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IMS Study Group *Music of the Christian East and Orient*

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*MELISMATIC CHANT REPERTORIES*

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*Abstracts & CVs*



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## Abstracts

### **On the Historically informed performance practice of Byzantine Chant: the Byzantine *Χορός* (Choros) – structure and function**

Evangelia Spyrakou, Thessaloniki

The present communication aims to contribute in the reflection concerning Performance of Byzantine chant, by offering the necessary contextual information towards a deeper understanding of the vocal ensemble in charge of performing what musical manuscripts have brought down to us with paleobyzantine and middle byzantine notation. It will focus on the corpus of those singing in churches, referred to as *Χορός* by ritual sources. Its main goal is to illustrate the deep structure and function of the byzantine choir, not only through its specific positioning during worship, but mainly by focusing on the interdependence of its members. Through describing and defining the rich and evolving terminology, gathered mainly from the ritual instructions of *Typika* and musical manuscripts, complemented with historical evidence and depictions in icons and frescoes, the present communication will clearly distinguish the two phases that the byzantine *Χορός* went through, as long as the Byzantine Empire existed. For understanding the terminology but also, in order to verify the deep notion behind the structure of a byzantine *Χορός*, the communication will also deal with the three choral ensembles that appear during the expanded notion of Worship, indoors and outdoors of the Church. Namely, the choir attested to the Great Church and its annexes, the other for the worship within imperial churches of the Palace and outside of it and finally a third ensemble formed by members of the *Δήμοι*, with equivalent structure, function and terminology, the three of them occasionally performing as one greater ensemble in the Hippodrome.

## **Approaching melismatic chant repertoires. An attempt to systematize the multilevel impact of melismaticity in Byzantine melos**

Dimosthenis Spanoudakis, Thessaloniki

This study is an attempt for a systematization of our knowledge of what melismaticity is and how it is strongly related with the structure of the Byzantine melos.

Highly melismatic chant repertory, such as the so-called *Greatest Kekragaria* ascribed to St John of Damascus in the eight modes (Stathes, 2001, 2016), and the *Χριστός ἀνέστη - Christ is Risen* by Chrysaphes the New are examined in comparison with other less melismatic or non-melismatic repertoires. The study includes:

- Classical and contemporary musicological analyses (Alexandru, 2006, 2007, 2010), which are used as a stepping-stone to highlight the differences in the melodic structure between melismatic and non-melismatic chant repertoires.
- Statistical measurements that show the differentiations of melismaticity in micro- mezzo- and macrostructural level (syllables, words, verses etc).
- Research findings about the neuropsychological, perceptual and emotional impact of melismaticity on the listener (Spanoudakis, 2017, 2018).

Finally, it seems that melismaticity serves both ecclesiastical - liturgical purposes and aesthetic needs, as it is a useful tool for composers in their attempt to express more appropriately the poetic text (presentation of examples). Furthermore, melismaticity is directly related with the structure of a Byzantine melos and it seems that melismaticity has a remarkable neuropsychological, perceptual and emotional impact on listeners.

# The dialectical relation between written *melismatic* repertory and oral interpretative pluralism in Greek Orthodox Ecclesiastical Music

Nikos Andrikos, Arta

This paper attempts to highlight the dynamic relation between the literary side of Ecclesiastical Music - especially regarding the repertoire that has a *melismatic* character- and the oral dimension of interpretation that is observed in the field of performance. As is widely known, Greek Orthodox Music belongs not only historically but also morphologically and aesthetically to the major modal music cultures of the East. Some of the most important features of these music cultures are related to the concept of orality, such as the oral transmission of repertoire, the interpretative practices, the aesthetic principles, etc. Actually, due to this fact, a variety of idiomatic approaches can be detected in the performance. Therefore, the oral character of these genres gives a stylistic flexibility according to the interpretation, even when the repertoire that is being performed comes from a written source that possibly contains a lot of *melismatic* elements where all the interpretative “information” is hidden. Simultaneously, the way (analytical or stenographical) that the compositional themes are being transcribed determinates their execution in the field of performance. This reality constructs a dynamic relation between orality and textuality, even for slow, extended *melismatic* repertoires. In addition, despite the vast compositional production in the field of Ecclesiastical music, elements of the pre-modern notion of the *musical work* (see Goehr) can be detected, especially regarding the management of compositions during the performance. Thus, the adaptation of repertoire according to the ritual needs is a very common practice. In this paper, the historical “trajectory” of Xenos Koronis’ *Epi soi hairei* is presented as a case study, characterized by a variety of morphological, structural, stylistic and interpretative adaptations.

## **The melismatic chants in the Moldavian psaltic tradition of St. Paisie Velicicosvki (middle of 18th. - middle of 19th. cent)**

Adrian Sîrbu, Iași

*One of the most important monastic revivals in the Romanian Principalities was initiated by Saint Paisie Velicicosvki, a remarkable spiritual personality which came from Mount Athos to Moldavia, along with more than 60 monks, at the middle of 18th. century. In a very short period, some of the important moldavian and vlachian monasteries that were leaded by his spiritual disciples, began to act in the same spirit. The revival was not only spiritual but also cultural and musical as well.*

*There are many musical manuscripts that contain an impressive number of compositions, exegeseis, chants adapted into Romanian language and original chants as well. The fathers of Neamț Monastery managed to adapt and even to compose new chants for all the services of the liturgical year, developing a musical centre which was known in the whole orthodox world.*

*With the help of the New Method, they even managed to write down large compositions the oral elements of which were iconic for their local tradition.*

*This presentation aims to emphasize some of the most emblematic melismatic chants that could help us identifying the characteristics of this unique music school from Neamț Monastery.*

*Key words: melismatic chant, kalophony, Moldavia*

# **Encomiastic Musical Chants in the Liturgical Practices of Moldavia in the First Half of the 19<sup>th</sup> Century**

Nicolae Gheorghită, Bucharest

*After the Fall of Constantinople until mid-19th century, Post-byzantine musical codices from Romania and abroad register an impressive number of encomiastic chants. Dedicated to the princes of Romanian Principalities (especially beginning with the Phanariot period) and to ecclesiastic dignitaries (the Ecumenical Patriarch and the leaders of historical patriarchates [Alexandria, Antioch and Jerusalem], or metropolitans, bishops, egoumenoi), as well as to some Russian Tzars and, sometimes, even to sultans, these repertoires constitute a remarkable sonic picture of how religious and lay power was represented, in the Orthodox world after 1453.*

*The current study investigates these types of encomiastic musical repertoires preserved in a few musical psaltic manuscripts from the first half of the 19th century in Moldavia, analysing modal structures and the composition techniques in these melismatic chants.*

## **Panel**

### ***St John Koukouzeles chants in honor of the Thessalonian Saints Demetrios and Theodora the Myroblites***

The Great Martyr Demetrios († around 306) and the nun Theodora (9<sup>th</sup> cent.) are two of the most beloved saints of Thessaloniki, both known also as μυροβλύτες (their relics are spending myrrh). In the Kalophonic Sticherarion/Mathematarion Zakynthos 7 (not earlier than the second half of the 16<sup>th</sup> cent.) one can find, among a wealth of mathemata for the patron Saint of Thessaloniki, also eight highly melismatic, kalophonic pieces for St Demetrios and three for St Theodora in the same style, all of them connected to the name of St John Koukouzeles (ca. 1270-before 1340).

#### **I. St John Koukouzeles' kalophonia for St Demetrios**

Study Group for Palaeography of Byzantine Music 'Chrysorrhemon', of the School of Music Studies of the Aristotle University of Thessaloniki

After a brief introduction showing the various mathemata celebrating St Demetrios, we will focus for a while on the old, non-kalophonic sticheron "Ἐχει μὲν ἡ θειοτάτη σου ψυχὴ, and three kalophonic pieces derived from it, composed by Phokas the Metropolitan of Philadelphia and embellished by the master John Koukouzeles (Stathes, mathemata n<sup>os</sup> 103-105):

- "Ἐχει μὲν ἡ θειοτάτη σου ψυχὴ – *Your truly divine soul*, plagal of the fourth mode,
- second *pous*: "Ἐχει δὲ καὶ τὸ πανέντιμον – *Your most honored body*, third mode,
- third *pous*: "Ἐνθα προστρέχοντες – *Whither approaching*, fourth mode.

Continuing previous analytical work on these pieces (Alexandru 2018), we will focus on the fabric of kalophonic musical formulas, the modal plans and the musical-rhetorical devices used in the pieces, all in connection with Chourmouziou's slow exegeses.

## II. St John Koukouzeles' kalophonia for St Theodora Maria Alexandru, Thessaloniki

This presentation investigates the three koukouzelian pieces in honor of St Theodora of Thessaloniki (Stathes, *Anagrammatismoí, mathemata* n<sup>os</sup> 582-584):

- *Τὴν τῶν πειρασμῶν προσβολήν* - *The assault of the temptations*, plagal of the second mode,
- second *rous*: *Ἀλλ' ἐκορέσθης ὕδατος ὄντως ἀθανάτου* – *But you satisfied your thirst with truly immortal water*, plagal of the second mode,
- Pentekostarion, on iambic dekapentasyllabic verses by Stachys (ca. beginning of 14th cent., Stathes, *Dekapentasyllabos hymnographia*, poem n<sup>o</sup> 160 and p. 92): *Ἡ μυροχέυμων θάλασσα* – *The sea which pours myrrh*, second mode.

Focus will be laid on the last piece, presenting a collation of sources and elements of text edition, along with various analytical approaches, attempting to give a picture of St John Koukouzeles' compositional craft and inspiration.

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## **Observations on the melismatic texture of the staurotheotokion «Πάθος σου βλέπων σταυρικόν» by St Joh Koukouzeles**

Despoina Loukidou, Volos

Since the end of iconoclasm, the lament of the Virgin has become an extremely significant topic in the Eastern Christian tradition. Therefore, through the centuries, the hymnographers created numerous hymns which have been set in music by famous composers.

This presentation explores a special hymn, oeuvre of the Master Saint John Koukouzeles (ca 1270- before 1340) who, inspired by his ancestors, composed a group of laments called *Staurotheotokia*, in the verse form of *dekapentasyllabus*.

The research is based on the manuscript *Zakynthos 7* (16th century) in late Middle Byzantine notation, in parallel study with its transcription-slow exegesis from the manuscript of the Metochion Panagiou Taphou 733 (first half of the 19<sup>th</sup> cent.) in the new analytical notation by Chourmouzios Chartophylax and focuses on the melismatic texture of the expressions of sorrow.

## **Impressions of St John Koukouzeles: Man and Musician**

Maria Alexandru and Nathaniel Evans, Thessaloniki

When studying kalophonic music, one cannot but be amazed at the complex melismas and expansive modal structures, as well as the high level of virtuosity required of would-be interpreters. Our presentation takes the form of questions and answers. We begin with a brief examination of *The Great Anoixantaria* by St John Koukouzeles and other kalophonic masters, according to the *Akolouthiai* manuscript NLG 2458 (A.D. 1336), and their slow exegesis by Chourmouzos Chartophylax (*Metochion Sancti Sepulchri* 703, A.D. 1818).

Our exploration of the music of St John Koukouzelis includes a discussion of his life and asceticism in the Holy Monastery of the Great Lavra on the Holy Mountain of Athos, preceded by a consideration of his early life, musical education and extraordinary vocal talent. We emphasize that he was described in his *Vita* as ἀγγελόφωνος – having, as it were, the voice of an angel.

We then focus on the technical challenges of kalophonic music: two octave and greater vocal compass with the imperative of a well-connected voice, balanced between resonance zones and thoroughly “mixed,” and the need for a complete dynamic range on every note of the voice, from the quietest to the most brilliant vocal tone (λαμπρά φωνή). It is noted that precisely these qualities are also demanded by the much later *bel canto* opera of Rossini, Donizetti, and Bellini.

## **Melismatic Chants in the Sources up to the 15<sup>th</sup> Century Related to Bulgarian Church Music**

Svetlana Kujumdzieva, Sofia

Bulgaria adopted Christianity in its Byzantine liturgical model in the 9<sup>th</sup> century. This model was considered as a “world standard”. In the field of music was done a tremendous work: the monophonic vocal music was accepted along with its liturgical chant books, notations, oktoechal modal system, musical styles, determined intonation fund, compositional techniques, musical terminology, etc. The study shows, on the one side, that there was an aim the Byzantine model to be taken over as faithfully as it could, first of all because it was worked out by the Holy Fathers and the sacred meaning established had to be preserved; on the other side, however, there were peculiarities in its adoption.

The sources discussed that are related to Bulgarian music and contain melismatic chants are in Bulgarian and Greek. It is stressed that during the Middle Ages the Greek language had no ethnical connotation in Slavic Orthodox countries: it was perceived as being a cultural language of great Antiquity and as the religious language of Eastern Christian civilization. The sources considered are linked to the Studite Typikon and its various redactions and to the revised Jerusalem Typikon. Respectively, they are notated in different kinds of notation that were in use up to the 15<sup>th</sup> century, and are included in different types of chant books. The melismatic chants suggest the presence of excellent singers who knew both the liturgical practice and the art of chanting.

## **To the question of classification and publication of Russian services of “Jerusalem” type. Hymnographical indexes**

Viktorija Legkikh, Vienna

One of the main problems of studying and publication of hymnography is the lack of a clear common terminology and rules of classification, which sometimes leads to the inability to use the data of other researchers. The process of classification of original services is particularly difficult because in case of translated services the copyists tried to copy the text of the service as accurately as possible and the texts were corrected centrally but in case of original services a copyist could spontaneously correct a hymn or include a new one, which can lead to a situation when we practically do not have even two identical copies. Therefore, when studying original services, a textologist often encounters the need to develop general principles for the allocation of versions. One possible way is to divide the service into a type-category-version. Another problem arises from the fact that in the Typikons when referring to the order of hymns in the service, stichera are often mentioned only by mode, without incipitas, which also introduces confusion when copying menaios. Thus, if we follow the rules of classical textology, we can find ourselves in a situation where each new copy is a new version. In order to avoid it we have to separate significant changes from insignificant ones and to establish which hymns belong to a basic and which ones can vary. The publication of services is even a greater problem: also when choosing the most "typical" "ideal" copy, a lot of information will be lost. In addition, it becomes extremely difficult to show all discrepancies. Another possibility of publication is the publication of individual hymns. In this case, the problem of concluding the discrepancies is solved, but the possibility of seeing functioning of individual hymns in the structure of the service is lost. The solution I see in the creating of indexes, which can help to reconstruct a structure of each manuscript. The paper is devoted to attempt of solution of the problems with creating reasonable categories and indexes.

## **Byzantine Kalophonic Chants in the Ukrainian and Belarusian Church Musical Manuscripts of the late 16<sup>th</sup> – 18<sup>th</sup> centuries**

Yevgeniya Ignatenko, Kyiv

Chants accompanied with the remark “Greek” appeared in the Ukrainian and Belarusian church musical manuscripts (Heirmologia) in the second half of the 16<sup>th</sup> century and kept in the liturgical repertoire until the beginning of the 19<sup>th</sup> century. They have not collected in separate books. The manuscripts with traditional Old Rus chant’s repertoire contain additional Greek chants. If we pick up together Greek chants scattered through manuscripts, we will not get a complete liturgical cycle.

All Greek chants in the Ukrainian and Belarusian Heirmologia are anonymous. As a result of our comparative study their significant number were authorized. The staff-notated Ukrainian and Belarusian Heirmologia of the late 16<sup>th</sup> – 18<sup>th</sup> centuries include the kalophonic works of the prominent Byzantine composers of the 13<sup>th</sup> – 15<sup>th</sup> centuries, such as Ioannes Glykys, Ioannes Kladas, Manuel Chrysaphes. There are kalophonic Trisagia, Cherubic songs, Communion verses, etc. Thus, the Ukrainian and Belarusian singers preferred the works of the early Byzantine composers rather than their contemporaries’ ones. It is noteworthy that modern historians say about hesychasm revival in Ukraine in the late 16<sup>th</sup> – 17<sup>th</sup> centuries (John Vyshenskyi, Job Kniahynytskyi, Job Pochavskyi (Zhelizo), Isaiah Kopynskyi).

The Ukrainian and Belarusian manuscripts include the slow exegesis (αργή εξήγησις) of the early Byzantine kalophonic works. It happens that the same Greek chant written down in the Ukrainian and Belarusian manuscripts differently. Such examples give us an opportunity to analyze the historical development of the phenomenon of exegesis.

## **Serbian Orthodox Chant as Concept and System**

The Very Rev. Ivan Moody, Lisbon

*The music that has come to be known as “Serbian national folk chant” is, naturally, a conceptual construct that coincided with the invention of Serbia as a modern country during the course of the nineteenth century. Current attitudes towards this repertory, both positive and negative, have been shaped not only by this cultural narrative, but by a number of attempts to “re-Byzantinize” the music of the Serbian Church. In this paper, I seek, without seeking to represent one side or the other of this argument, to make the case for Serbian chant as a unique and valuable corpus of Orthodox art, and specifically one with its own treatment of melisma which developed distinctly from the Byzantine repertoire, and which has no need to fear incursions from other stylistic areas.*

## *Panel devoted to the melismatic sacred chants of the Holy Armenian Orthodox Church*

### **I. On the repertoire of Armenian sacred chants of the highest degree of melismaticity: an overview and some open problems**

Haig Utidjian, Prague

The panel opens with a presentation that seeks to compare variants, juxtapose melodies with neumated sources, and discuss: (1) the difficulty of (a) breaking down chains of neumes into their constituents, or (b) of computing metrical durations associated with chains of neumes, (2) instances of melodies of a degree of melismaticity incommensurate with that implied by the neumations, (3) the nature of “macro”-level correspondences between turns of phrase and recurring combinations of neumes, (4) liturgical aspects, (5) the evolution of performing style, including early preserved recordings, and (6) examples that appear to have been recent re-compositions intended to conform to, and fully exploit the possibilities afforded by, Ottoman makams.

We examine sources ranging from mediaeval neumated codices (hymnals, ode-books, and *Manrusmunk'* manuals of Breviary chants) to melodies apparently extant in the 19<sup>th</sup> century within the oral tradition, subsequently transcribed into Western staff or anumatic Limōnčean, notation, exemplified by: *Loys zuart'* (the Armenian version of *Phōs hilaron*), the *Ari tēr* antiphons of the Order of the Myrrhophores, odes now performed during the Divine Liturgy, and canonical hymns (including the predominantly IV Plagal hymns known as *steli*, items for the “Order of the Opening of the Doors”, the *Levavi* for the Exaltation of the Holy Cross *Aysōr erewumn*, as well as remarkable examples peculiar to the Venetian tradition).

## **II. Melismatic hymns from the corpus of recordings by Archimandrite Vrtanes Uluhogian of blessed memory according to the tradition of San Lazzaro, Venice**

Minas Lourian, Venice

*The Armenian Mekhitarist Congregation was formed in 1701 by Mekhitar of Sebaste and established on the island of San Lazzaro in Venice in 1717. The Congregation boasts a venerable musical tradition of some three centuries, preserved principally through an uninterrupted oral process of transmission, through the practice of daily services. This heritage has, however, been endangered in more recent decades. At the initiative of the Centro Studi e Documentazione della Cultura Armena in Venice a lengthy process of studio recording was therefore undertaken from 1998 to 2009, creating a monumental sound archive of the Hymnal of the Armenian Church, and thus covering the liturgical year in its entirety. The singing of the last of a long series of devoted and distinguished master exponents, Archimandrite Fr. Vrtanes Uluhogian of blessed memory (1939-2010), was captured. The archive is an invaluable and unique resource, and this lecture will present examples of the most remarkable jewels of Armenian sacred melismatic chant drawn from this unique archive.*

### III. Melismatic chant in the mediaeval Armenian neumated *manrusmunk'* codices

Arusyak Tamrazyan, Yerevan

This paper presents the Armenian mediaeval sources of melismatic chant based on about one hundred codices known as *manrusumn* or *manrusmunk'* (“minute learning”), from repositories at the Matenadaran Institute, the Venice and Vienna Mekhitarist Monasteries, and particular libraries and museums. We are unable to decipher the neumated melodies in *manrusumn*. Some counterparts exist in the oral tradition, but such melodies are at variance with the neumes. Nonetheless, studying the neumations of such sources can reveal structural information about the music and on other aspects of the refined art of performance within this system. The word *manrusumn* itself connotes minuteness, detail as well as delicacy – thus signifying refined or rarified learning or science. The codices embrace chants for the entire liturgical day, from Nocturns to Vespers, and the system fundamentally took shape in the monasteries of Armenian Cilicia in the 12<sup>th</sup>-15<sup>th</sup> centuries. In this paper the speaker will use “clues” derived from the neumations and the names of over one hundred model melodies, to uncover some aspects of this art, over the background of the exegetical tradition and the experience of music in mediaeval liturgy.

## IV. Armenian melismatic chants according to the Constantinopolitan tradition

Murat Içlinalça, Istanbul

The Armenian Constantinopolitan musical tradition of sacred melismatic singing will be presented, exemplified by the following three chants, taught by the speaker's own venerable master, Dn Nişan Çalgıcıyan, Director of Music of the Church of the Holy Trinity in Beyoğlu: (1) *Loys zuart'* (the Armenian equivalent of the *Phōs hilarón*), performed at Saturday Vespers and other particular occasions such as Good Friday and the Eve of the Feast of the Presentation at the Temple, (2) *Ditelov zhet'anoss* (an excerpt of an the ode *Hawun art'Ḡnac'eał* by St. Gregory of Narek), performed during the Divine Liturgy, and (3) the ode to the Martyrs, *Isg i helmanē*. Verbal texts, modal features, and liturgical practice will be discussed and the items will be performed by the speaker.

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# The melodic formulae in the syllabic-melismatic Byzantine *oktòichos* of the Albanians of Sicily

Girolamo Garofalo, Palermo

The Albanians (the *Arbëreshë*) are the largest and the most important ethno-linguistic “minority” in Sicily. The community comprises about 15,000 people distributed in five villages, all of which are located in the province of Palermo. The most important village is Piana degli Albanesi, where their Bishop (called in Greek, *Eparca*) has his seat.

The cultural identity of the *Arbëreshë* of Sicily is expressed primarily through features of language (the use of the *Arbëresh* as the main colloquial idiom) and religion (*the Sicilian-Albanian Catholic church, in fact, follow the Byzantine rite*). For the Liturgies and the Offices (Matins, Vespers, Hours, etc.) both Greek and *Arbëresh* are used.

The origin of the Byzantine-*Arbëresh* musical tradition can be traced back to the period after the fall of Constantinople (1453), when many exodus of Albanians and Greeks occurred from Albania and Morea towards Sicily and other southern Italian regions. In more than five centuries of their history the *Arbëreshë* have handed down their liturgical musical repertoire only orally: therefore it is likely to assume that since the time of that *diaspora* many factors have led to transformations of the original repertoire and style, both as an effect of internal evolution and due to the inevitable influences of the surrounding “Latin” socio-cultural and religious context.

Many specific musical characteristics of this tradition are precisely related to some mechanisms common to many oral traditions of all the world. Among these features there is a remarkable presence of recurring melodic *formulae*, specially evident in many melismatic chants (e. g. *cheruvikà, kinonikà*, etc.).

## **‘Great melodies’ in the Divine Liturgy: the melismatic genres of the Sicilian-Albanian tradition**

Giuseppe Sanfratello, Catania

The objective of my paper is to offer an analysis of the chants of the Divine Liturgy – particularly of the so-called “great melodies” – transmitted in the Albanian-speaking communities of Sicily. Priests and faithful adhering to the Byzantine rite have cultivated the musical repertoire since the time of the *diaspora* in Italy, in the aftermath of the Fall of Constantinople. Piana degli Albanesi (founded in 1488) is today the main centre amongst the Albanian colonies and the See of the Byzantine Eparchy.

The term “great” associated with ‘melodies’ appears for the first time in fr. Bartolomeo Di Salvo’s collection (2016), in which “ΜΕΓΑΛΑ ΚΕΚΡΑΓΑΡΙΑ” is suggested as the title of an appendix to the *Κεκραγάριον*. The melodies included in this final section of the first part of Di Salvo’s book are in fact more melismatic than the ones previously presented through the eight modes, and this is the reason why he named these as “great”.

Also, I will show some results of a comparison made with a few late-Byzantine sources representing generative repetitions of melodic and rhythmical cells. The kalophonic repertoire analysed in Conomos’s study on Byzantine liturgical sources (1974, 1985) has in fact shown a mechanism of melodic phrasing very much close to the one found in the Sicilian-Albanian “great melodies”, as represented in some of the “great” ones I intend to display in this paper (i.e. Trishagia, Alleluias, Cherubic Hymns, Megalynaria, Koinōnika, etc.).

Finally, while speaking of such melodies, in this presentation I indeed contemplate to extend the adjective “great” to some chants of the Divine Liturgy, showing a similar melismatic feature in their melodic development, as well as providing some remarks on the specific rhythmical and melodic phrasing employed in such regional ‘kalophonic’ idiom.

## The Easter koinonikon in the style of Rossano. The unknown Italian contribution to Byzantine chant as registered world heritage

Oliver Gerlach, Neapoli

The so-called Byzantine chant has been recently registered as intangible world heritage. Although the living tradition of monodic Orthodox chant still exists in great diversity in many countries of the Balkans, Central, and Northeastern Europe (within and without the Patriarchate of Moscow) and the Orient which is worth to be honoured and protected by such a title, there are some ideological problems provided by its ahistorical definition as “Byzantine chant”, because such a definition raises many open questions about the exact relationship between each of the local traditions in question and the role of Byzantine music during the past until 1453, and afterwards (whether defined as post-Byzantine or otherwise).

In order to illustrate these problems, I chose the example of a high melismatic chant of the Byzantine cathedral rite which is particularly well documented in Italy, although within the medium of the “wrong” notation.<sup>1</sup> The Easter koinonikon has not only survived in various notation systems like in GR-KA Ms. 8, ff. 36v-37v (Slavic and Greek Kondakarian notation, Old and Middle Byzantine notation etc.), it was also written several times in the Kontakarion-Asmatikon of Messina, a particular book form only known from the scriptorium of the Archimandritate SS. Salvatore which organised the whole proper cycle of psaltic and choir chant together.<sup>2</sup> I would like to introduce into this almost unknown variety of Italo-Byzantine and local variants of the well-known Koinonikon asmatikon (I-ME Cod. Mess. gr. 129, f. 114v) of Southern Italy, and then return to the difficult question, inasmuch it has become part of the living tradition of Orthodox chant.

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<sup>1</sup> Gerlach, Oliver. “The Sources of the Kontakion as Evidence of a Contradictory History of Reception”. In *Theorie und Geschichte der Monodie – Bericht der Internationalen Tagung Wien 2018*, ed. Maria Pischlöger. Brno, 2020: <https://www.academia.edu/38349148>.

<sup>2</sup> I-ME Cod. Mess. gr. 129, ff. 115r-v. There are four Kontakaria-Asmatika which had been all written in the scriptorium of the Archimandritate SS. Salvatore: Bucca, Donatella. “Quattro Testimoni Manoscritti Della Tradizione Musicale Bizantina nell’Italia Meridionale Del Secolo XIII.” *Musica E Storia* no 1/2000 (2000): 145-168. doi:10.1420/12488.

# **The doxastikon idiomelon «Σαλπίζωμεν ἐν σάλπιγγι ἁσμάτων» - “Let us sound the trumpet with the clarion of song”: a preliminary discussion about its melodic structure through the ages**

Dimos Papatzalakis, Thessaloniki

The main subject of the present paper is to understand the melodic behavior of the sticheraric genre, in one of the eight modes of the modal system of the Byzantine and Post-Byzantine music through the various periods of its evolution, deploying the possibilities which are been provided by the contemporary musicological analyses and focusing on the doxastikon from the Lauds of the feast of Saint Nicholas with the incipit «Σαλπίζωμεν ἐν σάλπιγγι ἁσμάτων» - “Let us sound the trumpet with the clarion of song”, in the plagal of the first mode. Our presentation will be divided into two parts:

1. Based on neumations in Paleobyzantine and Middlebyzantine musical notations (the latter fully developed, late and exegetical), according to representative codices of each era, we will collate the musical theseis of the compositions in order to point out the differences and the similarities found in the different sources.
2. In comparison to Chourmouziou Chartophylax’s transcriptions (slow exegeseis), as found in his autographs (Metochion Panagiou Taphou 708, 762, 747), located in the National Library of Greece, and the printed doxastaria of Jacob the Protopsaltis and Peter the Lampadarios.

In the first part of our paper we will present the metrophonic structure of each composition, while we will point to the music formulae through a micro-syntactical analysis. In addition, we will try to comprehend their macro-structure through the architectural analysis.

The transcriptions of the compositions which Chourmouziou made will help us to study the phenomenon of melismaticity in each composition and by extension the mode in which they have been set to music. Thus, we will attempt to understand the internal structure of each composition, through the examination of each sung syllable, which is the smallest poetic and melodic unit of the composition, the duration and the space it occupies, moreover, the connection of each syllable to its “musical environment”. Our ultimate goal is to highlight all these characteristics which differentiate the compositions of each era, as well as the elements that shape the “identity” of the Sticherarion, as an uninterrupted musical tradition, since the 10th century until nowadays.

## **Melodic Settings of the Great Doxology in 14<sup>th</sup> and 15<sup>th</sup> Centuries- Manuscripts**

Nina-Maria Wanek, Vienna

The Great Doxology (Δόξα ἐν ὑψίστοις Θεῷ / Glory to God in the highest) never assumed the same importance in Byzantium as in the West. As a result, studies of this chant are also rather limited in number. The present paper will therefore try to throw more light on the Great Doxology and its settings first appearing during the fourteenth century. So far, I have been able to discern five different melodies, two little and three highly melismatic ones in Echos Deuterios authentic and plagal and in Echos Protos authentic.

Regarding these anonymous settings many questions present themselves: Which parts of the Great Doxology are set to music and which not and why – so far there is no version where the whole text is neumed? Are there any common features of the five melodies of which two are near contemporaneous ones? What can the intonations of the first words of the Great Doxology tell us? Might they incorporate some older melodic material of the Great Doxology-chants before the 14<sup>th</sup> century? How formulaic is the chant and how are the melismata composed? Furthermore, the paper will look into the performance practice of the chant, whether the whole chant or only a (melismatic) part was sung by a soloist in order to gain more insight into an important but hitherto rather under-researched hymn.

## **The Cherubic Hymn and the digital documentation of MMB and IBM: first presentation**

Nikolaos Siklaidis, Thessaloniki

*The preservation of cultural heritage with the use of new technologies began at the end of the 20th and at the threshold of the 21st century. When Tim Berners Lee created the Web in 1989, researchers were immediately talking about a digital divide. Thirty years later, we are talking about a knowledge gap, that is, information management chaos. The point is that we need to put the data in some "grammatical and syntactic rules", so that we can identify what we are looking for in a reasonable time. Based on this logic we created the EBRAIN database, which is capable to host a huge amount of data and is trying to cure the sciences of Byzantine Musicology, Theology and Philology.*

*This year EBRAIN has two big cooperations with the Institute of Byzantine Musicology and Monumenta Musicae Byzantinae. In the presentation we will show the services of the Ebrain and especially we will do live examples about the Cherubic Hymn in the database of Ebrain.*

## **The melodic formula of *tromikon* in the kalophonic style of melopoeia and its *exegesis*/transcription in Chourmouzos' *Mathematarion***

Athanasios Delios, Thessaloniki

*Kalophonia* is the main compositional style that characterizes church music during the last period of the Byzantine Empire, known as the Palaeologan Renaissance (1261-1453). Having its roots deep in the Hesychastic theology of St. Gregory Palamas, *Kalophonikon melos* lifts off the compositional practices of its era through the work of enlightened as well as skilful composers, such as St John Koukouzeles, Manouel Chrysaphes and others. A record of characteristic melodic formulae of the Old Sticherarion, Asmatikon and Psaltikon, along with those of the kalophonic repertory (*Papadike, Mathematarion*) can be found in the *Μέγα Ἴσον* of St John Koukouzeles (NLG 2458, f. 3r-4v). Having this didactic poem and its *exegesis* by Chourmouzos Chartophylax (Ψάχος, *Παρασημαντική*, table 19) as a model, we aim to approach the melodic formula of *tromikon* (τρομικόν) in a selection of kalophonic stichera of the 1<sup>st</sup> authentic mode. Taking into account the research so far (Karas, Stathis, Floros, Amargianakes, Troelsgård, Adsuara, Alexandru) we seek to record the frequency with which this melodic formula appears, its structure in the late Middle Byzantine notation, its involvement in the various musical rhetorical devices, and its transcription in the New Method.

## **Cheironomy as a modern pedagogical tool in the teaching of monophonic church music. An example from the Gregorian chant**

Maria Giangkitseri, Essen

From the orators' gestures in the antiquity to the Middle Ages Cheironomy practice in East and West, the movements of the hand seem to play an important role in combination with the vocal function.

But beyond the historical value of the phenomenon, can cheironomy find an application at the liturgy and the pedagogy of monophonic church music today? In this paper we want to present practical the cheironomy as a pedagogical tool of learning the Latin medieval repertoire, and particularly the *antiphona ad introitum* "Veni et ostende nobis". The example will be showed according to the school or interpretation called "semiologia gregoriana", founded in the 20th century by Dom Eugène Cardine (1905-1988), and developed in Germany by his pupil and continuer Godehard Joppich (\* 1932). Emphasis will be given to the relation between melismatic neumes/musical textures and the corresponding cheironomic gestures.

## **Melismatic writing in J.S. Bach's vocal works**

Nikolaos Panagiotidis, Volos

Melisma is obviously a trait of vocal music, probably as old as music itself; it is abundant in monophonic chant through many centuries. Its use continued in various forms in Western polyphony of both religious and secular music, in both vocal and instrumental music, from the Middle Ages through the Renaissance and Baroque eras up to our contemporary times.

J.S.Bach, among his many qualities, is credited with incorporating in his work all known by his time musical styles, tools and elements, as well as his ability to maintain an admirable constant equilibrium between melodic, contrapuntal and harmonic forces - 'horizontal' and 'vertical' thinking. To that effect, he has included a fair share of melismatic passages in his Cantatas and Oratorios, in the Recitativi, Chorales and Arias alike. A few examples of his ingenious writing will be presented, showing the full scale of his musical and rhetorical expressiveness.

## **Life and work of Ioannes Kladas, the Lampadarios of the Pious Imperial Clergy (around 1400)**

Dimitris Manousis, Thessaloniki

The presentation will offer data concerning the biography of the composer, so far as the date and place of his birth, his musical studies and his general education, the period of his activity, his name and officia, as testified in musical manuscripts, his pupils and his death are concerned.

Afterwards, an ergographic catalogue will be presented, comprising the incipits of his works, his Methods of Kalophonia, his contribution to the kalophonic repertory

- for Vespers, such as the verses for the Anoixantaria, the verses for the first part of *Makarios Aner*, Dogmatika theotokia,

- for Matins, e.g. verses from the Polyeleos, verses from the Amomos for Laymen and Monks,

- for the Divine Liturgy, such as *Dynamis*, Alleluiaria, Cheroubika, Koinonika for Sundays, weekdays and through the ecclesiastic year,

- for the Divine Liturgy of the Presanctified Gifts, as well

- his compositions from the Mathematarion, theotokia mathemata, triadika, megalynaria, 24 Oikoi of the Akathistos Hymn, mathemata for feasts throughout the ecclesiastical year from the Kalophonic Sticherarion, mathemata katanyktika and nekrosima katanyktika, as well as dekapentasyllabic compositions, and

- kratemata.

Finally, a presentation of the hitherto unpublished theotokion mathema «Τῆ Αειπαρθένῳ καὶ Μητρὶ» (To the Ever-Virgin and Mother), in the first authentic mode will be presented, together with its interpretation by the Byzantine Choir “Oi Philathonitai”.

*Oh, thee, Whom of old, the Prophets afore time proclaimed.*

**An example of structural analysis of an anagramme, written by Fokas Lampadarios**

Viktor Tsogias, Paros

As a musical form, the anagramme is based on the reconsideration of the poetic text. Apart from the inspiration, the tonal meters and the prosody of the poem, this proposal is emphasising on both the external description of the structure (*domus*) and profundity (architecture) of the chant.

Firstly, the structure of the poem is briefly presented. then the composition is parted in formulas. The old and new notation comparison is based on parallel tables, while the identification of similar formations and the grouping of similar explanations is essential.

Ioannis Fokas from Crete (15th c) was the Second Cantor of Agia Sofia Church (the first after the Fall in 1453), and composer of the presented anagramme. He lived almost two centuries before Germanos, the Bishop of Ypati, who also wrote a similar anagramme, based on Foka's composition. The comparison between the two, allows us to observe the evolution of the *melos* according to psaltic tradition, and the embellishment effect during "adornment" period (15th – 18th c).

Moreover, extensive explanatory examples (*exigisis*) of well-known formulas are given and commented, such as; *drainers* (*strangismata*), *cross* (*stavros*), *pleader* (*parakletiki*), *double puncta* (*dipli*), *request* (*parakalesma*), and the "formulaic" *candences*.

Finally, except from *anadiplosis* and *repetition*, *mimesis according to the meaning of the text*, is a rhetoric shape, which regulates the science of Music as a whole, and Eastern Chant (*Psaltiki*) in concreto.

# **The deep interconnection between text meaning and compositional devices in Panagiotis Chrysafes' «Όταν τίθονται θρόνοι»**

Panagiotis Sarmas, Edessa

*This paper briefly analyzes the use of rich compositional devices, both traditional and innovative for its era (the period of the New Embellishment) by Chrysafes the New in the Doxastikon of the Meatfare Sunday «Όταν τίθονται θρόνοι». The main focus is on how the composer uses musical resources such as melodic contour, pitch orientation and intervallic differentiation (the interchange between diatonic and chromatic genre) in order to highlight the text meaning, not in a superficial manner, but in a way that shows deep understanding of the more subtle theological nuances of the hymn.*

*Crucial in this endeavor will also be the attempt to understand the usage of traditional long melismatic formulas (Θέσεις), such as kolafismos and ouranisma, by the composer in conjunction with more modern formulas that are written more analytically.*

*In order to understand them more thoroughly, there will be a brief introduction about the general characteristics of the Sticheraricon genre of composition.*

*Finally, the paper will suggest that there might be a new aesthetic ideal that comes to the fore in the period of the New Embellishment, that aims at higher expressional density in shorter amounts of musical time. Comparisons will be made to the expressional devices of “Musica Poetica” and some striking similarities will be discussed.*

*The presentation will be supported by diagrams, mind maps and analysis of both the middle-byzantine and neo-byzantine notation.*

## Melismatic elements in heirmologic chants from the 16th to the 19th century

Polykarpos Polykarpidis and Gerasimos Papadopoulos, Athens

Putting aside the conflict among scholars on whether heirmologic pieces (written down in the old notation) should be interpreted as syllabic or neumatic, we focus our interest on some sporadic cadences, which are notated in a way that clearly indicates melismatic approach on the part of the composer. In these passages, the notated syllables have more than four intervallic signs.

In our research, we will analyze the melismatic passages included in the work of four important composers in the history of the post-byzantine tradition of the Heirmologion, beginning with the innovational melodies composed (or recorded) by Theophanes Karykes in the second half of the 16th century. A century later, Germanos, bishop of New Patras, composed some Heirmoi and Canons based on Karykes melodies, while his student, Balasios the Priest, composed a complete Heirmologion, in the compositional style of his teacher. Finally, Petros Peloponnisios recorded the tradition of the Heirmologion of his era. At the time, he was the domestikos at the Patriarchate of Constantinople (1764-1770). After the New Method Reformation (1814), the Three Teachers gave interpretations (*εξηγήσεις*) of Petros' Heirmologion alone.

What is interesting in the work of these four composers is that melismatic passages are usually observed at the same points of particular pieces. This observation helps us to compare the evolution of given melismata during the three centuries in question. Furthermore, we will analyse the remaining melismata, in order to detect possible connections to other psaltic genres.

Indicative Bibliography:

Αντωνίου π. Σπυρίδων (2004), *Το Ειρμολόγιον και η παράδοση του μέλους του*, Ίδρυμα Βυζαντινής Μουσικολογίας, Αθήναι.

Arvanitis Ioannis (2007), *The Heirmologion by Balasios the Priest (17th c.): A Middlepoint between Past and Present*, στο *The Traditions of Orthodox Music. Proceedings of the First International Conference on Orthodox Church Music, University of Joensuu, Finland, 13-19 June 2005*, University of Joensuu & The International Society for the Orthodox Church Music 2007, 234-264.

Μανδλής Κ. Χατζηγιακουμής (1980), *Χειρόγραφα εκκλησιαστικής μουσικής*, ΜΙΕΤ 1453-1820, Αθήνα.

## **An Unknown Source of the Heirmologion Kalophonikon's Printed Edition (1835)**

Cătălin Cernătescu, Bucharest

The melismatic genre of kalophonic heirmoi has been investigated during the past years by a handful of musicologists which have achieved remarkable results. Still, a great amount of new and surprising data related to this rather large field of interest continues to emerge.

The successful spreading of this type of chant in the New Method was due to the intense copying for almost twenty years of Gregory the Protopsaltes' exegese of *Heirmologion Kalophonikon* (1817) and to the popularity gained by the printed collection published in 1835 by Theodoros Fokaefs. Until now the unanimous belief of the musicologists was that the primary source of the book must be one of the numerous copies of Gregory's autograph, Φάκελος Β' from the Konstantinos Psachos Music Archive (National and Kapodistrian University of Athens), dated 1817. But when one compares a manuscript copy with the print it becomes very clear that they are not identical, the most striking differences involving formulas and phtoras substitutions, ornamental signs exclusions or adjustments of the meter.

The present paper aims to reveal an unknown manuscript that seems to be probably the real source of the printed *Heirmologion Kalophonikon*. This unique musical codex of 297 folios is deposited in the Library of the Ordre Basilien Alepin from Sarba - Jūniyah (Lebanon) and represents a revised version of the collection ("επιδιορθώτεν κατά γραμμήν"), signed in January 1833 by Chourmouzios the Chartophylax.

## CVs

**Alexandru, Maria** (Bucharest, 1969) studied Music Education, Musicology, Byzantine Studies and Latin in Bucharest, Bonn, Copenhagen (PhD, 2000), and Greece (Byzantine chant, post-doc and *kanonaki* courses). She got scholarships from the Studienstiftung des Deutschen Volkes, and the Alexander von Humboldt Foundation. Since 2002 she is teaching Byzantine Music at the Aristotle University of Thessaloniki (today as an associate professor). She participated in more than 80 congresses and gave conferences and masterclasses in different countries. In 2006 she founded the Study Group for Byzantine Musical Palaeography from the School of Music Studies of the A.U.Th. Her work comprises 4 books, more than 50 articles and different recordings, and she got various distinctions. Since 2017 she conducts the female Byzantine Choir “St Anysia” of the Greek Society for Music Education. She is a member the International Musicological Society and other musical associations, as well as chair of the IMS-Study Group for Music of the Christian East and Orient.

Cf. e.g. <https://repository.kallipos.gr/handle/11419/6487> and <https://www.auth.gr/video/25501>

**Andrikos, Nikos**, Dr., is an Assistant Professor in the Department of Music Studies of the University of Ioannina. From 2000 to 2004 he participated in the scientific programme of Manolis Hatzigiakoumis, *Monuments of Ecclesiastical Music*. He lived in Istanbul from 2004 to 2007, working as a chanter in the first choir of the *Ecumenical Patriarchate* next to Archon Protopsaltis Leonidas Asteris. His scientific interests – among others – are related with the compositional production in the field of Ecclesiastical music (19<sup>th</sup>-20<sup>th</sup> century), as well as the idiomatic character of its oral dimension. He has published two books, papers in scientific journals and has made announcements in musicological conferences.

**Delios, Athanasios** was born in Thessaloniki in 1976. He holds a degree in Theology (Department of Theology, Aristotle University of Thessaloniki) and in Musicology (Department of Musical Studies, School of Fine Arts, in the same University). He has a Master’s degree in Byzantine Musicology and Chanting Art (Department of Pastoral and Social Theology, A.U.Th.). His studies in music have provided him with several diplomas in Music Theory, Byzantine Music and Trombone. His working experience includes mainly teaching music

theory and chanting. His interest in music has led him to participate in numerous seminars, workshops and conferences concerning Music Education. He participated in numerous international congresses giving musicological papers. Furthermore, he is a member of different vocal and instrumental musical ensembles. At present he is a PhD candidate in the Department of Musical Studies of the afore mentioned University, working at a thesis about Byzantine Music.

**Evans, Nathaniel** is a musician and writer from San Francisco, California, USA. After following in the footsteps of St. John Koukouzelis, living at The Holy Monastery of the Great Lavra, and in other monasteries on the Holy Mountain of Athos for nearly 18 months, he chose not to become a monk there, nor to return to the country of his birth. He now lives, works and prays in Thessaloniki, Greece. Working from this ancient center of Christianity, he gives lessons on vocal technique, musicianship, and philosophy to pupils on five continents, locally in Greece, and internationally, by video call. His students come from every walk of life, and include men, women, and children of every age, level of musical ability, and representing nearly every style of music performed on Earth.

**Garofalo, Girolamo** (Palermo, 1960) is Assistant Professor of Ethnomusicology at the University of Palermo, where he teaches “Ethnomusicology” and “Byzantine music and the Christian Orient”.

His investigations and publications (essays and musical anthologies) concern Sicilian folk music and the Byzantine liturgical chant of the *Arbëresh* of Sicily.

He participated in many ethnomusicological conferences in Italy and abroad (eg. ISOCM, MMB, IMS, ICTM), and has organized conferences and ethnomusicological festivals.

**Gerlach, Oliver** has made his PhD thesis about the Eastern and Western *oktoechos* based on philological and ethnomusicological studies in 2006. Since 2011 he lives in Italy to do fieldwork about Balkan minorities in Southern Italy (especially Griko and *Arbëresh* communities). He also did fieldwork in Turkey and Bulgaria.

For his publications, see <https://independent.academia.edu/OliverGerlach>

**Gheorghiuță, Nicolae** is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest (UNMB), as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. He is a graduate of the same institution and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, Sankt Petersburg, and Venice. Gheorghiuță has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. His writings include over fifty articles and 11 books, and edited volumes. Gheorghiuță has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book *Musical Crossroads*. Nicolae Gheorghiuță is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

**Giangkitseri, Maria** was born on 15-9-1988. From an early age she dealt with European Music. In 2014 she graduated from the "Hochschule für Musik Detmold" in the specialization of the piano. In 2016 she received her postgraduate diploma in Musicology from the "Folkwang University of Arts", where she was awarded for her postgraduate work on female chanting in the monasteries of Northern Greece. Now she is a PhD candidate at the University of Essen in collaboration with the Aristotle University of Thessaloniki. The subject of her research is the pedagogy of Medieval Ecclesiastical Music (Byzantine Music and Gregorian Chant).

**Ignatenko, Yevgeniya:** She studied Musical Art – Music Studies in Ukraine and Byzantine Chant in Greece (PhD, 2006). She got scholarships from the Alexander S. Onassis Public Benefit Foundation in 2007-2008 and 2014-2015. Since 2002 she is teaching at the Theory of Music and Early Music Departments at the Tchaikovsky National Music Academy of Ukraine (today as an assistant professor). She is a member of the IMS Study Group *Music of the Christian East and Orient*. Her scholarly interests lie in early music and byzantine music. Significant part of her work is connected with studying of manuscripts. She edited and prepared for printing the book "Partesny Concertos of the 17<sup>th</sup> – 18<sup>th</sup> centuries from the Kyiv Collection" (in collaboration with Nina

Gerasymova-Persydska, Kyiv, 2006). She is the author of over 40 articles. She appeared at numerous congresses and festivals in Ukraine, Russia, Poland, Austria, Romania and Greece and lectured at universities of Greece and Poland.

**İçlinalça, Murat** was born in 1985 in Istanbul. He has been a student of Armenian church music since he was 8 years old, having Nişan Çalgıcıyan as master. He has studied modal singing, modal music theory and folk music at the Istanbul Technical University Turkish Music State Conservatory, from which he graduated in 2010. At same year he was appointed Director of Music at the Saint Gregory the Illuminator Church in Istanbul.

**Kujumdzieva, Svetlana:** corresponding member of the Bulgarian Academy of Sciences, professor on the Church Music at the National Musical Academy “Prof. Pantcho Vladigerov” and at the Theological Faculty of the Sofia State University “St. Clement of Ohrid”.

*Research and teaching experiences:* Byzantine and Slavic Music and Hymnography, Orthodox Liturgy, Comparative History of Medieval Eastern and Western Music, Notations, Palaeography, Codicography, Ethnomusicology, etc.

*Publications:* in Bulgaria, Armenia, Austria, Denmark, Finland, France, Germany, Great Britain-NY, Greece, Hungary, Macedonia, Netherland, Poland, Russia, Serbia, Spain and the USA.

Associate member: “Dumbarton Oaks” Center in Washington, D.C., the John W. Kluge International Center at the Library of Congress in Washington, D.C., the Vatican Film Library at the Saint Louis University in Saint Louis, MO, the Resource Center for Medieval Slavic Studies at the Ohio State University in Columbus, OH, etc.

*Awards:* Bulgarian National Radio, Bulgarian Academy of Sciences, the Union of Bulgarian Composers, etc.

**Legkikh, Victoria:** I graduated philology in St. Petersburg State University in 2002. In 2009 I defended my PhD about services for St. Nicholas in the Slavonic manuscript tradition in Russian academy of sciences. In 2010 it was published. Since 2005 I live in Germany and since 2015 I work at the University of Vienna. My

main research field is Slavonic hymnography, in particular, the services for holy princes and the principles of creating new services in Russia in the 16<sup>th</sup>-17<sup>th</sup> centuries.

**Lourian, Minas.** Born in Beirut, Lebanon, Minas Lourian undertook his musical studies initially in Beirut, and due to the civil war situation in the seventies moved to Venice in 1980, where he furthered his studies in piano, organ and composition at the local Conservatory. From 1982 to 1995 he served as the organist of the Mekhitarist Congregation (Isola di San Lazzaro degli Armeni di Venezia), where he had the opportunity to practise liturgical modal chant with the late Fr. Vrtanes Oulouhogian of blessed memor. He was the sole secular participant in a festival tour of sacred chant in Spain in 1986 (funded by Caixa) with the Mekhitarist monks, performing as chorister at concerts and as organist during the mass celebrations, as part of the international festival. In 1987 he began to work with Veneto Musica (the greatest musical society in the Veneto Region from the seventies to the nineties) and several other important music societies, institutions and international festivals – creating, co-ordinating and directing various music festivals devoted to early contemporary, and classical music and jazz. In 1991 he was elected to serve as the principal coordinator and director of the union in Venice of three autonomous institutions, which were first based in Milan and Munich [Centro Studi e Documentazione della Cultura Armena di Venezia, OEMME EDIZIONI and MUSICAM – the latter founded by the eminent Armenian contemporary composer, Ludwig Bazil (1931-1990)]; he founded a recording studio with the late sound engineer Ermanno Velludo in Venice, with the aim of documenting most of his music productions. The main objective was also to create a complete sound archive, saving the orally transmitted Armenian medieval sacred chant repertoire, conserved since the beginning of the 18th century in San Lazzaro by the Armenian Mekhitarist Congregation. This monumental achievement was recognized by the Regional Unesco offices in Venice and in Paris.

In 2018, he was chosen as Italian National Committee member for the thousand-year celebrations of the Florence San Miniato Basilica foundation, co-ordinating early music and contemporary world première productions. Further important initiatives over the last three decades are, amongst others, a number of productions and world premières undertaken in collaboration with the Ravenna Festival, the Ferrara Musica, the Unione Musicale of Torino, the Festival delle Nazioni of Città di Castello, and the Venice, Rome, Cagliari and other city festivals. His two most recent important Venetian premières were the first ever concerts of the

London-based Tallis Scholars and of the Collegium Vocale Gent, conducted respectively by Peter Phillips and Philippe Herreweghe. The Tallis Scholars concert took place in the Basilica of St Mark's for the 450th Monteverdi anniversary year; the video recording of this event will soon be released in DVD format, in cooperation with the Munich-based ECM label. Minas Lourian has also served as President of the Armenian community of Italy over the years 2016-2019.

**Manousis, Dimitrios** was born in Athens. He is a PhD candidate at the Department of Music Studies of the University of Athens, where he is preparing a dissertation on the subject of Byzantine Musicology on the subject: "Ioannis Kladas, the Candlestick of the blessed and royal clergy", with supervising professor Mr. Grigorios Stathis. He is the owner of the following degrees:

- Postgraduate at the Department of Social and Pastoral Theology of the Aristotle University of Thessaloniki, on the topic: The Melopoiia of the great Theotokos "Above the Prophets" by Ioannou Koukouzelis and Ioannou Kladas,
- Degree from the Pedagogical Department of Kindergarten Teachers of the University of Ioannina,
- Degree from the Department of Social and Pastoral Theology of the Aristotle University of Thessaloniki,
- Bachelor's Degree and Diploma in Byzantine Music,
- Degree in Law and degree in Harmony.

He taught as a Professor of Byzantine Musicology (and Theory and Practice of Byzantine Music) at the Supreme Ecclesiastical Academy of Vella, Ioannina, at the Department of Ecclesiastical Music and Psalms (three years of Ecclesiastical Lecture in Thessaloniki) and four academic years.

He was professor at the Music School of Ioannina and now at the Music School of Giannitsa in the subject of Byzantine and Traditional Music, and he has published four digital discs.

Artistic Director and Dancer of the Byzantine Dance "Oi Philathonitai" and the School of Byzantine Music and Traditional Instruments of the Diocese of Kitros, Katerini and Platamonos.

Protopsalter in the Temple of the Patron Saint of the city of Ioannina, St. George the New Martyr, and since January 2006 Protopsaltis of the holy church of Panagia Laodigitria, Ano Poleos, Thessaloniki. Since September 2006 he has been teaching Singing Art to the Fathers of the Holy Monastery of Simon Petra on Mount Athos, who has released three digital discs.

**Moody, Ivan, The Very Reverend** is an internationally renowned composer, conductor and musicologist. His largest works to date are *Passion and Resurrection* (1992), the *Akáthistos Hymn* (1998), and *Qohelet* (2013). He has also directed many choirs and vocal ensembles throughout Europe and the Americas. He has lectured and published widely, publishing *Modernism and Orthodox Spirituality in Contemporary Music*, in 2014. He is a researcher at CESEM-Universidade Nova, Lisbon, Chairman of the International Society for Orthodox Church Music and a founder member of the Music Panel of the European Academy of Religion. He is a protopresbyter of the Ecumenical Patriarchate of Constantinople in the Diocese of Spain and Portugal.

**Panagiotidis, Nicholas** was born in Athens, Greece where he studied the Classical Guitar, Harmony, Counterpoint and Fugue. He obtained a Postgraduate Diploma in Early Music Course at the Guildhall School of Music and Drama, London, with Nigel North as his principal tutor. As a lute / theorbo / Baroque guitar player he has appeared with various Medieval, Renaissance and Baroque ensembles and played Continuo with orchestras in Baroque repertoire, in Greece and throughout Europe. Besides teaching the guitar and theoretical music subjects (including Theory, Harmony, History, Form and Analysis), he also teaches Early plucked instruments and Basso Continuo, often offering Masterclasses of Renaissance and Baroque Music interpretation.

**Papadopoulos, Gerasimos Sofoklis** studied Greek Philology and completed his Master courses in Linguistics at the University of Athens. He is currently a PhD candidate in Byzantine Musicology, under the supervision of prof. Achilleas Chaldeakis. He works as professional singer and oud player, specialized in Greek and Turkish traditional and secular music. He also teaches makam theory, and he is a permanent member of the famous byzantine choir “Maistors of Psaltic Art”.

**Papatzalakis, Dimos** graduated from the School of Pastoral and Social Theology of the Aristotle University of Thessaloniki, where he obtained his M.A. in Byzantine Musicology and Psaltic Art. He is also a graduate of the School of Music Science and Art of the University of Macedonia and now is pursuing a PhD at the School of

Music Studies (AuTh) under the supervision of Prof. Dr. Maria Alexandru. He is a protopsaltis in the Cathedral of Saint John the Forerunner of the Metropolis of Neapolis and Stavroupolis, Thessaloniki. He is active as a teacher of Byzantine chant while, since 2011, he has been the director of the Metropolis School of Byzantine Music “Saint Joseph the Hymnographer” in Neapolis. He performed as a soloist with a variety of ensembles and choirs throughout Europe and the US.

**Polykarpidis, Polykarpos** studied computer science at the University of Piraeus, and is currently a PhD researcher of Byzantine Musicology at the Department of Music Studies, University of Athens. He is involved in computational musicology. He is the cantor at Saint Philothei of Athens, teaches Byzantine music, and participates in the music cognition and informatics projects that run in the Department.

**Sanfratello, Giuseppe** got a M.A. in Musicology at the University of Palermo with a thesis on Cretan music and a PhD in Byzantine Musicology at the University of Copenhagen (supervisor: Christian Troelsgård) on the Sicilian-Albanian oral liturgical chant tradition. He is currently PhD fellow in Sciences of Cultural Heritage and Production at the Department of Humanities (University of Catania) and does research in Ethnomusicology and Anthropology of Music. His ongoing project is about the ‘multipart’ singing traditions of the Ionian Islands. In addition, he has taught Ethnomusicology at the University of Copenhagen (2015) and at the Ionian University (2016, 2017).

**Sarmas Panagiotis** has a MA of the Department of Musical Studies of Aristotle University of Thessaloniki and has degrees in byzantine chanting and advanced music theory. He is a multi-instrumentalist and a music teacher in secondary education. For the last two years he participated in projects and concerts with the Group of Byzantine Musical Paleography directed by Mrs. Alexandru and is on his way of initiating a doctoral thesis in the field of Byzantine Musical Paleography. He has great interest in the musical manuscripts of the Byzantine and post-Byzantine era and especially those that contain hymns of the sticheraric genre.

**Siklaidis, Nikolaos** studied Byzantine and Modern Greek Literature in Democritus University of Thrace (Komotini). In 2016 he acquired his Master’s degree from the Theology School of Aristotle University of

Thessaloniki. In 2019 he acquired the Master in Byzantine Music from the School of Music Studies in the same University. From 2007 up to date is working on the research programme DIALG of the DUTH as a research fellow. Now he is PhD Candidate at the School of Pastoral and Social Theology (AUTH), Scholar in the Holy Great Monastery of Vatopedi (Mount Athos) and junior researcher in a European project.

**Șirbu, Adrian** was born in Iași (Romania). He is a graduate of the “St. Basil the Great” Orthodox Seminary of Iași (where he studied psaltic music together with Rev. Assoc. Prof. Florin Bucescu, PhD), and holds a BA from the “Dimitru Stăniloae” Faculty of Orthodox Theology of Iași and an MA from the Faculty of Philosophy in “Alexandru Ioan Cuza” University of Iași (“Christian Philosophy and Cultural Dialogue”). He also holds a BA from the Faculty of Composition, Musicology, Musical Pedagogy and Theatre of the “George Enescu” National Arts University of Iași, specialising in Musical Pedagogy. In addition, he graduated from the State Conservatory in Athens (where he studied under Prof. Lykourgos Angelopoulos) and from the Master’s courses of the same Conservatory (studying under Prof. Dr. Georgios Konstantinou). He is a graduate of the “Life-Giving Spring” Psaltic Music School in Athens (where he studied under Prof. Konstas Angelidis). He has been a member of musical research projects together with professors of Gregorian Chant from the Echternach Conservatory (Luxembourg). He is the founder and conductor of the “Byzantion” Male Choir (since 1997), and together, they have participated in numerous festivals across Europe and registered 15 CDs. He also was the conductor of the “Nicolaus” Mixed Choir (2005 - 2012), a member of the Greek Byzantine Choir of Athens, and since 2010, he has been a member of the “Graindelavoix” group from Anvers (Belgium). He is also soloist collaborator of the Ensemble La Tempête (Paris) and of the Ensemble MusicAeterna (Saint Petersburg) and a collaborator of several other choirs. Since 2007, he has been the Artistic Director of the International Masterclass of Byzantine Chant of Iași, the President of the “Byzantion” Cultural Association and an Assistant Lecturer in the Religious Music Unit of the “George Enescu” National University of Iași. During 2017 and 2018, he has been the Artistic Director of the Byzantine Music Festival of Iași. Also, he has a PhD in the “Aristotelis” University of Thessaloniki, under the supervision of Assoc. Prof. Maria Alexandru, PhD (2020).

**Spanoudakis, Dimosthenis** graduated from the Music High School (Thessaloniki). He studied Byzantine music (diploma, 2009) and classical harmony-counterpoint (2007). He studied Musicology in Aristotle

University of Thessaloniki (2008, Department of Music Studies). His master was in “Byzantine Musicology and Chanting Art” (Fr. Sp. Antoniou, Theology, A.U.Th). He holds a PhD in Byzantine Music since 2018 (M. Alexandru, Department of Music Studies, A.U.Th) and he was supported by the State Scholarships Foundation (Greece). He participated in 18-month seminars in neurology and his post-doctoral research focuses on Byzantine Music and Music Medicine.

He is a member of the Study Group for Byzantine Musical Palaeography (A.U.Th, M. Alexandru) and he is interested in palaeography, chanting art of Byzantine and traditional-folk music, analysis and neuromusicology.

**Spyrakou, Evangelia** is graduate of the Aristotle University of Thessaloniki, School of Music Studies (1995). She got her doctorate degree under the supervision of Grigorios Stathis on Singers’ Choirs according to the Byzantine Tradition (National and Kapodistrian University of Athens, Faculty of Music Studies- 2005). She also holds a diploma in Piano and Byzantine music. She was appointed in secondary education in 1996 and since 1997 she taught the piano at the Music Schools of Xanthi and Drama, where she became the School Principal (2011- 2017). Since January 2020, she conducts Postdoctoral research in the Department of Music Science and Art, University of Macedonia and works as Specialized Educational Personnel in History of Byzantine Music, being connected to the Critical Music Research Laboratory.

### **Study Group for Byzantine Musical Palaeography “Chrysorrhemon”, School of Music Studies of the Aristotle University of Thessaloniki**

The Study Group for Byzantine Musical Palaeography has been founded in 2006 and functions as a workshop, complementary to the course “Palaeography of Byzantine Music” at the School of Music Studies of the Aristotle University in Thessaloniki. Its character is didactic and experimental. It aims at the broadening and deepening of knowledge concerning the old Byzantine notation, at developing new didactic approaches in the field of Byzantine Musical Palaeography and at the formation of young scholars in this field. At the same time, the Study Group is opened to a broader public, in order to share the beauty of the Byzantine musical treasures with all those interested in it. The Study Group collaborates with traditional singers and different other musical groups. Until today it gave many scientific and artistic presentations and workshops at

international congresses in Greece and abroad, it participated in masterclasses, as well as in concerts, made recordings and organized different other artistic activities. The Study Group has been awarded distinctions for its work. It is coordinated by Maria Alexandru, associate prof. of the A.U.Th.

In this symposium the following members take part: **Apostolia Gorgolitsa, Yevgeniya Ignatenko, Theodora Karadimou, Apostolos Koukoutsis, Manolis Kouroupakis, Dimos Papatzalakis, Despina Loukidou, Panagiotis Sarmas, Dimosthenis Spanoudakis.**

**Tamrazyan, Arusyak**, PhD, studied musicology (2003) and organ performance (2005) at the Komitas State Conservatory in Yerevan, gave organ recitals, published essays on aesthetics and philosophy. In 2009 she published her volume of fairy-tales. She works as Senior Researcher at the Matenadaran: Mashtots Institute of Ancient Manuscripts. In 2016 she defended her doctoral dissertation. She has authored a series of articles specialising in Neoplatonic aesthetics and gnosis focusing on the Armenian mediaeval theory of art, the symbolism and theory of music, and more recently on the Armenian mediaeval exegetical and symbolic tradition. Her study “The metamorphosis of the theory of the human constitution in the Armenian mediaeval exegetical tradition” was published in 2013. The study “Commentary on ‘Who is this (Job 38:2-39:30)’ ascribed to Grigor Narekac ‘i’” was published in 2019 (with restoration of the text and that of other commentaries on these chapters of Job’s book).

**Tsogias, Viktor**: Born in Athens-Hellas (1984), he lives on the island of Paros. He graduated from Athens University, as a musicologist -B.A. (2014) & M.A.(2019), and he continues as a Phd candidate in the same Music Department. He also attended evening classes (2011) in the state Conservatory of Athens with Maria Alexandru. He graduated from the National Conservatory (2004) with a cantor’s diploma and from the Municipal Conservatory of Paros (2001), with a basic Music Theory degree, while he attended lessons in Law School (2002). He participated in the 11st Academic Meeting in Halki, Constantinople (2015). His research interests are focused on Paleography.

**Utidjian, Haig**, PhD, MSc(DIC), CAS(GSMD) is an orchestral conductor, chorus master and musicologist. In his native Cyprus he was a pupil of Abp. Zareh Aznaworean of blessed memory, and is a Senior Deacon of the

Armenian Orthodox Church, with research interests in the musicology and theology of the Armenian Hymnal and in the works of St. Gregory of Narek. He was recently decorated with the Komitas medal by the Armenian state and the Yakob Metapart medal by the National Library of Armenia. His recent publications include the volumes *“They who imbibed the effusions of the Spirit”: the Art of the Armenian Book through the Ages* (2016), *Treasures of the earliest Christian nation: Spirituality, Art and Music in Mediaeval Armenian Manuscripts* (2018) and *Tntesean and the Music of the Armenian Hymnal* (2018).

**Wanek, Nina Maria** has been doing research on Byzantine music for more than twenty years. In 2006 she was awarded her habilitation for “Historical Musicology” at Vienna University. She teaches at Vienna University as well as abroad. From 2015 until 2020 she was the leader of a major research-project on the so-called Missa-graeca chants. In July 2020 she will start her new research-project on the “Composition of Psalms in Middle- and Late Byzantium”. Nina-Maria Wanek has published a great number of articles on Byzantine chant and regularly attends national and international conferences. During 2020 her new book “Cultural Transfer of Music between Byzantium and the West? The Case of the Chants of the so-called Missa Graeca” will be published by BRILL. For more information see: [www.byzantinemusicology.com](http://www.byzantinemusicology.com).