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The Newsletter for friends and members of OHFS  
Vol. 7, Issue No. 2, Spring 2001

## 2001 Festival of Greek Music & Dance

Make way everyone and get ready to hear Greek folk music like you've (probably) never heard it before: At the 2001 Festival of Greek Music and Dance! This year's concert, entitled Music and Dances from Macedonia and Thrace, will take place on Saturday, April 28th at the Rubloff Auditorium of the Chicago Historical Society. Trumpets, trombones and bagpipes will take the place of the commonly heard *bouzouki* and keyboard at this year's event, which promises to be unlike any other!

Three musical groups from Macedonia and Thrace will perform that night, bringing their unique and time-honored sound to the Chicago area. The Orpheus Dance Troupe will present a sample of dances from each region.

The first group, the Gevgelis Trio, plays two instruments—the *zourna* and the *daouli*. Those of you who didn't catch the last group of *zournades* who came to Chicago in 1998 now have your chance to hear them as they fill the auditorium with their distinctive sound. This is one musical experience that you don't want to miss!

Following the Gevgelis Trio will be the Chrysodaktili Band, a brass band ensemble from Macedonia. Chrysodaktili will play traditional Greek folk songs on the same brass-band instruments used in jazz clubs of New Orleans and Chicago! Trumpets, trombones and accordions are not exclusive to American jazz music, as their sound is deeply rooted in the folk music traditions of northern Greece.

Chronis Aidonides and his ensemble will close the evening with songs from Thrace. Aidonides has received accolades and praise from many Greek artists for his efforts in preserving the musical sound of his birthplace. While many readers may not recognize his name, Aidonides' talent has caught the interest of many popular Greek musicians, most notably George Dalaras, who wrote "The collaboration with Chronis Aidonides (in regards to a Thracian CD production) was a pleasure and honor for myself. A unique experience that revealed many treasures. Through his calm demeanor and simplicity that were derived from knowledge, Chronis Aidonides is a very good teacher. And as sweet he is as a singer, he is even sweeter as a human being. His Byzantine voice is warm and pure. When you listen to it you imagine you knew it forever, that it comes from everywhere; from the past, the present, the voice of angels, the voice of the people. You close your eyes and you listen to the colors and places. A voice that belongs to us and at the same time, fortunately, is so distant from today's confusing music scene. We are grateful to you, Chroni Aidonide, for being among us and for your songs."

This issue of the *Lyra* is filled with biographical information on the musicians as well as historical and cultural backgrounds of their instruments. Take a look through this issue, and when you're finished, contact Orpheus for tickets to this exciting event. ☐



HELLENIC FOLKLORE  
SOCIETY

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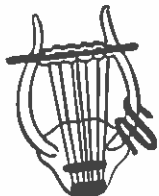
Tax-exempt  
Not-for-profit  
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# Zournas & Daouli: An Inseparable Musical Tradition

Before the clarinet arrived in Greece around 1830, the main instruments played in the mainland of Greece were the *zourna* (double reed wind instrument, a kind of oboe) and the *daouli* (two headed drum). Variations of these instruments could be found in most regions, even on some of the islands. The *zourna* is always accompanied by the *daouli*. This pair of instruments was called a *zygia* which comes from the word meaning "a pair." Often times the *zourna* is played in pairs with one of the musicians playing a drone. This creates a sound similar to the drones used in the ancient Byzantine chanting style of the Greek Orthodox Church. Although the clarinet, lute, and violin type of "company" become more popular, in many areas of Greece, namely Macedonia and Thrace, the *zourna* type of music has continued to be popular to this day.

The *zourna* is an ancient instrument. Since antiquity, it has been found at open-air celebrations; its loud piercing sound carries well thanks to its construction. Directly because of this, the *zourna* was used as a military instrument in the middle ages—intended to provide

morale for soldiers and striking fear into the hearts of opponents. The better *zourna* musicians employ a technique known as "circular breathing" which provides a continuous melody.

The *zourna* ranges in size from 22-60 cm and is made from a variety of woods including olive, beech, cherry, and walnut. It consists of a conical pipe ending in a bell shape with 12 to 15 finger holes, the double split reed, a small bronze pipe fitted to the top of the reed, a washer holding the reed and pipe into place, and finally a mouthpiece made of wild cane.

The *daouli*, in the form we see today, has also been used since Byzantine times. Historical references confirm that, just like the *zourna*, the *daouli* was used as a military instrument to both embolden warriors during attacks and frighten enemy troupes. References to the *daouli* abound in folk songs and other texts since ancient times. Its importance in Greek music is indicated by the fact that the word, in some regions, is synonymous with "musical instrument."



Christos and George Gevgelis from Goumenissa, Greece, the *zourna* players that will be featured at the April 28 concert.

There are quite a few regional differences in the methods used for the tightening and tying of the leather on the cylindrical wooden skeleton. For this reason, the *daouli* player himself is more often than not the *daouli* maker.

Goatskin, and only rarely sheepskin, is used for the drum surfaces. Other sources state that the best leather for a *daouli* is that from a donkey, followed in quality by that from a wolf and finally that of an ox. Once a skin is stretched around the

*daouli*, it is dried in the sun. This is followed by a period during which the *daouli* is soaked in a water and asbestos mixture to promote the falling of the hide hairs.

The *daouli* player usually hangs the drum from a belt or strap over his left shoulder. The right side of the drum has a lower pitched skin, while the left side has a higher pitched skin. The *daouli* is played with two wooden drumsticks. The one played on the left is the *vergha*, a very light and thin stick. The one played on the right, the *kopanos*, is much thicker and heavier. The main dance beats are played with the heavier stick on the right side, while the decorative and "in between" beats are played with the light stick. The instrument is tuned by the tightening of the ropes.

Today, this combination of *zourna* and *daouli* music can be heard across a very large geographic area encompassing Mediterranean countries, the Balkans, the Near East, India, southern Asia, and China. As a rule, in the eastern Mediterranean, most musicians of these instruments are of Roma (gypsy) background.

This ancient style of musical expression can be experienced here in Chicago. On Saturday, April 28th, 2001, at 7pm, the Gevgelis Trio *Zourna* and *Daouli* Ensemble will be performing at the Chicago Historical Society. This trio from Goumenissa are fifth generation descendants of *zournatzides* and *daoulierides*. It will be an honor to have them in Chicago as they rarely perform outside of their home region.

The concert is sponsored by SAE of America and the Orpheus Hellenic Folklore Society. In addition to the Gevgelis Trio, the Chrysodaktili Brass Band from Edessa, Macedonia, and the Chronis Aidonides Vocal and Music Group will also be sharing the stage. For more information and regarding ticket availability, please call: 847-729-3406 or visit [www.ohfs.org](http://www.ohfs.org). The USA tour organizers include the World Music Institute. ☐

# Greek Brass Band Traditions Featured in Chicago

Brass folk instruments first appeared in Greece about 150 years ago. The Greek brass bands incorporated existing traditional folk music and gave it a local, unique character. Opinions vary regarding when brass instruments, such as trumpets and trombones, were first used in Greek folk music. Some claim that Turkish military bands introduced brass instruments to Northern Greece around 1870. Others trace their origins to roughly 1820 with the repatriation of wealthy Greeks that lived in Vienna, Austria. A third opinion suggests that the appearance of brass bands can be traced to Asia Minor, Constantinople and the islands of the northern Aegean Sea. They were particularly found on the island of Lesbos where they used to call the bands *fysera* (wind pieces). In central Macedonia, brass bands developed after World War II in the areas of Edessa, Goumenissa and Aridea and were most probably influenced by neighboring Serbian regions.

Before the brass instruments made their appearance in Greek folk music, other older instruments existed such as the *zourna*, *gaeda* (bagpipe), *karamouza* and

flute. During the second half of the 19th century, folk music groups utilized several of the newly founded brass instruments. This included the Albert clarinet as the leading instrument, along with the trombone, the trumpet and the percussion instruments. The dominance of the brass instruments, primarily due to their higher volume output, was evident compared to the string instruments. While, in Western Europe, clarinets were manufactured with mathematical accuracy in terms of hole design, the more practical Greek musicians custom made the instruments themselves with hole openings suited to their own fingers. Musical accuracy was controlled during the actual execution by varying the air movement and utilizing impressive finger positioning techniques. The unique way that the clarinet is played in Greece is based on the improvisation skills and the soul of the player.

In some instances, folklorists overlooked brass band music because the genre was not considered "traditional". With the spread and popularity in Greece of Goran Bregovic's music from the films "*Time of the Gypsies*" and "*Underground*", that has

all changed. The Greek record industry's attitude towards the brass folk bands was initially negative, probably because their sounds were related to those of neighbor Slavic countries. This type of music was considered non-Greek or believed to be a threat to the national identity. Today, this attitude has ceased to exist. Until the last few years, anyone looking for recordings featuring brass band music in Greece was likely to be disappointed. A few older recordings do exist, but they are either mixed with other material or appear on obscure 45s and LPs. Several new recordings of brass band music from Greece have been issued, and they showcase the talent of many local musicians who are relatively unknown outside their own regions. The Greek record industry is currently looking to produce and capture the festive elements of the folk tunes of Central and Western Macedonia. ☐

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## Chrysodaktili Brass Band

The *Chrysodaktili* (Goldfingers) first appear as a brass band in 1981 in Edessa, Macedonia. Mostly children of older musicians, they grew up within the traditional sounds that surrounded them and started up, like all bands of this kind, playing at weddings and festivals. Soon they were singled out for their powerful sound, their skill—because they are all excellent soloists—but also for their grounded and disciplined mode of operation as a group. At present, they are considered one of the most representative and established groups, with a distinct sound of their own, in their performance of the traditional music of Central Macedonia. Today they have on their record many concerts, in Greece and abroad. For years they have been covering all cultural events of communities in greater Pella county and have participated in various festivals of traditional music and dance, mainly as accompanists to the dance group of Edessa. ☐



The "Chrysodaktili" traditional brass band from Edessa, Greece will be featured at the April 28 concert.

# Music and Dance Traditions of Thrace, Greece's Northeastern Region

Aegean Thrace, present-day Greek Thrace, is a small part of the large territory once extended from the shores of the Aegean Sea, the Hellespont and the Bosphoros to the river Istros (Danube) and from the shores of the Black Sea to nearby Macedonia. Its privileged position next to the Straights (Bosphoros), turned it into a centre of circulation and diffusion of ideas and civilization, as well as into a theatre of wars.

Based on the folk culture, one can detect small differences in the music, language, dress and customs of the Thracians from one region to another, but not of a kind that would point to a division of Thracian culture into Eastern, Northern and Western. On the other hand, one may roughly divide it into various regions. In the coastal regions the songs and dances, usually found in ports all over the north, are common. In the mountain regions one hears pastoral songs, and in the plains, rural songs and dances are dominant. Of course one must recognize that people of non-Greek origin also influenced the songs of each region. This influence was minor because, even though Greeks, Turks, Pomacks, Bulgarians, Albanians, Gypsies, etc. lived in the same region, mixed villages rarely existed. Each village had an ethnically defined population, or neighborhood, and the relationships between the ethnic groups were kept mainly on a business level. Different groups rarely feasted together (after all, they did not have a common language,

religion, or feasts), and, even more rarely, did they have mixed marriages.

The oldest songs of Thrace are the *Akritic* (border guards) songs, which can be found all over Greek-speaking regions. These songs date from the 9th to the 13th century. Around the same period, and classified together, are the paralogues (medieval ballads), most of the *Charon* (death) songs, and historical songs about events and persons of the period before the Fall of Constantinople (1453).

Also, the few pre-revolution heroes of the wider region of Thrace, like Mihalbeis (ruler of Vlachia), Yiannis Balkaniotis, Domna Vizvyzi, Captain Vangelis, Lefteris, and others, have their own local songs. There were also historical songs which were written in free narrative form. What one finds in abundance in all parts of Thrace are songs for dancing, and the dances are numerous! Apart from the pre-eminently Thracian *Zonaradikos* dance in 6/8 time (3/3), there is the *Mantilato* in 7/8 time (2+2+3), the *Synkathisto* (in round or free form) in 9/8 time (4+2+3), the *Antikrysto* (paired) or *Karsilamas* dances usually in 9/8 time (2+2+2+3) and rarely in slow 7/8 time (3+2+2), the *Baidouska* (or *Tripato*) in 5/8 time (2+3), the *Kasapika* (butchers' dances) in 2/4 time, the *Tapeino* (or Bridal) in 3/4 time, as well as the usual *Syrto*, *Kalamatiano*, *Ballo*, etc. found in all parts of Greece.

There also exist the less common dances, like the *Protopsoma*, the *Kousseftos* (running), the *Laisios* (miming dance in imitation of a rabbit), the *Xesyrtos*, the *Gikna*, the *Troiro* (N. Thrace), the *Marantoi* (or Eastern dance), the *Diditzidikos* (camel-drivers' dance), the *Palaistras* (wrestlers' dance), the *Agitikos* (fire-walkers' dance), and so on.

The instruments of Thracian tradition are unquestionably the Thracian lyre, the flute (pipe), the bagpipe and the tabor. Urban instruments, like the *kanoon*, the *ud* and the lyre of Constantinople, could also be characterized as traditionally Thracian since they were first used in Constantinople.

Apart from these, there are also the instruments used in the art music of the great music masters, but were never assimilated in folk tradition, like the *lafta* (Constantinople lute), the *tamboura*, the *nei* (cane-pipe) and others. Since the mid-19th century, however, the coastal parts of Thrace have been dominated by the island *zygia* (a two instrument band), composed of the violin and the lute, and sometimes also the *santuri* (hammered dulcimer). Much later, the clarinet invaded Thracian tradition, and today we have become accustomed to hearing Thracian music played by a band composed of a clarinet, violin, lute, *ud*, *kanoon* and *toubeleki* (vase-drum). In some cases, instead of the violin, we have the Constantinople lyre, while in the island-type dances of the coast the dulcimer is used instead of the *kanoon*. In other instances, the *kavali* (flute) replaces or accompanies the clarinet. □

## spotlight on Orpheus dancer...

Barbara Siargos



**Hometown:**

Skokie, IL

**Parents/Family From:**

Preveza, Greece

**Occupation:**

First year dental student at UIC

**Time Dancing with Orpheus Group:**

Almost two years (time flies!)

# Chronis Aidonides

Chronis Aidonides, the best-known performer of songs of Thrace, whose reputation and popularity have are on a national scale, was born in 1928 in Karoti, near Didymoteichon, Thrace. The son of a priest, he grew up with the sounds of the folk tunes sung by his mother, Chrysanthi,

whose fine voice was influenced by church chants and the slow songs of Eastern Thrace. At an early age, he began to memorize the songs sung by the farmers in the fields, and by the revelers in the village square on the major feastdays.

The musical contribution made by Aidonides in shaping what is known today as the "Thracian Style", was undoubtedly very great.

At age 73, Aidonides continues to work on the music of his homeland. He has amassed hundreds of songs in addition to the original core of those his mother taught him.

Aidonides is a frequent performer on radio and television, in concerts and at other events. He has known and worked with many of the outstanding folk musicians in postwar Greece. Aidonides is also the artistic director of the Study Centre of Musical Tradition of Thrace, Asia Minor and the Black Sea which is part of the "Enterprise of Cultural Development, Municipality of Alexandroupolis", an autonomous municipal enterprise established in 1988. Its main objectives are the research of the musical tradition of Thrace, Asia Minor and the Black Sea, the education and introduction of young people to the traditional culture, as well as its promotion and publicity throughout Greece. ☐



Chronis Aidonides, one of Greece's most noted folk singers and researchers of Thracian musical traditions will be featured at the April 28 concert.

## Thoughts on Dancing:

I have been dancing since the third grade and I still love it. Besides the enjoyment of performing the actual dances, dancing has also brought me closer to my Greek heritage and has introduced me to some of my best friends.

## Favorite Dance:

*Pidihtos* from the island of Rhodes.

## Most Vivid OHFS Memory:

The festival in Saginaw, Michigan last summer.

## Favorite Greek Dish:

*Rizogalo* (rice pudding).

## Favorite Place in Greece:

Definitely my *horio* (village) Papadates, but Ia in Santorini is a close second.

## Hobbies/Sports/Other Interests:

Traveling, architecture, and spending time with my friends.

## Where I heard about Orpheus Dance Troupe:

My Greek school dance group.



Orpheus Youth Group members Dimitris Dallas and Tom Mihalopoulos with member of the parliament (MP) of Greece, Mr. Panagiotis Fasoulas. Mr. Fasoulas was for many years a star member of Greece's national basketball team. Earlier in his career he played college ball at North Carolina State. He was visiting Chicago as part of a delegation of Greek MP's who joined festivities commemorating Greek Independence Day in the city.



Orpheus Dance Troupe members during an event commemorating Greek Independence Day sponsored by the Hellenic Link and other local organizations. The event also featured a play by the theatrical cast "Nefeli" of Toronto, Canada.

## Greek Independence Day Weekend Festivities



General Consul of Greece, Honorable Gabriel Coptsidis greets a guest at a reception he hosted at the Cultural Center commemorating Greek Independence Day. Pictured at left is Orpheus Youth member Tom Mihalopoulos.



The Orpheus Dance Troupe was out in force during the Kalavrytinion Society Dinner Dance.

## Orpheans Brave The Cold Weather To Participate In Greek-American Parade.



Orpheus member Jim Thanopoulos assisted by Dimitri Dallas, executing Tsamiko flips down Halsted Street during the Greek American parade.



Orpheus members in full winter gear in front of the Atlantic Bank float during the Greek American Parade.



Members of the Orpheus Dance Troupe on top of the Atlantic Bank Float during the Greek American parade.

# personals

Welcome to new Orpheus members: Maria Daskalakis, Kostas Dovas, Vasiliki Friga, George Maglares, and Tasso Nassis.

Congratulations to Harry Georgakopoulos who will receive his master's degree in electromagnetics in May, and to Angie Siargos who will receive her bachelor's degree in mathematics from DePaul University.

Congratulations to Voula Drougas on her engagement to fiancé Damon Papolovich. The couple is planning an August wedding that will take place in Greece. *Kala stefana!*



Birthday wishes: Sylvia Naum on April 1st; Tina Economou and Rebecca Moraris on April 4th; George Louras on April 5th; Elizabeth Economou on April 16th; Chris Vadevoulis on April 29th; Christine

Minakakis on May 3rd; Barbara Siargos on May 6th; Elena Kekatos on May 11th; Patricia Minakakis on May 12th; Tony Louras on May 18th; Pat Tomaras on May 19th; Antigone Matsakis on May 21st; Irene Chiotis on May 29th; Tom Mihalopoulos on June 4th; Charlie Mellos on June 9th; Alexandra Usher on June 11th; George Pontikis and George Soukoulis on June 23rd; and Catherine Grosso on June 26th;

Nameday greetings: Tom Michalopoulos on April 15th; George Kakis, George Louras, Georgia Lymberopoulos, George Maglares, George Pontikis, George Soukoulis on April 23rd; Irene Chiotis on May 5th; Kostas Dovas, Kostas Economou, Kostas Giannopoulos, Elena Kekatos, Eleni Leberis and Eleni Poulakis on May 21st. ☐



# performance schedule

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## Balkan Festival

Most Holy Mother of God  
Serbian Orthodox Monastery  
Grayslake, IL  
Saturday, April 21  
7:00 pm

## Festival of Greek Music and Dance Music and Dances from Macedonia and Thrace

Chicago Historical Society  
Chicago, IL  
Saturday, April 28  
7:00 pm

St. Demetrios Church Greek Festival  
Saginaw, Michigan  
Friday & Saturday, June 15 & 16

## Orpheus Youth Group

St. John Church GOYA Annual Dinner Dance  
Mr. Peter's Banquet  
Mount Prospect  
Sunday, April 29  
7:00 p.m.

## Skokie Festival of Cultures

Oakton Park (Oakton and Skokie Blvd)  
Skokie, IL  
Saturday, May 19  
4:00 pm

*Performance schedule and times are subject to change. For the latest information visit <http://www.ohfs.org>.*

# practice schedule

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## Orpheus Adult Group

**Beginner/Intermediate:**  
6:30 p.m. - 7:30 p.m.

**Intermediate/Advanced:**  
7:30 p.m. - 9:00 p.m.

**Every Thursday at:**  
River Park Field House  
5100 N. Francisco  
Chicago, IL  
312.742.7516

## Orpheus Youth Group:

**Every Thursday at:**  
6:15 p.m. - 7:15 p.m.  
River Park Field House  
5100 N. Francisco, Chicago, IL  
312.742.7516

**Every Saturday at:**  
1:15 p.m. - 2:15 p.m.  
New Church  
Multipurpose Room  
74 Park Dr., Glenview, IL  
(one block west of Sherman/Glenview Rds)

**Youth Group:** Dancers ages 10-14 (Chicago and Glenview locations).

**Beginners:** Members with little or no previous dance experience.

**Intermediate:** Dancers who have shown progress in the beginners' class attend the last hour of practice. At the discretion of the instructors, the intermediate level dancers will be practicing in a separate line.

All dancers, especially beginners, are encouraged to obtain a personal tape of the music used for performances, in order to practice on one's own and become accustomed to the music. Please provide John or Kostas Economou with a blank cassette tape.

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Submissions for the Winter issue of *Lyrn* will be accepted until June 15, 2001. We are always interested in educational essays/articles dealing with the subjects of Greek folk dance, folk music, and folk traditions. We continue to accept personal announcements and all other submissions pertinent to the dance troupe and its membership. If an individual wishes to contribute material on a continuous basis, please inform the Editor.

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