

# inside

this issue...

Easter Traditions	1-2
Easter Dances	3
Yasoo! 2002	4-5
Spotlight	4-5
Youth Group Updates	6
Photo Gallery	7
Personals	7
Future Performances	8



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SOCIETY

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The Newsletter for friends and members of OHFS  
Vol. 9, Issue No. 1, Winter 2003

## April Concert Presents Easter Traditions

The date for the Festival of Greek Music & Dance 2003 is fast approaching! This year's theme will be "Easter Traditions & Customs". Eleven notable folk musicians and singers from Greece will combine their talents along with the Orpheus Dance Troupe to present music, songs, dances and customs associated with the Easter period. Material from various regions of Greece related to the coming of the spring season, the Saturday of Lazarus, Palm Sunday, Holy Week, Easter Sunday and the week following Easter will be included in this unique presentation. The audience will be able to experience the variety and depth of Easter customs throughout Greece as it was, and still is, celebrated in villages and rural areas.

This is the third consecutive year that the Orpheus Hellenic Folklore Society, in cooperation with SAE of America and other local Greek American organizations, will be hosting the Festival of Greek Music

and Dance. We have been encouraged to move forward with these concerts by audiences who have filled our previous concert venues and responded with great enthusiasm and kind words. The success of these presentations is a testament to the dedication, commitment, pride and endless energy a group of young adults has toward the promotion, presentation and preservation of Hellenic Culture. Refer to this edition of the *Lyra* for more information about the visiting artists who are bringing with them an extraordinary level of talent in folk musical culture.

The Festival of Greek Music & Dance, "Easter Traditions & Customs", will be held on Saturday, April 5, 2003 at the auditorium of the Christian Heritage Academy, 315 Waukegan in Northfield, Illinois. The concert will begin at 7:30 p.m. Tickets are \$25 for adults and \$20 for children under 18. There  
*Continued on page 2*



Christos Tsiamoulis (pictured with his oud) with musicians scheduled to participate at the April concert.

Continued from page 1

will be ample free parking. For tickets and more information please call 847-729-3406 or log onto [www.ohfs.org](http://www.ohfs.org). We hope to see you there! ☒

**Christos Tsiamoulis, oud/ney/vocals**

Christos Tsiamoulis was born in Athens in 1961. He studied guitar and music theory at the National Odeion (Conservatory). From 1980 on, he focused on the study of Greek traditional musical forms and instruments, like the oud, the *politico* (Constantinopolitan) and *steriano* (mainland) *laouíto*, the *tambourás*, the *polítiki lyra*, the *kementsés*, and others. Tsiamoulis received his diploma in Byzantine Music from Lycourgo Angelopoulo and, since 1985, has been teaching in major schools and institutions, such as the Odeion Skalkota, the Gouladris-Horn Foundation and the Museum of Folk and Popular Instruments. With the founding of the troupe “*Dynameis tou Aigaíou*” in 1985, he set out on a creative course that was mindful of ancient traditions but also of new trends in contemporary Greek song. Tsiamoulis participated in many concerts and recordings in Greece and Europe in collaboration with major Greek artists, such as Simonas Karras, M. Hatzidakis, D. Savvopoulos, G. Markopoulos, C. Aidonidis, D. Samiou, N. Saragoudas, Mario, S. Giannatou, A. Ioannidis and others. His discography includes: *Dynameis tou Aigaíou*, 1985; *Anatoliko Parathyro*, 1989; *Erotokastro*, 1994; *Mousikes tis Ionikis Gis*, 1996; *Tragoudia kai skopoi tou Pontou*, 1998. He has written music for theater and film and has published a book /collection entitled “*Romioi Synthetes Tis Polis* (Greek Composers of Constantinople) from the 17th to the 20th Century”, Domos Publishers.

**Sokratis Sinopoulos, politiki lyra**

Sinopoulos was born in Athens in 1974. He studied classical guitar with B. Gratsounas and theory of western music with M. Adami, while taking lessons in Byzantine music and demotic (folk) song, initially at S. Karas’ school and then at I. Tsiamoulis’ where he sang with the school’s children’s choir. In 1988 he started studying *kementsé* and *polítiko*



Christos Tsiamoulis

*laouíto* with Ross Daly and a year later he joined his group “Labyrinthos”. In 1990 he represented Greece in a world conference of young musicians (JMF-Jeunesse Musiquale de France) in Paris. In the last ten years Tsiamoulis has collaborated with composers, musicians and singers in various genres, from demotic song to jazz, participating in countless recordings and helping re-introduce the *kementsé* in Greek music. He has worked extensively with musicians and groups outside of Greece, such as Bustan Abraham (Israel), Amina Alaoui (Morocco-France), Suleyman Erguner (Turkey), Keyvan and Bijan Chemirani (Iran-France), Musica Ricercata (Italy), among others. He was recently honored with the Melina Mercouri national award for young artists. He is a graduate of the Department of Music Studies at the University of Athens, and under a grant from the Onassis Foundation he is completing his dissertation on “The Theory and Application of ‘Makam’ in the Scholarly Musical Tradition of Constantinople”.

**Panagiotis Dimitrakopoulos, kanonaki**

Dimitrakopoulos was born in Aigio, Peloponnese, in 1973. He’s been playing *kanonáki* since he was 1 year old. He has collaborated with major Greek folk musicians (Domna Samiou, Chronis Aidonidis, N. Saragoudas) as well as with leading pop singers (Dalaras, Arvanitaki, Xydakis). He also actively participates in groups that specialize in the music of Eastern Mediterranean. He has taken part



Katerina Papadopoulou, sitting-middle, will be the leading vocalist during the April 5 concert

in numerous concerts in Greece and abroad and in various recordings and broadcasts for Greek radio and television. In recent years he has been teaching *kanonáki* at the National Conservatory (Odeion) in Athens.

**Participating artists:**

**Christos Tsiamoulis** - oud, ney, sazi, vocal

**Katerina Papadopoulou** - vocal

**Sokratis Sinopoulos** - Cretan, Pontian and *Politiki lyra*, *laouto*

**Panos Dimitrakopoulos** - *kanonaki*

**Kiriakos Gouventas** - violin

**Vaggelis Karipis** - percussion

**Giorgos Kotsinis** - clarinet

**Andreas Katsiyannis** - *santouri* (dulcimer)

**Dimos Vougioukas** - accordion

**Vaggelis Maheras** - guitar, *laouto*, *bouzouki*

# Easter Dances

Dances performed at Carnival time are not merely the high point of the seasonal merriment. They also lead to a period of abstinence from entertainment that lasts until Easter. In some regions a dance is held at the end of vespers on "Cheese-Eating" Sunday, the last Sunday of Carnival, led by the village priest. As villagers say, "The priest who puts an end to dancing at the beginning of the Lenten period of forty days must be the first to dance on Easter Day."

Easter dances commence even before Holy Week to mark the raising from the dead of an ordinary individual, 'Poor Lazarus' (*Ftocholazarou*). The simple steps and movements are unique to these dances that are performed on 'Saturday of Lazarus' and the following day, Palm Sunday. Only young unmarried girls, called *Lazarenas*, take part in the ceremonial practice of calling upon every household on Lazarus' feast day. Their dance, conforming to age-old canons of strict social conduct, is one of the most conservative in its movements. Moreover, the young age of the participants suggests that they lack the necessary maturity as dancers to give their performance a more creative, collective expression by developing or establishing new patterns of movement, or at least by embellishing the old with innovative display.

During the course of the house-to-house visits on Lazarus' day, the dance can take two forms. The first form of the dance is performed throughout the village streets since the *Lazarenas* must visit every



"Lazarines", girls of marrying age, dressed in traditional costume, performing the dance "Tsitsiro" in Aiani, Kozani in Macedonia.

house and address it with their song. Although one might expect dancing in village streets would allow a certain freedom of movement, there are limitations. Since the *Lazarenas* sing as they dance and must maintain a steady rhythm in both their voice and movement for many hours on end, they progress with regular, simple steps.

The second and more conventional form of the *Lazarenas'* performance is the dances they present in the village square. Despite local variations, there are common elements to be observed in the execution of these dances. The simplicity of both the steps and the motion of the dancers characterize the basic movement of the dance. A variation to the straightforward performance of the dances can be seen in the minor improvisations introduced by the lead dancer and the initiatives she takes. In some instances the lead dancer is one and the same throughout the day, in others two girls alternately lead the group, while in yet others each dancer takes her turn in the *kavo* or lead position. In contrast to the dances performed in the streets with a certain sense of haste, the more ceremonious dance performed in the village square is a slow one that must last long enough to allow the lead dancer to complete a full circle.

In some villages the completion of a full circle of the dance is the sign for the day's festivities to be brought to a close. Elsewhere, on the contrary, it is the signal for more general celebrations to commence, reflecting the view that the raising of Lazarus, referred to as the First Resurrection, foreshadows the Resurrection of Christ. These festivities, in which young unmarried men take part, lead to engagements and marriages, pointing to the idea that the customs associated with the feast day of Lazarus provide



Pre-school aged girls in their Lazarus Day costumes.

a setting for what may be the most important 'bride-market' of the year.

Unlike the *Lazarenas'* dances, Easter dances embrace the participation of all the village inhabitants. They begin after the church service of the second Resurrection either in the morning or in the afternoon of Easter Sunday and are performed in front of the church or in the village square. The dances are repeated daily, either until Easter Tuesday, the Friday of Easter week (known as the Feast of the Theotokos, The Life-giving Spring), the following Sunday (of Saint Thomas), or up to Pentecost.

Like the dances of Lazarus' feast day, only specific songs are sung by dancers as they perform with simple steps. The positions occupied by participants in the dance and the intricacy of their movements is of particular interest.

The order of the dancers is determined by strict rules that establish the social hierarchy within the village. Thus, the priest most senior in years fills the position of the lead dancer followed by the other clergy. Next come the men of the community, again in order of age. The women either follow according to their seniority, first the eldest, married women and then the younger, and at the end the unmarried girls and children, or they form an independent circle inside or outside that of the men's. The dancers almost always hold each other either arm-in-arm or with the arms cross-linked so as to visually suggest the coherent nature of the fabric of the community. Where there are two concentric circles, from time to time the two groups will smoothly coalesce and form a single circle reflecting the

Continued on page 6

# Yasoo! 2002 Dance Conference

Spiros Spirou, New York

Waiting at the airport is probably one of the most boring aspects of modern life. Yet it was well worth it, not only because I was waiting for friends that I had not seen in several months, but because the trip would bring us to Seattle for a dance conference.

The conference, the fourth annual Seattle Yasoo! Dance Conference sponsored by the Greek Orthodox Folk Dance Festival, was held from Friday to Sunday, October 18-20, 2002. This year it featured Dimitris Matzouráto from Cephallonia and Achilléa Tsiára from Melíki in Imathía. Dimitris taught dances from the Ionian islands, or *Eptánissa*, and Achilleas covered dances from Roumlouki, the plains in Imathia west of Thessaloniki.

The conference began on Friday evening with a directors' discussion workshop. After the introductions and a brief description of each group, the discussion quickly turned to the all-too-familiar issues of where find high-quality music, instructional videos and other material, how to raise funds for purchasing costumes and participating in conferences, how to get more people, especially the younger kids, interested in Greek folk dancing etc.

Nevertheless, it was quite interesting to hear about the approaches taken by different groups and the solutions they had found. Regarding costumes, in particular, it was impressive to hear groups describe how they made their own, paying attention to the often-overlooked but very important issues of fabric, colors, weight and feel etc.

As one might expect, the discussion lasted well beyond its allotted time, and it probably would have gone on for much longer if the organizers had not ended it. Everyone then headed for Porta, a local Greek restaurant with live music. Porta was fairly busy when we got there and, with the addition of several dozen more Greeks, it became really packed. Some managed to squeeze themselves onto the dance floor while others hung out at the bar or even outside.

On Saturday morning a rich breakfast awaited us at the hall in the church of St. Demetrios, where the workshops were held. "Eat well. You are going to need it," somebody told me and, as it turned out, she was quite right. The workshops, which run all day save for a lunch break, were tiring, if not exhausting. But they were fun, informative and quite enjoyable.

Both instructors had done a lot of research and were very knowledgeable about their respective regions, so it was quite a pleasure to have them teach. Although there was a lot of material to cover, they took great care in explaining the differences in style and steps among different villages as well as the subtle nuances of dance.

Dimitris sang a few songs from the Ionian islands in order to illustrate the western influence (during the Turkish occupation and beyond, the British, the French and the Italians took turns occupying the islands), as well as the similarities and differences with the songs of mainland Greece. He also described the chance circumstances in which he discovered a dance from Cephallonia that was no longer danced and was thought to be lost.

Achilleas delivered a fascinating slide presentation of old photographs from Roumlouki. In addition, with the aid of a volunteer who was being dressed, he gave a meticulous demonstration of the women's costume of Roumlouki, paying particular attention to its characteristic headpiece.

## spotlight on Orpheus dancer...



Stephanie Lialios

**Name:** Stefanie Lialios

**Hometown:** Glenview, IL

**Parents/Family From:** My father is from Ioannina, Epirus and my mother's family is from Asia Minor.

**Occupation:** I am a sophomore at Elmhurst College studying to become an elementary teacher.

**Time Dancing with Orpheus Group:** I have been a part of the Orpheus Dance Troupe for a year now this January and I am loving every minute of it!

**Thoughts on Dancing:** I think that dancing brings out a certain feeling in all of us. It reminds us of our Greek heritage; our roots. When I am Greek dancing, I feel so happy and energetic. These feelings stem from every part of the dance being danced; from the drums to the clarinet down to the step. It is truly a great feeling. I know that looking back on this



Orpheus members with dance instructors Achilleas Tsiaras (center) and Dimitris Matzouratos (2nd from right).

On Saturday night, the church hall became the site for a glendi, with music provided by Pangéo. Pangé. The Seattle-based band consisted of Christos Govetas (clarinet, *zournas*, *floghera* and vocals), Ruth Hunter (accordion and vocals), David Bilides (*toumbeleki*), Sandra Dean (violin), and David Bartley (guitar). George Chittenden (*gaida* and *zournas*) and Dan Auvil (*daouli*) were also present. It is an understatement to say that these are great musicians who can play in an authentic way. Perhaps it would be more appropriate to say that these musicians would be considered great

even if they lived in Greece and were judged against their village counterparts.

It is hard to put in words the excitement and the *kefi* that was on the dance floor. As one song followed another - island, Epirus, Macedonia, Thrace, Roumeli etc.—all the fatigue from the day's workshops suddenly vanished and a new burst of energy filled everyone. For the better part of the glendi there were so many people on the dance floor that two or three circles formed. As the glendi moved on, the microphones gave way to the *zourna*, the *gaida* and the

*daouli* as they enveloped the dancers with their primordial sound.

The conference ended on Sunday evening with a barbecue that was provided by Maria Barbas and her family. This was the time to wind down, relax and spend some social time with friends from all over the country, as well as Canada. I, personally, believe that this complements and is as important as the workshops themselves, as Greek folk dancing is first and foremost a social event. The getting together and socializing leads to the *parea*, which leads to the *kefi*, which leads to the singing and dancing.

Putting together a dance conference may sound easy—find a place, bring instructors and that's all—but as anyone who has ever attempted it knows quite well, it is far from easy. The group in Seattle—Steve Teodosiadis, Carrie Theodorou, Alexandra Maroussis, Voula Kolios, Yvonne Hunt, Maria Barbas and others who helped in one way or another—did a wonderful job and deserve our thanks and congratulations. I am sure they have already started planning next year's conference, and I am confident it will be just as great.

More information on the Yasoo! conferences can be found at: <http://www.saintdemetrios.com/dance/dance.html> ☐

great opportunity and experience, I will be thankful that I was able to learn traditional Greek dances! This is something I will be able to carry with me all my life.

**Favorite Dance:** My favorite dance would have to be all of them. I love learning them and they are all so unique that it would be unfair to pick just one!

**Most Vivid OHFS Memory:** My most vivid OHFS memory would have to be performing for the very first time at Holy Cross. Being all dressed up in costume, dancing and being with new friends made it all a wonderful and unforgettable experience.

**Favorite Greek Dish:** My favorite Greek dish would have to be *Oktapothi sti skara* (grilled octopus). It's soooo good!

**Favorite Place in Greece:** My favorite place in Greece is called Ormylia which is near Thessaloniki.

**Hobbies/Sports/Other Interests:** Some of my hobbies include of course dancing, Byzantine Chanting, singing, reading, being active at my church, learning about my faith, traveling, cooking, and helping others.

**Nobody knows I:** Know sign language.

**Someone I'd like to meet:** One person that I would love to meet would be the *Panagia* (the Virgin Mary). She is so sweet and pure and is truly an inspiration to all women of all ages.

**I'm currently looking for/forward to:** I am currently looking forward to graduating college and becoming a teacher. I still have two more years to go, but I am enjoying every minute of it and I am trying to learn as much as I can.

**Where I heard about Orpheus Dance Troupe:** I heard about Orpheus Dance Troop from my sister Joanna. With out her telling me about it, I don't think I would have joined. I thank her for telling me to join, because dance has become something that I look forward to going to each week. ☐

# Orpheus Youth Updates

What a year so far for the youth group! We now have over 60 kids registered in our program, 25 of which are new members. After spending a few weeks getting acquainted with our new groups, we began preparation for the Museum of Science and Industry performance in October. The performance, which included four dance selections from both instruction levels as well as a song, took place on Saturday, December 21st in front of an audience of well over 200 people! The youth did a fantastic job and exited the stage to a roomful of clapping, whistles and cheers from all the parents, friends and family in attendance.

Four of our youth members attended a recent dance conference held in Atlanta. Our youth participated in all workshops as well as the social activities. "It's

like dance boot camp," said Christina Minakakis. Despite blisters and sore feet, the kids did an incredible job and had a rare chance to be taught by instructors George Kotsos and Nancy Harmanta.

Speaking of Nancy and George, our friends from Greece took over the lessons in Chicago the week after Atlanta and taught our youth a few of the basics of dance. Instead of steps and variations, George and Nancy emphasized ways to improve expression, feel the music, and ultimately have a more enjoyable dance experience. It certainly was a sight to see and we hope that our kids will have more chances like this in the future!



Youth members sing "Helidonisma" from Macedonia at the Museum of Science and Industry.

We've already started preparing for the upcoming April 5th concert. We know that the youth will be an integral part of the event this year as we explore the theme of Easter celebrations and the coming of spring. We hope that you are looking forward to this year's production as much as we are excited to host this event!

See you at the concert! ☒

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*Continued from page 3*  
hieratic order of the entire population.

Occasions when the dancers kiss the priests' hands before taking their place in the circle, or start by singing 'Christ is Risen!' during the first dance or by dancing three times around the church draw attention to the religious character of the performance and the sanctity with which the performers regard the dance.

*Kangelaria* and *Kangelefti* are typical of the dances performed at Easter time in northern Greece. Arm-in-arm, the dancers sing antiphonally, first the men and then the women. The dancers occupying the first and second positions and taking their cues from the verses of one particular song lead the chain of dancers in a winding and coiling movement which the whole group follows over the dance space; in another dance they have the dancers pass beneath the arch they form with their arms.

A distinct feature of ceremonial Easter dances is the 'duplex' dances occurring in a variety of local forms. Besides the two concentric circles and the single circle composed of separate groups of men and women, the most interesting example of

the duplex dance is to be found in the two-tier or 'upper' dance.

According to written or oral sources, duplex dances occur all over Greece and Asia Minor. Despite the small local touches that distinguish and characterize each region, what is common to all duplex dances is their structural similarity and the concurrence of the day, Tuesday of Easter Week, on which they are performed, accompanied by only the appropriate local song, sung acapella. They are danced by an even number of men, the same number forming the upper and lower tiers. It seems to be commonly agreed that the ideal number is twenty in all. Half of these, who must belong to the same social group, for instance, all must be engaged to be married, form a closed circle, the arms of each dancer resting on the shoulders of the men to his left and right. The other half, a similar number of men belonging to another social group such as the married, now climb onto their shoulders with or without help from a man standing in the center of the circle. Once they are aloft, again holding each other by the shoulders, all break into the song traditionally sung in their particular locality, while those of the lower tier move rhythmically in a clockwise direction until

the song is finished, at which point the dancing stops to be resumed only after another year has passed.

In regions such as the Greek islands where no festivities mark the day that Lazarus is commemorated, it is unmarried girls who open the dancing on Easter Sunday. They dance and sing acapella, in particular specific Easter songs such as "Just Like Easter Sunday" sung in Kastelorizo, and "Saint George" in Skiathos. It is the same with the women's trata dances performed in Salamis and at Megara on Easter Tuesday.

To summarize, what characterizes Easter dances is their interrelationship and the combination of dances and songs performed on a particular day. The dances are unaccompanied by instrumental music and display simple steps which allow the dancers to give all their attention to the words of the songs, which often determine the pattern of the movement. ☒

Sources: "Easter Songs and Dances", Domna Samiou CD Booklet

Photo sources: *Improvisation of the Greek Dance*, by Lefteris Dandrakis.



Orpheus member Alexander Kapotas with the dancers from Holy Cross Greek Orthodox Church in Stroudsburg, Pennsylvania. Alexander conducted a series of workshops over Columbus Day Weekend in October 2002.



Orpheus members with the mayor of Lincolnwood, Peter Moy, at the Lincolnwood Ethnic Festival.



Orpheus members pictured with dance instructors George Kotsos, Lazaros Hatzipanagiotou and Nancy Harmanta at the Winter Dance Conference in Atlanta.



Orpheus members Bessie and Christina Grosso with instructors Nancy Harmanta and George Kotsos in Atlanta.

## personals

We would like to welcome new members **Diana Dokos, Kathryn Futris, Voula Gianakopoulos, Stavroul Partalis and Thomas (Thanasi) Theodoropoulos** to the group.

Congratulations to youth members **Constantinos Angelakos, Spiros Angelakos, John Arvanitis, Alexander Benzinger, Zaharias Demertzis, Maria Dolomas, Eleni Florakos, Alexander Karahalios, Dean Karahalios, Dean Karras, Dean Kazamias, Socratis Kokoris, Connie Leberis, Christos Michelis, Michael Psomas, Marino Philis, Anna-Maria Savalis, Alexia Theodorakis** for their first performance with Orpheus at the Museum of Science and Industry.

Congratulations to adult members **Anna Colis, Joanna Lialios, Georgia Makris, Jenny Melahoures, Vicky Melahoures** for their first performance with Orpheus at the Museum of Science and Industry.

Congratulations to **Yannis Economou**, who was invited to be a judge-in-training at the Folk Dance Festival (FDF) that will take place in Anaheim, California. The Festival will feature over 80 Greek Folk Dance Groups, which will be competing in the areas of dance, costumes and singing. The FDF was established over 25 years ago and is sponsored by the Greek Orthodox Diocese of San Francisco. It is considered to be the largest event in North America involving Greek folk dance performances.



Happy Birthday to **Anna Colis** on January 1, **Vasilika Karapataki** on January 5, **Socratis Kokoris** on January 18, **Eliza Roussis** and **Antoni Giannopoulos** on January 19, **Nick Livaditis** on January 24, **Christos Tsekos** on January 29, **Spiros Angelakos** on

January 30, **Elaine Leberis** on January 31, **Peter Papageorgiou** on February 4, **Anthi Georgakopoulos** on February 6, **Paul Demos** and **Sofia Sianis** on February 10, **Sophia Tsiplanitis** on February 15, **Theresa Karras** on February 26, **Pamela Economos** on March 13, **Bia Adams** on March 19, **Evridiki Markoulatos** on March 24, **Constantinos Angelakos** on March 28. *Na ta ekatostisete!*

Namesday greetings to **Vasiliki Frigas, Bessie Grosso, Vicky Karabelas, Vicky Karahalios, Vasiliki Karapataki, Vicky Kazamias, Vasiliki Kakavas-Kouchoukos** and **Vicky Tsangos** on January 1, **Fani Daskalakis** on January 6, **John Arvanitis, Joanna Chiotis, Gianni Economou, Joanna Lialios, John Revis, and John Simeonides** on January 7, **Antonis Giannopoulos** January 17, **Evan Adams, Vaggelis Giorgas** and **Evangelos Kaldis** on March 25. *Xronia Polla!* 🎉



# performance schedule

**Northwest Cultural Council**  
Barrington, IL  
Saturday, February 23, 2003  
2:30 p.m.

**Kalavrita Society Dinner Dance**  
Crystal Palace Banquets  
Des Plaines, IL  
Saturday, March 22, 2003  
8:00 p.m.

**Greek American Parade**  
Greek Town - Halsted Street  
Chicago, IL  
Sunday, March 30, 2003  
2:30 p.m.

**Festival of Greek Music & Dance 2003**  
"Easter Traditions & Customs"  
Christian Heritage Academy Auditorium  
315 Waukegan Road  
Northfield, IL  
Saturday, April 5, 2003,  
7:30 p.m.

**Skokie Festival of Cultures**  
Oakton Park (Skokie Blvd & Oakton St.)  
Skokie, IL  
Saturday, May 17, 2003  
4:00 p.m.

**Orpheus Youth End of Year**  
St. John The Baptist Greek Church  
Des Plaines, IL  
Sunday, May 18, 2003  
2:30 p.m.

**SS. Peter & Paul Greek Festival**  
Glenview, IL  
Friday, July 25, 2003  
8:00 p.m.

**"Yasoo! Dance 2003" Dance Conference**  
Seattle, Washington  
October 10-12, 2003

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

## practice schedule

### 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:**  
St. John Lutheran Church  
3020 Milwaukee Ave.  
Northbrook, IL  
(one mile north from the  
intersection of Lake/Euclid  
and Milwaukee Ave.)

### Orpheus Youth Group:

**Every Thursday at:**  
5:30 p.m. - 6:30 p.m.  
St. John Lutheran Church  
3020 Milwaukee Ave.  
Northbrook, IL

**Every Saturday at:**  
1:30 p.m. - 2:30 p.m.  
New Church  
Multipurpose Room  
74 Park Dr., Glenview, IL  
(one block west of Shermer/Glenview Rds)

**Youth Group:** Members ages 10-14 (Northbrook 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 Yannis or Kostas Economou with a blank cassette tape.

Submissions for the Spring issue of *Lyra* will be accepted until March 20, 2003. 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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