



Lydia Kakabadse

Odyssey

**Premiere performance
The Choir of Royal Holloway**

**The Hellenic Institute's
25th Anniversary closing concert**

**In memory of Julian Chrysostomides
(1928-2008)**

**Saturday 27 October 2018, 7pm
The College Chapel
Royal Holloway, University of London
Egham, Surrey TW20 0EX**



**ROYAL
HOLLOWAY
UNIVERSITY
OF LONDON**

PROGRAMME

Welcome	Professor Francis Robinson CBE, DL Co-Founder, The Hellenic Institute Royal Holloway, University of London
Opening Remarks	Lydia Kakabadse
Performance of <i>Odyssey</i>	The Choir of Royal Holloway, Cecily Beer (harp) Rupert Gough (conductor)
1 st Movement: <i>Archaic</i>	Homer, <i>Odyssey</i> , Book I, vv. 1-21, Invocation and Introduction; Homer, <i>Odyssey</i> , Book VI, vv. 110-139, Odysseus on the island of the Phaeacians
2 nd Movement: <i>Classical</i>	Pindar, <i>First Olympian Ode</i> , For Hieron of Syracuse single horse race Aeschylus, <i>Prometheus Bound</i> , vv. 115-136, Prometheus in dialogue with the chorus Sophocles, <i>Antigone</i> , vv. 44-75, Dialogue between Ismene and Antigone over the burial of their brother Polyneikes
3 rd Movement: <i>Hellenistic</i>	Constantine P. Cavafy, <i>Waiting for the barbarians</i>
4 th Movement: <i>Roman</i>	Anonymous, <i>Prayer to the Lord</i>
5 th Movement: <i>Byzantine</i>	Anonymous, <i>Hymn to the Defender Mother of God (Akathistos Hymn)</i> St Romanos the Melodist, <i>Kontakion on the Nativity of Christ</i>
6 th Movement: <i>Post-Byzantine</i>	Vitzentzos Kornaros, <i>Erotocritos</i>
7 th Movement: <i>Modern</i>	Dionysios Solomos, <i>Hymn to Liberty</i> , National Anthem of Greece Constantine P. Cavafy, <i>Ithaka</i>
Reception	Picture Gallery, all welcome



Odyssey

To mark its 25th anniversary, the Hellenic Institute commissioned the choral work *Odyssey* by composer and Royal Holloway alumna, Lydia Kakabadse, to portray a musical journey through centuries of Greek history, literature and culture. Lydia has kindly donated her commission fee to the Hellenic Institute. *Odyssey* will be premiered in the College Chapel this evening by The Choir of Royal Holloway conducted by Rupert Gough, Director of Choral Music and College Organist. The Choir will be accompanied by harpist, fellow Royal Holloway alumna and ex Choral Scholar, Cecily Beer. The lyrics (sung in English and, in part, in Greek) are a synthesis of selected Greek poetry, representing successive eras from Homer through to modern Hellenism.

Notes on *Odyssey* by Lydia Kakabadse

1st movement: Archaic

Archaic music, already a sophisticated art at the time of Homer, was primarily monophonic, i.e. single melodic line without harmony. Important accompanying instruments were the *kithara* (a type of lyre) and the *aulos* (similar to an oboe), which consisted of 2 pipes – one acted as a drone (long sustained notes) and the other as melody. The movement begins with a *pianissimo* drone (tenor, baritone and bass voices), over which the solo soprano delivers an introductory salutation, followed by a short bravura passage on the harp. The opening lines of *Odyssey*, Book 1, sung in Ancient Greek by male voices over a drone bass, lead to the main theme delivered by the tenors, who tell of the sufferings and hardships of Odysseus. This theme is developed by the female voices, who depict his longing for his wife and home. The misfortunes, which befall Odysseus in Book VI, are portrayed by the solo tenor accompanied by the harp, following which a melodic phrase introduced by the harp, develops into a syncopated rhythmic passage between the male and female voices.

2nd movement: Classical

During the Classical period, a highly dramatic and emotional form of musical performance, known as the *dithyramb*, became popular and Pindar's *First Olympic Ode* is represented in *dithyramb*-like style. Beginning in dramatic fashion with a rhythmic harp strum played *con fuoco* (with fire), the voices enter with fervid energy in octave echo-like effects. In contrast, Aeschylus' *Prometheus Bound* portrays the pain, suffering and misery of Prometheus, chained to a *crag at the edge of the world* as punishment by the gods for stealing fire and offering it to humanity. The special tremolo effect on the harp, together with the use of arpeggios in contrary motion, represent the rush of a winged chariot carrying the daughters of Oceanus to him. The final section, which relates to Sophocles' *Antigone*, is scored for female voices with harp. It depicts the argument between Antigone (sopranos) and her sister Ismene (altos) over their brother's burial, outlawed on penalty of death, which Antigone defies in order to honour him and obey the unwritten law. Despite clear discord between the sisters and the use of syncopation between the voices and harp, a feeling of tenderness pervades. The harp's remarkable versatility is displayed throughout the movement.



3rd movement: Hellenistic

There is a direct correlation between Cavafy's citizenship of Alexandria – a city which had been the great cultural centre of the Hellenistic era – and his persistent choice of Hellenistic themes as settings for his poems. Cavafy viewed this era as being more liberal, immoral and tolerant, consequently allowing him greater freedom of characterisation. The underlying sense of irony, which runs throughout *Waiting for the barbarians*, very much characterizes the music. This pseudo-historical poem, which appears to be in dialogue form, is in fact a succession of revelations depicting civic hypocrisy. No matter what questions are asked about the attire and behaviour of the statesmen, the answer is the same – *Because the barbarians are coming today*. Whilst the first question is rendered in spoken form, the others are sung in an impassive manner without harp accompaniment. In contrast, the answers are depicted in a rhythmic staccato style performed triumphantly by the upper voices and harp.

4th movement: Roman

Set to the text of *Kyrie eleison, Christe eleison* (Lord have mercy, Christ have mercy), this movement incorporates a number of features which epitomise the Greek Orthodox liturgy – chanting, drone bass, antiphons & responses, open triads and responsorial singing (solo chanting alternating with the choir). The use of parallel octaves and open 5th passages give rise to a stark chordal structure and short rhythmic sections are juxtaposed against smooth flowing passages. The harp is silent throughout.

5th movement: Byzantine

The anonymous *Hymn to the Defender Mother of God (Akathistos Hymn)* is a famous and well-loved hymn of the Byzantine Church, believed to have been written in the 6th century. *The Kontakion on the Nativity of Christ* was composed by St Romanos The Melodist, one of the greatest hymnographers of the Byzantine period. A *kontakion* is a form of thematic hymn and was significant in early Byzantine liturgical music. Both works are sung in Greek and have been arranged by Lydia Kakabadse for unaccompanied mixed choir (SATB).

6th movement: Post-Byzantine

The romance between Aretousa and Erotocritos, taken from 17th century Vitzentzos Kornaros' *Erotocritos*, opens here with the solo soprano and female voices (collectively representing Aretousa) singing *teneramente con dolore* (tenderly with grief). Aretousa's longing and desire for Erotocritos is reproduced by the use of the minor key, falling augmented 2nds, repetition of the same note and sequence of notes. The mood changes when Erotocritos (represented collectively by the solo tenor and male voices) responds, admitting that he *should never have aspired* to win over Aretousa, a *high-born Princess*. In the final part, as depicted in a duet love song and then in full choir arrangement, the lovers find fulfilment *in visions and dreams*.



7th movement: Modern

The final movement is made up of two sections – *The National Anthem of Greece* and *Ithaka*. The National Anthem, composed by Nikolaos Mantzaros and arranged by Lydia Kakabadse, is first sung by the choir *a cappella* in Greek and then repeated in English with the addition of soprano and alto soloists and harp. *Ithaka* symbolizes a person's journey through life, a journey whose destination is the richness of wisdom, experience and knowledge. Octave echo-like effects rising from basses to sopranos, reminiscent of the opening of the 2nd movement, herald the introduction to *Ithaka*. The overall joyful mood is twice interrupted by the solemn delivery - *quasi recitativo* - of the solo alto issuing salutary warnings. Bringing together rhythmic and thematic material from earlier movements, *Ithaka* ends with great fervour, in triumphant and dramatic style.

1st Movement: *Archaic* (ca. 8th century – 480 BC)

Homer, *Odyssey*, Book 1, vv. 1-21, Invocation and Introduction

Ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν.

[English translation is set out in first sentence below]

Tell me, O Muse, of the man of many devices, who wandered wide after he had sacked Troy's sacred citadel. Many were the men whose cities he saw and whose mind he learned, aye, and sorrows he suffered at sea, seeking to save his friends. Yet even so, he tried but could not save them, for through their own blind folly they perished – fools, devouring the cattle of Helios; so, he took from them the day of their return. Tell us these things, goddess, daughter of Zeus, beginning where thou wilt.

Now all the rest, who had escaped destruction, were at home, safe from both war and sea. But whilst he alone was longing for his fair wife and home, the Nymph Calypso kept in her hollow caves, yearning for him as her husband. Not even when the seasons changed and the year arrived when the gods had ordained that he should return to Ithaka, was he free from troubles and among friends. And so, despite Poseidon's raging wrath, he at last reached his own land.

Homer, *Odyssey*, Book VI, vv. 110-139, Odysseus on the island of the Phaeacians

When she was about to yoke the mules and fold the fine clothes ready to return home, the goddess Athena planned that Odysseus should wake and see a fair maid who would lead him to the Phaeacian city. When the princess tossed the ball to one of her maidens, she missed her and it fell in deep water. When they cried out, Odysseus woke, sat up and pondered thus: "Woe is me! To the land of what mortals have I now reached? Are they cruel and wild or do they love strangers and fear the gods? There rang in my ears a cry as of maidens, of nymphs who haunt the towering peaks of the mountains, the springs that feed the rivers and the grassy meadows. Can it be that I am somewhere near men of human speech? I will look and see".



So saying, noble Odysseus came forth from the bushes and, with his stout hand, he broke a leafy branch to hide his nakedness. He moved forth like a lion sure of his might, beaten with rain and wind, with eyes ablaze, springing into the midst of cattle and sheep or tracking the wild deer. So, Odysseus in his need, was about to face the fair-haired maidens, naked though he was. But, decked in brine, he terrified them and they ran away in fear along the jutting sand-spits.

Trans. Augustus Taber Murray, *The Odyssey* (Loeb Classical Library: Cambridge, MA, Harvard University Press; London, William Heinemann Ltd, 1919). Adapted by the composer.

2nd Movement: *Classical* (480 – 323 BC)

Pindar, *First Olympian Ode*, For Hieron of Syracuse single horse race (476 BC)

Best is Water of all and Gold as a flaming fire in the night shining eminent amid lordly wealth. But if you wish to tell of prizes in the games then, as there is no star to search for brighter than the sun shining by day in the empty sky, so we shall not find any games greater than the Olympic [...] Of many kinds is the greatness of men; but the highest is to be achieved by kings. Do not look for more than this. May it be yours to walk loftily all your life and mine to be the friend of winners in the games, honoured for my art among Hellenes everywhere.

Trans. Ernest Myers, *The Extant Odes of Pindar* (London: Macmillan and Co, 1874), pp. 3-4. Adapted by the composer.

Aeschylus, *Prometheus Bound*, vv. 115-136, Prometheus in dialogue with the chorus

Prometheus

Ha! Behold! What murmur, what invisible scent wings to me, heavenly or human, or both? Has someone come to this crag at the edge of the world to stare at my sufferings—or with what motive? Behold me, an ill-fated god in chains. Ha! What's this? What may be this rustling stir of birds I hear again nearby? The air whirs with the light rush of wings. Whatever approaches, alarms me.

Chorus

Do not fear! We have come on swift winds as friend to you, with our father's consent. The swift-coursing breezes bore me on; for the pained sound of iron pierced the depths of our caves and drove my modesty away; unsandalled, I have hastened in a winged car.

Trans. Herbert Weir Smyth, *Prometheus Bound* (Loeb Classical Library: Harvard University Press: Cambridge, MA, 1926). Adapted by the composer.



Sophocles, *Antigone*, vv. 44-75, Dialogue between Ismene and Antigone over the burial of their brother Polyneikes

Antigone

Will you join your hand to mine in order to lift his corpse?

Ismene

You plan to bury him—when it is forbidden?

Antigone

Yes, he is my brother, and yours too, even if you wish it otherwise. I will never be convicted of betraying him.

Ismene

Hard girl! Even when Creon has forbidden it?

Antigone

No, he has no right to keep me from my own.

Ismene

Ah, no! Think, sister, how our father died hated and in shame when, because of the crimes that he himself committed, he gouged out both his eyes; then his mother-wife, two names in one, with a twisted noose she took her own life; lastly, our two brothers in a single day, each killed the other with his own hand. And now we, in turn—we two who have been left all alone—think how bad our lives would be if we disobey the law. No, we must remember that we are women, thus not suited to battles against men. It is foolish to do what is fruitless.

Antigone

No, be the sort that pleases you. I will bury him—it would honour me to die while doing that. I shall rest with him, loved one with loved one, a pious criminal.

Trans. Richard Jebb, *The Antigone of Sophocles* (Cambridge University Press: Cambridge, 1891).
Adapted by the composer.

3rd Movement: *Hellenistic* (323 – 146 BC)

Constantine P. Cavafy, *Waiting for the barbarians*

What are we waiting for, assembled in the forum?

The barbarians are due here today.

Why isn't anything happening in the senate?

Why do the senators sit there without legislating?



Because the barbarians are coming today.
What laws can the senators make now?
Once the barbarians are here, they'll do the legislating.

Why did our emperor get up so early,
and why is he sitting at the city's main gate
on his throne, in state, wearing the crown?

Because the barbarians are coming today
and the emperor is waiting to receive their leader.
He has even prepared a scroll to give him,
replete with titles, with imposing names.

Why have our two consuls and praetors come out today
wearing their embroidered, their scarlet togas?
Why have they put on bracelets with so many amethysts,
and rings sparkling with magnificent emeralds?

Why are they carrying elegant canes
beautifully worked in silver and gold?

Because the barbarians are coming today
and things like that dazzle the barbarians.

Why don't our distinguished orators come forward as usual
to make their speeches, say what they have to say?

Because the barbarians are coming today
and they're bored by rhetoric and public speaking.

Why this sudden restlessness, this confusion?
(How serious people's faces have become).

Why are the streets and squares emptying so rapidly,
everyone going home so lost in thought?

Because night has fallen and the barbarians have not come.
And some who have just returned from the border say
there are no barbarians any longer.

And now, what's going to happen to us without barbarians?
They were, those people, a kind of solution.

From C. P. Cavafy: *Collected Poems*, Revised edition, translated by Edmund Keeley and Philip Sherrard, edited by George Savidis (Princeton University Press, 1992), pp. 18-19.

We would like to express our grateful thanks to Princeton University Press for their kind permission to reproduce the translation of the above-mentioned poem.



4th Movement: *Roman* (146 BC – 331 AD)

Anonymous, *Prayer to the Lord*

Κύριε, ἐλέησον	<i>Kyrie eleison</i>	Lord have mercy
Χριστέ ἐλέησον	<i>Christe eleison</i>	Christ have mercy
Κύριε, ἐλέησον	<i>Kyrie eleison</i>	Lord have mercy

5th Movement: *Byzantine* (331 – 1453)

Anonymous, *Hymn to the Defender Mother of God (Akathistos Hymn)*

Τῇ ὑπερμάχῳ στρατηγῷ τὰ νικητήρια,
ὡς λυτρωθεῖσα τῶν δεινῶν εὐχαριστήρια,
ἀναγράφῳ σοι ἡ Πόλις σου Θεοτόκε.
Ἄλλ' ὡς ἔχουσα τὸ κράτος ἀπροσμάχητον,
ἐκ παντοίων με κινδύνων ἐλευθέρωσον,
ἵνα κράζω σοι· Χαῖρε, Νύμφη ἀνύμφευτε.

To thee, unconquered Queen,
I thy city from danger freed an offering of thanks inscribe.
O Forth-bringer of God!
Yet for thy unconquerable might
free me from all hurt
that I may sing to thee: Hail! Bride Unbrided.

Trans. by Vincent McNabb, *The Akathistos Hymn* (Blackfriars Publications: Oxford, 1934)

St Romanos the Melodist, *Kontakion on the Nativity of Christ*

Ἡ Παρθένος σήμερον, τὸν ὑπερούσιον τίκτει,
καὶ ἡ γῆ τὸ σπήλαιον, τῷ ἀπροσίτῳ προσάγει.
Ἄγγελοι μετὰ ποιμένων δοξολογοῦσι,
μάγοι δὲ μετὰ ἀστέρος ὁδοιποροῦσι.
Δί' ἡμᾶς γὰρ ἐγεννήθη,
Παιδίον νέον, ὁ πρὸ αἰώνων Θεός.

The Virgin today gives birth to Him, who is beyond essence
And the earth delivers a cave to Him, who cannot be approached
Angels with shepherds exult in the glory of God
While Wise Men journey with the star.
For us there has been born
A young child, God before the ages.

Trans. Lydia Kakabadse and Charalambos Dendrinis (2017)



6th Movement: *Post-Byzantine* (1453 – 1821)

Vitzentzos Kornaros, *Erotocritos*

Canto 1, Aretousa (vv. 853-866)

Why does he wait?
Why have I not heard his sweet voice of late?
Alas! the more I sit and long in vain,
The more I burn to hear those songs again.
When through the dark I heard their love – notes steal,
They seemed to soothe my spirit and to heal;
I felt at peace, my every wish fulfilled,
And for the singer my desire was stilled.
But now that, bird-like, he has flown away,
My urge for him increases day by day;
I yearn to meet him and to learn his name,
I writhe in torment – and he is to blame!

Erotocritos (vv. 2179-2186)

I grant, I know
That I, who stand in such a gulf below,
Should never have aspired or asked of fate
To gain a high-born Princess for my mate.
It should suffice that, as she passes by,
She deigns to scan me with a kindly eye;
This is the dream that I shall ever clutch,
It is enough – let me not ask too much.

The Poet (vv. 2187-2194)

All lovers find a solace to their sighs
By gazing deeply in each other's eyes;
In this they know such pleasure and delight
That Eros-dazed, they seek no other sight.
Thus with these two. Forgetful of their schemes,
They found content in visions and in dreams;
They moved with care, though their ingenuous youth
Had never dealt before with Love's own truth.

Trans. Theodore Ph. Stephanides, *Vitzentzos Kornaros, Erotocritos* (Papazissis Publishers: Athens, 1984), pp. 35, 60, 96-97. We would like to express our grateful thanks to Papazissis Publishers for their kind permission to reproduce the translation of the verses above.



7th Movement: *Modern* (1821 – present day)

Dionysios Solomos, *Hymn to Liberty* (National Anthem of Greece)

Σε γνωρίζω από την κόψη
Του σπαθιού την τρομερή,
Σε γνωρίζω από την όψη,
Που με βιά μετράει τη γη.

Απ' τα κόκκαλα βγαλμένη
Των Ελλήνων τα ιερά,
Και σαν πρώτα ανδρειωμένη,
Χαίρε, ω χαίρε ελευθεριά!

We knew thee of old,
Oh, divinely restored,
By the lights of thine eyes
And the light of thy Sword.

From the graves of our slain
Shall thy valour prevail
As we greet thee again –
Hail, Liberty! Hail!

Trans. Rudyard Kipling, '*Hymn to Liberty*', in *The Daily Telegraph* (17 October 1918)

Constantine P. Cavafy, *Ithaka*

As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.
Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians and Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.



Hope the voyage is a long one.
May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.

From *C. P. Cavafy: Collected Poems*, Revised edition, translated by Edmund Keeley and Philip Sherrard, edited by George Savidis (Princeton University Press, 1992), pp. 36-37.

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Lydia Kakabadse

British composer, Lydia Kakabadse “is a phenomenon and a virtual reincarnation of an earlier music master” (*Gapplegate Classical Modern Music*). A “very gifted and accessible composer” with “a mastery of counterpoint and a richness of ideas” (*Music Web International*), Lydia composes mainly choral, vocal and chamber music. She studied the piano and double bass from a young age, began composing at the age of thirteen and read music (B.Mus. Hons) at Royal Holloway University of London. Her works include string quartets, string duet, songs, musical dramas, cantata, concert Requiem Mass and sacred/secular choral works for mixed choir, male voices and children’s choir. Her unique compositional style features the double harmonic minor scale and combines open triads and Gothic features with Middle Eastern traits and rich melody. Lydia’s works have been released on CD under the Naxos and Divine Art labels and have been broadcast worldwide.

Her string quartet *Russian Tableaux* (published by Noteworthy Sheet Music) was played on BBC Radio 3 to mark International Women’s Day in 2015 and 2017 and was also played at the 3rd Hildegard Festival of Women in the Arts in California in 2015. An avid Latin enthusiast and greatly inspired by Mediaeval music, Lydia has written original texts in Latin for her vocal works and also adapted sacred Latin texts. Of Russian/Georgian and Greek/Austrian parentage, she also draws inspiration from Greek & Russian Orthodox liturgical traditions. Recent choral commissions include *I Remember* for children’s choir, commissioned by Forest School (Greater Manchester) for the Bellevue Education Northern Music Festival 2016.

Lydia’s compositions have been performed by acclaimed chamber ensembles and choirs, including “The Rossetti Ensemble” and the choirs of Gonville & Caius College Cambridge and Clare College Cambridge. In recent years, Lydia’s works have been performed at numerous UK venues, including St. John’s Smith Square London, Grosvenor House London, Ely Cathedral, Norwich Cathedral, Royal Northern College of Music and various University College chapels. Lydia has been included as a Greek heritage classical composer in the “Archive of Classical Greek Composers.” www.lydiakakabadse.com

Rupert Gough

Rupert Gough has been Director of Choral Music and College Organist at Royal Holloway since 2005. He is also Organist and Director of Music at London’s oldest surviving church, Saint Bartholomew the Great, which maintains a professional choir. At Royal Holloway, Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses for undergraduates, many new choral commissions and has transformed the Chapel Choir into an elite group of choral scholars. The Choir has particularly come to prominence through their series of recordings for Hyperion Records.



Rupert was a chorister at the Chapels Royal, St. James's Palace, and won a scholarship to the Purcell School. He received (with distinction) a Master's degree in English Church Music from the University of East Anglia whilst Organ Scholar at Norwich Cathedral. For 11 years he was Assistant Organist at Wells Cathedral during which time he made around 30 CD recordings as accompanist and director. Rupert has worked with a variety of professional ensembles including the BBC Singers, King's Singers, Britten Sinfonia, London Mozart Players and Tallinn Chamber Orchestra. As an organist he has performed widely as an organ soloist and as a part of a violin and organ duo. Highlights include the Saint-Saëns *Organ Symphony* with the Hong Kong Philharmonic and recitals in Moscow and across the USA.

The Choir of Royal Holloway

The Choir of Royal Holloway is considered to be one of the finest mixed-voice collegiate choirs in Britain. Their recordings on the Hyperion label have attracted top reviews from all major music publications. Equally at home on the concert platform, the choir gives 50-plus concerts a year with a particular specialism in music from the late renaissance and contemporary music, especially from the Baltic States. The choir also benefits from a unique training programme in collaboration with The King's Singers – Royal Holloway's Ensemble in Residence. Created at the time of the foundation of Royal Holloway in 1886, the choir was originally only for women's voices. The mixed choir now comprises 24 Choral Scholars which are generously funded as a part of the Santander Universities Scheme. These choral scholars undertake a busy schedule of weekly services, as well as concerts, international tours, recordings and broadcasts. In addition to these, Royal Holloway is also the only university that still maintains a tradition of daily sung morning services. The choir has been fortunate to sing at a number of high-profile events including the 2014 Festival of Remembrance at the Albert Hall (live on BBC TV), an awards ceremony at Buckingham Palace and performing a new John Rutter commission for the Magna Carta 800th anniversary in front of HM The Queen, the Prime Minister and Archbishop of Canterbury. The choir regularly sing at festivals, including at Presteigne in 2018. The choir also has a large discography, including 7 on the Hyperion Label. Their latest recording of Ola Gjeilo's *Winter Songs* (Decca Classics) was No. 1 in the UK and US classical charts.

Cecily Beer

Cecily Beer is Resident Harpist at The Waldorf Hotel in London, as well as being in high demand for weddings, receptions and corporate events. Such occasions include performances at private engagements for the former Archbishop of Canterbury, Rowan Williams; Time Out Magazine's New Year's Eve party at the Shard; and for Her Majesty The Queen and the Duke of Edinburgh. As a soloist, she has performed all over the world, including as a guest recitalist in Kuwait City. Recent concerto appearances include Debussy *Danses sacrée et profane* at St Martin-in-the-Fields and Mozart *Concerto for flute & harp* for the Shipley Festival. Cecily studied at Trinity College of Music as part of their prestigious harp department, and Royal Holloway, University of London which has one of the top music departments in the country. She has studied with some of the most prominent harpists of the day including Alison Nicholls, Gabriella Dall'Olio and Hugh Webb.



Julian Chrysostomides

Julian Chrysostomides was a distinguished scholar and a dedicated and inspiring teacher. Born in Constantinople on 21 April 1928 Julian was educated at the Zappeion, the Greek Lyceum for Girls. In 1950, with the Greek community under increasing pressure, she came to England to read Honour Mods. and Greats at Oxford. On her graduation from St Anne's College (1955), she pursued postgraduate studies in Byzantine history at Royal Holloway under the eminent Byzantinist Professor Joan M. Hussey (1907-2006), earning her B.Litt in 1959. Julian taught at Royal Holloway for almost three decades. She was appointed Lecturer in History (1965), Senior Lecturer (1983), Reader (1992) and Emeritus Reader in Byzantine History (1993).

During her long academic career, she published articles and books on various aspects of Byzantine history and historiography, political theory, economy and society. Among her major contributions is the annotated critical edition and translation of Emperor Manuel II Palaeologus' *Funeral Oration on his brother Theodore* (1985), while her volume *Monumenta Peloponnesiaca* (1995) has been acclaimed as the most important contribution in that decade in the field of sources related to the history of the Late Byzantine Peloponnese. Julian also produced a number of volumes in co-operation with fellow scholars, including *The Letter of the Three Patriarchs to Emperor Theophilos* (1997), *The Greek Islands and the Sea* (2004), *'Sweet Land ...': Lectures on the History and Culture of Cyprus* (2006), and a *Catalogue of the Greek Manuscripts in Lambeth Palace Library* (2006).

Despite her retirement, Julian remained active in both teaching and research, at the same time co-directing the University of London Postgraduate Seminar on Editing Byzantine Texts, and giving papers and lectures in Britain and abroad. In December 1998, she was appointed Director of the Hellenic Institute at Royal Holloway. For the next decade she would work indefatigably (and without remuneration) to re-organize the Institute, establishing it as a research centre for the diachronic and interdisciplinary study of Hellenism. With the help of the College and the support of external sponsors she succeeded in expanding the Institute's activities at the same time securing funds for the establishment of full-time lectureships, fellowships, postgraduate prizes, studentships and bursaries.

In recognition of her long services to Hellenism and her major contribution to Byzantine Studies she was granted the title of *Ambassador of Hellenism* by the Greek State (1999), and was honoured by former students and colleagues, headed by Professor Judith Herrin, with a *Festschrift*, appropriately entitled *Porphyrogenita* (2003). Julian Chrysostomides passed away on 18 October 2008. Julian will be remembered among her many devoted students, colleagues and friends for her warm and generous personality, her loyalty, integrity and determination, and above all for her 'proud humility'. The concert this evening is dedicated to her loving memory on the tenth anniversary of her passing away.

Αιώνια της η μνήμη !



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The Hellenic Institute

Since its establishment in 1993, The Hellenic Institute has championed the values of scholarship, tradition, collaboration and community. It promotes the study of Greek language, literature and history, from the archaic and classical age, through the Hellenistic and Roman times, Byzantium and the Post-Byzantine period, to the establishment of the Modern Greek State and the modern world. It hosts research projects and organises seminars, lectures, conferences, concerts and other events and activities addressed to students, scholars and the general public. For the work of The Hellenic Institute to continue, the next generation of teachers and scholars has to be trained and endowed with essential skills. Thanks to the generosity of the Friends of the Hellenic Institute and public, private and corporate sponsors and donors we are funding scholarships, bursaries and prizes for talented students. We should be most grateful for your support.

How to give

- CDs of Lydia Kakabadse's works will be on sale before and after the concert and proceeds will go to the Hellenic Institute.
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- By phone: please call the Development Team on 01784 414478 to donate via debit/credit card or set-up a monthly direct debit

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