



## **Abstract Book**

**The Ninth International Conference on Orthodox Church Music:  
“Church Music and Topography: City, Village, and Monastery”  
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### **Keynote Presentations**

**Daniel Galadza: Sacred Topography and Hymnography for Holy Week in Jerusalem in Codex Hagios Stavros gr. 43 (AD 1122)**

The liturgical celebrations of Holy Week—the highpoint of the Orthodox Christian liturgical year—are marked by their reliance on the biblical narrative surrounding the passion, death, burial, and resurrection of Christ, which take place in Jerusalem—the Holy City. This paper examines how the sacred topography of Jerusalem is presented in codex Hagios Stavros gr. 43 (AD 1122), a twelfth-century manuscript containing the rites and hymns for the services of Holy Week and Pascha at the Church of the Holy Sepulchre (Anastasis) and in various places across the city. Particular attention will be paid to the relationship between place and commemoration, as expressed in the hymnography for the celebrations.

Although the manuscript was first published in 1894, this is the first systematic study of the relationship between topography and hymnography on the basis of this important manuscript, made possible by more recent studies in Byzantine hymnography, better understanding of Jerusalem's liturgical history in the first millennium, and knowledge of the archaeology and topography of the Holy City.

**Bissera V. Pentcheva: The Dynamics of Prayer at Hosios Loukas**

The mosaics of the monastery of Hosios Loukas offer one of the most compelling programs from the Middle Byzantine period. The sheer beauty of the figural images and the opulence of marble and gold are in stark contrast with the surrounding mountain landscape and the modern sense of isolation. The artistic richness of the surviving artifacts confirms the monastery's original strong connections with Constantinople and the Mediterranean trade and pilgrimage networks. The promotion of the cult of Hosios Loukas is deeply invested in the process of standardization of the ecclesiastical calendar in the Byzantine capital in the tenth century and the completion of the large project of writing liturgical poetry and music for the Kanon. This paper explores how the cult of Hosios Loukas successfully mobilized many artistic channels in order to secure and promote the charisma of the patron saint: the writing of a vita, the construction and decoration of an extensive figural program, and the composition of new poetry and music for the celebration of the saint's Feast. Hosios Loukas promoted the efficacy of prayer, and this study uncovers how the saint's intercession is imagined, activated, and experienced at the site.

**Alexander Khalil: The Chanting of Rev. Hanna Sakkab: a musical topography of time**

When reflecting on topography and church music—particularly in the Orthodox church—one naturally thinks of communities that have existed in one locale over vast stretches of time and what might be preserved by and learned from them. In the Byzantine tradition, Mt. Athos, Constantinople, Jerusalem, and many other monastic or urban centers come to mind. While indeed much of my own work has focused on music as practiced in such places, and much can be learned from them, this way of thinking results in a topography of church music that is deceptively static, simply mapping differences in musical style to corresponding geographic locations. I propose an alternative approach that considers understanding of both place and musical style as dynamic both at the individual and collective level. People move. Communities—all communities—are in a constant state of dispersal and realignment. This presentation will explore the dynamics of one such dispersal, the Palestinian diaspora, through the life and music of Rev. Hanna Sakkab of blessed memory, a priest from Jerusalem.

Rev. Sakkab (1927-2021) was born and raised in the ancient Christian quarter of Jerusalem. His father, who was also a priest, taught him to chant by singing to him while gently tapping rhythms on his wrist, forever synchronising his pulse, as Rev. Sakkab described it, with the rhythms of chant. His plans to stay in Jerusalem were abruptly shattered in 1948, when war broke out and he fled to Lebanon, where he became a priest and served for 21 years before moving to New York state and eventually California. Throughout his life in diaspora, Rev Hanna was not simply a bearer or conduit of tradition who by rigidly maintaining a certain musical style would connect his communities to a temporally and physically remote homeland, although many experienced his chanting in this way. Rather, his chanting represented always the sum of his experiences and understandings, theological, linguistic, and musical, gained through his physical and spiritual journey to form a unique and rich musical topography.

## **Presentations**

### **Serafim Seppälä: Centre of the Earth in Patristic and Liturgical Understanding**

The verse "You have wrought salvation in the midst of the earth" (Ps 74/73:12) occurs in various liturgical contexts in Triodion (sixth hour prayer), Octoechos, canons of Sunday matins, and feast of the cross (Aug 1). This paper aims to outline the patristic understanding of this verse and the cosmological vision behind it. Cyril of Jerusalem explicitly used this very verse to argue that "Golgotha is the very centre of the earth". This idea is actually the reason why the verse has been utilised in the liturgical tradition particularly in contexts related to the cross and crucifixion. The interpretation leads us to explore the idea of centre of the earth in patristic understanding and its Jewish background. How and when did the view of Golgotha as the centre of the earth develop?

The analysis is based on a wide variety of Greek and Syriac sources, such as John Chrysostom, Theodoret of Cyrillus, Pseudo-Methodius, Ephrem the Syrian and Book of the Cave of Treasures. Interestingly, the difference between the Eastern and Western (Augustine, Cassiodorus) understandings of this verse is considerable.

### **Fr Damaskinos (Olkinuora) of Xenophontos: Moral Allegories in Byzantine Hymnography on Temples and Churches**

In the repertoire of Byzantine hymnography, the Temple of Jerusalem acquires a special role and is even dealt with through the rhetorical device of personification. On the other hand, the liturgical year commemorates the dedications of Christian churches, most importantly the Anastasis Church of Jerusalem, celebrated on September 13. The present paper is a survey of these liturgical hymns from a tropological point of view: the buildings are seen as moral allegories and therefore provide spiritual models for the believers who enter in them. This allegory is often coupled with the typology between the old Temple and the new, Christian temple, especially in the case of the Anastasis. This discussion is further on linked with the spatial theology of the Byzantine Church, culminating in the Mystagogy by Maximus the Confessor.

### **Dimitrios Balageorgos: Coming from the psaltic tradition of Jerusalem: aghiotaphites composers and codicographers**

The Holy Land, in all its extent, not only has to present great personalities who served the chanting act of worship, but also excellent examples of the main parameters of art, such as composition and codification. However, few elements of the Jerusalem chanting tradition have become known up to date. My research in the Patriarchal Library of Jerusalem revealed interesting bio-ergographic, historical-musicological and codicological elements, which reveal a very wide aghiotaphitic psaltic tradition.

In my announcement entitled "Coming from the psaltic tradition of Jerusalem: aghiotaphites composers and codicographers", the report of the highlighted elements will be attempted.

## Harri Huovinen: Participation in Psalmody and Church Membership in Cyril of Jerusalem

The body of catechetical homilies attributed to Cyril of Jerusalem (c. 315–387) is widely recognized as one of the primary sources of mid-to-late 4th century liturgical theology. Therefore, it seems surprising that the author's view on ecclesial music and praise—recorded in more than 20 passages of the Cyrilline corpus—remains relatively unexplored.

The present essay constitutes an attempt to fill this lacuna. At the same time, it seeks to shed light upon a dogmatic question that arises from the catechist's music-related statements: In Cyril, is there a relationship between the catechetical audiences' current stage in the initiatory process and their supposed role in congregational singing?

The study shows that the Cyrilline distinction between the ecclesial status of baptismal candidates and baptized Christians is reflected in the way the author discusses their ability to participate in psalmody. On the one hand, the catechist does exhort his candidates to magnify the Lord. That said, at the pre-baptismal stage, he appears to regard them mainly as students of psalmody. On the other hand, in the majority of passages, psalmody and praise are depicted in the context of the congregation of baptized Christians. According to Cyril, the celestial doxology of the angelic host is also made manifest in the Hagiopolite liturgies of baptism and eucharist. Thus, in the liturgy, the fully initiated members of the church—whether neophytes or authorized singers—are granted no less than participation in celestial doxology in the presence of angels."

## Nina-Maria Wanek: Geography in Psalms: Hagiosophitikon Settings of Psalms 1 and 3

The term *hagiosophitikon* is quite well-known in Byzantine chant, where it occurs in manuscripts from the 14th century onwards: Most often one encounters the designation *hagiosophitikon* in rubrics of settings of Psalm 1 (Μακάριος ἀνὴρ) and Psalm 3 (Κύριε, τί ἐπληθύνθησαν οἱ θλιβόντες με). Nevertheless, neither the exact meaning of *hagiosophitikon* has ever been clearly determined, nor have the settings themselves been melodically analysed yet.

Thus, *hagiosophitikon* is sometimes explained to denote chants associated with services in the church of Hagia Sophia in Constantinople and in Thessaloniki respectively, and/or to represent hymns rather conservative in outline or to have been composed in a very local style.

The present paper will aim at both clarifying the term's meaning itself as well as presenting a detailed analysis of the compositional style by comparing the *hagiosophitikon* settings of Psalms 1 and 3 among themselves and with melodies named *palaion* (old) in manuscripts of the 14th and 15th centuries: What kind of compositional style do the *hagiosophitikon* settings display, do they use formulas and if yes which ones, might their syllabic parts show traces of the old, so-called "simple" psalmody and how are the melismatic parts treated? – These are just some of the questions which will be discussed in the paper in order to get closer to resolving the unanswered questions surrounding the term *hagiosophitikon*.

## Catalin Cernatescu: The musical tradition of the Epitaphios Threnos in the Byzantine and Post-Byzantine Era

The history of the Epitaphios Threnos is a topic that engaged scholars in contradictory discussions for decades. Although some researchers are trying to trace back the sources of this particular chant to some early Christian hymns composed by Ephrem the Syrian or Romanos the Melodist, its poetic text can be found only starting 1346 in several Sabbaitic codices, while its musical settings can be encountered in the second half of the 14th century, especially in Constantinopolitan *akolouthiai*. The various forms of this three-part poem will be reflected in the musical tradition as well. In this paper I examine the melodic versions of the Epitaphios Threnos recorded in Byzantine and Post-Byzantine manuscripts from Constantinople, Mount Athos, Crete and the Danubian Principalities.

## Vasileios Salteris: The service of the Ten Martyrs of Crete: local repertory and stylistic identity

The Orthodox hymnography contains hundreds of hymns chanted in honour of various saints, whose commemoration is common throughout the Christian world. Nevertheless, it is also a fact that some saints

are especially celebrated in specific places, such as their birthplace. This is exactly the case of the Ten Martyrs, considered as protectors of Crete. whose commemoration is celebrated on the 23rd of December. It is quite interesting that the island of Crete is mentioned by name in the hymnography of the feast, while it also contains references to the forthcoming celebration of Christmas. Even though these hymns are contained in the Byzantine and post-Byzantine sticheraria, it is not surprising that they possess a prominent place in the compositional work of great Cretan composers, including Ioannes Plousiadenos in the 15th century and Demetrios Damias in the 17th, both prominent clergymen in the capital city of Candia. The present paper focuses in various arrangements of the hymns in honour of the Ten Cretan Martyrs found in manuscripts of Cretan origin, considered as a point of convergence between the local religious tradition of the island and the special musical style of the Cretan composers of the late Venetian period.

### Gregory Myers: The Ritual Comings and Goings of the Medieval Slavs: Stational Liturgical Action and Music

In his 60th-birthday offering to Bulgarian Byzantinist Axinia Djurova, Robert Taft writes, "Like most Late-Antique Christian liturgy, the rite of the Great Church was processional dominated ritually by comings and goings." While another writer, John Baldovin, observed, "The stational liturgy of Constantinople represents the most complex use of an urban milieu for the purposes of worship..."

As part of the Byzantine legacy to the medieval Slavs, stational events marked every event in their daily lives. Indeed, the processions of Constantinople's Great Church provided a model or template for them, and were emulated in the urban centers of the Slavic lands. The following examines how much of the Byzantine processional apparatus and the accompanying music was appropriated by the Orthodox Slavs in those formative early centuries following their Christianization.

Through a comparison of the rubrics, this presentation explores the music and liturgics of the long processional chant for the June 29 Feast of the Holy Apostles Peter and Paul: the Mode I Plagal/Mode V Katavasia, sung to accompany dual processions at both Vespers and Matins. Composed in the choral style, the chant has ample representation in both the Greek Asmatikon and Slavic Kondakarian musical manuscripts from the 11th to 13th centuries. The celebration provides a fine illustration of the appropriation of Byzantine cathedral rituals and music by the medieval Slavs.

### Victoria Legkikh: Rejoice the city Murom

The paper is devoted to the sacralization of the city Murom. The first saint connected with Murom was St. Gleb, the son of St. Vladimir. During the Macarius's Councils in 1547 and 1549 Constantine of Murom and Sts. Peter and Fevronia were canonized. There is also a Murom's lost icon of Theotokos, which is considered miraculous. In 1620-1630 it started a veneration of Juliana of Murom. In 1609 it started a local veneration of Basileos of Rjazan. The earliest hymnography devoted to saints of Murom is known from the mid. of the 16th century. These are the service to St. Constantine with children and the service to Sts. Peter and Fevronia, written by hymnographer Mikhail. After the all-Russian canonization of St. Juliana in the 70-s of the 20th century it was created an akathistos to here. It is also known a later akathistos to the icon of Murom and in 1870 it was served the first service to St. Basileos of Rjazan. Even if hymns devoted to the certain saints it is also often mentioned the city which receives a special meaning. In the 21st century the special role of this city was emphasized by the establishment of the Day of family and love, which is celebrated on the day of commemoration of Sts. Peter and Fevronia. The paper is devoted to analysis of the hymnography to Murom's saints and the sacralization of the space.

## Study Group for Byzantine Musical Palaeography “Chrysorrhemon” (School of Music Studies of the Aristotle University of Thessaloniki): ‘The Place’ of the ‘Uncircumscribed’: Thoughts on hymns and troparia for the Most Holy Theotokos from various local traditions through the centuries

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Χαῖρε Θεοῦ ἀχωρήτῳ χώρα (Hail, enclosure of the God whom nothing can enclose) is one of the most famous verses of the Akathist Hymn for the Holy Virgin Mary (transl. by Mother Mary and Archim. Kallistos Ware, 1977), expressing the mystery of the Incarnation of Our Lord Jesus Christ, the Uncircumscribed Word (ὁ ἀπερίγραπτος Λόγος, *ibid.*). Thousands and thousands of Byzantine chants praise His mother, from the early Christian times until today. After a brief introduction, we will focus on selected parts from hymns for the Mother of God from the Byzantine tradition, such as Ὑπὸ τὴν σὴν εὐσπλαγνίαν (Under your protection), Τῆ Ὑπερμάχῳ Στρατηγῷ (To thee, our leader in battle and defender), Κατακόσμησον τὸν νυμφῶνα σοῦ (Adorn your bride chamber), Ἄνωθεν οἱ προφηταὶ (From above the prophets), a.o. There will be presented a series of contextualized musical examples, with palaeographical and analytical comments, based on sources from the 3rd to the 19th centuries, in different languages and musical notations, thus tracing part of the transmission history of those hymns and troparia in different places through the centuries. This can invite us to deepen the understanding of dynamics between local and universal in liturgical chant traditions, and to contemplate on the mystery of unity in diversity, of belonging to a place while travelling beyond time and space.

## Aleksandr Andreev: Sources for the Study of the Reform of Hierarchical Services in Moscow the 17th Century

The reform of liturgical books and liturgical music in Russia in the 17th century heavily affected the structure and selection of hierarchical services, including both the pontifical liturgy and various occasional rites. Some rites, such as the Furnace Act, the Order of the New Year, and the Order of the Last Judgment, were completely abolished. Others were heavily reformed, forming the hierarchical services as they are practiced today in the Russian tradition and related Slavic usage. So far the study of these reforms has largely focused on a limited set of sources, either looking at musical manuscripts or non-notated printed books. It is clear that in order to arrive at an understanding of the origin and meaning of the modern hierarchical rite, a holistic approach is required, because the music manuscripts must be considered in combination with the printed sources. In my presentation I overview all the known source material containing text, rubrics and music for hierarchical services: printed books, pontifical hieratica and musical manuscripts, as well as the known Greek sources for the Nikonian reform. In addition to the Muscovite sources, I draw also on materials from the Polish-Lithuanian Commonwealth and show how the Kievan usage differed from the usage of Moscow. I propose a direction and methodology for further research on this topic.

## Robert Galbraith and James Cook: Novgorod as a Major Singing City and Strochny Polyphony

Novgorod was long the most ‘Western’ city in Russia, both by geography and trade. In mid-16th century, it was also the pre-eminent singing centre, with an extraordinary group of musicians who introduced Strochny polyphony a full century before Western Partesny polyphony appeared in Russia. Was Strochny truly indigenous, or a Russified version of extant Western polyphony? Unfortunately, written records are scant, and it is unclear how accurately surviving neumatic manuscripts, and transcriptions in stave notation, represent what was actually sung. However, analysis of available samples indicates that there are consistent musicological differences between Strochny and Western Partesny, consistent with distinct provenance. Secondly, we can infer putative rules enabling improvisation of Strochny without music. This seems comparable to earlier extemporisation in the West, for example in English Discant and Faburden, and continental Fauxbourdon, where sung polyphony was created on the fly based on agreed-upon conventions. At time of Strochny, stave notation was still a century away, but reliable improvisation would have obviated the need for new polyphonic manuscripts, especially for simple two-part renditions at defined intervals. Such imputed ability to improvise Strochny is very different from later Partesny, where less predictable harmonic and rhythmic variance between the vocal lines made improvisation without music challenging. The fate of

Strochny after the 1570 Novgorod massacre by Ivan IV is unclear. However, our findings indicate that Strochny represents a spontaneous, improvised Russian form of polyphony, distinct from Western Partesny.

### Elena Chernova: The All-Night Vigil in early Russian demestvenny polyphony. Presentation of the Edition project

The purpose of my presentation is to introduce a project of critical edition of Russian neumatic polyphony. This publication is the culmination of the work on deciphering neumatic scores of the most festive type of early Russian polyphony—four-part demestvenny singing (or demestvo). The object of the present study is the demestvenny All-Night Vigil recorded in a unique source—a ceremonial illuminated codex belonging to the 17th-century Choir of the Tsar's and Patriarchal Singing Clerics, which is now kept in the British Library. Four-part demestvenny singing stands as the pinnacle of the development of Old-Russian ecclesiastical chant. It is a type of melismatic polyphony with a predominantly dissonant texture, which for three centuries represented the liturgical practice of the leading professional choirs in the realm and whose purpose was to embellish the most significant worship services and moments thereof. Demestvo is not subject to the Octoechos system and is not based on the principle of Cantus firmus. Its structural organization is based on the principle of centonization, transferred to a polyphonic texture and developed into complex combinations of pre-existing formulas. By the middle of the 17th century, practically the entire liturgical cycle of Russian Orthodox Church hymns had already been composed in demestvenny style. Nonetheless, from the beginning to the end of its existence, demestvo remained an elite art, not only due to the complexity of the musical textures and the recording in staffless neumatic notation, but also because of the highly ceremonial status of this type of singing.

The publication of this project is taking place in open access at Heidelberg University Publishing.

### Tuuli Lukkala: Place and locality in the soundscapes of participants of Orthodox worship in Finland

Worship is a multisensory experience in Orthodox Christianity, but there is a strong emphasis on sounds and the sense of hearing. The concept of soundscape – usually defined as being subjective, including the experiences and interpretations of the hearer – is thus a fruitful means to study the meanings participants give to different elements of Orthodox worship.

Place and locality are contexts in which worship is both performed and experienced. Expectations and feelings of familiarity and strangeness are linked to local traditions and other regional cultural ideas. Even in the relatively small Orthodox Church of Finland, the different historical backgrounds, current conditions, and identities of parishes give rise to local variation in worship.

I have conducted ethnographic fieldwork in nearly all parishes of the Orthodox Church of Finland in 2018–2020, concerning the soundscape of Orthodox worship. I have participated in divine services, made audio recordings of them, and interviewed their participants.

The material used here consists of interviews with different kinds of participants of worship as well as field notes including other conversations I have had in the field and observations in liturgical services themselves. I will share preliminary findings about the different ways in which place and locality appear in this material related to the soundscapes of worship.

### Vinay Thomas: Musicking and Chorality in the Malankara Orthodox Church

Characteristic of the Malankara Orthodox liturgy is an “uninterrupted musicality” (Vysanethu 2004). Indeed, regular services are filled with continuous singing and chanting and little utilization of the spoken word. In effect, this contributes to an immersive sacred environment that envelops participants and leads to high levels of active participation, matching what Steven Connor calls Chorality, defined one way as “sound expanding to include what contains it” (2016). Yet within an immersive space of a particular church there exist various and dynamic webs of functionalities and relationships of musical leadership that range from the individual to an entire congregation. As Christopher Small notes in his influential theory of Musicking, performative spaces contain meaning within the relationships created between participants (1998). How

those relationships play out indicate (for those involved) ideal musical, social, and religious values. This presentation aims to explore how the intersection of the theories of Chorality and Musicking can inform us of what "singing the right way" means in the contexts of the Malankara Orthodox Church (Engelhardt 2015). Within its nearly 2000 year old oral traditions, there is much to examine regarding the transmission of practices across churches internationally, and the spatiality of sound in the liturgy that leads to an immersiveness unlike any other religious tradition.

**Panteleimon Zafiridis: The chanting tradition of the Theological School of Halki. An unknown music tradition of Constantinople and Ecumenical Patriarchate.**

The musical tradition of chanting at Ecumenical Patriarchate in Constantinople, is a source and reference element for every student and teacher of Byzantine music. However, we are accustomed to the audio examples of this tradition which are limited to those that take part in the patriarchal church in Fanari. Among the many churches located in Constantinople, the Theological School of Halki is the direct link with the Mother Church as it is called by many the source for the clergy of the ecumenical patriarchate.

In this tradition, the students created enviable chanting choirs while almost always the teachers of the lesson of music were the Protopsaltes of the Ecumenical Patriarchate. In the last century, students of the Theological School have been executives of the church as patriarchs, bishops, priests and protopsaltes, transmitting musical experience and knowledge throughout the provinces of the world. Unfortunately, this year marks the fiftieth anniversary (1971-2021) of the closure of the school by the Turkish state, with the result that this tradition has stopped giving new elements.

The present research and study is part of a long-standing research of this musical tradition, which is being done for the first time, with the ultimate goal of highlighting another aspect of a source tradition as close as that of the famous patriarchal chanting tradition of Constantinople. For this purpose, bibliographic references from the large library of the school have been used as well as field research with interviews and recordings of old students, who are no longer alive. This presentation will publish unknown facts and rare recordings from the interviews, in which bishops, protopsaltes and the Ecumenical Patriarch Bartholomew participate, while the course and continuation of this musical tradition will be sought."

**Girolamo Garofalo: Father Lorenzo Tardo (1883-1967) and the "re-discovery" of Byzantine chant in the Monastery "San Nilo" of Grottaferrata (Rome, Italy)**

In medieval times a significant part of southern Italy was Greek-speaking and followed the Byzantine (more exactly the Italian-Greek rite). In that context, For centuries the Basilian monasticism had a great development too.

Of all the Italo-Greek monasteries of medieval origin, has a special importance the Greek Monastery "San Nilo" in Grottaferrata (far from Rome only about 22 kilometers in straight line), founded by San Nilo di Rossano in 1004 (Rossano is a small village in Calabria). Since its foundation in the Monastery a very intense spiritual and cultural life took place for several centuries: there was, for example, an important scriptorium, including of musical manuscripts, and many monks were themselves composers of hymns and melodies for various offices.

Among the several hundreds of Italo-Greek monasteries that existed in the Middle Ages, the Monastery of Grottaferrata is the only one that still exists today, as an autonomous exarchial "nullius" seat. The Monastery is renowned worldwide among scholars for his very large library of Italian-Greek and Byzantine medieval manuscripts (those with musical notation are over 80).

Over the centuries, however, the Monastery of Grottaferrata underwent a process of progressive decline and "Latinization". This process of "decadence" was interrupted at the beginning of the 19th century, when ritual, liturgical and oriental customs began to be restored. In the perspective of the so called "re-flowering" of Byzantine chant in Grottaferrata, an absolutely crucial contribution was given by Father Lorenzo Tardo.

Father Lorenzo Tardo (1883-1967), a hieromonk of Sicilian-Albanian origin, was the most representative Italian scholar of Byzantine music of the twentieth century. His most internationally famous work is the

facsimile edition of the *Hirmologium Cryptense E. γ. II* for the *Monumenta Musicae Byzantinae* (Copenhagen, 1951). Inside the Monastery Father Tardo also founded a *schola cantorum* which he conducted in numerous concerts and with which he made some recordings on 78 rpm discs.

In this paper the methodology and scientific results of the work of Father Lorenzo Tardo will be summarized, also through the examination of unpublished documents found by the author of this summary himself in the Monastic Historical Archive of the Monastery.

### **Evangelia Spyrakou: On the Historically Informed Performance of Psaltic Art: Old Believers' rituals as source material for understanding functions of byzantine chorós**

Old Believers or Old Ritualists have been struggling for ages after the Schism to preserve traditions that are deeply rooted in the byzantine origins of Russian Chant. The present paper aims to demonstrate that contemporary audiovisual rituals may serve as a supplementary source for scholars investigating byzantine performance practices if combined with *Typika* and iconography. The Divine Liturgy of St. Chrysostom from the town Rzhev (2017) and a performance of *znamenny* chant by Old Believers Choirs in the Pokrovsky Cathedral (Rogozhskoe, 2014) will be the case study. The paper will compare extant Old Believers' choral practices with the several deep notions of forming, performing, and training a byzantine chorós. For instance, the alternation between the intoning soloist and a certain semichoir, consisting of an exact vocal range and timbre, the crucial role of the conductor in the center of the nave, using a baton and intoning, along with the side conductors and the occasional gathering of both choirs in the center. Also, the way women serve the left choir as the byzantine *asketéria* did, both antiphonically but also in the way they were depicted, the incorporation of young children, even infants, as the Orphans were in the byzantine secular chanting and the simultaneous educational procedures that take place along with the actual chanting.

**Pavlos Kordis: A Musical Ikon in New York City: Dino Anagnost conducts John Tavener. Tavener's unknown concert in the Greek Orthodox Archdiocese of America and Anagnost's musical legacy.**

In April 1999, the late Dino Anagnost and the Little Orchestra Society of New York performed a concert under the patronage of His Eminence Archbishop Spyridon, honoring the british composer Sir John Tavener (1944-2013), with Tavener himself joining the audience and the celebrity actress Mia Farrow participating as a narrator in the US premiere of his *In the Month of Athyr* (1998), with text provided by K.P. Kavafy. The event's impact on the community, and details regarding the program and its contributors will be thematically targeted, stating a clear view on Tavener's visit in New York. In parallel, my presentation will also explore Dino Anagnost's contribution to Liturgical music, mainly during his long lasting directorship of the prestigious Cathedral Choir of the Holy Trinity Greek Orthodox Cathedral in New York City; a position he claimed in 1976, succeeding Nicholas D. Iliopoulos. Anagnost (1944-2011), a diverse conductor and educator, also lead the Little Orchestra Society, a multifaceted ensemble pioneering in early music and sketched by the *New York Times* as a "diminutive counterweight to the huge symphony orchestra", and founded numerous ensembles, always championing contemporary works. His tenure at the Cathedral Choir included commissions, performances of his own arrangements using Byzantine music elements, and innovative concert series often featuring living composers.

Key words: sacred music, choral music, liturgical music, John Tavener, Greek Orthodox Archdiocese of America, Dino Anagnost, Holy Trinity Cathedral New York.

### **Fr Ivan Moody: Exile: Space and Memory in the Music of Giya Kancheli**

In this paper I explore the role of sacred space and memory in the work of the Georgian composer Giya Kancheli (1935-2019). By "sacred space and memory", I refer to the composer's constant longing for his native country and his complex relationship with its music, both folk songs and Orthodox sacred chants. I discuss the philosophy underlying various works, such as the *Symphony no. 2* (1970), *Abii ne viderem* (1992-4), the cycle *Life without Christmas* (1991-5), and *Magnum Ignotum* (1994), most of them dating from after he left Georgia, in which this ambiguous relationship is examined, in a variety of different ways. Parallels will



also be drawn with the work of other composers, notably the Armenian Avert Terterian (1929-94) and the Ukrainian Valentin Silvestrov (1937-) and with the film-maker Andrei Tarkovsky (1932-86).

### Ivana Medić: Music Inspired by Serbian Orthodox Monasteries

For many centuries, Serbian Orthodox monasteries were centres of culture and education, and the development of Serbian music also began in them, because the first known Serbian composers worked in the monasteries (in the 14th and 15th centuries).

Although many Serbian art music composers from the 19th, 20th and even 21st centuries were inspired by church chants and other genres of church music, in this paper I want to present composers who were inspired by the monasteries themselves, with special appreciation for the role that monasteries played in preserving Serbian identity, culture and spirituality during the centuries of Ottoman rule and other historical circumstances during which the country was occupied and/or divided. Contemporary composers thus sought inspiration in the monasteries' architecture, fresco paintings and icons, literary works written in them (such as hagiographies, biographies, annals, genealogies, praises), as well as preserved relics and other precious remnants of the past. In addition, many composers were inspired by the sound of monastery bells, which they tried to evoke in their compositions of instrumental music. After a brief overview of the history of Serbian monasteries and the artistic styles nurtured in them over the centuries, I will analyse the works by Aleksandar Damnjanović, Svetislav Božić, Vuk Kulenović and other contemporary composers, inspired by the monasteries of Hilandar, Mileševa, Sopoćani, Gračanica, Visoki Dečani and others.

### Jenni-Tuuli Hakkarainen: The Localization of Orthodox Spiritual Songs: Finnish Translations of lyrics

The paper explores how the lyrics of some Finnish Orthodox spiritual songs reflect their localization process during the first half of the 20th century. When spiritual songs were adopted from Estonian and Russian collections and translated into Finnish, certain significant thematic changes were made. For example, the songs focusing on the Resurrection of Christ were given a new topic, Christmas, in the Finnish translation. The reasons for the changes can be suggested in the Lutheran-dominated Finnish society, to which the Orthodox local Church was trying to adapt. What kind of Orthodoxy was promoted through these songs? Did the same ideas find support in other Church activity, for example, the sermons delivered by the clergy? Were there other ways in which the songs reflected the time and circumstances of their adoption?

### Šimon Marinčák: The Zobor Monastery: Early Witness of the Slavonic Music

The early Slavonic music had been documented in the territory of Slovakia already for the early 9th century. Although the sources do not specify concrete types of chant, we can try to detect some details using information from the state policy agenda, liturgical situation and references in the sources, but also archeological evidence from the site, especially the latest findings.

### Svetlana Zvereva and George Lapshynov: Pechory and Valaam: Spiritual Oases of the Russia Abroad

Two of Russia's inextinguishable and most ancient spiritual centres, the Valaam and Pechory monasteries, which found themselves outside the USSR after 1917, became a buttress for thousands of refugees who on occasion overcame the impediment of huge distances to be near their sacred objects and to steep themselves in the primordial environment of their native Russian church. Born and brought up in Russia and at that time living in the USA, the musician Swan had recently discovered for himself the world of ancient Russian chant and made determinedly for Valaam. The letters of the librarian of Valaam Fr. Iuvian, are also a rich mine for the present-day reader who seeks to experience the atmosphere of the Valaam monastery and find out about the life of its inhabitants.

Swan's visit in 1936 to the Pechory monastery, then on Estonian territory, exerted an equal influence on him. The matter was not confined, however, to studying music manuscripts: Swan and his wife were captivated by the folksongs of that region.

Swan's works in the field of musical medievalism and ethnography laid the foundation for the study of Russian music in the USA. E.V. Swan's splendid stories 'The Pechory Area' and 'Izborsk' augmented the list of Russian literature devoted to these unique Russian sanctuaries fated to be cut off from Russia and which helped thousands of Russian people in foreign lands to survive.

### Nadezhda Shchepkina and Ekaterina Pletneva: Theta Combinations in the Stichera of the Transfiguration (Case Study of 10-12th Century Greek and Russian Manuscripts)

Our idea of the church melos in the 10th-12th-century Greek and Russian traditions is founded upon chanting manuscripts recording hymnographic texts of various genres. The most consistent are the musical scores of the stichera, which melodies during this period were noted down with Chartres, Coislin, Middle-Byzantine and Early-Znamenny notations. The presentation aims to consider the sacral organization of musical space in church monody through the phenomenon of theta combinations and their correlation with the verbal texts of the hymns of the Transfiguration feast. The study involved 10 Greek and 7 Russian manuscripts.

The corpus of the feast, including its forefeast and afterfeast includes at least 25 stichera. Among them, 5 hymns: Ἦχος β' Τὸ προήλιον σέλας Χριστός (found only in Greek manuscripts); Ἦχος β' Σήμερον ἐν τῷ ὄρει Θαβώρ (only in Greek manuscripts); Ἦχος δ' Εἰς ὄρος ὑψηλὸν μεταμορφωθείς ὁ Σωτήρ / 'Na gore vysoce preobrazh'sja Spas'; Ἦχος πλ. α' Δεῦτε ἀναβῶμεν εἰς τὸ ὄρος Κυρίου/ 'Priidite vzydem na goru Gospodnju'; echos 6 'Preobrazisja Iisuse na gore' (only in Russian manuscripts) contain a peculiar direct combination of two thetas, marking particularly important verbal poetical structures. On this material we will consider the following issues: identifying the role of melismatic combinations in the poetical texts of stichera through methods of musical-and-poetic analysis; reconstruction of stichera and theta combinations from paleo-notated sources using legible Middle-Byzantine sources and studying of the musical content of melismatic combinations.

### Maria Rizzuto: From Monasteries in Jerusalem and Nazareth to the Ethnomusicological Archive of the National Academy of Santa Cecilia in Rome: the Melkite Liturgical Chant in Leo Levi's research

Leo Levi (1912-1982) was an Italian Jewish scholar born in Casale Monferrato. He was considered by intellectuals of his time as the most important Italian scholar specialized in liturgical chant.

Between 1952 and 1971, Levi crossed Asia to document liturgical-musical practices of many religious traditions. During his research he also made known in Europe his reflections about the liturgical-musical repertoires he had recorded, through both organising international and national conferences and participating as a speaker to cultural events. Thus, he catalyzed the attention of many exponents of the most open and dynamic European intellectual community.

In particular, Leo Levi brought to Italy some audio documents of an extraordinary richness which have been only partially studied until now. An exemplary case study consists of the recordings of Melkite liturgical chant, both Catholic and Orthodox, in Greek and Arabic. These recordings were made personally by Leo Levi at the most important Melkite monasteries in Jerusalem and Nazareth, between 1963 and 1964. Today, these audio-documents are preserved in the Ethnomusicological Archive of the National Academy of Santa Cecilia in Rome in the 84 collection and are now accessible, thanks to the cataloguing work carried out by the author of this summary last year.

### Ekaterine Oniani: On the Preliminary Musical Paleographic Analysis of Greek Codices with Late Byzantine Notation (According to Greek Manuscripts Preserved at the Georgian National Center of Manuscripts)

Greek hymnographic collections, probably from the 17th-18th centuries, are preserved in the funds of the Korneli Kekelidze Georgian National Center of Manuscripts: Heirmologion (gr. 19) and Menaion (gr.11, gr 9). The manuscripts are stamped by the Library of the Tbilisi Theological Seminary (gr.19, gr 9) and the "Georgian Historical-Ethnographic Society". Other inscriptions indicate a private person ("Belongs to David

the son of the King of Georgia"), or an anonymous owner ("I bought it from a second-hand bookstore"). The manuscripts contain musical signs - the neumes, which probably correspond to the late Byzantine notation.

In Byzantium and Georgia, the neumatic notation was developed synchronously. This fact, given the close religious and political relations between Georgia and Byzantium, should lead to the existence of common principles in the musical script of these two cultures. However, at the first stage of development, the neumatic systems of Georgia and Byzantium do not have any links (except for the non-syllabic placement of names on the verbal text at the earliest stage). On the other hand, the similarities between Georgian and Byzantine neumatic notation of the later period are more obvious. This is probably due to the establishment of melismatic singing in both cultures and the identical technique of recording it.

The report discusses the Greek hymnographic manuscripts preserved in the Georgian National Center of Manuscripts, gives their musical-paleographic analysis, reveals parallels with the Georgian musical writing of the 19th century.

### Ștefan Aurel Ștefan: The presence of Doxastarion of Iacovos Protopsaltes in the Romanian Principalities in the 19th century

An emblematic musical repertoire made at the end of the 18th century, Doxastarion of Iacovos Protopsaltes is present in the religious musical life from the beginning of the 19th century in the Romanian Principalities in two hypostases: firstly, as an integral part of religious music education, and secondly as a basic repertoire of divine worship.

In the first part of the article I will present some historical data about the appearance of Jacob Doxastarion of Iacovos Protopsaltes as an independent musical repertoire and the importance it enjoyed at the time, and in the second part the important aspects related to the authority enjoyed by this corpus. musical in the Romanian Principalities.

The purpose of the article is to discover that the Romanian church chanters were in uninterrupted connection with the Constantinopolitan musical tradition, as well as the high level of religious music education of this period.

### Maria Takala-Roszczenko: Time of Silence: Reactions of Finnish Orthodox Church Singers to COVID-19

Following the outbreak of the coronavirus, Finland went into lockdown on 18th March 2020. By the Emergency Powers Act, schools and other institutions were closed for two months. Churches also introduced severe restrictions to their activities. The Orthodox Church of Finland recommended that all divine services be celebrated with ten participants maximum, preferably only the clergy, the cantor, and the necessary assistants. The parishes were encouraged to set up live internet broadcasts of the services. For church choirs, the busiest time of the Orthodox church year – the Great Lent and Easter – suddenly changed into a time of total silence, as chanting was performed in most parishes by the cantor alone or by two-three singers. Congregational singing was not allowed. My paper examines the experiences of the Finnish Orthodox church choirs during the lockdown in the spring of 2020. Based on a qualitative survey conducted in June 2020, my analysis reveals what kind of reactions the restrictions caused, focusing especially on the feelings of meaningfulness and privilege, and vice versa, of injustice, exclusion, and guilt. On the basis of the survey, I will also investigate how these voluntary, non-professional singers perceive their ministry as performers of divine music.

### Ionuț-Gabriel Nastasă: „Elevation of the Holy Cross” Heirmoi in Romanian Services

In the announced paper, the author intends to identify and analyze textually and musically the Heirmoi (Katabasiae) of the „Elevation of the Holy Cross” Kanon of the Matins (September 14), as they appear composed, adapted and processed in the main Romanian collections of church songs (18th-20th centuries), compared to some Greek music sources of Balasie the Priest, Petros Lampadarios, Ioannis Lampadarios.

These are found mainly in collections generically called “Irmologhion” or “Catavasier”, composed both in Romanian monasteries by authors such as Filotei sin Agăi Jipei (1713), Macarie the Hieromonk (Vienna, 1823),

Visarion the Confessor (Neamț Monastery, 1826), Ghelasie Basarabeanul (+ 1855) and in Romanian cities and villages by authors such as Anton Pann (Bucharest, 1846), Dimitrie Suceveanu (Iasi, 1848), Nicolae Severeanu and Neagu Ionescu (Bucharest, 1897), Ioan Zmeu (Buzău, 1907), Ion Popescu-Pasărea (Bucharest, 1908), Theodor V. Stupcanu (Iasi, 1927), Nicu Moldoveanu (Bucharest, 2000, 2002).

**Elitza Hristova: Some aspects of the development and promotion of Bulgarian liturgical music (comparative study of the processes in the capital, the village of Novi Han, Saint Panteleimon monastery in Patleina)**

The study covers observations from the last 15 years on the trends in the modernization (the ways of comprehension, adaptation, life) of the living tradition in the Bulgarian church-singing practice in the capital's temples, the village church „St. Trinity” in Novi Han and the monastery worship in the emblematic for Bulgarian history monastery - St. Panteleimon in Patleina.

The characteristic features of the processes associated with the influence of different trends on the dissemination of old and new liturgical music are examined. The interrelations between the level of mastery the performing singing art and the repertoire peculiarities are traced, as well as the influence of the place (capital-village-monastery) on the capabilities for enrichment and development of the singing repertoire.

Some of the important problems of Orthodox service such as the use of liturgical language (Church Slavonic, liturgical Greek) in counterpoint to that of contemporary literary language; the attempt to individuate and spread national cultural identity whilst struggling with imposed foreign cultural patterns; the place of new translated hymnographic and musical samples; the issue of Orthodox aesthetics and ethics; the influence of the social environment - are considered through the prism of the relationship culture - place (localization).

The selected locations provide an opportunity to achieve wider representation.

By describing specific phenomena from the cited places, the study seeks, as impartially as possible, to document the current situation in Bulgaria.

**Tamaz Gabisonia: Christian Themes in Georgian Folk Music**

Georgian religious beliefs are denoted by syncretism, polysemy and local systemic priorities. These features are reflected in samples of Georgian folk music containing religious semantic or motives. In the paper our attention is focused on ritual music with a Christian theme, which, against the background of relatively stable verbal statuses of addresses, in most cases is characterized by pagan semantics.

We would group the cases of using Christian themes in Georgian folk songs according to four criteria: by origin, musical content, verbal text and the pragmatic aspect of the ritual. In general, Christian subjects in the space under discussion are presented both through paraliturgical and quasi-liturgical channels, as well as fragments in folk songs of the genres of lullabies, drinking, didactic, begging for fertility and weather.

It is interesting that Georgian musical samples of Christian themes are characterized by rather different motivational (praise, blessing, begging, aesthetics) and targeted (Christian, pagan, magical, neutral) priorities.

In this paper we need to pay attention especially to: Christian "Salkhino" (revelry) chants, table songs "Mravaljamier" (Polykhronion), feast "Ghighini" (humming), songs "Trio" and - with "Living Lies", funeral "Zari", laudatory round dances, greeting songs "Alilo" (Christmas) and "Chona" (Easter).

Finally, we conclude that the Christian motive in Georgian folk music clearly outweighs all other collectively taken religious vectors.

**Flora Kritikou: Cretan idiosyncrasies in the liturgical chant of the Ionian Islands: tradition, transmission and adaptation**

The liturgical music in Venetian ruled Crete has been developed for two centuries, from the second half of the 15th c. to the second half of the 17th c. The new compositions of the Cretan composers constitute the so-called Cretan repertory, i. e. a local tradition primarily created for the needs of the feasts, litanies and masses which were celebrated in common by Cretan and Venetian people. Thus, these compositions merge Byzantine and Western elements like the meeting between these two cultures playing out in Crete in the Renaissance period. In 1669 a large number of Cretan refugees arrived in the Ionian Islands, and this has

resulted in the consequent transition of this very “special” musical tradition to their new territory, where it is revived by accepting other local influences. What is widely known today as the “special style” of religious music in the Ionian Islands is actually born from the meeting of the Cretan repertory with the local musical tradition. Even though this story is relatively well known, the study of this tradition remains quite difficult due to the lack of musical sources, very often destroyed by earthquakes or fires occurred in the Ionian Islands. What remains is the current musical practice or archival documents which are not sufficient sources for this study. The cases of musical manuscripts of Ionian origin, regarded almost as unique cases, are truly rare and valuable, usually preserved in Libraries outside the islands. One of these manuscripts, preserved today in the Library of the Monastery of Saint Catherine in Sinai, is the subject of this paper. Written at the beginning of the 19th century, this manuscript preserves compositions from the island of Zakynthos but of Cretan origin. Its rarity and importance lies in the fact of its origin itself and in the compositions contained, which while preserving its essential Cretan characteristics present new traits of local influence. The purpose of the paper is to emerge the elements of the Cretan repertory in the liturgical tradition of the Ionian Islands and to highlight, at the same time, the points of influence of the local tradition.

### Margaret Haig: The sacred encampment: the experiences of young people learning musical tradition

Each year in the summer months in the UK, some Orthodox young people gather to live together for a time. They live, work, eat, play, worship and sing together, in a community that mimics a small village or even a monastery. For many, this may be their first exposure to some of the Church services, to the rhythms of prayer and hymnography. It may be the first time they have heard these prayers and hymns in a language they understand. Organisers understand that teaching young people about the faith as a lived reality is a vital part of helping young people who may not see other Orthodox people in their daily lives outside the home. In this presentation, I will reflect on interviews with attendees and organisers of some of the Orthodox youth camps in the UK, past and present. I will consider the importance of a shared musical tradition amongst young people and seek to identify lessons for the wider engagement of young people through music.

### Nataša Marjanović: Sound recordings of Serbian church chant in the 20th century: Tangible traces of intangible cultural heritage

This paper will demonstrate the significance of sound recordings of the Serbian church chant as testimonies of the vitality of this form of intangible cultural heritage. I will discuss the representative recordings starting from the very first, by Lazar Lera, published in 1933. In particular, I will present the rich fund of archival recordings made during the field researches in Serbia, Dalmatia, Bosnia and Hercegovina, Romania and Hungary in the last decades of the 20th century. All these recordings testify to the practice of traditional liturgical chant of Serbian Orthodox Church, established during the 18th and at the beginning of the 19th century, cultivated and preserved in recognizable local variants until nowadays, in different areas.

The analysis of audio recordings will bring to light various features of the Serbian chant tradition in monasteries, in urban and rural environment, the characteristics of oral transmission and also the issue of the relation of “center and periphery” in preserving the traditional musical heritage in the second half of the 20th century.

Considering the primary sources, I will follow the UNESCO’s concept and ethnological and anthropological thoughts on the recognition and evaluation of own cultural practices among communities, groups and individuals as forms of intangible cultural heritage. The phenomenon of multigenerational transmission and simultaneous adaptation to the cultural, historical and social changes, as well as the interconnectedness of heritage and identity and cultural peculiarity of its creators and bearers will be particularly commented.

### Chad Houk: Toward an Understanding of the Role of Digital Technology In Orthodox Life and Practice

Digital technology has come to play a vital role in contemporary religious life, both in the real world and in virtual worlds. Regardless of their comfort with it, whether for facilitating worship or for communicating

religious values, all religious traditions have had to face the ubiquity of digital technology and find a place for it in their worldview. While some traditions lean one way or another on the use of digital technology, the majority find themselves somewhere in the middle. This may mean that they are dedicated to a neutral view, but in many cases, it simply means that they have not wrestled adequately with the issues involved. In the case of Orthodoxy, there seems to be a disconnect between private and public use of digital technology. While individuals in the Orthodox community use it in the same way that their non-Orthodox neighbors do, institutional use of digital technology is fraught with contradiction and ambivalence. On the one hand, digital technology is embraced as a way to make Orthodoxy more visible, viable, and more accessible, particularly to its adherents. On the other hand, it is regarded with some suspicion, having limited use for mediating core beliefs, practices, and aesthetics of the Orthodox faith, and potentially serving to disconnect Orthodox faithful from their true community. In the wake of the COVID-19 pandemic, the uncertainty that Orthodox feel about the appropriateness of digital technology for mediating religious life has become particularly acute, and many issues have arisen which call out for resolution.

Jacob Frimenko: Let us attend... Let us commend ourselves, and each other, And all our life unto Christ our God.

In this presentation, I will outline and describe a project developed to nurture and expand the understanding of an Orthodox parish choir to the meaning and nuances of liturgy, thereby elevating their experience during divine services. By exploring music as prayer, the choir is able to serve as the bridge between the faithful and the divine, calling upon the Holy Spirit to enliven the gathered community.

The presentation showcases the project's work product: a series of notes, handout materials, and discussion scripts which can be incorporated into existing weekly rehearsals or vocal warm-ups. Each rehearsal discussion is designed as a 10-minute (or less) lesson reminding the choir members of their vital role in the divine services. The lessons, organized on three interrelated themes: Choir, Community, and Communion can be used in any Orthodox community. Lesson topics are organized as follows:

#### Choir

- Know the music
- Know the liturgy

#### Community

- Choir as community
- The love of Christ

#### Communion

- Liturgy as pilgrimage
- Liturgy outside the liturgy

The materials, discussions, and potential extra-curricular activities are offered as catalysts for the choir members' continued spiritual growth and development.