



WEAVING DREAMS

6-9

A CONVERSATION WITH ALEXANDER LINGAS

12-17

STUDENT NEWS

23-27**UCLA**Stavros Niarchos Foundation
Center *for the Study of Hellenic Culture*

Letter from the Director

Dear friends of the UCLA SNF Hellenic Center,

A sabbatical is a time to focus on one's research, but in the case of a Center Director at UCLA, it is also a time to think about administrative directions and priorities. I am very grateful to Professor Ioanna Kakoulli, who stepped in to direct the Center while I spent much of the academic year in Athens. I also want to acknowledge the contributions of Dr. Simos Zenios, who has left UCLA to take up a tenure-track professorship at Stony Brook University in New York. We wish him continued success in his new position.



During my year in Greece, my research efforts were directed toward publishing a comprehensive catalogue of weavings from Geraki, a Laconian village located in the foothills of Mount Parnon (see article on pp. 6–9). For this project, which involved the study of textiles in private and ecclesiastical collections, I was happy to work with UCLA Ph.D. candidate Sofia Pitouli, who served as co-editor of the publication. This project, initiated and supported by *Gefyra*, reflects the broad commitment of the Stavros Niarchos Foundation to the province of Laconia. We are very proud to build on the Foundation’s initiatives in the region. George and Tina Kolovos have also supported the catalogue’s publication through the George P. Kolovos Family Centennial Term Chair in Hellenic Studies. George Kolovos has roots in Karyes, Laconia, a beautiful village near Vamvakou, the birthplace of the Niarchos family. Vamvakou is connected to Geraki by a mountain road. In addition to producing a comprehensive and beautiful catalogue, our work in Geraki will result in an exhibition at the Benaki Museum in 2026. Geraki and other Laconian villages have formed the center of my research for more than three decades, and my commitment to this region—its villages and its people—runs deep. I invite you to learn more about our work in Geraki through a lecture I will be giving on September 29 at the Huffington Center at Saint Sophia Greek Orthodox Cathedral. A weaving demonstration and discussion by Geraki’s master weaver, Mrs. Chrysoula Stamatopoulou, will accompany this lecture. During the fall quarter, we will also be hosting at our Center an exhibition by the talented Greek photographer Aphroditi Voulgaraki. Titled *Κλωστή και Γή* (Thread and Land), this exhibition offers stunning portraits of female and male laborers in Geraki. We invite you to stop by our Center’s offices in Rolfe 2117 to view the exhibition.

As the UCLA SNF Hellenic Center approaches its fifth anniversary, it is time for us to think critically and communally about our commitments and plans for the future. We have strengthened our support for musical programming through the establishment of the Mary Calfas Janos Program Fund, generously endowed by the Janos Family Trust (see p. 5). In winter 2025, we will be undertaking an international search for a full-time lecturer who will hold the Stavros Niarchos Foundation/Ioannis P. and Eirini Caloyeras Lectureship in Modern Greek. Our new colleague, who will be a member of the Department of Classics, will teach six language classes per year, increasing our annual curricular offerings in language teaching. In addition, we will be looking to hire our first post-doc, whose presence on campus will enrich the variety of courses we can offer and, additionally, provide opportunities for the community to engage intellectually with the research interests of a visiting scholar.

During 2024-2025, we will be evaluating our program, *Gefyra*, run in collaboration with Simon Fraser University in Vancouver. Funded as a



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three-year pilot program by the Stavros Niarchos Foundation, *Gefyra* has brought many benefits to our community, including the long-term residency of artists who have the opportunity to teach a course at UCLA. Last year, the Center proudly hosted the acclaimed Greek film director Tassos Boulmetis. In fall 2024, the Center, in collaboration with the UCLA Department of Music, will host Dr. Alexander Lingas, founder and music director of Cappella Romana, the Grammy-nominated vocal ensemble. During his residency, Dr. Lingas and I will teach a graduate seminar on “The Ritual Setting: Art and Music in Byzantine Thessaloniki.” Linked to his residency and to the topic of our seminar is a performance by Cappella Romana, which will focus on liturgical music from Thessaloniki. The performance date, October 27, is tied to the Feast of St. Demetrios, the city’s patron saint. We are very grateful to Saint Sophia Greek Orthodox Cathedral for partnering with us to hold this performance in their beautiful and resonant church. The performance is co-presented by the UCLA Herb Alpert School of Music and is held under the auspices of the Greek Orthodox Metropolis of San Francisco and the Consulate General of Greece in Los Angeles. We are grateful to a number of community members, the Dean of Humanities, and campus departments who have stepped forward to support this event and the ensuing recording.

Our book club, which has featured Modern Greek literature, will focus this year on Greek literature in translation, allowing a broad audience to read and think critically about important works of Hellenic literature. I will be directing this new book club together with Consul General Christina Valassopoulou, who is an avid reader. We initiated this new meeting in July with a lively discussion of *The Murderess* by Alexandros Papadiamantis. We look forward to welcoming readers to our next discussion on *Lysistrata*, scheduled for November 9.

You will be hearing a lot more this year about our plans for the future. I look forward to seeing all of you in the coming months as we move forward with the next phase of our Center’s activities. On behalf of the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture, I thank everyone who has sustained our program through attending our events, contributing to our funding, and collaborating on programs and initiatives.

I wish everyone a fruitful beginning of the new academic year!

Yours sincerely,

Sharon E. J. Gerstel

Center News

We welcome two new board members, Stephen Demopoulos and Anna Yallourakis!



Stephen Demopoulos is a probate, trusts & estates attorney in Los Angeles who specializes in advising trustees, executors and beneficiaries on after-death probate court and trust administration matters. He also advises clients on estate and tax planning, creating wills and trusts that help clients avoid probate and accomplish their after-death wishes. Stephen is a first generation Greek American, born and raised in Los Angeles. He graduated from USC School of Law in 2012. He recently served as a board member of the American Hellenic Council.



Dr. Anna Yallourakis most recently served a four-year term as President of the Saint Sophia Cathedral Parish Council in Los Angeles. She has held a position on the Executive Board from 2018 and has been on the Council since 2012. Dr. Yallourakis also maintains a board seat at the Greek Orthodox Metropolis of San Francisco. Dr. Yallourakis was the CEO of Fili-Inc., a nonprofit organization that supports the safety, healing, and education of young girls and boys rescued from human trafficking at the Theotokos Girls and Boys Orphanage in Kolkata, India. At Fili, Dr. Yallourakis executive produced the documentary film EKOTA, which launched a successful fundraising campaign for the state-of-the-art Saint Ignatius School (Pre-K–12). After graduating from Case Western Reserve University School of Dentistry and completing a one-year

specialty internship in Maxillofacial Prosthetics from the Cleveland Clinic, Dr. Yallourakis held a general dentistry practice for ten years. She currently is the Director of the Surgical Specialty Division at Holston Medical Group.

For Center news and recordings of past events:

Website: <https://hellenic.ucla.edu/>

Facebook: <https://www.facebook.com/UCLASNFCenter/>

Instagram: <https://www.instagram.com/uclasnfhellenic/>

YouTube: <https://www.youtube.com/@uclasnfhelleniccenter5902>

New Endowment Expands Music Programming

The UCLA SNF Hellenic Center is delighted to announce the establishment of the Mary Calfas Janos Program Fund, an endowment that will support music-related programming. The fund, established by the Janos Family Trust, is named in memory of **Mary Calfas Janos** (1929-2022), a UCLA alumna and Los Angeles resident who loved music, opera, reading, and Greek food, music, dance, and art. Calfas Janos was an active member of the Hellenic University Club of Southern California, which was conferred to UCLA in 2019.

“We thought the UCLA SNF Hellenic Center was a perfect fit to honor our Aunt Mary, given her longtime connection to UCLA and her lifelong support and interest in the types of programming and educational opportunities it presents,” said nephew Bob Calfas (UCLA 1971), Trustee of the Janos Family Trust. “The fact that so many members of our extended family are UCLA graduates is an added bonus. The family looks forward to watching the Center’s continued contributions to the understanding and celebration of Hellenic Culture.”

Janos was one of seven children born to parents from the beautiful village of Eressos on the island of Lesbos, Greece. Although the family originally settled in Connecticut upon arrival in the United States, they moved to Los Angeles in 1948. Mary and three of her siblings attended UCLA. Following her graduation, she worked for the City of Santa Monica as a teacher of reading. She and her husband, Cleon Janos, also of Greek descent, loved to travel. They volunteered together as docents at the J. Paul Getty Museum. Mary regularly spent time in Greece visiting family and friends and frequently returned to her family’s village with cousins and other relatives.

“On behalf of the Center, I thank the Calfas family for their generous support of music programming at UCLA,” said Sharon E. J. Gerstel, Director of the UCLA SNF Hellenic Center and George P. Kolovos Family Centennial Term Chair in Hellenic Studies. “This gift, which recognizes and honors Mary Calfas Janos’ love of music and art, will allow the Center to showcase works by Greek and Greek American composers and musicians. Our Center has sponsored important performances since it was established, and this endowment will allow us to continue our important work in this area for years to come.”

In the last two years, the Center has produced a new opera, *Polymnia*, by composer Theodosia Roussos, and has hosted a performance by Greek-Cypriot composer, lyricist, and singer Alkinoos Ioannidis. On October 27, 2024, with the assistance of the Mary Calfas Janos Program Fund, the Center will support a performance by the acclaimed vocal ensemble, Cappella Romana, “In the Footsteps of St. Demetrios.”



Gefyra News

Gefyra (Bridge) is a collaborative program established with the support of the Stavros Niarchos Foundation (SNF) by the UCLA SNF Center for the Study of Hellenic Culture and the SNF Centre for Hellenic Studies at Simon Fraser University. Gefyra's mission is to connect students, faculty, and communities along the West Coast of North America with Greek scholars, artists, and other creators, so that they can together explore expansive and imaginative approaches to Hellenic culture and knowledge production. The program additionally supports academic conferences and cultural projects that bridge the West Coast and Greece.

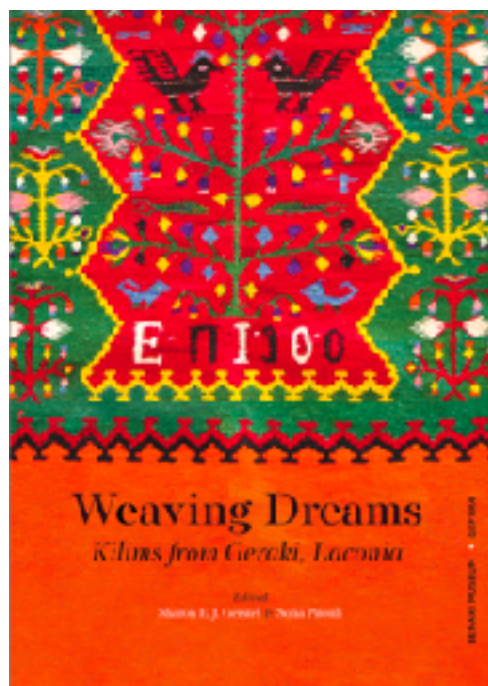
The Art of Weaving: A Collaborative Project in Geraki, Laconia

Known today as an agricultural village with a high production of olives, the site of numerous Byzantine churches, and the birthplace of a number of notable Greeks, the picturesque village of Geraki, located on the slopes of Mount Parnon, is also famous for its tradition of weaving, which is deeply rooted in its ancient and medieval past. According to a report of January 20, 1946, the village had 200 looms, the largest number in Laconia. Women wove for their families, but also for sale. Kilims woven in Geraki can be found throughout Laconia, but also in Athens, Patras, Dimitsana, and elsewhere. The study of the art of weaving in Geraki focuses on the handiwork and stories of women. At the heart of the village, women not only contributed to the economic sustenance of their families through the creation of woven textiles, but also raised their children and participated in agricultural labor. The skill of the Geraki weavers is witnessed in the number of awards they have garnered—in Vienna, Thessaloniki, and Athens—and in the village's increasing fame for this craft.



A view of Geraki, Laconia, with snow-capped Taygetos in the background (photo: Aphroditi Voulgaraki)

At the invitation of the Cultural Society of Geraki, graduate students from UCLA, Simon Fraser University, and the University of British Columbia, led by Professor Sharon Gerstel, studied the art of weaving in Geraki in 2023 and 2024. The results of their work are: full-color catalogues in Greek and English (see cover below); a digital archive of weavings from the village; a tourist map of weaving sites; sixteen short films presenting aspects of the art of weaving; a website (www.gerakiweaving.gr); and an exhibition that will open at the Benaki Museum's Ghika Gallery in spring 2026.



Students Catherine Volmensky (UBC), Luís Rodríguez-Pérez (UCLA), Mrs. Chrysoula Stamatopoulou (Geraki weaver), Sofia Pitouli (UCLA), and Nicolyna Enriquez (UCLA) at Ergastiri, the weaving workshop in Geraki (photo: Gefyra).

The Kolovos Chair in Hellenic Studies

Through the creation of endowed chairs, UCLA supports the research and public outreach of its professors. In 2019, George and Tina Kolovos established the George P. Kolovos Family Centennial Term Chair in Hellenic Studies, one of a small number of endowed chairs in Hellenic Studies in the United States. As the inaugural Chair holder, Professor Sharon Gerstel has used funding from this position to support students, visiting scholars, programming and local communities in Greece. The funds have also supported research projects in Mount Parnon and have underwritten the publication of *Weaving Dreams: Kilims from Geraki, Laconia*. The UCLA SNF Hellenic Center is deeply grateful to George and Tina Kolovos for their sustained support of research and communities in Laconia and for their generous investment in Hellenic Studies at UCLA.



Woven textiles have a deeply personal meaning for Geraki's weavers. Within the home, women produced kilims and other textiles as part of dowries, as witnessed by first-hand testimony, preserved marriage contracts, and surviving works. Marriage contracts listed all components of the dowry, including kilims, clothing, bedding, jewelry, and other valuables. The weavers often included their initials, or those of the recipient, on the kilim, as well as the date of its creation. These goods would be proudly displayed and inspected by others in the village. A beautifully composed and finely woven kilim brought honor to the family and signaled its wealth.

These goods would be proudly displayed and inspected by others in the village. A beautifully composed and finely woven kilim brought honor to the family and signaled its wealth.



Dowry agreements and family histories from Geraki record marriages arranged across villages, which accounts for the movement of kilims from Geraki to other villages throughout Parnon and more broadly within Laconia and Arcadia. For example, a kilim featuring a lute-playing musician below a diminutive *Tree of Life* (see photo to the left) was created in Myrtia, a village 13 km from Geraki, and was given by the weaver, Marigo N. Stratakou, to her sister, Adamantia Nikolaou Stratakou (1883–1969) as a bridal gift on the occasion of her marriage to Demetrios Nikolaou Sinis (1868–1958). Marigo never married and remained in Myrtia. She passed away before the death of her sister. The dark-haired musician wears the traditional costume of a Greek *tsolias*—a vest, *fustanella*, leggings, and tasseled *tsarouchia*. He is surrounded by dogs, donkeys, roosters, fish, and images of abundance. Natural dyes produced from plants gathered on the hills of Parnon created the vibrant colors on this and other weavings in the village. Many of Geraki's kilims remain within families, exhibited in the home or protected in trunks.

Historically, families gave kilims to churches as votive offerings to secure divine assistance at times of medical need. The church of Ayioi Anargyroi in neighboring Kosmas, for example, houses kilims from Geraki that were offered to the healing saints Cosmas and Damian. The Monastery of Ayioi Tessarakonta, near the village of Chrysapha, has a large collection of kilims from Geraki, the donations of villagers seeking holy assistance through the prayers of the brethren. On occasion, kilims were given to churches even before the death of an owner or in memory of a departed family member. One woman in Geraki recalled a dream in which St. Nicholas appeared to her and instructed her to bring a kilim to his church. In local churches, kilims were frequently laid out below icon stands. During vigils following the death of individuals in the village, kilims were placed under the coffin. These practices continue today.



Kilims suspended near the village square in Geraki (photo: Aphroditi Voulgaraki)

In Geraki, kilims are also used for important celebrations in the village. On special occasions, kilims are draped from balconies, creating a colorful and meaningful display. With every honor the village receives and to welcome those who return for the annual summer celebration of those who migrated (Γιορτή του Μετανάστη), kilims are displayed to manifest the woven history of Geraki. The weavers of Geraki welcome all visitors to their workshop, *Ergastiri*, to view the exceptional examples of 19th- and 20th-century weaving, as well as contemporary works.



The Gefyra team expresses its deepest gratitude to the residents of Geraki and to the Cultural Society of Geraki for their ongoing support of a project that foregrounds the work and creativity of village women.

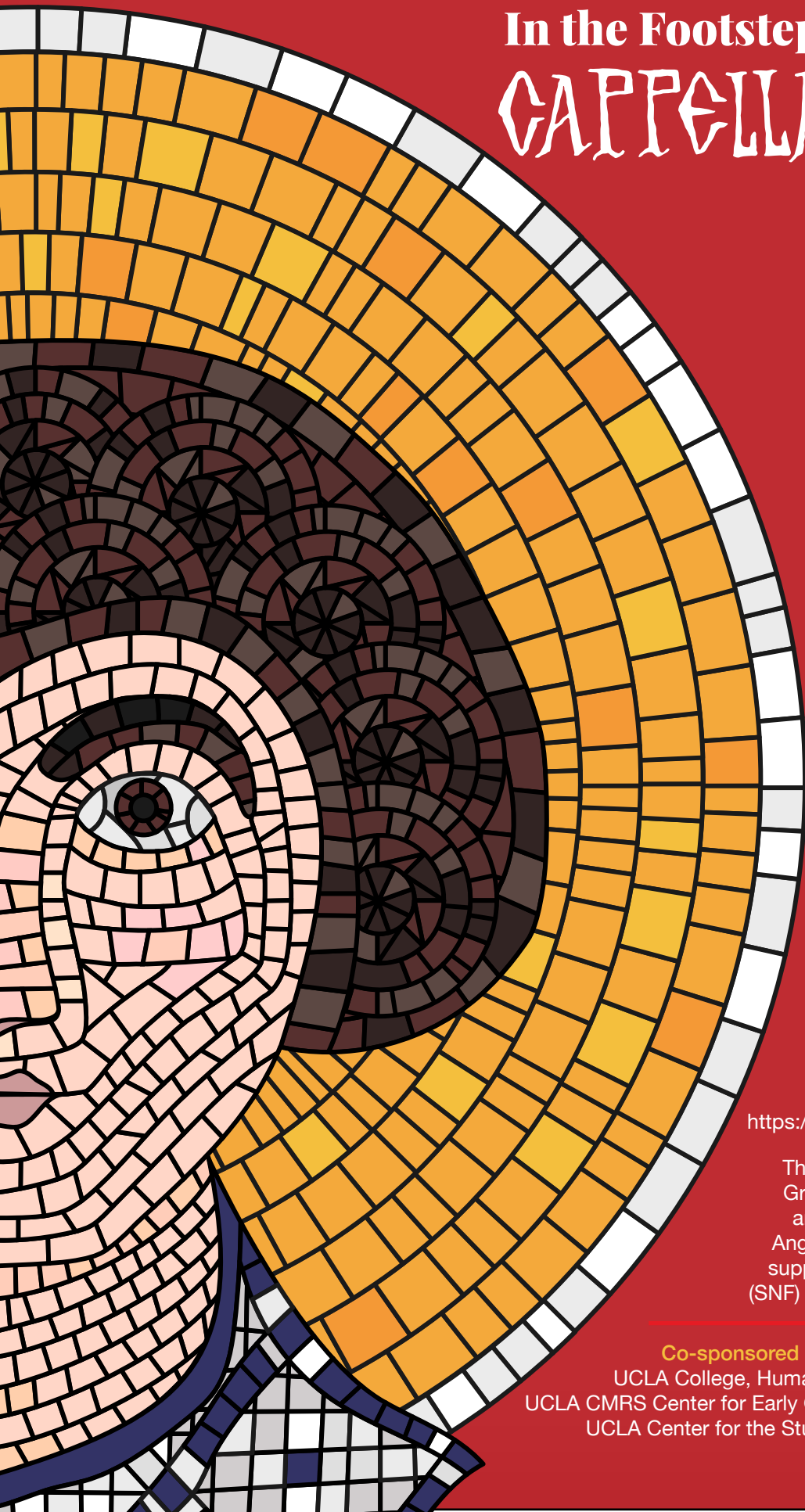
Molyvos Connections Project

During summer 2024, students and researchers from Simon Fraser University (SFU) and the University of Athens, as well as faculty and community members from Molyvos, Sykamnia, and Petra, launched the “Molyvos Connections Project: A Social Geography of the North Aegean.” This digital humanities initiative, led by SFU Professor Dimitris Krallis, focused on a treasure trove of archival materials, local history accounts, and North Aegean material and visual culture, such as tools, art, and architecture. Researchers engaged with and interviewed various community members, including local historians, members of women’s cooperatives, artists, ceramists, and a folk dollmaker. The team took photographs and video recordings of the landscape, buildings, documents, and historical artifacts.

While information is still being compiled, videos edited, and stories produced by faculty and students, the project’s core deliverable remains a dedicated website. This portal will contain archival materials, stories and reflections on local history, culture, and landscapes, as well as videos relating the stories that emerge from the team’s engagement with the history of Molyvos and the North Aegean. In the context of this project, the exploration of women’s work and handcrafts, as well as the concern with questions relating to the preservation of tradition, connects *Gefyra’s* activities in Lesvos to the work carried out in Geraki. Both projects present a world that is both local and global. This ongoing work underscores the importance of linking the past and present with an eye on the future of the communities in question.



Simon Fraser University student Kat Van Der Velden reflects on art, culture, and history in the Annex of the Athens School of Fine Arts (in Molyvos), an intricately decorated early-19th-century mansion (photo: Gefyra).



A WORLD PREMIÈRE PROGRAM

In the Footsteps of St. Demetrios

CAPPELLA ROMANA

Directed by Alexander Lingas
Founder and Director

5:00 PM Sunday
October 27, 2024

at Saint Sophia
Greek Orthodox Cathedral

Presented by

UCLA SNF Center for the Study of
Hellenic Culture
UCLA Department of Music
Saint Sophia Greek Orthodox Cathedral



For details, scan the QR code or visit
<https://hellenic.ucla.edu/event/cappella-romana/>

This program, held under the auspices of the Greek Orthodox Metropolis of San Francisco and the Consulate General of Greece in Los Angeles, is made possible thanks to generous support from the Stavros Niarchos Foundation (SNF) and the Mary Calfas Janos Program Fund.

Co-sponsored by Gefyra and
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 **gefyr**
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AN SFU AND UCLA INTERNATIONAL PARTNERSHIP

UCLA Welcomes Dr. Alexander Lingas!



Our Center is proud to host Dr. Alexander Lingas, founder and music director of the renowned vocal ensemble Cappella Romana. As *Gefyra*'s artist-in-residence in fall 2024, Lingas will be co-teaching a graduate seminar with Professor Sharon Gerstel. He will also be directing Cappella Romana's world premiere program, "In the Footsteps of St. Demetrios," at Saint Sophia Greek Orthodox Cathedral. Center Director Sharon Gerstel sat down with Alexander Lingas to chat about Byzantine music, directing a Grammy-nominated vocal ensemble, participating in the coronation ceremony of King Charles III, and Cappella Romana's upcoming performance in Los Angeles on October 27.

Gerstel: In addition to being an outstanding scholar of Byzantine music, you also founded and direct Cappella Romana. What was your inspiration for founding this group? How has the group grown since its foundation?

Lingas: I founded Cappella Romana in 1991 when I was in the middle of my doctoral studies and serving as assistant cantor at Annunciation Greek Cathedral in San Francisco. Services were then being held under a low acoustical tile ceiling in the former Bausch & Lomb Building adjacent to the rubble of the former cathedral, which was condemned after the Loma Prieta earthquake. Wishing to contribute somehow to Annunciation's rebuilding fund, I gathered a group of my professional singer friends to put on a benefit concert of "Orthodox Music: Ancient and Modern." True to its title, the music ranged from medieval Byzantine chant quoting homilies of St. Gregory the Theologian to modern choral works by European and Greek American composers. From the outset, my artistic and scholarly agenda reflected in the name "Cappella Romana" was to explore the musical inheritance of Late Antique Roman Christianity, both Greek and Latin.

The success of that first program encouraged us to keep going by putting on our first Portland concert season in 1991–1992 as a newly affiliated organization of Holy Trinity Greek Orthodox Cathedral. We offered our audiences music that was either long unheard or generally inaccessible, a description that covered most Eastern Orthodox music prior to the advent of digital downloads and streaming. Within a few years enthusiastic artists and visionary supporters had helped us incorporate as a non-profit arts organization, extend our season to Seattle, and begin regional touring and national broadcasting of concerts that included many North American and world premieres. Mark Powell becoming Executive Director and the broadening of Cappella Romana's board promoted further growth. We began to reach audiences internationally through the production of commercially released recordings, transatlantic touring, and cooperative relationships with

leading educational and cultural institutions. While the COVID pandemic temporarily stopped us from giving live concerts, we channeled our energies into online outreach, scholarship, and publishing.

Thirty-three years after that first benefit concert, Cappella Romana's vision remains essentially the same, namely "to experience and understand the transcendent beauty of the sacred music of the Christian East and West, especially of Byzantium, cultivating this rich cultural heritage and sharing it worldwide." Thanks to our artists, staff, volunteers, and generous donors, we are now able to carry out in a meaningful way a broader vision of devoting ourselves to cultural stewardship "through performances, recordings and publications, scholarship and education, engagement with heritage communities, and new artistic creation."

Gerstel: Cappella Romana's programs are wide-ranging, from a focus on Hagia Sophia in Constantinople to an interest in Lusitano, a Black composer of the Renaissance. How does the ensemble select its programs?

Lingas: Programming happens at the intersection of Cappella Romana's deep commitment to collaboration and the expertise of its core staff. In my case, the ancient rite of the Justinianic Great Church of Hagia Sophia as celebrated both in Constantinople and Thessaloniki was the subject of my doctoral thesis and remains one of my major research areas. I have also pursued academic research on relations between urban and monastic worship in Byzantine liturgical singing, musical interchange between the East Romans and their Armenian, Latin, and Slavic neighbors, and the modern reception of Orthodox musical traditions.



Cappella Romana performing "Lost Voices of Hagia Sophia" at the closing concert of the Utrecht Early Music Festival, 2021.

The historical programs that I have based on this research bring the material to life, with the music forming a kind of narrative. This could simply be to illustrate what sung worship was like at particular times and places: in the pre-Crusader cathedrals of Constantinople (Lost Voices of Hagia Sophia) and Jerusalem (Good Friday in Jerusalem), or at a 13th-century Greek monastery in southern Italy (Byzantium in Rome). Other programs have told stories of interactions across cultural and confessional boundaries, including those on our recordings *The Fall of Constantinople*, *Cyprus: Between Greek East and Latin West*, *Venice in the East: Renaissance Crete and Cyprus*, and *A Byzantine Emperor at King Henry’s Court: Christmas 1400*, London.

Some of these we created on our own initiative, others were responses to programming requests from festivals, museums, and universities. All of them required varying degrees of collaboration with other scholars and musicians. Over two decades ago Dr. Ioannis Arvanitis, an expert on Byzantine musical notation and now a professor of Music at the Ionian University in Corfu, began to work with us. Having given us then a solid basis for exploring the vast but largely forgotten repertoires contained in pre-modern manuscripts of Greek sacred chant, he continues to provide us with performing editions. Two other contributors of editions of Byzantine chant working largely “in house” as performers and occasional directors of programs reflecting their own expertise are John Michael Boyer, Cappella Romana’s Associate Musical Director, and Dr. Spyridon Antonopoulos, my former Ph.D. student in London.



Outside of the field of Byzantine chant, we have collaborated through the years with a long list of contemporary composers and conductors specializing in particular repertoires (the late Fr. Ivan Moody was a frequent guest conductor who combined both skillsets). For some years now Cappella Romana has been the chorus for the Portland Baroque Orchestra and presented performances of peer ensembles in our Pacific Northwest concert series. One such group is The Marian Consort directed by Rory McCleery, the U.K.-based vocal ensemble that will be singing for our audiences in Portland and Seattle the music of Vincente Lusitano (c. 1520–c. 1561), a priest who probably is the first published (in 1551) composer of sub-Saharan African descent.

Gerstel: Your program on the Ukraine and upcoming performances of Isaac Cates & Nicholas Reeves' Canon for Racial Reconciliation and Frank La Rocca's Requiem for the Forgotten bring together powerful liturgical music with issues that are of current social importance. Can you tell us how you selected these works and about your collaborations in bringing them to the public?

Lingas: The performances of the Canon for Racial Reconciliation, a collaborative setting of a multi-stanza hymn by African American physician and Orthodox Christian Dr. Carla Thomas, are part of "Black Voices in Orthodox Music." Cappella Romana began this initiative in 2021 with an online panel on "Music in the Experience of African American Orthodox Christians." To continue the dialogue, I attended the annual conference of the Fellowship of St. Moses the Black in 2022 and 2023. This flowered into musical

performance last February when Cappella Romana presented concerts entitled "How Sweet the Sound" in collaboration with the gospel choir Kingdom Sound. The headline work was a setting of Orthodox vesper hymns in gospel style by Shawn "Thunder" Wallace. We prefaced Dr. Wallace's work with selections from the Jubilee Liturgy of St. John Chrysostom based on African American spirituals by Abbess Katherine Weston, each movement of which we paired with a rendition of its melodic source led by Derrick McDuffey, the director of Kingdom Sound. Performing the newly composed Canon for Racial Reconciliation, a text very dear to the members of the Fellowship of St. Moses the Black, is a logical next for "Black Voices in Orthodox Music."

I first became acquainted with Frank LaRocca and his beautiful music when he attended the Arvo Pärt Festival that Cappella Romana mounted in 2017. Having been delighted to welcome his

Mass of the Americas to our record label in 2022, we in Cappella Romana are doubly honored to present both the recording and live performances of his powerful Requiem for the Forgotten directed by my old friend Richard Sparks.





Alexander Lingas leading the Byzantine Chant Ensemble at the dress rehearsal for the Coronation of their Majesties King Charles III and Queen Camilla (photo: Benjamin Ealovega; Courtesy of Westminster Abbey).

Gerstel: People were thrilled to hear Greek Orthodox chant performed at the coronation of King Charles III. Can you tell us about the pieces that were performed and about your experience at this ceremony?

Lingas: The Byzantine Ensemble that I had the honor of forming and directing at the request of His Majesty King Charles III chanted a setting of psalm verses (71: 1–2, 4–5, 7; 19: 9 according to the numbering of the Greek Septuagint) and refrains for “Royal Occasions” that seems to have been first published in Athens in 1936. His Majesty had requested its inclusion in the Coronation Service (after Handel’s *Zadok the Priest*) as a tribute to the Greek Orthodox heritage of his late father, His Royal Highness The Prince Philip, Duke of Edinburgh. It was both thrilling and humbling to be part of such an awe-inspiring and historic occasion. It was also lovely to have been accepted so warmly by the other musicians who contributed to the service. They were all among the very best in their fields and it was amazing to be in their company.

Gerstel: We are delighted to have you as a Visiting Professor at UCLA this term and we are looking forward to the performance of Cappella Romana at Saint Sophia Greek Orthodox Cathedral on October 27. The ensemble will focus on liturgical music from Thessaloniki. Can you give us a hint about the program and tell us why liturgical music from this city is so important?

Lingas: I am excited to be coming to UCLA this autumn and for the opportunity to contribute for an extended period to the wonderful work of the Stavros Niarchos Foundation Center for the Study of Hellenic Culture. While Thessaloniki is important to the history of Byzantine liturgy and music for many reasons, I first approached its sources over thirty years ago when writing my doctoral thesis on the rite of the Constantinopolitan Great Church of Hagia Sophia. The reason for this is because Thessaloniki's provincial cathedral, also called Hagia Sophia, was the last church in the shrunken East Roman Empire to celebrate the Great Church's original cycle of daily prayer services. This archaic form of worship, commonly known as the "Sung Office" ("Asmatiki akolouthia") and preserving forms of psalmody that reached their apogee a millennium before in the great basilicas of Late Antiquity, all but disappeared in Constantinople itself after the Fourth Crusade. In Thessaloniki it survived Latin occupation and continued to be used until the city's Ottoman conquest in 1430. Consequently, a substantial percentage of the surviving manuscripts containing texts and music for the ancient rite of Constantinople were produced in late Byzantine Thessaloniki.



Byzantine chanters represented in the 14th-century Church of the Savior, Thessaloniki (photo: Sharon Gerstel)

Faculty News

Professor Ella Haselswerdt (Department of Classics)

2023-2024 Residential Fellow at the The Patrick and Joan Leigh Fermor House in Kardamyli, Mani

To the south of the Patrick and Joan Leigh Fermor House, situated on the northwest corner of the Mani peninsula, is the route to the “inner” part of the peninsula, where the roads narrow, and the harsh rocky landscape is dotted with tiny Byzantine churches and ghost towns of abandoned fortified towers. To the east, Mt. Taygetos looms over the rugged landscape, its snowcapped peak jutting out over the smaller mountains in the range. To the north, a short path through an olive grove and along the side of the main road leads to the small village of Kardamyli, sleepy in the winter, occupied by a couple of cafés, a taverna, and a large and officious population of cats (though it exploded into life during my last week there, the beginning of tourist season). During my six-week writing fellowship at the Leigh Fermor House, generously funded by the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture and the Benaki Museum, I took advantage of all of these cardinal directions, but my attention was focused primarily on the west—towards the sea. The water’s many moods, rhythms, and colors turned my perspective inside out and breathed new life into my writing.



Professor Ella Haselswerdt

My study for the term of the visit was situated in Joan Leigh Fermor’s former bedroom (see opposite page), featuring an arched window that opened onto the drama of the sea. Joan was an accomplished photographer, and the view doubtless appealed to her sense of framing and composition. A spray of olive trees from the terraced grounds that descend from the house form the bottom of the view, followed by the sea itself, exulting in a vast spectrum of blues, greens, and greys, depending on the light that day. Land juts out in the distance on the other side of the bay, where the lights of Kalamata would be visible at night, separating the sea from the expanse of the sky. Whereas in other settings, a drift of attention might pull me towards one distraction or another, here, I would find my thoughts drawn into the water. The sentence or idea upon which I was ruminating would roll around in the waves and return to me in a new form, the momentum of the water propelling my words along.



The soundscape of the house also contributed to setting the stage for writing. The gentle lapping of the waves or, after one of the season's dramatic storms, their raucous crashing would be joined each morning just before sunrise by the sound of, first, an individual songbird, and soon, a full, lush chorus of countless of her companions. It is worth noting here that in archaic and classical Greece, natural collectives like the constellations in the sky, flocking birds, and schooling fish served as both inspirations for and reflections of human choral performance. Ubiquitous in ancient Greek rituals and celebrations, the chorus consisted of a collective of performers who sang and danced to rhythmically and lyrically complex musical compositions, achieving a transcendent connection to their civic community, to nature, and to the gods in the process. The project that occupied my attention while I was on fellowship concerned the role of the chorus and choral song in the context of ancient Greek tragedy, and I had been doing a lot of thinking about how choral performance could alter one's perception of time. The natural choruses that enveloped the Leigh Fermor House—the waves, the birds, the wildflowers, the constellations at night—contributed to a sense that time here operated differently, that it expanded beyond its measurable length to allow ample space for contemplation.

Another smaller but no less significant chorus convened at the Leigh Fermor House every day at lunch-time around a small circular marble table in the house's great common room. The other fellows in residence during my time there helped prevent me from getting lost in my own writing, and hearing about their fantastically interesting projects and areas of expertise kept me motivated for my own work.

Famously and by his own admission, Patrick Leigh Fermor was a slow writer, plagued throughout his life by bouts of writer’s block, and so dedicated to the precise construction of his sentences that projects dragged out for years, if they were completed at all. The other fellows and I would joke that Leigh Fermor’s bequeathal of his house to future generations of writers and artists was yet another means of deferring his own work: if he wasn’t going to get all that much writing done, maybe those that came after him could do so in his stead. Of course, the acuity of his observations and the crystalline nature of those worked-over sentences ultimately constitute a body of work that has left a legacy undiminished by the fact that he did not finish all his dreamt-of books. But his and Joan’s generosity ultimately led them to convene a chorus of writers and artists that spans generations, and I am so grateful that, for a time, I could participate as one of its members.



One of the main activities of the Patrick and Joan Leigh Fermor House is the fellowships program, which was launched in 2023-2024. For six weeks, four fellows reside at the Leigh Fermor House in order to work on their research in a peaceful environment. For this program, the Benaki Museum collaborates with three universities: Freie Universität Berlin (Centrum Modernes Griechenland), Princeton University (Stanley J. Seeger '52 Center for Hellenic Studies), and UCLA (Stavros Niarchos Foundation Center for the Study of Hellenic Culture).

Faculty

Professor Kathryn Morgan (Department of Classics), Thinking about Plato's Historical Imagination

My current book project, on which I was working at the Institute for Advanced Study in Princeton last fall and at Leiden University in the spring, focuses on Plato's engagement with Greek historiography. Students of ancient Greece don't often consider the philosopher Plato as a thinker interested in the problems of historical analysis, and it's true that ethics and politics are the major focus in many of his dialogues. Yet there are instances where we see Plato grappling with the problem of how and why to use the historical imagination, and even breaking new ground in formulating approaches to historical investigation. When the pathbreaking historian Herodotus writes his inquiry into the Persian Wars of the early 5th century B.C., he wants to record marvelous deeds and interesting customs, so that they will not be forgotten: a

goal that is related to the ambition of epic heroes such as Achilles to win undying fame. In the next generation, Thucydides composed his history of the Peloponnesian war so that his account could be useful to those who wanted a clear understanding of the past as a guide to what was likely to happen in the future. So, we have pursuit of glory on the one hand and aspirations to analytic usefulness on the other.



Plato was aware of the achievements of both of these predecessors, but had a particular interest in what we might call applied history: how historical narratives were used by communities to motivate political action, for good or ill. How do praise and glory combine with usefulness? A custom from 5th- and 4th-century Athens provided an ideal way to think through this problem. This was the Funeral Oration, a speech given by a leading citizen at public funerals for the war dead, an event that happened with some regularity. The oration praised the dead and the city, Athens, for which they died, in order to give consolation for the bereaved and inspire those left behind to fight for the city; it was a form of civic education. Sometime in the late 380s B.C.E., Plato wrote a dialogue called *Menexenus*, in which his character Socrates delivers a funeral oration.

There are many interesting problems surrounding this work, but here we need to focus on the way he portrays the Greeks learning from their history in the wake of the Persian Wars. Socrates gives an account of the famous battles of Marathon, Salamis, and Plataea. Pride of place goes to the Battle of Marathon, and praise of the courage of those who fought there is intimately connected with their role as paradigm. They were the first, he says, to set up trophies against a barbarian foe, and became leaders and teachers that the power of the Persians was not irresistible. The rest of the Greeks became their students. This battle demonstrated that the Persians could be defeated on land but the next battle, the Greek navel victory at Salamis, "dissipated the fear that gripped the Greeks and stopped them fearing the multitude of ships and men." The Greeks were educated by those who fought in these battles, "because they learned not to fear the barbarians by land or by sea."



Marble bust of the Greek philosopher Plato. Roman copy (1st century C.E.) of an original (350-340 B.C.E.). Altes Museum, Berlin, Germany.

Through the speech we become historical spectators charged with appreciating the educational significance of Athenian history. The speech is innovative in its assessment of Athens through time and creates a didactic structure founded on the lessons of the Persian Wars. Even more interesting is the part that is played by Socrates' reconstruction of the emotions of the past. Socrates asserts that to appreciate Athens' achievement properly, we have to put ourselves, through speech, in that time when all of Asia was enslaved to King Darius (the late 6th and early 5th century B.C.). We learn that "the minds of all people were enslaved, because the Persian empire had enslaved so many great and warlike races." All the Greeks, with the exception of the Athenians, Socrates asserts, were terrified. Socrates' imagined audience can appreciate the fear of the Greeks, but have the advantage of hindsight: the terror of the majority and the Athenians' resistance can coexist in their imagination, so that the contrast is a measure of past achievement. It is historical imagination that allows us to understand the excellence of the Athenian ancestors in its proper historical contact, surrounded by the ambient emotion of the time.

This is a significant moment. I do not know of any previous text that connects praise with historical imagination in quite this way. We are

not merely dealing with exemplarity. It's not just a matter of saying that our ancestors did a great deed, so we must follow their example. Rather, we are told that the quality of our appreciation is tied to our historical understanding, and that understanding is not just political but emotional. Plato wasn't the first person to talk about educational responses to public speeches or poetry, nor the first to talk about historical exemplarity. But he may have been the first to explore a particular kind of rationalized emotional response, to think about educational trajectories in the funeral oration, and to suggest a kind of emotional/historical research in which our reason assesses the implications of the past for the present via the exploration of historical emotions. We begin to see what a philosophical approach to history might have to offer, and are encouraged to think about the political implications of such an approach.

Student News

The Modern Greek Program at UCLA

The spring 2024 quarter marked the completion of the Intermediate Greek sequence offered through the Department of Classics. This course, taught by Dr. Simos Zenios, the Center's former associate director and the inaugural Stavros Niarchos Foundation (SNF) & Ioannis P. and Eirini Caloyeras Lecturer in Modern Greek, fostered a deeper understanding of Greek language and culture. In the intermediate language course, students delved into the world of Greek cinema to enhance their language learning experience. Dr. Zenios incorporated Greek films into the curriculum to provide a more authentic and effective approach to communication compared to traditional learning materials. Movies offer natural expressions that can be applied to everyday situations. Throughout the semester, students engaged with and presented Greek films. They explored a diverse range of works, from renowned directors to hidden gems, showcasing the beauty and complexity of Greek culture.

To further explore Greek cinema, the curriculum was enhanced by the Los Angeles Greek Film Festival (LAGFF), which provided the students with access to selected films. Subsequently, the students created Wikipedia entries for these films in Greek. Dr. Zenios remarked, "We are very thankful to the LAGFF and its director, Aris Katopodis. The support from esteemed institutions like the LAGFF enriches our curriculum and also demonstrates that lasting and innovative learning can be achieved by actively involving the community in the instructional process."

According to one student in the class, Stamatis Hamouzas (MFA student, Design | Media Arts Program): "The integration of modern Greek art and cinema was instrumental and worked hand in hand with further affirming my cultural identity, especially with something as contemporary and relevant as the LAGFF. Language is much more than just conversation or vocabulary. It is both informed by and shapes culture! I feel very grateful to have gotten the opportunity to experience Greek art and film as part of my language learning experience."

Christine Muron Receives the Gus and Judie Christopoulos Award in Modern Greek

It is with great pleasure that we recognize Christine Muron, Ph.D. student in Byzantine Art History and Archaeology, as the recipient of the Gus and Judie Christopoulos Award in Modern Greek for 2023-24. Christine's unwavering commitment, diligence, and devotion to learning Greek over the past two years have been commendable. From being a complete beginner to being able to write some of the most thoughtful compositions we have had the opportunity to read, Christine's progress is nothing short of remarkable. Christine's achievements and her pursuit of excellence testify to her dedication and determination. Congratulations, Christine! We are proud of your accomplishments and look forward to celebrating your future successes in your Greek language journey.

Student Awards

The UCLA SNF Hellenic Center provides fellowships and scholarships that allow UCLA students to advance their studies and research. We are pleased to congratulate the following 2024 recipients:

James and Carolyn Kolokotronis Endowed Graduate Research Fellowships



Paul Melas is a Ph.D. Candidate in the Department of Anthropology. His dissertation, “Caring for the Spirit: Camaraderie and Asceticism on the Holy Mountain,” attends to the contemporary condition of the Orthodox Christian monastic community of Mount Athos. This work conceptualizes Mount Athos as a bordered but inherently connected space, and investigates the communicative, material and symbolic circuits which connect its members to individuals and groups in the “outside world.” For a total of fourteen months between 2022 and 2023, he conducted ethnographic fieldwork for this project in several Athonite monasteries and in Athonite dependency parishes in Greece, Finland and Turkey. Research participants included Athonite monks and novices, pilgrims, wage-laborers on the Athonite peninsula, and dependency parishioners (both men and women). Generously supported by the James and Carolyn Kolokotronis Endowed Graduate Research Fellowship, Melas conducted several

months of ethnographic research in two additional Athonite dependency parishes in Athens where he interviewed women who have cultivated relationships with particular monks and monasteries. This research reveals an important and indeed surprising aspect of the monastic community’s broader relational network.



Luis Rodríguez-Pérez, a graduate student in the Cotsen Institute of Archaeology, undertook several projects both within and outside of Greece. First, he joined *Gefyra*, where he managed a cultural heritage project focusing on mapping the houses of weavers in the village of Geraki, Laconia. As part of this project he designed a heritage map, which will be used by the village to enhance tourism. Afterwards, he joined the excavations at the Athenian Agora as a digital technician and archaeologist. During the excavations, he also worked on his master’s thesis, which is centered on the Odeion of Agrippa in the Athenian Agora. This early Roman-period building is in the center of Athens, marking Rome’s early envelopment of the city within its larger empire. Following the Athenian Agora excavations, he briefly joined excavations at the Roman site of Industria, Italy, before returning to Athens to finish his thesis.

Peter and Vivi Demopoulos Endowed Graduate Research Fellowships

Katrina Kuxhausen-Derose, a Ph.D. student in the Interdepartmental Archaeology Graduate Program, explored ancient cultural heritage sites and participated in excavations at the Athenian Agora, where she worked as a trench supervisor, instructing students on proper excavation methods and guiding them towards success. She also received training in advanced scientific techniques, using paleoethnobotanical flotation and osteological analysis to ascertain human-environment interactions in the past (agriculture, nutrition, etc.). In Greece, she pursued her own research interests by traveling to cultural heritage sites, museums, and repositories. Her current research focuses on the reuse of architectural materials over time and space, since she believes reuse is one of the most important ways in which humans ground the past in our current reality. In preparation for her dissertation and a Graduate Research Mentorship project, she familiarized herself with the extensive collections and resources available through the American School of Classical Studies in Athens. By traveling to ancient Greek UNESCO World Heritage sites with evidence of recycling and cross-cultural interaction, she learned about complicated cultural heritage research and site preservation.



Daisy Stock, a graduate student in the Department of Material Science and Engineering, investigated the historical use of marine resources in Minoan mud brick constructions on Crete. By examining structures left at significant Minoan sites, she evaluated how seagrass *Posidonia oceanica* (PO) fortified mud-brick formulations that were used in construction. Her research focuses on the mechanical properties and environmental impact of these building materials. The support of the Peter and Vivi Demopoulos Endowed Graduate Research Fellowship moved her research out of the theoretical and into the field, where she assessed the uses of these native plants in situ. This research also extends into utilizing PO fibers in recreations and new formulations of mud brick to further characterize and understand techniques of the time. Through laboratory tests and fieldwork, Daisy aimed to understand how ancient techniques were influenced by marine resources in an island community and how this knowledge was shared across the region. Additionally, her study explored how these ancient construction practices can inform modern sustainable building methods, and investigated uses in the restoration of historic structures in Greece. Daisy's research seeks to bridge past wisdom with future aspirations, contributing to sustainable development through highlighting the innovative use of natural resources in local architecture.



George and Barbara Olympios Family Endowed Graduate Research Fellowships



Nicolyna Enriquez is a Ph.D. Candidate in Byzantine Art History and Archaeology. Her dissertation, “Surrounded by Sea, Rooted in Land: An Environmental History of Late Byzantine Art on Crete,” brings together visual imagery, architectural studies, archaeological research, and topographical analysis to explore how rural Cretan villagers in late Byzantium experienced and interacted with their insular environment. With the support of the George Olympios Family Endowed Graduate Research Fellowship, she continued to conduct on-site analysis of Late Byzantine churches in the Cretan provinces of Selino and Pediada. As part of her field research, she walked along the pathways connecting these churches and settlements and mapped the routes and sites with the goal of gathering this information into a publishable Geographic Information System (GIS) data set.



Christine Muron is a graduate student in the Department of Art History. The support provided by the George and Barbara Olympios Family Endowed Graduate Research Fellowship allowed her to study the art and material culture of healing in various museums and sites in Greece. This research forms part of her dissertation, which explores the relationship between religion and medicine in Byzantium. She investigated pharmaceutical vessels, instruments, and substances that are represented in Byzantine frescoes and vernacular manuscripts and described in hagiographical texts. At the archaeological site of Ancient Corinth, she analyzed apothecary jars and glass vessels associated with the 13th-century Frankish occupation of the city. She also visited museum collections associated with the healing shrines of St. Nikon Metanoieite in Sparta and St. Demetrios in Thessaloniki. Muron looks forward to demonstrating how the material culture of healing speaks to the exchange of therapeutic and pharmaceutical knowledge among pilgrims, merchants, and crusaders in Byzantium.

Aristides G. Alexopoulos Endowed Student Fellowship

Arianna Konstantopoulos is a first-year medical student at the David Geffen School of Medicine at UCLA. She was born and raised in Boulder, CO and then moved to Baltimore, MD where she attended Johns Hopkins University and double majored in Public Health Studies and Natural Sciences. Her current interests include Orthopedics/Sports Medicine and the intersections between public health and medicine. At UCLA, she is a coordinator for the Orthopedic Surgery Interest Group, Sports Medicine Interest Group, Harm Reduction Student Interest Group, and the Student Admissions Representative Team. She's also involved in firearm violence prevention research and orthopedics research. As she looks forward to her career as a future physician, she hopes to provide outstanding clinical care as well as conduct meaningful, community-based research in medicine and public health.

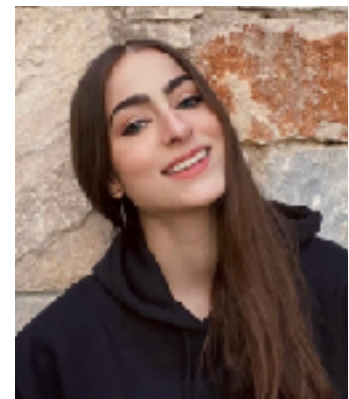


Vlahakis-Hanks Undergraduate Scholarships

Stella Anastasi's academic journey at UCLA has been inevitably tied to her relationships and experiences with the Hellenic Students' Community (HSC). Since the club's inception in fall 2022, she has held a board position, actively helping organize and carry out various cultural events and symposiums, bringing together both experienced and novice community members in engaging with Hellenic culture. As the only Cypriot member, Anastasi feels it is her duty to bring Hellenes from different countries and backgrounds to strengthen further the student community. Anastasi, a major in Applied Mathematics, has continuously strived for academic excellence. She is a member of the Alpha Lambda Delta honor society.



Ourania Efraimoglou is majoring in Economics with double minors in Mathematics and Data Engineering. Her commitment to the community is reflected in her leadership roles in Hellenic causes. Efraimoglou took the initiative to establish the Hellenic Students' Community at UCLA (HSC), an organization dedicated to uniting students of Hellenic descent on campus. As president of the HSC, she organizes a variety of events designed to bring together Greek and Cypriot students. Aspiring to leave a lasting impact on the Hellenic community, Efraimoglou now serves as the National Hellenic Student Association's (NHSA) Regional Director of the West Coast.



UCLA

Stavros Niarchos Foundation
Center for the Study of Hellenic Culture

FALL 2024 EVENTS

FOR MORE DETAILS, VISIT WWW.HELLENIC.UCLA.EDU/EVENT/

SEPTEMBER 29

2:00 PM

HUFFINGTON CENTER

SAINT SOPHIA

LECTURE

Sharon Gerstel (Director, UCLA SNF Hellenic Center), "Weaving Community: The UCLA SNF Hellenic Center's Work in Greece and Los Angeles"

Accompanied by a weaving demonstration by Chrysoula Stamatopoulou (Weaving Instructor from Geraki, Laconia) and an exhibition of family heirlooms by the Greek Heritage Society

Co-sponsored by Saint Sophia Greek Orthodox Cathedral and held under the auspices of the Consulate General of Greece in Los Angeles

OCTOBER 27

5:00 PM

SAINT SOPHIA

GEFYRA PERFORMANCE

Cappella Romana, "In the Footsteps of St. Demetrios"

Co-presented by the UCLA Herb Alpert School of Music and Saint Sophia Greek Orthodox Cathedral; co-sponsored by the Mary Calfas Janos Program Fund, UCLA College Humanities Division, UCLA CMRS Center for Early Global Studies, and UCLA Center for the Study of Religion; held under the auspices of the Greek Orthodox Metropolis of San Francisco and Consulate General of Greece in Los Angeles

NOVEMBER 9

10:00 AM

ZOOM

BOOK CLUB

Lysistrata by Aristophanes

Hosted by UCLA SNF Hellenic Center Director Sharon Gerstel and The Honorable Christina Valassopoulou, Consul General of Greece in Los Angeles

Held under the auspices of the Consulate General of Greece in Los Angeles

NOVEMBER 16

4:00 PM

314 ROYCE HALL

GEFYRA LECTURE

Panagiotis Agapitos (Gutenberg Distinguished Research Fellow in Byzantine Literature, University of Mainz), "Byzantine Crime Novels in the Twenty-first Century: From History to Fiction"

Co-sponsored by the UCLA Department of Classics, UCLA CMRS Center for Early Global Studies, and the UCLA Pourdavoud Institute for the Study of the Iranian World; held under the auspices of the Consulate General of Greece in Los Angeles

DECEMBER 6

6:00-8:00 PM

2117 ROLFE HALL

GAME NIGHT

Join us in our Center space for an evening of backgammon, *mezedes*, and conversation