



## **Abstract Book**

**The Eighth International Conference on Orthodox Church Music:  
From Manuscript to Performance**  
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### **Presentations**

**Jopi Harri**

#### **Contemporary Practices of Church Singing at the Valaam Monastery in Heinävesi**

The paper deals with the contemporary church music repertoire and practices at the divine services of the Valaam Monastery in Finland, based on the author's participant observation as a singer, chanter, and reader, carried out in multiple periods since 2013. The topic is further contextualized with the historical traditions of Valaam church singing as they appear in archived musical materials, catalogued and researched also by myself, and other relevant documents.

**Ionuț-Gabriel Nastașă**

#### **The Ecclesiastical Chant of the Romanian Tradition: The Irmologion**

As part of ongoing research we are analyzing the main constituents of Romanian ecclesiastical chant in their interconnection, and we have collected a sufficient amount of data to justify the deepening of our knowledge concerning the use of the irmologion as a basic part of the tradition of the Romanian Orthodox Church.

The current work is focussed on the 19th century irmologion as a starting point for a backtrack verification of an estimated steady preservation of traditionally acquired or locally created Romanian ecclesiastical chant. Sufficient data from MSS, documents and general historical knowledge is now available to enable forming a firm view of the constancy of cultural developments in the Romanian lands due to their geographic, political, linguistic, ethnical, and religious isolation. The remarkable cultural feature of the stubbornness with which the Romance-speaking Romanians have preserved and clung to their Slavonism was an essential factor driving their general cultural development.

The influential and widespread irmologion printed by Hieromonk Macarie at Vienna in 1823 and a most interesting irmologion MS written at Neamț Monastery at about the same time will furnish, together with two 18th century *katavasie* books, the study material. These two irmologia will offer also an important cultural background to a period of time when the overbearing political dominance of Phanariot rule was slackening and the influence of the Greek chant tradition was beginning to wane in the face of Romanian resistance and insistence on keeping their own traditional values.

Medieval Romanian MS sources will be parsed for apparent or estimated links in the continuity chain of chant tradition leading up to and enduring after the Chrysanthine reform despite the latter's levelling novelty.

**Ivan Moody**

#### **Palestrina in Serbia**

In the archives of the Beogradsko pevačko društvo (Belgrade Choral Society) are preserved a number of scores of 16th- and 17th-century western choral music, both sacred and secular. The composers include Marenzio and Monteverdi and, in particular, Palestrina. Their inclusion in the repertoire of the Society was the result of the training and initiative of the composer and conductor Kosta P. Manojlović. What is interesting about this, apart from the fact that the liturgical works are part of the western tradition, is the fact that they were provided with Slavonic singing translations. In this paper I will discuss these works and the impact that Manojlović's interest in his repertoire had on the subsequent development of contemporary church music in Serbia.

## **Alexander Khalil**

### **Echoes of Jerusalem: the psaltic art in diaspora**

In John Mestakides's voice the past is always present. Mestakides became protopsaltis, or "first cantor", of Jerusalem at a very young age and remained in that post for more than a decade, witnessing much of the tumult of his time from a unique perspective. This tumult would cause him to leave Jerusalem and eventually come to live in Anaheim, California, where he has been chanting at St. John the Baptist Greek Orthodox Church for more than 40 years. In the sound of his voice is persevered a manner, or style, of chanting, and this sound reveals an attitude towards chant, transmission, and liturgics, that has long since changed in Jerusalem. The present study investigates Mestakides's voice and his long journey into diaspora not so much as a form of musical archaeology through which older traditions may be understood, but as a means of understanding the changing context and reception that has shaped this journey.

## **John Michael Boyer**

Lycourgos Angelopoulos (+2014): perhaps the most influential and controversial figure on the international stage in the field of Byzantine Music performance practice from the 1970s through the 2000s. In this paper, drawing on my own recollections as his student and friend, I will give an outline of the career and achievements of the Archon Protopsaltis, whose legacy has thus far not been examined in detail in English.

## **Gerasimos-Sofoklis Papadopoulos & Polykarpos Polykarpidis**

### **Elements in the development of how the Great Doxologies were sung from the 18th to the 19th century**

Inspired by Markos Dragoumis' study of the Great Doxology of Bishop Melchizedek (mode 1st plagal), we examined in detail his general observation that the chanting approach of the Great Doxologies from 18th to 19th century had evolved in a way which is much more complex than the simplistic dipole "syllabic vs melismatic" (accurate vs prolonged interpretation). Firstly, we observed that Doxologies dated from the 17th century (in which this type of chant appeared) had been transcribed almost identically until the New Method reformed notation in the early 19th cent. However, external sources, such as the transcriptions in Kievan notation (early 18<sup>th</sup> century) and in the Western score (late 18th century), show different interpretations of the same notated Doxologies from the exegeses (εξηγήσεις) accurately given in the New Method by the Three Teachers. In this study, we establish the differences between external sources and the Three Teachers' exegeses (εξηγήσεις), in order to outline the way in which the chanting of the Great Doxologies developed over a whole century.

## **Flora Kritikou**

### **The notation of the *Asmatikon*: New evidence from a Sinai fragment**

A number of studies on the notation of the *Asmatikon* and its lost Byzantine original have been already published. However, a Sinai fragment written in a specific notational type related to the Chartres notation, offers new evidence on this subject. The proposed paper, based on the aforementioned fragment, will be focussed on: a. the relation between the notation used in the fragment and the Chartres notation, b. the comparison between this notational type and the so-called slavonic "Kondakarian" notation and the one of the *Asmatikon* of Kastoria. Aspects as the descriptive character of the notational type conserved in the Sinai fragment and the performance instructions given by that will be discussed, as well.

## **Irina Starikova**

### **Melismatic chant in Byzantine tradition: A comparative analysis of Old-Russian and Byzantine melismatic formulas ('фиты' and 'θεματισμος')**

It is an essay in comparative analysis of melismatic formulas in the Byzantine and Old Russian chant. Unlike the syllabic and syllabic–neumatic melodic formulas, Russian *theta* and analogous Byzantine *thematismos* (or 'big *hypostases*') had never been specifically studied. We discuss two examples of parallel transformations of similar formulas in the same chants in Byzantine and Old Russian hymnography. We discuss some examples of parallel transformations of similar formulas in the same chants in Byzantine and Old Russian hymnography. The first example relates to the Old Russian melodic formula, the *theta* 'khabuva' which may be found in the 12th- to 17th-

century manuscripts. In all likelihood, in the Russian tradition of the 12th and 13th centuries, this formula, as contained in the particular chants we have examined, was close to its corresponding melismatic formula from the Byzantine set. By the end of the 15th century, when a new graphic version of the *znamenny* chant was finally established — probably due, among other causes, to the changes in melodic content — this archaic formula was transformed into two new formulas, *theta* and *litso*, with different melodic content. The textual composition of the Old Russian ‘*khabuva*’ also displays modifications over the course of several centuries. Another attempt to compare the adaptations of the same chants in the Old Russian and Byzantine traditions suggests that the origins of the melodically unusual ‘*theta* with a snake’ could be related to the Byzantine *phthora* indicating a change in the modal content, whose graphic is similar to that of *thematismos*. These and some other examples considered in presentation suggest the fundamental importance of comparative studies of Byzantine and Russian chant traditions.

### **Irina Gerasimova**

#### **Choral concerts by Mikola Dylecki: Ways of attribution**

Last ten years many new choral concerts written by Mikola Dylecki have been discovered and included in scientific studying. The first of all they are three and four-voice works including over 40 concerts and several cycles. However, a lot of concerts written by the composer are accounted as anonymous. The focus of the paper is to discuss the ways of attribution such concerts. One way is discovering of notes to the composer in the margins of manuscripts. Other way is to find many fragments in anonymous works that the composer liked using in his concerts and showed as example in his musical treatise “Musical grammar”. Some of them he often used with same words or images. Using different ways I have discovered two Liturgies and some new concerts written by Dylecki.

### **Tuuli Lukkala**

#### **The soundscape of Orthodox worship and participants’ experiences – reflections on methodology and research ethics**

Worship is a multisensory experience in Orthodox Christianity, but there is a strong emphasis on sounds and the sense of hearing. Sounding prayers and hymns aloud enables some of the main purposes of worship such as common prayer and sanctification of time.

The study of Orthodox worship and church music has traditionally focused on historical research, but interest in the present day and the use of ethnomusicological methods is gaining ground among scholars around the world. In Finland, only sporadic observations of church music repertoire and liturgical practices have been published so far. The aim of my research is to study different aspects of the varying soundscapes of Orthodox worship: what they consist of, how participants experience them and in what kind of contexts the soundscapes are produced and experienced.

I have conducted ethnographic fieldwork in the parishes of the Orthodox Church of Finland since October 2018, participating in divine services, making audio recordings of them and interviewing their participants. I aim to visit all 21 parishes to gain an overview of the soundscape of worship in Finland and to discover possible local variation within the church.

Ethnography as a methodology lends itself well to a study in the crossroads of church music, liturgics, ethnomusicology and soundscape studies with a secondary, archival goal of documenting intangible cultural heritage. I will discuss methodological and ethical questions arising from crafting and implementing a research design and specific methods for the study, participatory observation in worship, and the different researcher positions an insider may have in the field.

### **Andrew Mellas & Andrew Psarommatis**

#### **“A Taste of what Desire Seeks”: Sensing the Holy in Liturgical Life**

While the spiritual symbology of the various physical phenomena of the liturgy have been the subject of several classic commentaries of the Middle and Late Patristic Periods, as well as of several modern scholarly studies, research on the senses, materiality and their effects on the liturgical experience is only beginning to emerge. Beyond the aesthetic wonder these phenomena aroused, they could also engender a mystical synaesthesia that invited the faithful to glimpse invisible beauty, sense the intelligible and experience immaterial illumination. Much has been

written about the prayers, hymns, vestments and the physical design of the liturgical temple, the Church building. All these aspects have been examined in depth with regard to their theological interpretation, the history of liturgical tradition and their historical use.

However, is there a theological framework that underpins and illuminates the process of sense perception in liturgical life, with particular emphases not so much on the liturgical actions themselves, but the utility and indeed transformation of the bodily senses? This paper explores the early patristic period, highlighting the theological tradition which explains the manner in which our bodily senses are idealised as active participants in achieving this psychosomatic reality. The theological construct, “the senses of the soul” (τὰ τῆς ψυχῆς αἰσθητήρια), quite prevalent in the works of Gregory of Nyssa, will be used as a starting point for exploring this process. After alluding to the senses of sight, smell, touch and taste, the paper will give particular emphasis to the sense of hearing, not just the organ of sound itself, the ear, but also the Orthodox liturgical ‘organ’ of sound par excellence, the human voice.

### **Damaskinos (Olkinuora) of Xenophontos**

#### **Ontology of performance in liturgical rubrics?**

Orthodox liturgical actions have recently been approached through the lens of performance theory. The most explicit descriptions of Byzantine liturgical ‘performances’ can be found in different rubrics, dispersed in liturgical typika, liturgical books, liturgical commentaries, and liturgical texts themselves. Apart from the two latter category, these texts do not primarily deal with the ontology of performance: however, even liturgical commentaries are more concerned with the symbolisms of different liturgical elements, especially movements of the clergy, rather than the dynamics of performance per se and the role of the audience.

This lack was prominently covered by liturgical theologians in the 20th century, especially the wide-spread thought of Fr Alexander Schmemmann. However, the ‘Paris school’ of theology lacked a stern basis on historical examination of performance or extensive knowledge of the manuscript tradition. Moreover, the personalist tendencies of theology in the 20th century seem to have partly distorted the Byzantine understanding of performance and the ‘roles’ therein.

The aim of the present paper is to take a step back from the 20th century liturgical theology and examine various rubrics as descriptions of performance, either ‘real’ or ‘ideal’, based on a synthesis of information provided by the rubrics themselves: several liturgical typika provide ‘meta-performative’ hints that could lead to a better understanding of the ‘theology of the typikon’ yet to be exhaustively written in academic Orthodox theology. The paper is a part of a larger international project, titled ‘Theologizing Performance in the Byzantine Tradition’, culminating in a workshop at the Oxford Patristics Conference in August 2019.

### **Svetlana Kujumdzieva**

#### **A Little Known Indications on Musical Performance from the 15th Century and Their Historical Context**

The period of the 14th-15th centuries is extremely rich in the compilation of different traditions in the field of Balkan Orthodox music. One of the reasons for that might be attributed to the spread of the revised liturgical ordo of Jerusalem. Along with this ordo, was the revival of hesychasm, a movement for spiritual renewal. The aim was the unity of the Orthodoxy to be fostered at a time when the common fear of Islamic invasion on the Balkans increased. There was a search for both the accommodation of the sacred texts to the revised liturgical ordo and the reestablishment of the authenticity of the sacred texts that was lost in the preceding century during the Latin occupation.

The hesychasts believed that God could be reached through pure devotion. They paid special attention to the word. The word became a means of expression to reach God. Its “divine beauty” had been searched. The style of “плетение словес” (“weaving of words”) was developed. The work was focused on “исправление книг” (“the correction of books”). The performance of the musical pieces in the church became very important. Respectively, the role of church singers increased very much. It is not by chance that their pictures appear just at that time on both the frescos in the churches and the pages of manuscripts. Of great interest are the unique musical indications on the margin of an old Glagolitic fragment from the 11th century, which was found in the inside cover of a manuscript from the 15th century. The term of performance “тресење” (“quiver in the throat”) predominates in them: “quiver slowly in the throat”, “quiver faster in the throat”, “with quiver”, etc. Who was the writer of these indications and where they were written are questions of discussion.

## **Panteleimon Zafiris**

### **The role of the sensorium within the liturgical tradition of Mount Athos through the overnight vigil**

The liturgical life of the orthodox church is the core of the living tradition and the role of Christianity in the life of man. The orthodox church is the body of the unity of Jesus Christ whereas the believers complete the full picture of the divine liturgy. As soon as the Christian enters the temple, he feels the presence of God through the activation of the human sensorium, as the arts coexist within the cult. The byzantine hagiography and music, the holy scripts, the ritual, as well as the censings introduce the faithful to a unique experience which elevates the spirit. The role of aesthetics in divine liturgy is not a deliberate nor a main concern of the believer. On the contrary, the sensorium leads him to concentrate and communicate with God through praying.

The liturgical life of Mount Athos is a part of the historicity of Orthodox Byzantine music tradition and nowadays a place of research concerning the typical ritual and the evolution of hymnology. In our times, Mount Athos is the only place the visitor can participate in sequences and vigils that last throughout the night, rejecting any idea of human rest. In these vigils the believer activates his sensorium through a combination of Byzantine music and painting while natural candle lights flood the temple.

The purpose of this paper is to introduce the concept of aesthetics to overnight sequences of Mount Athos. Through bibliographic and case study, it is possible to describe the sensorium at every stage of the long sequences using a musical analysis of each point of the orthodox liturgical life of the monks.

## **Serafim Seppälä**

### **Structure of the Byzantine liturgy in Angelopoulos's *Megalexandros***

Films of Theo Angelopoulos are much studied and analysed. Typically, critics and scholars have focused on his distinctive technical solutions (pacing, long shots, 360 degree circular shots, dead spaces) as well as on the social and political aspects of his works, due to the dominating leftist moods and symbolism in his films. Matters related to Orthodox and Byzantine aesthetics, however, have not been fully discussed, albeit they are oftentimes mentioned in studies on Angelopoulos.

Angelopoulos's most Byzantine film is definitely *Megalexandros* (1980), a 3½-hour epic full of peculiar symbolism. Angelopoulos himself stated that it is "structured like a Byzantine liturgy". The meanings and implications of this statement are still not properly analysed.

This paper discusses those structures and solutions in *Megalexandros* that can be seen as "Byzantine" and "liturgical". The visual narrative is analysed in the light of Angelopoulos's interviews and the cinematographic scholarship on him on the one hand, and ideas related to liturgical and icon theology on the other. There are both explicit and implicit parallels between his visual narrative and the "liturgical" as he saw it.

An essential factor in this respect is the **music** and its functions in the visual narrative. "Semi-liturgical", Byzantine-styled chant appears in many key scenes in order to create mystical moods and senses of mystical presence before the turn of events. The Byzantine *Troparion of the Cross* appears in the film as a force that seems to function by itself – an example of the category of the *Collective* as the driving force in Angelopoulos. Furthermore, the incommensurability of eastern and western ways of singing is highlighted in rather macabre way and has a crucial function in the narrative.

## **Marios Christou**

### **Electronic Orthodox Music? The case of the "Hesychastic concerts" of the Archaion Kallos festival.**

Since 2016 the Archaion Kallos festival of Orthodox music in Prague dedicates the last concert of each year to Hesychasm. These "Hesychastic concerts" are taking place in a relatively small dark concert hall at the Academy of Music in Prague where music is rendered by an instrumental duo and live electronics. The festival commissions world premieres of electronic compositions by Czech young composers inspired by Hesychasm and historically informed performance of byzantine music. Naturally, in this way, a new tradition is created which, unintentionally, proves that the relationship of Orthodox Music with Electronic Music can be very fruitful.

This paper analyses these new "hesychastic" works – by Slavomir Hořinka (1980), Jan Trojan (1982), Martin Klusák (1987) and Jakub Rataj (1984) – and discusses the creative potential of electroacoustic music deriving, interacting or combined in other way with Orthodox music or Orthodox spirituality.

## **Jenni Hakkarainen**

### **Spiritual Songs in the Finnish Orthodox Church in the 1920s–30s**

In the 1920s and 1930s, the Finnish Orthodox Church was looking for ways of liturgical expression (music, icons, architecture) that would reflect the (suggested) Finnish character and remove features commonly associated with Russian Orthodoxy. This paper discusses the phenomenon of Finnish Orthodox paraliturgical spiritual songs in this context by focusing on the publishing of the first song collections, their use and reception, and particularly their role in the construction of specifically Finnish Orthodoxy as envisaged by the Finnish clergy.

## **Sergejus Temčinas**

### **Greek General Menaion and the origins of its texts**

It is a well known fact that there are two liturgical possibilities to commemorate an Eastern Orthodox saint: individual hymns devoted for this particular saint or, alternatively, abstractly written general hymns (called *ανώνυμες ακολουθίες* or *ακολουθίες των ανωνύμων* in Greek, *общие службы* in Russian) devoted for commemoration of any saint of a particular rank (prophet, apostle, martyr, venerable etc.) may be sung. General services are collected in a particular hymnographic book called General Menaion.

It is obvious that the second possibility may be useful merely in a situation when individual hymns are inaccessible for some reason. But the diachronic interpretation of the two liturgical possibilities remains unclear: were the general hymns composed at early stages in the historical development of the Eastern Orthodox liturgical system (before individual hymns for particular saints were written) or are they a product of a later liturgical development when individual hymns for particular saints were already in existence, but unavailable in some situations?

The paper will discuss the origin of the Greek general canons known from early printed books from the 16th century onwards and different from the set of general services written by Nikolaos Malaxos († post 1573). The results of this study may help resolve the long lasting controversy over the authorship of the earliest set of Old Church Slavonic general services which may or may not have been written by Clement of Ohrid († 916).

## **Nina-Maria Wanek**

### **“Tropus Grece”: The Use of Greek-Texted Ordinary Chants in 10th/11th-Centuries Manuscripts from St Gall and Limoges**

The four ordinary chants (Gloria, Credo, Sanctus and Agnus Dei) that appear with Greek texts in Western manuscripts from the 9th c. onwards and have come to be known as “*Missa graeca*”, still constitute one of the great mysteries in medieval liturgical chant. There are numerous hypotheses regarding the intent and use of these chants: One such hypothesis argues that the Greek-texted chants might have functioned as tropes, i.e. additions to a pre-existing chant.

So far, no conclusive answer has been found to this assumption. With the help of the newest results of my current research project on the “Cultural Transfer between Byzantium and the West” I will therefore try to analyse the different kinds of treatment and functions of the chants in question: Point of departure for this analysis will be a) the fact that in 10th/11th c. St Gall manuscripts the Greek-texted chants are incorporated in those parts of the codices, which contain tropes of the ordinary chants and b) that Aquitanian manuscripts of approx. the same time include Greek-texted chants among the tropes for Pentecost: E.g. in Paris BN lat. 909 from St Martial in Limoges, the *Amnos tu theu* (Agnus Dei) is called a “*tropus grece*” and in Paris BN lat. 1084, also from Limoges, the same chant is actually used like a trope with a cue to the “*Miserere nobis*”.

## **Victoria Legkikh**

### **The service to all new Russian saints. Performance through associations**

The service to all new Russian saints on the 17th of July was created by Gregor, the monk of the monastery devoted to St. Euthemius of Suzdal in the 50th of the 16th century. According to Ivan Spassky the author of the first service to all Russian saints was born around 1500, and in 1530 entered the Savior-Euthymius Monastery in Suzdal, where he was received by Archimandrite Herman. The feast was installed after Macarius concils of 1547 and 1549. The earliest manuscript with this service belongs to the collection of the Trinity-Sergius monastery and dated by the beginning of the 17th century. This is a vigil solemn service created according to the models of existing Russian

hymnography. Since the service is addressed to all Russian saints and consists of hymns devoted to specific saints very often the hymns are borrowed from the service of these saints with or without elaboration (for example the text of the doxalogue on the small vesper devoted to St. Vladimir is directly borrowed from the service devoted to him). In case of the creating a common hymn to several saints the borrowing can be taken from another service but still with some clear parallel like, for example the beginning of the doxalogue at the end of the small vesper is borrowed from the service to saint fathers of the first council. The paper is devoted to analysis of the structure and borrowings of the service, which together form a performance placing Russian saints not only in the history of the country but also to the history of the world Christianity.

### **Ardian Ahmedaja**

#### **Performing the Sounds of the Holy in the contemporary musical practice in Orthodox churches in Albania**

The first half of the 20th century was pivotal for publications of liturgical texts in Albanian and the growing intensity of the practice of Byzantine music in the country. The main reason for this was connected with the process of the organization and recognition of the Albanian Autocephalous Orthodox Church. It began with the celebration of the liturgy in Albanian in 1908 in Boston, USA by Fan Noli and was fulfilled with the canonical grant of autocephaly given by the Ecumenical Patriarchate of Constantinople in 1937. In the services, music from both the Greek and the Russian churches was used, which Noli had introduced into the practice of the Albanian church as early as 1908.

After World War II the Communist regime, suspicious of clerics and any religious activity, prohibited all religious practice by law in 1967. Nevertheless, people continued with religious celebrations and customs in secret, as witnesses' reports show. After the political changes in the 1990s most of the remaining clergymen were no longer able to serve. Orthodox priests trained mainly in Greece were entrusted with this task, and clergymen from Mount Athos came to Albania to teach young people to sing Byzantine music. Meanwhile, several important publications of the Holy Scriptures and music for the chanting of the psalms have been published.

This presentation aims to give insights into the ways the Byzantine Chant has been adapted in these publications and how they are used in contemporary everyday musical practice. The research is based on fieldwork and interviews with authors and performers.

### **Nikita Simmons**

#### **The Current Status of Research on the Russian “New Notations”: An Overview of Demestvenny and Put Chants and Notations**

In the first portion of this presentation, the author focuses on summarizing what we know of the origins and development of the Russian “New Notations” (Demestvenny and Put chants and notations), based on the research of several Russian musicologists. These new musical repertoires, developed to add solemnity to important liturgical occasions, made their appearance in the 1570s, flourished in both monophonic and polyphonic variants in a limited number of communities, and were essentially abandoned by the end of the 1600s due to the influx of western European styles of choral singing, remaining mostly forgotten by the mainstream Russian Church. Demestvenny Chant was primarily intended to accompany hierarchical services and great feasts, and consisted of a repertoire of musical phrases outside the 8-Tone system. Put Chant melodies were largely based on mainstream Znamenny Chant, but were a work of musical creativity expressed by consistently substituting newly-composed variant musical phrases (popevki) for the traditional popovki of the Znamenny Chant repertoire; at least two competing styles of Put Chant systems were composed as melodically complex variants of prominent chants within the 8-Tone system. New systems of notation were likewise developed in order to record these new melodies, based mostly on traditional Stolp (Znamenny) notation, but with several additional symbols and modifying features. Rather than considering there to be separate Demestvenny and Put (also called “Kazan”) systems of notation, musicologists have found that these “New Notations” form a continuum of additional symbols which are an extension of the older Stolp notation. Since much of this musical knowledge relied on an accompanying oral tradition and was not adequately transmitted to our own time, numerous musicologists (including the author) have struggled to analyze and recover the ability to read and interpret these notations.

In the second part of this presentation, the author identifies the major manuscript sources which provide us with notational lists, musical grammars and chant literature, in both monophonic and polyphonic (“strochnoe”) settings. In addition, the author attempts to briefly summarize the research of each of the prominent musicologists (and

musical ensembles) who have contributed to our understanding of these Russian “New Notations”, in matters of their historical development, musical repertoire, performance techniques, and the decipherment of their notations. (Note must also be made that the author is concurrently engaged in a joint project to encode Slavic Musical Notations in the Unicode standard, as well as to develop a set of fonts which allow for accurate digitizing of chant manuscripts.)

### **Vasileios Salteris**

#### **From performance to manuscript: exploring interpretation through written tradition**

Within the written tradition of Byzantine and post-Byzantine chant some compositions are often found in more than one versions. The case is even more usual in the cultural environment of Crete during the Venetian occupation of the island, especially in the 16<sup>th</sup> and 17<sup>th</sup> centuries, where a special repertoire was developed. In this special framework, various great works of Byzantine composers are often recorded in the musical manuscripts arranged “as chanted by the Cretans” or as performed by specific musicians. The purpose of the present paper is the detailed study of such Cretan settings of earlier kalophonic compositions. The Cretan versions are juxtaposed to their Byzantine originals in order to define their special stylistical characteristics. Moreover, the study expands to original kalophonic works of Cretan composers in an attempt to answer the question whether these characteristics apply exclusively to the corpus of these settings or instead they are common to the whole of the Cretan repertoire of the time.

### **Michalis Stroumpakis**

#### **The “Neon Leimonarion” composed by Chiote protopsalt of 19th cen. Ioannis Kavadas. A case of an unknown composition, looking for its performance**

The book “New Leimonarion” was edited in Venice in 1819. According to the full title, it contains martyrdoms, old and new, and narratives of life of saints. These texts were recorded by Makarios Notaras the Metropolite of Korinthos. New services dedicated to “Neomartyres” (new martyrs who died during Ottoman period) in Chios island were added in “Neon Leimonarion” by Chiote St. Nikiforos. These Services do not belong to the official texts of Menaion, but they concern a local liturgical tradition in honor of the New Martyrs. This paper aims to present the unknown compositions from the manuscript of Ioannis Kavadas. The importance of the manuscript is evident: A) Maybe it is the unique manuscript that contains compositions dedicated entirely to New Martyrs. B) The compositions confirm the acceptance of the honor to the New Martyrs by the local Congregation. C) The musical content of the compositions reveals the qualifications of a successful chanter in the end of 19th cen. and describes the type of the required performance. Subjects such as why the manuscript was unknown until now or if there are similar compositions during 20th cen. are discussed too.

### **Spyridon Antonopoulos**

#### **From Manuscript to Performance: The Cultural Politics of Reviving Medieval Byzantine Chant**

This presentation examines the author’s work as scholar, performer, and director of a vocal ensemble that specializes in the performance of long forgotten repertoires of medieval and Ottoman-era Byzantine chant. This academic and artistic activity is contextualized within the broader narrative of Byzantine music scholarship, a field whose origins can be traced to the early twentieth century with the establishment of the Monumenta Musicae Byzantinae in Copenhagen and with the activity of scholar-cantors in the Greek-speaking world. These two camps engaged in often acrimonious debates about the shape and sound of medieval Greek melodies, which were inextricably linked to ongoing debates about the cultural identity of modern Greece. The Western musicologists alleged that contemporary Greek ecclesiastical psalmody had been so sullied by “oriental accretions” over the prior four centuries that it no longer resembled its medieval forebear, while many Greek scholar-practitioners insisted on perfect identity of medieval Byzantine chants with their modern counterparts – an implicit argument for continuity between the modern and pre-Ottoman periods. Despite more recent trends towards globalization of world music traditions and an intellectual détente between the majority of Greek and Western scholars, many of the same disagreements have persisted in both the diaspora and native communities with which much of the author’s scholarship and music-making interface. On the one hand, contemporary performers must contend with some concert presenters’ insistence on the Hellenic purity of Byzantine music; on the other hand, new transcriptions of

music from medieval Greek sources are still at odds with the prevailing beliefs held by some Greek musicologists and the majority of the community of practicing cantors. By examining one such piece of music from manuscript, to transcription, to rehearsal, to performance, and finally to performer and audience reception, the author endeavors to provide self-aware commentary on how these efforts are as much a reflection of personal artistic tastes and our current cultural moment, as much as they are about reviving some “historical truth” about the original sound of a chant encoded in a medieval Greek manuscript.

### **Marina Egorova & Albina Kruchinina**

#### **Image – Space – Action: The chant to Peter the Metropolitan of Moscow in the liturgical rite of worshipping of the saint's tomb**

For the long centuries the Old Russian musical culture has been tightly connected to the liturgical space of church arranged according to the traditional principles of the Christian art. Being the integral part of that space, the musical means of the Old Russian chant inevitably came into a complex interaction with all its elements. Such as the features of the spatial structure stipulated by the architectural techniques, visual images that “saturate” church interiors (for example, images on fresco compositions, on the icons located in the interior in a special way, on liturgical cloths, vessels and precious reliquaries ornate with traditional iconographic subjects), being in a situation of polycode communication, including with the elements of light design of the interior, thoughtfully organized to fit the frame of the liturgical ritual. The problem of scientific interpretation of this polycode space is to be examined in this report.

The key problem in the presented report is the transformation of the artistic polylogue into a performative as a synthetic complex action aimed at creating a special religious experience of the involvement into the reality of Deity. The stated problem has not yet been the subject of research in musical medieval studies. Meanwhile, this approach allows us to get closer to understanding the specifics of medieval liturgical art.

This research is based on special musical and poetic compositions of the Znamenny chant, so-called “osmoglasnik” in their direct connection with the rite of kissing the reliquary of the Saint and with the sacred space of his tomb. The analysis of the only surviving copy of the hymn to Metropolitan Peter of Moscow (the mid-17th century) placed in the context of the interior of his tomb in the Uspensky Cathedral of the Moscow Kremlin (liturgical embroidered covers of the reliquary and the hagiographic icon created by Dionysius) and the rite of kissing, described in the ancient handwritten Typika and Hieratika of the named cathedral will illustrate the main provisions of the report.

Musical and poetic text of the osmoglasnik “Rejoice and be merry, the city of Moscow” is an open-ended composition consisting of sequence of eight modal sections, from the echos 1st to the 8th respectively. Due to the complex melisma orderly arranged in each of the eight modal sections, the relatively small poetic text acquires the length specified by the order of the liturgical rite of kissing the reliquary of the Saint, and therefore seen as especially solemn doxology, glorifying the sanctity of the patron Saint of the city of Moscow and the Russian Church as a whole. Musical means of the Znamenny chant create such semantic accents that find a direct response in iconography of the Saint used on the considered hagiographic icon of Metropolitan Peter from the collection of the state Tretyakov gallery and are actualized in the rite of kissing of the reliquary.

Preliminary observations made in the course of the study of the osmoglasnik, suggest a special form of interaction of different types of art in the space of the temple. The polylogue of images creates a new artistic reality, performative in its essence, in which the liturgical chant ceases to be an artifact and becomes an event.

### **Konstantinos Charil. Karagounis**

#### **Greek Orthodox Psaltic Art: Performance and/or Prayer?**

The Church of Jesus Christ, from the very early centuries, has adopted music into its worship as an auxiliary tool so that with the help of music the doctrine would being understood and assimilated by the faithful in an easy way. Later, when the doctrine became clean and finalized, the sacred Psalmody was put in a second role, while there were not few ascetic Fathers of the Church who were perceived a multitude of spiritual dangers for the faithful because of Psaltic Art. Finally, the Orthodox patristic theology recognized the holy Psalmody as a prayering means, especially for the beginners and pneumatically incomplete faithful, but making clear that the perfect prayer whereby the believer can reach the viewing of the Uncreated Light of God is the "monologistos" mentally and cardiac prayer

(Lord Jesus Christ have mercy with me). However, Byzantine and post-Byzantine Psaltic Art reaches to extremely high points of acme and growth.

Today, the problem is that, because the psaltic compositions of Byzantine and post-Byzantine period cannot be used in Orthodox Worship due to their length, they are treated more as artistic and less as worshiping creations. So, nowadays, the compositions of those periods are selected as a repertoire of non-Worship events, that is Western-style performances, which adopted very recently from the Greek psaltic reality, just in the second half of the 18th century.

The questions raised by this paper are: Do the non-Worship performances serve the Worship of the Holy Trinity God or they have egocentric incentives? Is Lord well pleased with them or Lord dislikes them? How does the ethos of the non-Worship performances influence the ethos of the Chanters during the Holy Worship? What impacts are there when the psaltic prayer becomes a "performance for one person"? Does this situation overwhelm the faithful from the Church and from the common Worship? What do the Fathers of the Church have said about Psalmody with selfishness and Psalmody with secular ethos, which does not give birth to prayer?

### **Robin J. Freeman**

#### **“With one voice and one heart”: choral singing as embodied ecclesiology**

In the liturgies of Sts. John Chrysostom and Basil the Great, the celebrant prays: “Grant that *with one voice and one heart* we may praise Thine all-honorable and majestic Name...” Basil uses the same embodied metaphor in his *Epistle*<sup>207</sup> to describe the unifying effect of antiphonal singing at a vigil service. This paper argues that choral liturgical singing can function as an embodied spiritual practice for creating ecclesial unity among singers and listeners.

In classical Western vocal technique, an individual singer develops a kinesthetic awareness of her own anatomical structures and processes through practice. Choral singers also hone ensemble skills, such as matching timbre and unifying vowels, that require not only focused attention on one’s own technique, but also active listening and responding to the sounds created by fellow singers. Additionally, recent scientific studies have found that vocal music positively impacts singers’ and listeners’ physiologies in numerous significant ways. Singing has the potential to alter brain activity, production of hormones such as oxytocin, heart rate, oxygen levels, and more. Other recent studies have shown that choral singing has potential to unify a group of singers through collective breathing, even causing ensemble singers’ heart rates to sync.

This paper argues that the role of liturgical music is not merely functional, serving as a medium for communicating sacred texts, nor merely ornamental, adding beauty to the liturgy’s words and actions. Rather, choral singing is an embodied spiritual practice that contributes to unity within the body of Christ.

### **Galina Alekseeva**

#### **The sacred space of the Temple in the text and singing formulas of hymns: the importance of understanding for performing practice**

Modern performers of church hymns do not always possess a technique for analyzing chants and do not always understand the text of the hymns, setting forth one or another substantive aspect of Scripture or the life of the Holy. Often the performance is based on the simple singing of the lines. It is important to show how the system of values of Byzantine, Old Russian and other church art based on the texts of the Holy Fathers of Byzantium is implemented through the philosophical system, the system of Homiletics of the texts, iconography associated with chanting, the system of musical formulas, in chanting. The system of values that forms the so-called “objects-mediators”, or metatexts of the imaginative system in the sacred space of an Orthodox church, is expressed through temple activities, the art of icon painting, church singing and its comparative Greek-Old Slavonic terminology, which preserved in the singing ABC books. It is this value system that is the **main mechanism** for translating the Byzantine Heritage in the spiritual experience of Russia. The extension of such a methodological approach to the adaptation of Byzantine art in Russia at different stages of the development of tradition, in other countries, allows convincingly to identify both the closeness of cultures and the uniqueness of the spiritual heritage of each stage and each culture. The paper analyzes the objects-mediators of the temple’s imaginative system on the material of Octoich’s chants, taking into account the development of the tradition of church singing on Octoich’s texts in Byzantium, Russia, Korea and China. An analysis of the architecture of temples and iconography is involved.

**Brian A. Butcher**

**Liturgical Singing as a Source and Criterion for Philosophical Aesthetics**

It is well known that in the Christian East, unaccompanied singing abides as the ordinary, all-encompassing medium of public prayer. It is not a discrete activity carried out during worship, so much as the way in which, by definition as it were, worship is enacted. Whether it involves cantors, choirs or the whole congregation, such singing is always a dialogue—ideally a three-way “conversation” engaging a deacon, as well as the presiding bishop or priest. Traditional Orthodox practice in this regard raises interesting philosophical questions about the intersection between the psychology/sociology of singing, and the understanding and experience of beauty—arguably the defining, overarching category in Orthodox theological discourse.

Happily, Terence Cuneo has given some thought to the matter in his recent *Ritualized Faith: Essays on the Philosophy of Liturgy* (OUP, 2016). And yet there is no mention, in the chapter on liturgical singing, of *beauty* as such—nor attention paid, for example, to the array of musical references and analogies which animate the various genres of text used (i.e., sung!) in worship. Finally, there is an exclusive focus on the Byzantine tradition and its Eucharist which might well be complemented by a consideration of singing in other Eastern Christian traditions (including the Coptic and Syriac), as well in other species of liturgical action such as the Liturgy of the Hours.

Such a broader consideration would further necessitate reflection on the relationship between language and singing and, specifically, the interaction of *different* languages as sung within a given liturgical context: several Eastern Churches habitually worship in a multilingual manner, with music serving as the “glue” connecting discrete linguistic units such that they can effectively present an aesthetic unity of form.

**Costis Drygianakis**

**Musical Text and Church Chanting: Some observations on their relationship in 20th century Greece**

While the music of the Byzantine tradition has its own system of notation since the beginnings of the second AD millennium, even in the 20th century it's quite questionable whether actual church chanters follow strictly written scores or improvise ad libitum inside a given modal framework. Taking into account parameters like the percentage of literacy, the frequency of ceremonies and the demand for chanters versus population density, one is not surprised to find, in the fieldwork, that church chanting is still a matter of orality to a great extent, and that the various forms of oral transmission are dominant against the transmission through the musical text. In fact, even in periods of great rise, the musical manuscript was regarded as a memory tool and not as identical with the musical composition. Performance practices and the organization of the (generally small) choirs seem to highlight exactly the improvisational style of this music. From the middle 19th century on, there is a change in attitude; the Church attempts to support, and even to impose, the strict interpretation of the notated pieces, considering the musical text to be identical to the musical piece, as it happens in the classical music of Western Europe. But this of course means finally a change in the music, giving birth to a new style of “concert-chanting” and to the formation of different choirs which, while claiming to be a reconstruction of the past, are actually a totally contemporary phenomenon in their particular features.

**Maria Rizzuto**

**“Concerto narrato” a dialogical way to communicate with a city through liturgical chant**

The panorama of the Orthodox Churches in Sicily today is particularly relevant. Among the choirs present in Sicily, an important role has been taken by the choir of the church of Sant'Alessandro di Comana (Moscow Patriarchate) in Palermo. The cooperation between the regent, Irina Nedoshivkina Nicotra, and the author of this abstract has given life to a concert activity structured as a dialogue with the city: these performances have been called “narrated concerts”. A narrator accompanies the audience through the ritual, through the multilingual, musical, liturgical, symbolic and spiritual aspects of the chanting. In this performance, narration and chant alternate, mutually reinforcing each other, within the broader liturgical context evoked and re-enacted by the chants performed according to the process of ritual action. The peculiarity of the choir depends on its being composed by Italians (Orthodox and Catholics) and Russians. The choir's staff becomes a metaphor for the city: singers of different languages, cultures and backgrounds interact constructively through the musical modality by performing liturgical repertoires. The power of chanting transcends the boundaries of the profession of faith and the visible and invisible

perimeter of the church. Through the narrated, the liturgical chant, and therefore the blessing, expands into the city enriching the Sicilian soundscape with repertoires and executive procedures absent until ten years ago.

### **Ekaterina Antonenko**

#### **The turn from Baroque to galant style in the Russian church music**

Since patriarch Nikon introduced Western polyphony into the Russian Orthodox singing in the 1650s, the so-called partes singing became the prevailing style until 1760s. The further stylistic transformation of the Russian church music was associated with the change of Russian monarchs and their tastes. Empress Elizabeth (ruled until 1761), as Jacob von Staehlin reported, loved to sing with the choir in her domestic church and resisted the penetration of the Italian taste in it. Apparently, the change of the style took place during the rule of Catherine the Great. Nevertheless, the partes style survived in some Russian churches till 1851 that could be revealed by some manuscript sources. The present report is based on the analysis of a handwritten set of choral parts recently found at the Glinka National Museum of Music (Moscow). Thorough examination of the choral set (we called it the Moscow manuscript) allowed us to date this manuscript to 1760-1770s. Along with the set of parts discovered in Kiev in 2001, the Moscow manuscript can be regarded as the major source for research of the Russian church music of 1760-1770s. It enabled us to discover works by Vincenzo Manfredini (no Russian Orthodox work by him was known so far) and Maxim Berezovski.

### **Maria Takala-Roszczenko**

#### **The Use of Instruments in Orthodox Church Music: Discourses and Practices in Early 20th Century Finland, Estonia, and Russia**

Instruments are not traditionally employed for musical performance in the Byzantine Rite Orthodox Church. Although their use has not been specifically prohibited by the canons of the Church, instruments have been perceived as inferior to the human voice and thus excluded from liturgical practice. Initiatives for their adoption have, nevertheless, emerged in different historical contexts, and, in some local cases, instruments such as the organ have been, or still are, in use. My paper examines the different local discourses on the liturgical use of instruments in the sphere of the Russian Orthodox Church in the early twentieth century. It focuses on the contexts from which the initiatives for their adoption emerged among the Orthodox population of Finland, Estonia, and Russia, and analyses the evidence of how instruments were used for accompaniment of liturgical chant in these cases.

### **Margarita Moisejeva**

#### **Specific Orthodox Liturgical Chant Traditions and Its Development in Lithuania Today**

The research on contemporary orthodox church music has shown that there is a number of specific orthodox chant traditions in Lithuania, which differ from the general model of orthodox chanting in the country. Musical tradition is a quite rare term in ecclesiastical music research, thus the author presents her perception of the term of orthodox liturgical chant tradition in the context of her particular study. There are several specific liturgical chant traditions existing in Lithuania. First is the first Lithuanian parish (established back in 2005) chanting tradition. In this case, we witness the orthodox chanting development process in different cultures, particularly in European catholic culture. We can see the development of specific Lithuanian chanting tradition. The following of atypical chanting tradition is noticeable in the monastery of The Holy Spirit in Vilnius as a model of orthodox cultural administrative center's chanting. The monastery chanting is mainly inseparable from the chant of the Diocese choir. This kind of tradition could have appeared in the 19th c. and continues to this day. The author describes main features of this tradition. The tendency of reviving old chant appears fragmentary in different parishes in Lithuania. However, with the lack of knowledge and education there is no possibility for development in this area across the country. But it is noticeable exception can be seen in St. Constantine and St. Mikhail parish in Vilnius (this parish choir is one of the most professional orthodox choirs in Lithuania). The choir performs the typical chanting model across Lithuania, old Russian chant examples and the musical pieces of the Lithuanian orthodox composer deacon Victor Miniotas. The author has been conducting field work related to orthodox chanting in Lithuania for the past 10 years. Therefore, the topic of interest is the processes of tradition change and their causes.

### **Bogdan Djaković**

#### **Contemporary Audio Editions of the Orthodox Sacred Music as an indicator of the current state of this genre in Serbia: the case of Church Singing Societies, Studio Choirs, Vocal Ensembles and Popular Chanters**

The paper explores certain number of CD's with different kind of Orthodox Church Music which were released in Serbia in last 30 years by the Church Singing Societies, Studio Choirs and Vocal Ensembles as well as "popular" chanters. Through the vast and aesthetical different repertoire - from Serbian traditional Chant, ne-Byzantine tradition, Spiritual Songs, Russian, Bulgarian, Romanian Chant and Choral Music, Serbian 19th and 20th century artistic Choral Music – these CD's show the revitalization of the whole genre after the late 1980s. As representative examples of many, sometimes even opposed Church Music ideas, they built a mosaic of reestablished music values which show their vitality not only through the aspect of reborn elements of Christian culture, but as pure music in general.

### **Robert Galbraith**

#### **Historical Performance Norms and Russian Sacred Music**

Historical performances can create de facto norms that inform or constrain later performances, but relevant studies of Russian sacred music have long been constrained by a lack of recordings. Recently, the demise of the Soviet Union, advent of the Internet, and popularity of Rachmaninov's Vespers, have collectively made multiple recordings available; 34 were analysed using the Magnificat (section 11). Group 1 included 4 Soviet era recordings, with the first 'historical' recording, made by Sveshnikov in 1965. The latter never officially appeared in the USSR, but was released in the West, consistent with interest in promoting Soviet achievements. The remaining 30 recordings came after 1991: nine by Slavic choirs (Group 2); and 22 by non-Slavic choirs (Group 3). The following measures were scored subjectively: quality of singing; weight; balance and coordination; tuning; dynamic range; vocal clarity; and prominence of basses. Choirs in Groups 1 and 2 generally followed the historical Sveshnikov 'concert' formulation – large choir; weighty singing; prominent basses; and extreme dynamics. Some Group 3 choirs followed this pattern, but several were smaller and gave lighter performances with better balance across the four voice parts, albeit with occasional imperfections in pronunciation. Quality of singing was notable in the smaller, all-professional ensembles. In conclusion, weighty, muscular performances may have become a norm for this work. However, the Magnificat is said reflectively by Mary, a humble woman, in reverence and thanks for her blessing. Given the complexity and musical brilliance of Rachmaninov's score, should we perhaps now be exploring more nuanced performances?

### **Achilleas G. Chaldaeakes**

#### **A Kalophonic Verse from 2nd Psalm composed by J. Koukouzeles: 'From Manuscript to Performance'**

In the present paper, I shall refer to the full musical text of a Kalophonic Verse from the Second Psalm, composed by John Koukouzeles; this is a long composition of great musicological importance, which will mainly be studied according to its 'exegeses' version, made in 1818 by Chourmouzios Chartophylax [a musical text kept in his autograph codex No. 703 of the collection of the Metochion of the Holy Sepulcher, ff. 227v-235v]. Moreover, in order to incite comparative musical parallelisms, I shall take into consideration the same composition additionally written (according to another Byzantine Notation System, i.e., historically speaking, the previous one from that of the so-called New Method's relevant system) at two significant musical codices; in my opinion, they are codices that (potentially and hypothetically) could have been taken into account by Chourmouzios, at the time he was preparing his aforementioned 'exegeses'; I am referring, specifically, to the manuscripts No. 222/73 of K. Psachos' collection [an autograph of John Protopsaltis in 1766, ff. 56r-57r] and No. 36 of Gritsanis' collection [an autograph of Cyril, Bishop of Drystras, in 1808, pp.170-177].

Through the continuous (and kalophonic) melodic flow of the composition under examination, a clearly latent 'musical rhetoric' is arising, a 'musical rhetoric' that at the same time is expressively dramatic; this 'musical rhetoric' gives prominence to a brilliantly developed corresponding interlocutory prospect of composition's poetic text; a prospect that is inherent in the initially given psalmic verse [*Psalm 2, 1*]; a verse that is dynamically strengthened in its anagrammed and kalophonic management; a verse that is finally formulated in an actually new poem; this is a 'musical rhetoric' based and especially developed around a main ontological question [: *why?*], a question given from the very beginning through mentioned Psalmic Verse.

Consequently, the composition examined in the present paper is finally structured (compatible with its pre-exposed morphological philosophy) in several parts; this effort is a ‘proposal’ of mine, in order to be chanted by a soloist and a choir, respectively; this specific ‘proposal’ is aiming at the abovementioned promotion of composition’s dialogic melodic prospect, but at the same time is following the idea ‘from Manuscript to Performance’. In the emerging interpretation of the musical text commented here, the above (almost secret) morphology of the composition is sought in practice and that helps us to discover, through the individual melodic lines of the composition, its entire aesthetics.

### **Chad Houk**

#### **How Heavenly Worship is Localized in the Congregational Music of St. Andrew Orthodox Church**

While current studies of congregational music focus on Catholic and Protestant communities, little attention has been given to its practice in the Orthodox Church. This is unfortunate, because Orthodox congregational music is an engaging area of study, and its inclusion is necessary for a complete understanding of Christian worship on an international scale.

Orthodox congregational music certainly displays noteworthy features in countries where Orthodoxy is strong, but it is perhaps most interesting in places where it has yet to gain a firm foothold. In the congregations of the diaspora, especially where converts are numerous, the music used in corporate worship varies greatly. Although rooted in Orthodox tradition, it is also influenced by the abilities and sensibilities of its members, as well as by the expectations of the larger culture.

In order to contribute to this area of inquiry, then, this paper will address how congregational music is envisioned and enacted at one local Antiochian Orthodox church in the United States, specifically, St. Andrew Orthodox Church in Woodway, Texas. I was able to interact with this community throughout 2018. What I learned through observation, participation, and interviewing is that Orthodox congregational music in this community, while essentially conservative, shows much diversity. This is due to its location, the diverse nature of the Antiochian Orthodox Church, and the variety of backgrounds of its recent converts. In this paper, then, I hope to demonstrate how this congregation finds unity in diversity and fulfills its mission to embody heavenly worship in a local setting.

### **Costin Moisil**

#### **The failures of a 22nd century historical musicologist**

My paper explores the hypothetical work of a musicologist of the future interested in the Church music sung in Bucharest in 2019. What evidences would such a musicologist find in manuscripts, books, journals, and recordings in order to reconstruct the chant? What would he think about the repertoires in use? What would he probably miss?

### **Richard Barrett**

#### **The Digital Chant Stand and the Electronic Manuscript**

Various Orthodox Churches have begun to employ personal electronic devices and online distribution of texts, music, and rubrics for liturgical use. Within this space, AGES Initiatives, an extra-ecclesial American nonprofit founded in 2012 by Fr. Seraphim Dedes, produces the Digital Chant Stand, an online database and delivery mechanism for electronic bilingual service booklets with hyperlinked scores for all hymns in both languages, produced by a software platform that can generate several months’ worth of services in seconds. The platform is customizable for any typicon, any given library of texts, any library of music, and the booklet format is also customizable. The end result makes it possible to prepare and execute any given service entirely from complete script comprising electronically-generated liturgical texts, rubrics, and scores.

The AGES platform can be accessed through either the web or a tablet app that makes everything for any given service immediately accessible, and this raises concerns; such a system, it may be argued, discourages clergy and cantors from familiarizing themselves with the Typikon, and instead encourages them to follow a ready-made script. There are also practical concerns of a skeuomorphic nature. With no physical books, customary practices involving them — such as the placing of the Triodion before the icon of Christ right before Vespers of the Publican and Pharisee — become problematic.

This paper will discuss the opportunity the Digital Chant Stand represents to support and enhance the liturgical and musical life of parishes.

**The Psalm 103 Project Status Report: Getting a Collaborative Orthodox Music Project Off the Page and Into an Audience's Ears**

As reported to ISCOM at the 2015 meeting, The Psalm 103 Project is a multimedia undertaking involving a concert setting of the Vespers psalm, commissioned by The Saint John of Damascus Society and bringing together the work of six very different Orthodox composers: Matthew Arndt, John Michael Boyer, Alexander Khalil, Kurt Sander, +Richard Toensing, and Tikey Zes. The score was completed in June of 2015, at which point the Society turned its attention to publishing the work with Musica Russica and premiering it with the right ensemble. The piece was always intended for Cappella Romana and was tailored to their manifold strengths, and they graciously agreed to take it on. In October 2018, they brought the work to life for audiences in Seattle and Portland. Since then, the Society's efforts have been focused on editing the score to reflect the things we discovered in preparing it for performance, as well as working with Cappella Romana to schedule the recording, and having initial conversations with filmmakers for the ultimate phase of the project. This presentation will discuss the challenges and opportunities presented in bringing such a work to life from page to concert hall, and will include audio and video clips from the rehearsal process and the performances. God willing, we will also be able to exhibit the score publication.

## Posters

### **Svetlana Poliakova, Ivan Moody, Nadezhda Chmakova, António Baptista, Joana Peliz, Helena Vaskova** **Orthodox Chant in Portugal Today: A Panorama**

This is a pioneering project with the objectives of creating an overall panorama of the expressions of Orthodox chant in Portugal, in a plurality of contexts, and of establishing specific strategies for future projects.

In this first phase, this is carried out:

- through research into the historical, patrological, iconographical, sociological, stylistic and performance contexts, the results of which will be discussed in a colloquium to be held in 2020 and by means of a number of publications;
- through the performance of monophonic and polyphonic repertoire from many different places, and covering a chronological span from the Middle Ages to the present day;
- through the creation of new repertoire, with particular emphasis on the work of Fr Ivan Moody;
- through the preparation and publication of a set of scores, with texts in Portuguese and/or in transliteration (From Greek or Slavonic) of the fixed parts of the Liturgy, Vespers and Matins, the Sunday Octoechos and the propers for the most important feasts (what will be new in these publications, in comparison with extant editorial practices, is the bringing together of repertoires from the Churches of several countries and different stylistic tendencies);
- and through the liturgical use of the repertoire being researched, performed in concert, prepared for publication and composed: this initiative began with Vespers celebrated by Fr Ivan Moody with the choir of the parish of St John the Russian, Estoril (Ecumenical Patriarchate of Constantinople), with the participation of the Pravoslava chamber choir.

The project involves various elements of Portuguese society – the academic community (teachers, researchers and students at the Faculty of Social and Human Sciences at the Universidade Nova in Lisbon and CESEM), members of parishes (priests and singers from the Greek, Russian, Ukrainian, Romanian, Bulgarian and Serbian churches in Lisbon), and also external collaboration with a researcher from Athens and a graphic designer in London.

### **Irina Shekhovtsova**

#### **Church singing manuscripts of the Russian Greeks in Moscow collections**

At present, I know about 136 Greek notation manuscripts (10th-19th centuries) in the Moscow collections, including 38 with ekphonetic signs. Establishing their origin is one of the most important tasks. As a result of studying the collections in the Russian State Library, the Russian State Archive of Ancient Acts and the State Historical Museum, I was able to discover a whole series of manuscripts from the 18th-19th centuries, whose existence is connected with the singing practice of the Russian Greeks, inhabiting the Crimea, and later the Azov region, Odessa and its neighborhood. In addition, several similar sources were previously identified in the collection of the Institute of manuscripts of the National Library of Ukraine.

In connection with the study of these manuscripts, a number of problems arise: codicological, paleographic, philological, attributive, the resolution of which will help shed light on the features of church singing practice in the conditions of life of the national diaspora.