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CHURCH, STATE AND NATION IN ORTHODOX CHURCH MUSIC
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ORTHODOX CHURCH MUSIC
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PREFACE

There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus.

Galatians 3:28

The theme “Church, State and Nation in Orthodox Music” may be considered provocative, and is indeed deliberately so. The complexity of the interactions between Church, state and nation during the course of the history of Christianity has been the object of study on the part of historians for many years, and it is natural that such complexity finds a reflection in the liturgical arts. It would be highly irresponsible for any student of the music of the Orthodox Church to remain voluntarily ignorant of this.

Thus it is that the papers presented at the Third International Conference on Orthodox Church Music, held at the University of Joensuu, from the 8th to the 14th June 2009, represent an extraordinarily wide spectrum, including studies of music in Jerusalem at the time of the Apostles, Latin influence in Ruthenia, the meeting of cultures that is the Suprasl Heirmologion, the current state of the Russian Church in Mexico, the cultural cross-pollination in the *Pripjala* of the Romanian Filothej, and consideration of aspects of the creation of national traditions of church music in Romania, Bulgaria, Galicia, Finland, Serbia and Russia.

Conclusions have not necessarily been reached. Minds and hearts we hope have been opened, however.

As in previous years, I am delighted to record here my heartfelt thanks to all those who helped make the Conference a success: to His Eminence Arch-