries of Europe.

En Chordais, renowned for extensive research on the musical legacy of the East Mediterranean, has entranced audiences by more than 800 concerts all over the world. The appreciated ensemble has been invited and performed in very special and important concert halls: Salle Pleyel (Paris), The Grace Rainey Rogers Auditorium of Metropolitan Museum of Art (New York), Bibliotheca Alexandrina, Palais de Bozar (Brussels), Carl Orff - Saal Gasteig (Munich), Cairo Opera House, Theatre de la Ville (Paris), San Marco (Venice), South Bank (London), City Hall Concert Hall (Hong Kong), Athens Concert Hall, Melbourne Recital Centre, Ten Days on the Island (Tasmania), Salle Pierre-Mercure (Montreal), Theater of Ancient Epidaurus, Cemal Resit Rey Concert Hall (Istanbul), Herodis Atticus Odeon (Athens), Institut du Monde Arabe (Paris) are just some of them ...

In 2006 En Chordais was honoured as the official nomination by the Greek department of UNESCO for the Sharjah Prize for the promotion of Arab culture. In March of 2008, the group during its participation to Babel Med Festival received the "Prix France Musique des Musiques du Monde" in Marseilles.

En Chordais concerts and discography, have been largely publicized, with enthusiastic reviews to musical magazines, on line articles, presentations, references, interviews, TV and Radio emissions (BBC world service, Arte, TV5, Radio CANADA, Radio FRANCE, New York Times, Turkish Radio Television, ABC Radio National Australia, Al Jazeera, National Greek Television, etc).



photo Elie Khammar



photo Nikos Papadopoulos



Press Cuttings

A score of Byzantine music arranged and performed by the Greek ensemble En Chordais will soak into your system and stay there. (The New York Times).

The group combines Greek regional idioms and contemporary sounds with a range of influences, mixing moments of traditional festiveness and intense humor into their performance. (Gig Magazine - UK).

The concert Marco Polo's Travels to China is a mosaic of musical traditions just as the Silk Road once blended the cultures of East and West. Guests artists from Tajikistan, Turkey, Israel, Iran and Italy and the En Chordais Ensemble from Greece create an enchanting experience for all. (English Street Hong Kong).

En Chordais is not a group of museum conservationists preciously handling music tracts from the past, but are more investigators wishing to use history as a way to inspire present practice and to further an understanding of themselves. (Neos Kosmos - Australia)

The non-profit organization En Chordais, from Thessaloniki, is an example of creativity in the cultural field. Its multi-faceted presence shows both seriousness and knowledge. (Jazz & Tzaz Magazine - Greece).

The recordings of "En Chordais" stand out thanks to the substantiated presentation of their material, a result of systematic research in fields that are not particularly well known, as well as for the high aesthetic value of the generous booklets that accompany them. ... in other words, paradigmatic editions that stem from painstaking and systematic work. (Eleutherotypia - Greece).

The Greek ensemble En Chordais hugely popular at the 2007 Mediterranean Arts Festival- return with a multi-media program on Marco Polo's travels, an epic original musical journey. (BC Magazine Hong Kong).

En prelude, un magnifique morceau instrumental, "Prosmeni", composition de Kyriakos Kalaitzidis, est venu resonner dans l'eglise avant que les voix se mettent en scene jusqu'a ce tres beau poeme qui a conclu de tres belle maniere la soiree. (Étang de Berre, La Provence).

En Chordais has entranced audiences across Europe with its captivating and hypnotic sound. The spiritual character of their music contrasts with moments of traditional festiveness and a playful humour. (Ten Days on the Island - Tasmania).

photo Andreas Sfirdis



photo Dimitris Nikolopoulos



photo Haris Akrivades



photo Dimtsiou Sophia



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希臘被譽為是西方文明的發源地，英文中的音樂「Music」一詞，

就是來自希臘文「Muse」。

在古希臘神話之中，Muse「繆斯」是指神話中9位古老的女神，

寓意傳統的音樂與舞蹈之起源。

而來自希臘的安荷達斯樂團，

其音樂就反映了希臘傳統文化與現代文明的隔空接觸。

撰文：馬其發（特約作者）

圖片：由康文署提供

安荷達斯樂團（En Chordais Ensemble）的6位成員：小提琴手 Kyriakos Petras、烏德琴手（烏德琴「Oud」乃中東音樂常用的一種古老弦樂器）Kyriakos Kalaitzidis、夸奴恩琴手（夸奴恩琴「Qanun」是一種呈梯形的撥弦樂器，音域可高達3個八度）Alkis Zopoglou、低音大提琴手 Vasileios Tzortzinis、敲擊樂手 Petros Papageorgiou 及主音歌手 Drossos Koutsokostas，各人都擁有非凡造詣，對希臘及中東的傳統樂器，均有十分精闢的演繹與詮釋技巧，無論是演奏希臘傳統古樂又或現代作品，對希臘音樂注重情感特性的調式，有相當緊湊而精準的掌握。

保留 希臘詩歌特色

古代希臘沒有音樂可以脫離詩歌而獨立存在，兩者可說同位一體，安荷達斯樂團奏半的歌曲，都充分展現了這個獨特的體裁，歌唱部分無論是抒情的詩歌抑或熱情的樂章，皆演繹得淋漓盡致。希臘歌曲中很注重感性、溫柔與內斂的氣質表現，這樂團的演繹常呈現出一種拜占庭詩歌講求韻律與柔和情感的特性。

07年，安荷達斯樂團曾來港為康文署主辦的「地中海藝術節」演出，並邀來了不同國家的著名音樂人，如黎巴嫩、伊朗、約旦及土耳其的歌手和樂手合作，拼湊出一幅多文化色彩的音樂圖案，令人留下深刻的印象。

本月尾，樂團將再度來港參與「絲綢之路藝術節」的演出，音樂會名為《馬可李羅東遊記》，樂團藝術總監兼烏德琴手 Kyriakos Kalaitzidis，更特別新編及創作了多首作品，以圖呈現馬可李羅於800多年前，從意大利威尼斯乘船轉抵達當時元朝（1275年）的元上都（位於今內蒙古自治區錫林郭勒盟正藍旗境內），再從陸路遊歷至大都（今北京），那長達20多年東方文明帝國的遊歷，並展現其中東西文化的思潮衝擊、驚喜、嚮往與期望。

展現 歌唱彈奏功架

樂團今次來港只有5位成員 Kyriakos Petras、Kyriakos Kalaitzidis、Alkis Zopoglou、Vasileios Tzortzinis、Petros Papageorgiou，主音歌手 Drossos Koutsokostas 並沒有來。

不過，一如07年來港的演出模式，樂團特意邀請了5位來自中東及歐洲的歌／樂手合作。他們都屬大師級人物，包括意大利長笛手 Marco Rosa Salva，他曾是意大利多個著名樂團的主軸人物，對古典意大利舞曲有很高的演奏造詣。

現年33歲的塔吉克斯坦歌手 Nâdira Pirmatova，18歲在當地就已奪得不少歌唱獎項，05年她代表國家參加 the Samarkand Festival 演出，拿下最高榮譽。

遠古精靈

喚醒

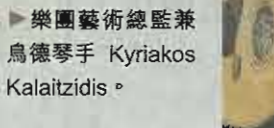
隔空對話



▲特邀樂手（手敲擊樂）兼歌手 Zohar Fresco。



▲特邀樂手（都托爾二弦琴）兼歌手 Nâdira Pirmatova。



▶樂團藝術總監兼烏德琴手 Kyriakos Kalaitzidis。

En Chordais Ensemble



伊朗薩他琴手（薩他琴「Setar」乃一種四弦之長頸魯特琴）兼歌手的 Kiya Tabassian 精通古典波斯音樂，曾組織及領導不少樂團在當地演出，其後到加拿大演出大獲好評並於當地發展，現為 Conseil Québécois de la Musique 的主軸成員。

在德國出生的土耳其薩茲琴手（薩茲琴「Saz」是一種於庫德族及土耳其人的音樂中，常用的撥弦樂器）兼歌手 Özlem Özdil，擅創作和歌唱土耳其民歌，由於她深諳德語，在歐洲相當活躍，憑她的獨特薩茲琴彈奏及土耳其民謠歌唱風格，在歐洲及土耳其國內有一定的知名度。

以色列籍的土耳其裔敲擊樂手兼歌手 Zohar Fresco，擅長演奏拉丁及中東風格的敲擊樂，不單在亞拉伯世界備受注意，就是在西方樂壇也甚具知名度，曾與當代音樂大師如 Phillip Glass、Glen Velez、Zakir Hussain 等合作，也曾與美國流行女歌手 Noa 的數張暢銷大碟（《Calling》、《Both Sides of the

Sea》、《Live in Israel》）中擔任敲擊樂演奏部分，聲名顯赫。

重現 東遊的驚和喜

這可算是一個奇特、令人驚訝又目眩的音樂組合，我從未想過這幾位來自不同國度、不同文化和不同音樂體系的歌／樂手，可以和希臘的安荷達斯樂團一起演出，並試圖以音樂再度游走於馬可李羅所經歷過的「東遊見聞錄」世界，嘗試喚醒遠古文明的「藝術精靈」，再來一次隔空對話、交融。屆時他們的音樂會將以意大利文、希臘文、土耳其文、希伯來文和波斯文等語言演出，配合音樂總監 Kyriakos Kalaitzidis 一系列作品，附以圖片和影像來展現出是次東西方遠古文明的藝術闊度和深度，企圖再度呈現馬可李羅當年從威尼斯走入古中國的經歷、理想、期望和恐懼。

這可是極具野心又富進取性的音樂嘗試，到時將會有甚麼樣的火花迸發？我倒懷着十分好奇的心情期待。

《馬可李羅東遊記》
日期：10月31日（星期六）
地點：香港大會堂音樂廳
查詢：2370 1044

▲安荷達斯樂團。

音樂史詩《馬可孛羅東遊記》首演

安荷達斯演繹地中海古樂

【本報訊】來自希臘的安荷達斯樂團 (En Chordais Ensemble) 擅長演繹東地中海地區傳統古樂，二〇〇七年獲邀來港為「地中海藝術節」演出，以悠揚的古代波斯及拜占庭音樂迷倒不少知音。十月底他們為「絲綢之路藝術節」度身炮製的《馬可孛羅東遊記》音樂會，將以音樂追溯這位探險家長達二十四年，由威尼斯經耶路撒冷到北京的東方之旅。

感受絲路文化魅力

安荷達斯樂團今次將聯同五位來自意大利、伊朗、以色列、土耳其和塔吉克斯坦等絲路國家的著名音樂家，演奏由十三世紀以至當代富歷史感及傳奇氛圍的樂曲，展示多國度音樂的繽紛色彩，讓樂迷感受絲路文化的醉人魅力。

樂團藝術總監兼烏德琴演奏家 Kyriakos Kalaitzidis，更特別為音樂會創作多首全新曲目及將傳統音樂重新

編曲，呈現馬可孛羅在旅程上的見聞，及探索他經歷期望和恐懼的心路歷程。整個演出將配以珍貴影像，及意大利文、希臘文、土耳其文、希伯來文和波斯文文本，讓觀眾投入這次跨地域、跨文化的傳奇旅程，重踏前人的步伐，體會箇中意想不到的震撼和驚喜。

致力鑽研東地中海音樂遺產的安荷達斯樂團於二〇〇七年獲聯合國教科文組織提名角逐沙加獎，以表揚他們推動阿拉伯文化的卓越貢獻，去年則贏得法國世界音樂大獎。英國 Gig Magazine 稱讚「樂團的演出結聚了希臘地區音樂風格和當代聲樂之特色，並融合傳統節慶的歡騰和豐富的幽默感」。

示範講座免費入場

安荷達斯樂團是一個探索東地中海以及鄰近地區音樂的團體，總部設在希臘的塞撒羅尼加。樂團不但透過演出，更以轄下的音樂學院、所出版的書籍和鐳射唱片等，向樂迷介紹多層次的希臘音樂。樂團致力於研究多元文化、高雅音樂及希臘的通俗音樂傳統。

樂團把研究所得結合成表演，並曾在世界各地演出，足跡遍及希臘以及鄰近巴爾幹半島、歐洲多個國家及中東地區。樂團更曾與多位希臘及海外音樂家合作。

安荷達斯樂團《馬可孛羅東遊記》音樂會是「絲綢之路藝術節」的節目之一，由康樂及文化事務署主辦，將於十月三十一日晚上八時，在香港大會堂音樂廳上演，門票於各城市電腦售票處發售。

此外，安荷達斯樂團將於十月二十九日晚上八時至九時三十分，在香港



▲安荷達斯樂團藝術總監兼烏德琴家 Kyriakos Kalaitzidis

港藝術中心麥高利小劇場舉行示範講座，樂團的藝術總監 Kyriakos Kalaitzidis 將與薩他琴演奏家 Kiya Tabassian 一同講解及示範極具特色的絲路音樂。Kalaitzidis 更會分享他為「絲綢之路藝術節」創作全新曲目的意念，及與來自不同文化背景的樂手合作的經驗。示範講座以英語進行，免費入場，座位有限，額滿即止。

安荷達斯樂團亦會於十月二十九日下午六時至六時三十分，在香港文化中心大堂演出，市民可免費入場。

「絲綢之路藝術節」節目詳情，可參閱各城市電腦售票處派發的節目手冊，或瀏覽網址 www.silkroadfestival.gov.hk。節目查詢可電二三七〇一〇四四。



▲《馬可孛羅東遊記》音樂會將以音樂追溯探險家馬可孛羅由威尼斯經耶路撒冷到北京的東方之旅



▲安荷達斯樂團及特邀樂手將來港演出

Flirrende Klänge

Die Gruppe En Chordais aus Thessaloniki war zu Gast in der Jakobikirche

LIPPSTADT ■ Es sind tänzerische, energiegeladene Töne, die folkloristische Züge annehmen und in ihrer Grundintonation entfernt an die Rhythmen von „Zorba's Dance“ von Mikis Theodorakis erinnern. Wer der griechischen Musikgruppe En Chordais eine Weile zuhört, fühlt sich, als trete er durch ein Tor in eine fremde Welt.

Orientalisch angehaucht

sind die Klänge der Formation, die am Samstag anlässlich des 30-jährigen Bestehens der griechischen Gemeinde in der Lippstädter Jakobikirche auftrat. Eine Mischung aus weltlich byzantinischer Musik mit Kunstmusik und regionalen griechischen Klängen macht die Eigenheiten der aus Thessaloniki stammenden Gruppe aus.

Dabei versteht der deut-

sche Zuhörer zwar nicht die in griechischer Sprache gesungenen Texte, deren Grundthemen die Immigration, das Leben in der Fremde, aber auch die griechische Heimat und die Liebe sind. Was man aber mitbekommt, ist die Stimmung. Etwas Flirrendes macht die Musik aus. In ihren gemächlichen und dennoch dynamischen Grundrhythmen scheint sich die

sengende Sommerhitze zu spiegeln. Die langen Instrumentalsoli wirken träumerisch-schwelgend.

Es ist, als spürten die Musiker jedem einzelnen Ton nach. Die Geige klingt dann weich und ruhig. Das Spiel der Zupfinstrumente wirkt sehnsüchtig-entspannt. So verströmen die Interpretationen von En Chordais eine eigene Poesie, die einen an einen entfernten Sommerurlaub erinnert. Melancholisch wirkt das.

Beim Zuhören lässt man sich von den Rhythmen treiben. Nur ganz selten bricht in den Stücken ein südländische Temperament durch und auch das nur sehr gemäßigt. Dagegen überwiegen in den orientalisch-folkloristisch angehauchten Stücken die zurückhaltend ruhigen Klänge.

Und wenn die Musiker zu singen anheben, so nehmen ihre Stimmen eindringlich, bohrende Züge an. Sie halten den Ton, führen ihn in verschiedene Höhen und Tiefen. Ihr Publikum nehmen sie mit ihrem Gesang in längst vergangene Zeiten mit. ■ mes



Die griechische Gruppe En Chordais spielte in der Jakobikirche. ■ Foto: Meschede