

Basler Münster

Sonntag, 19. November 2017, um 18 Uhr

CHOR und ORGEL

Athos und Pärt

Arvo Pärt
* 1935

Annum per annum (1980)
Introduktion – K(yrie) – G(loria) – C(redo)
– S(anctus) – A(gnus dei) – Coda

Peter the Byzantine
+ 1808

The Katavasias of Christmas, First Mode
Chanted on Christmas during the Service of Matins

Ioannis the Protopsaltis
+ 1866

To Thee the Champion Leader, Plagal Fourth Mode
Chanted during the Akathist Hymn (Salutations to the Virgin Mary)
and also as a Kontakion during the Divine Liturgy (Mass)

Arvo Pärt

Trivium (1976)

Kyriakos Ioannidis
14th Century

Trisagion - Dynamis, First Mode *Kalogiron*
(Also known as Athonite melody)
Chanted during the Divine Liturgy (Mass),
before the reading of the Epistel and the Gospel

Arvo Pärt

Mein Weg hat Gipfel und Wellentäler (1989)

Mein Weg hat große Stunden,

Stöße und Schmerzen.

Mein Weg hat Gipfel und Wellentäler,

Sand und den Himmel.

Der meine order der Deine.

aus: *Livre de questions* von Edmond Jabès

Michael Hatzithanasiou
+ 1948

Liturgical Hymns (Also known as Anaphora),

Plagal First Mode Enharmonic *Phrygian*

Chanted during the Divine Liturgy

after the Creed and the Sanctification of the Holy Gifts

Arvo Pärt

Pari intervallo (1976/80 - anlässlich des Todes von M. K.)

Leben wir / so leben wir dem HErrn / Sterben wir / so sterben wir
dem HErrn. Darumb / wir leben oder sterben / so sind wir des HErrn.
(Römer 14,8)

Hieromonk Hierotheos
(+ 1976)

O Lady, Do Thou Receive, Plagal Fourth Mode

In Latin known as *Ave Maria*

Chanted during the All-Night Vigils at the Polyelos
during the Service of Matins

Sänger/Mönche vom Berg Athos

Elder Philipos (Hieromonk - Thomas Brotherhood),
Father Vasileios (Hieromonk), Father Christos (Archpriest),
Father Nikolaos (Priest), Christos Tselios (First-Chanter),
Nikolaos Moulikas (Chanter), Ioann Litovchenko (Chanter)

An der Mathis-Orgel (2003): Münsterorganist **Andreas Liebig**

Eintritt frei! Kollekte am Ausgang zur Fortführung der Orgelkonzerte im Basler Münster.
Empfohlener Betrag - suggested donation: 40 CHF – Herzlichen Dank - Thank you very much!

In Zusammenarbeit mit www.culturescapes.ch

Byzantine music, just as most forms of art, science and knowledge in the Byzantine, or Eastern Roman Empire were inherited from the Ancient Greeks, thru the Romans. For its notation it uses neumes and its structure is based on a complex system of scales which differ between each other in the size of the intervals between the notes. However the music is always secondary to the context and meaning of the hymn's text, the music serves the word. But on the other hand, the importance of music in worship is because, just like love it's the universal language of the soul. For the byzantines it was a very important principle that secular and religious art had to differentiate and not just as far as the depiction goes but even on the technical and structural aspect. The core and epicentre of the monastic life is worship and prayer and consists of a daily cycle of prayers with constantly interchanging hymns of which chanting and music is an integral part.

Thus the Holy Mountain of Mount Athos has been for the last millennia a bastion of the tradition of monastic chant. Where this art has been passed down from one generation to the other. Mount Athos consists of 20 large monasteries and many more smaller dependencies, today about 2500 monks live in total through out the whole peninsula.

The brotherhood of Saint Thomas, who we will hear tonight are from the dependency of Saint Ann which belongs to the largest and eldest monastery known as the Great Lavra which was founded over a thousand years ago. In the 13th century this monastery was where Saint John Koukouzelis resided. He originally was the official secular musician in the palace of the emperor but decided to leave the luxurious lifestyle, become a monk and dedicate himself to composing church music. Till this day in the monastery's library there are many original manuscripts with his compositions. For the past 100 years the brotherhood of Saint Thomas has been recognised as the carriers of the singing tradition, becoming the link between the old generations and our modern days, of the original Athonite style of chant. Traditionally they would be invited to sing at feasts in all the monasteries on Mount Athos, but also all throughout Greece. In recent years they have been invited to sing and perform all over the world in countries such as: Russia, Ukraine, Germany, USA, Israel, India, New Zealand and now Switzerland.

We would like to dedicate this evening to the Elder Priest Thomas, who until last year had been the elder of the brotherhood and the lead singer. Elder Thomas has spent 65 years of his life as a monk on Mount Athos, he was born during World war II and having entered the monastery at the age of 11 he was illiterate. So the monks decided to first teach him music and through the music he learned to properly read and write. For all of the singers here tonight, Elder Thomas had been their mentor and teacher in the art of ecclesiastical chant.

1) Katavsieis

In the 3rd century, Saint Gregory the Theologian wrote a homily dedicated to the nativity of our Lord, the feast of Christmas. Later in the 7th century Kosmas the poet wrote the Christmas canon based on this homily. A canon is comprised of 9 odes. In the pre-Christmas period when this hymn is sung for the first time, it's the first time in the yearly cycle that Nativity is mentioned and introduced to the faithful. You will notice the last part of the hymn is sung traditionally in a much slower and ancient melody. Just like the homily the hymn begins with the words: Christ is born - Glorify him.

2) Ti upermaxo

In the 7th century while the emperor Iraklios was on an expedition against the Persians, the city of Constantinople was besieged by the Avars. In order to save the city this prayer was written, dedicated to the Virgin Mary and constantly sung during the siege to protect the city. Finally when the Avars were unable to occupy the city this hymn had become a hymn of triumph and for this reason it had become in the Byzantine Empire the equivalent of a national anthem, still sung today in Greece for the national holiday on 25 march.

4) Holy God, Holy Mighty, Holy Immortal have mercy upon us

Also known as the Thrice Holy Hymn, is sung during the Divine Liturgy before the reading of the Gospel. You will notice that the second half of the composition is sung at a much slower pace. It's at this point during slow singing that the Byzantine Emperor would enter the Church, slowing down the hymn would also give the singers time in case the emperor was running late since they could not continue without him.

6) Anaphora

Which means the "Offering", this part of the service leads up to the most important part of the Liturgy - the sanctification of the gifts, when the bread and wine is turned into Holy Communion. The following version is sung in the Phrygian scale, one of the most ancient scales used today in church chanting, it comes from the ancient Greek colony Phrygia which was located where the Turkish city of Konya is today.

8) Lady, do thou receive the supplication of thy servants, and deliver us from every affliction and necessity

The more important holidays in the Athonite monasteries are celebrated by an all-night service which can last anywhere from 6 to 15 hours. Half way through the night certain psalms of David are sung verse by verse, antiphonically between two choirs. One of these psalms which you might be familiar with is psalm 136 - by the rivers of Babylon. In conclusion of these psalms, but exclusively on any of many feasts dedicated to the Virgin Mary, the following supplication prayer is sung.

Der Erläuterungstext wurde freundlicherweise von www.culturescapes.ch zur Verfügung gestellt.
CULTURESCAPES ist ein spartenübergreifendes Kulturfestival, welches sich seit 2003 dem Erkunden
fremder Kulturlandschaften verpflichtet. 2017 ist das Gastland Griechenland.



ANDREAS LIEBIG (geb. 1962 in Gütersloh/Westfalen) ist seit 2014 Münsterorganist in Basel und künstlerischer Leiter der Internationalen Orgelkonzerte im Basler Münster sowie der wöchentlichen Mittagskonzerte Juni bis September an der größten und vielseitigsten Orgel Basels (Mathis 2003, 78/IV/P). Nach Lehrtätigkeiten an den Musikhochschulen in Lübeck und Oslo leitete er zudem von 2013 bis 2015 als Nachfolger von Prof. Reinhard Jaud die Orgelklasse des Tiroler Landeskonservatoriums in Innsbruck.

Nach einem Kirchenmusikstudium in Herford studierte er von 1983–89 Hauptfach Orgel-, Klavier- und Musiktheorie in Stuttgart u.a. bei Ludger Lohmann, Adu Frederica Faiss und Helmut Lachenmann. Weiterbildung in Köln, Paris, Wien, Lübeck und Freiburg bei Michael Schneider, Daniel Roth, Hans und Martin Haselböck, Zsigmond Szathmáry sowie bei Sergiu Celibidache in Mainz.

1988 1. Preis bei den internationalen Orgelwettbewerben Dublin und Odense.

Kantor und Organist in Dänemark, Norwegen und der Schweiz.

Komposition von Kammermusik (u.a. *Dyptique – Hommage à Anton Webern* für Kammerorchester), Liedern (u.a. nach Eichendorf und Jimenez für Sopran und Harfe), Klavier- und Orgelwerken (u.a. Toccata, Choralbearbeitungen), Chormusik (u.a. nach Claudius).

Leitung erfolgreicher Festivals und Konzertreihen, u.a. *Ostwestfälische Orgeltage* 1992, *Brahms-Festival Lübeck* 1992, *Krummhörner Orgelfrühling* (2001 – 2011), *Internationale Sommerkonzerte Dornum* (Holy-Orgel 1710/11 - www.nachtorgel.de) und *Orgelsommer Marienhäfe* (Holy-Orgel 1710-1713) www.kirche-marienhafe.de

Rege Konzerttätigkeit, CD-, Radio- und TV-Aufnahmen sowie Meisterkurse in Europa, Nord- und Südamerika sowie Asien mit weitgespanntem Repertoire vom Robertsbridge Codex bis zur Avantgarde. Vielbeachtete Bach-Aufnahmen an den historischen Orgeln in Groningen, Trondheim, Oelinghausen und Dornum. Jury-Mitglied internationaler Wettbewerbe.

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baslermünster

Herzlich willkommen zu den nächsten Orgelkonzerten im Basler Münster

3. Sonntag im Advent, 17. Dezember 2017, um 18 Uhr

BACH in BASEL

Münsterorganist **Andreas Liebig** spielt Meisterwerke von J. S. Bach zu Advent und Weihnachten (u.a. Toccata et Fuga d-moll und C-dur, Pastorale, Advents- und Weihnachtschoräle aus dem *Orgelbüchlein* und den *Leipziger Chorälen* sowie *Canonische Veränderungen* über *Vom Himmel hoch, da komm ich her*)

Sonntag, 7. Januar 2018, um 18 Uhr

FASZINATION ORGEL

Epiphanias – Aus der Neuen Welt

Gudrun Sidonie Otto (Sopran) und Prof. **Zsigmond Szathmáry** (Freiburg)

Werke von Buxtehude, Bach, Mozart, Dvorak (*Aus der Neuen Welt*), Scelsi, Nono und Gubaidulina

In Zusammenarbeit mit dem 5. Basler Scelsi-Festival.

www.basler-muensterkonzerte.com