

GREEK RECORDINGS AT TARPON SPRINGS, FLORIDA
Recorded by John Filareton,
May 12, 1940.

Records are here numbered in proper sequence as the ceremonies developed. The occasion was the dedication of the building of Ladies Society, Philoptohus, (friend of the poor) on May 12th, 1940, at Tarpon Springs, Florida. Religious services were conducted by his Grace Archbishop Athenagoras, assisted by Rev. Father Karaphillis of Tarpon Springs Greek Orthodox Church, St. Nicholas. Music and chants by the Byzantine choir of the church, directed by Professor George Anastassiou. An impressive demonstration of religious and patriotic fervor marked the services, which were similar to Greek Cross services of Epiphany Day on January 6th.

RECORD NO. 1 - A

Agiasmos, the blessing of the water by Archbishop Athenagoras. At the conclusion of the Bishop's sermon a basin of water is brought in to be blessed. During this ceremony the Archbishop prays that God will send His Holy Spirit in blessing. He commemorates those of the faithful who have departed to their final rest and calls upon the mother of God, all the saints, spostles and prophets to join in his supplication for Divine mercy, for world peace, the welfare of Christian people, strength and guidance for our President and rulers and blessings on the Philoptohus Society and on all those participating in the services. After each supplication the choir chants "Kyrie eleison"(Lord have Mercy). At the end of the prayer the Archbishop dips a small bunch of Vassilikos

- sweet basil - into the blessed water and sprinkles the congregation with the sign of the cross, chanting, "En Iordani vaptisomen sou Kyrie" - (Oh Lord, baptized in the Jordan). As this ceremony was within the Easter period, however, the chant was changed to "Christos Anesti" (Christ arisen) which is sung at all services for forty days following Easter.

During the blessing of the waters the voice of the assistant, Father Karaphillis, is heard reciting the great Ectenia or supplication to God.

RECORD NO. 1 - B

Reading from the New Testament by Prof. George Anastassiou, leading chanter of the choir, the "Apostolos," a portion of Acts or the letters of the Apostles in the New Testament. This is read before the Bishop or priest reads from the Holy Bible the Gospel of the day. Upon completion of the reading the choir chants "Alleluia" three times, then again chants "Doxa si Kyrie si" (Glory to Thee, O Lord, Glory to Thee).

Native dances and music and a program of entertainment followed the religious services. The musicians and their instruments were: George Kaletizis--Lavouto, Louis Kapsalos--Violin, Charylaos (Harry) Parris--Santouri (Kimball).

The recorded native dance numbers were played entirely by ear as they were originated, not by note because the peculiar rhythm, technique and expression of this music cannot be written nor have they ever been written. Attempts of modern composers to duplicate these tunes have resulted in nothing more than a mechanical interpretation of the melody not the technique or true expression.

RECORD NO. 2- A

(a) "Oriental Melody" (Anatoliki Melodia) Violin Solo, a Turkish Arabian classic, originated in Asia Minor. Played by Soterios Bassis, Greek student of the University of Tampa, Miss Bonnie Fuller at the piano.

(b) "There is my old dream" (Na to pallio mou oniro) a Greek folk song, always popular. Sung by Miss Catherine Kavoukli, Junior high school pupil of Tarpon Springs. Eve Anastassiou at the piano. Both members of the Byzantine choir.

RECORD NO. 2 - B

(a) "I am jealous" (Zylevo) Greek folk song, jealously expressing deep feeling for all natural beauty. N. Navoukli sisters trio, members of the Byzantine choir and pupils of Tarpon Springs schools.

(b) "Forgiveness I ask" (Sygnomi sou zeto) a semi classic number, popular today, a love song asking forgiveness. Sung by Calliope Stamatopoulo, contralto, and member of the Byzantine choir.

RECORD NO. 3 - A

(a) "The first kiss" (To proto filli) a very popular Greek folk song, expressing the joy, and memories of the first kiss. By the Byzantine choir members, sisters M. Klonari and N. Kavoukli. Eve Anastassiou at the piano.

(b) "John and the Peacock" (Gianos ke e Pagona), a very old song loved by Greek mountaineers and shepherds. John fondly nicknames his sweetheart "Pagona" or Peacock. He is calling her to bring the stamna, water-vase that she has gone to fill at the mountain waterhole while he

labors on the harvest. Always popular among the mountaineers and shepherds of Greece. Sung by Maria Gilla, Tarpon High School student, and member of the Byzantine choir.

RECORD NO. 3 - B

"Soultana" (soultana) a classic song of oriental rhythm, originating in Turkey, tells of a girl who sang in the Palace of the Sultan. The Greek words of this old classic are still popular today. Sung by Eve Anastassiou member of the Byzantine choir.

"Johnie's flute" (Tou giannou e Floghera) a Greek folk song melody and rhythm originated by mountaineers' flute many years back and still very popular. Sung by the Byzantine Chorist, Sisters M. Klonari, and N. Kavoukli, Miss Calliope Stamatopoulou and Eve Anastassiou.

RECORD NO. 5 - A

"Pentozali," a warlike dance originated in the Island of Creta, favorite among all Aegian and Mediterranean Islands, dating back to Doric ages of 5 thousand years ago, its rhythm and movements are changeless and it follows but one tune, only the words of the verses being changed. This is played and enjoyed for endless hours, particularly by the islanders of Halki.

RECORD NO. 6 - A

"Kalamatianos, Narive dance of Kalamata".

Kalamatianos, is another old time dance tune with very few changes in the score. Repeated many times and continually danced for hours, it is still a favorite in Greece, and is used in native weddings and celebrations. Modern composers have found it very difficult to time for dancers

unless the musicians can interpret in the original spirit. At weddings this dance is usually led by kin and friends of the groom to honor the newly married pair.

RECORD NO. 6 - B

3885 "Syrtos Politicos" or (Constantinopoliticos.) is similar to the "Kalamatianos" except for some change in tune and movement. Originated in Thrace, near Constantinopolis, Turkey, it carries a pronounced Oriental rhythm, but is favored in all parts of Greece, and has been written by modern composers, but not as originally played.

RECORD NO. 7 - A & B

3886 His Grace Archbishop Athenagoras delivered the dedicatory address, interrupted many times, as heard on the record by the noise made by the congregation. At the end of record he is heard asking mothers to please take children to adjoining room and keep them quiet.

RECORD NO. 8 - A & B

3887 "Sousta" Island Halki Native Dance.

"Halkiticos, Sousta," is a classic dance of the Island of Halki, and originated on the Asia Minor Coast three to four thousand years ago. The natives adopted this dance, when the only musical instrument which we now know was a small lyra, still used by these Islanders and by the Island of Creta. This is danced in the manner of the Kalymnos Island style of dancing, except at a more lively pace with faster steps.

NOTE: Although Mr. Filareton lists the following songs among those he recorded, we cannot identify them. He has left the Writers' Project, and we are unable to get more complete information from him. Perhaps they are the records we have marked "Unidentified."

"CHRISTOS ANESTI" Easter song of the Greek Orthodox Church sung by Archbishop and congregation. (Christos Anesti) "Christ arisen" is the Hymn sung by the angels when Christ rose from the dead the third day, and is sung at the midnight services of Easter Saturday and for 40 days after at all services.

"The Shepherd boy" (to tsopanopoulo) Violin Solo by George Markos Mimoris, Greek boy violinist of W. Palm Beach, Florida. This number interprets the life of the shepherd on the mountain, his loneliness and hardships through all weathers. Adapted from an old Greek song.

"Kalymos Island native dance." An ancient classic dance originated, as Mr. George Anastassiou stated, some 3 thousand years back and adopted by the Islanders of Kalymos, and most of the Islands of the Asia Minor shores. This peculiar dance is performed by a large group of men and women dancing in a great circle, arms crossed, hands clasped and with slow, short steps that bring out all its original dignity and grace.