



The Tenth International Conference on Orthodox Church Music

"O Taste and See that the Lord is Good": Church Music, Food, and Nourishment

Joensuu, Finland / 12–18 June 2023

Abstracts

1. Abijski, Marcin

The Greek Repertory in Ruthenian Irmologia as a Key to Some Questions of Byzantine Musicology

The staff-notated Irmologia of the Western Rus' featured Greek hymns from the very moment they emerged. These hymns are unique, because while Byzantine music was being recorded using highly conditional, "symbolic" notation, the Irmologia recorded them using a convenient and, most importantly, rhythmically comprehensible musical language. A comparative analysis of these hymns with later Greek versions, especially in the "New Method," raises many questions. Although in "Slavic" musicology, this repertoire is considered supplementary and has been largely ignored for many years, it can serve as a "key to understanding" many issues primarily related to the melodic structure of the Byzantine chant and as a secondary source of information about the nature of Byzantine music. The Irmologia primarily fixed with staff notation the melismatic hymns of the Divine Liturgy, but they also include simpler melodic hymns that confirm a very strong and enduring oral tradition over subsequent centuries.

2. Andreev, Aleksandr (University of Oslo, Norway)

The 17th Century Znamenny Hirmologion: Sources, Principles of Reform, and Place in the Russian Musical Tradition

As part of the reforms of Patriarch Nikon, a printed Hirmologion was produced at the Moscow Print Yard in 1657. This book, however, did not contain any musical notation. Subsequently, various scribes undertook attempts to reform the notated Znamenny Hirmologion manuscripts by composing melodies for new hirmoi and editing the melodies of existing hirmoi to fit the reformed text. A study of the principles of this reform has been lacking, even though it produced the received corpus of Znamenny hirmoi. In the proposed paper, I present a first attempt at a classification and study of these manuscript Znamenny Hirmologia and identify various principles of the reform. Given the theme of this year's conference, in the presentation I will focus specifically on the hirmoi for Holy Thursday, which touch on the topic of the Last Supper and the Eucharist.

3. Antonenko, Ekaterina (INTRADA Vocal Ensemble)

Orthodox Church Music by Baldassare Galuppi for the Great Lent and Easter

Baldassare Galuppi, active in Russia in 1765–1768, is one of the composers responsible for the change of style from baroque to classical in the Orthodox church music. At the moment, music of six of his compositions on Old Slavonic texts is known, including two works on texts of the Great Lent and Easter. It is likely that they were ordered by Catherine the Great for the Holy Week services and the Feast of Easter in 1766, 1767 or 1768, and sung by the Imperial Court Chapel. These

compositions were among the first examples of Orthodox church music written in the new classical style. Interestingly, they remain in the repertoire of the Russian Orthodox church until now.

4. Arentzen, Thomas

Eating the Gospel: Food for Thought in Romanos the Melodist

Why should theologians consider taste and nourishment and food? Meditating on the role of eating and drinking for Christian faith, this keynote engages the poetry of Romanos the Melodist (6th century). In his kontakia, hunger and thirst are important ways to describe the relationship between humans and God, turning religiosity into something visceral rather than cognitive. Eating is believing. Eating also involves transformation, and the ultimate Christian act of eating – the Eucharistic meal – reveals the gospel as eating, as interwovenness of beings, as transformation.

5. Barrett, Richard (United States)

The Soundscape of Festal Vespers: An Aural Ethnography of Greek Orthodox Churches in Boston

Boston, Massachusetts is an American city with a distinct Greek Orthodox identity. The metro area is home to 100,000 Greeks and Greek-Americans, the fourth largest Hellenic population in the United States, as well as 39 parishes of the Greek Orthodox Metropolis of Boston, and the seminary of the Greek Orthodox Archdiocese of America. Another 23 parishes are distributed throughout the rest of the Metropolis, and there are 78 parishes total representing all jurisdictions within 50 miles of the city center.

The Greek Orthodox “imagined community” of the Boston metro area enacts itself across the ecclesiastical landscape liturgically, assembling for the festal Vespers and Artoklasia (the food and nourishment) for parishes’ patronal feasts. The Metropolitan will often make the parish’s name day the occasion for his visit, multiple visiting clergy will serve, and the pews tend to be full with attendees from throughout the region’s Greek Orthodox population. Choirs comprising cantors from other churches will form for that evening, creating a soundscape that represents the city’s chant community.

Field recordings, video, and photographs from multiple services in the Boston metro area demonstrate that this contemporary stationary liturgy constructs, maintains, and transmits a unique identity for Boston’s Greek Orthodox community, chanting and otherwise, while also reflecting a generational shift of attitudes regarding issues such as musical choices, liturgical language, rubrics, the participation of women at the analogion, and so on. This unique “Boston Greek Orthodox” identity reflects a transnational flourishing of chant, while also being a firmly glocal phenomenon.

6. Bucca, Donatella (University of Palermo, Italy)

Koinonika in Italo-Greek Musical Manuscripts

From the successful conclusion of the Gothic War (535-554) until the Arab conquest (827-965), Sicily remained under the Byzantine rule. As a province of the Byzantine Empire, the region was exposed to the influence of Byzantine culture by close contact both with Constantinople and Middle East area. Even in the Arab period and after the Norman conquest (1091), Byzantine culture survived – in particular in the eastern part of the island – linguistically, literarily and artistically, as well as religiously and spiritually.

Clear evidence of these relationships is obviously provided also by Byzantine chant. The patient activity of medieval copyists has brought down to us many musical manuscripts of Italo-Greek origin ensuring the uniform transmission of the Byzantine liturgical chant tradition. An important collection of Greek musical manuscripts is today kept in the Regional Library Giacomo Longo in Messina. It comes from the local monastery of S. Salvatore, the most powerful of the Greek monasteries of Norman Sicily.

After introducing the Italo-Greek manuscript tradition of Byzantine Communion chants, the paper will focus on the textual and musical analysis of the koinonika Γεύσασθε καὶ ἴδετε and Σῶμα Χριστοῦ μεταλάβετε written down in Messina Psaltikon-Asmatikon *Messan. gr.* 129. What's the relationship between text and music in Communion chants? How do words and neumes work together? Some remarks on the connection between textual and melodic lines.

7. Chater, James (France)

Beauty, Worship and Sacred Music

The theology of beauty starts with a sense of wonder at God's Creation: "How manifold are thy works! In wisdom hast thou made them all" (Psalm 104). To worship is to be joined with the angels and higher powers in a Eucharistic act of reflecting back the beauty and splendour of Creation, in so far as we are able. The task is complicated by the fallen state of the world, but through asceticism we can address the aesthetics of music-making and draw closer to God and each other.

Like ikons, hymnography is prayer and provides a space for prayer and an image of the divine energy. However, a piece of music is not an object in the same way as an ikon is, and hymnography further differs from iconography in being a repeatable event, a temporal phenomenon, uniquely equipping it to express what unfolds in time: salvation history and theosis. Music as a non-representative art needs to be united to text; in the liturgical context, the union is indissoluble and serves the mystery of the unfolding Word.

How in our music can we perceive, express, imitate and reflect back the beauty of God's holiness? Apart from well-known criteria such as balance, unity and variety, an important though little discussed symptom is *frisson*, the physical reaction to a surprising moment, where a higher order "breaks in" to the music in the same way as the New Testament breaks into the Old, fulfilling it and revealing its deep sense.

Achieving this, and safeguarding high standards of musical performance, is a major challenge for Orthodoxy today. Fundamental is the topic of breathing, as it relates to the Holy Spirit who "inspires" our song. How we breathe affects the quality of our singing as well as our health, just as the Holy Spirit affects our spiritual health. Singing is the sound of the Church breathing, a call to be "inspired" and creative in our music-making. In a period of crisis and destruction for the Orthodox Church, we should be doing all we can to construct and create, for the Church is built not only of people, stones, icons, vestments and incense, but also of poetry and music.

8. Fr Damaskinos of Xenophontos (University of Eastern Finland)

Heavenly Nourishment in the Entrance of the Theotokos into the Temple

One of the themes that appears in the rich hymnography for the feast of the Entrance of the Theotokos into the Temple of Jerusalem (November 21) is the heavenly nourishment, with which the infant Mary was nourished in the Holy of Holies by archangel Gabriel. The present talk

discovers the references to this nourishment in hymnography and reflects them with the homiletic, apocryphal, narrative, and iconographic traditions of the feast, as well as references to heavenly nourishment in other hymns.

9. Džalto, Davor (University College Stockholm, Sweden)

The Material Faith: Orthodoxy, Materiality and Creation

The dualism between “matter” and “spirit,” between “materiality” and “spirituality,” haunts Western imagination. We are often told that religion and, in particular, Christianity, has to do with “spiritual things” and with what is good for the “soul,” in contrast with the “world” and its “material” preoccupations. And yet, one of the very basic dogmas in Orthodox Christianity affirms the world and its materiality: the dogma of the Incarnation. Moreover, the very icon of the Kingdom of God – the liturgy – is very *material*, mobilizing all our senses: we see (human as well as two-dimensional icons, vestments, etc.), we hear (the prayers), we smell (the burning incense), etc.

This paper explores the place and role of matter in Orthodoxy and, specifically, vis-à-vis human creative capacities.

The Orthodox faith can be interpreted as a “material faith,” insofar as it allows for the “spiritual” (i.e. eschatological) to be manifested in history. Matter, which has no solid ontic foundations, is thus redeemed by being (re)created in its iconic function – in its ability to manifest the Kingdom of God “here” and “now.” This (re)creation of the world, and the manifestation of the Kingdom of God, does not happen without a creative endeavor of human beings. Through the creative manifestation of human existence, the new (eschatological) “stuff” is being brought into existence. This creation “ex nihilo” and “ex amore” is possible not despite the presence of the matter, but precisely because of the character of its presence – its conditional existence in history, which seeks to be *created* in the eschaton.

10. Freedman, Sr Sidonia (Sacred Monastery of St Nina, USA)

Stichera, Scents, Stitches, and Self-Emptying: How Christ Nourishes and Cherishes the Church, in Light of Hymnography for the Feast of the Life-Giving Pillar and Georgian Paraliturgical Traditions

On 14 October, O.S., coinciding with several feasts, the Church celebrates the Life-Giving Pillar and the Lord's Robe in Georgia. The hymnography for this feast (Svet'itskhovloba) includes rich descriptions of Christ nourishing and cherishing His Bride the Church, and of the universal Church sustaining her children, by various spiritual and material means. While references to sacraments occur, the texts emphasise experience and perception in other contexts, such as that of the chanters as they sing the stichera, of monastics at prayer, and of all as they celebrate the myrrh-streaming Pillar. Supported by other Georgian devotional practices and patristic discussions of chant and prayer, an exploration of the Life-Giving Pillar and its feast shows how Christ cares for His flock in concrete ways, how members of the Church likewise help to nourish each other, and how Christ is fed by the salvation of all. After a brief explanation of the Feast, its texts, and related literature, this paper will interpret key passages from several stichera, with commentary from monastic writings. Folk traditions and musical characteristics will feature at relevant points. We will see how, through such means as participation in chant, sharing in commemoration, and offering foods and textiles, Christ and the Church are perceived and treated as one Body, breathing and spreading the same aroma; how Christ empties Himself to fill, clothe, and shelter us; how we do the same for Christ and

each other; and how such occurs, in the whole Church and in each of its members, engaging, sweetening, unifying, and transcending all faculties and senses.

11. Frøyshov, Stig Simeon (University of Oslo, Norway)

The Meal Services of the Horologion: History, Meaning and Performance

The received Horologion contains two Meal services, one following the Typika service (Ἀκολουθία τῆς Τραπέζης), and the other following Vespers (Εὐχή τῆς Τραπέζης). This paper examines the Meal services from various angles. First, the paper traces their history, mostly from Horologion sources: from their earliest occurrence in Georgian and Armenian Horologia, presumably reflecting Late Antique practice, through Byzantine Horologia till the printing press and present practice. Second, the paper considers the performance of the Meal service with emphasis on rubrics prescribing musical rendering. Historically, it is clear that several psalmic and hymnic elements were chanted. Last, beyond their meaning as straightforward meal blessings, the paper reflects briefly of their connection with communion, both structurally and theologically.

12. Galadza, Daniel (Pontifical Oriental Institute, Rome, Italy)

Prayers for Blessing Foods on Pascha: The Witness of Byzantine Greek Euchologia (8th-14th cent.) (poster)

From the fourth century onward, biblical events from Christ's life were celebrated and remembered in liturgical rites that came to form the highpoint of the Christian liturgical year — Holy Week and Pascha. By the eighth century, prayers and rites for processions with palm branches on Palm Sunday, for preparing chrism and washing feet on Holy Thursday, and exorcisms for those preparing for baptism on Holy Saturday, are known in the earliest Euchologion manuscript, *Barberinus graecus* 336. Within the following centuries, additional rites are also known in later Euchologia, specifically for the blessing of foods on Pascha.

This poster presents the corpus of prayers for Holy Week and Pascha found in Greek Euchologia manuscripts, focusing on the prayers for blessing foods on Pascha. Apart from biblical allusions and particular quotations incorporated into their texts, close attention is paid to patristic commentaries and the response of popular piety, whereby the original focus of Pascha on baptism shifts to the celebration of resurrection joined to a “materialized” piety connected to the blessing of objects. By focusing on the history of these prayer texts, this poster seeks to fill in the gaps between the first known appearance of many of these liturgical rites in the fourth century, their euchological expression after the eighth century, and their performance in the current practice of the Byzantine Rite. Modern innovations and aberrations, such as the blessing of paschal foods on Holy Saturday will also be presented.

The content of the poster is based on the research conducted as part of the Vienna Euchologia Project, whose preliminary results have been published in Daniel Galadza, “Prayers and Blessings for Holy Week in the ‘Occasional Prayers’ of the Byzantine Euchologion,” in *Studia Patristica* CVIII, vol. 5: *Euchologia*, eds. Markus Vinzent and Claudia Rapp (Leuven: Peeters, 2021), 33–54.

13. Galbraith, Robert and James Cook (University of Edinburgh, Scotland)

Why Did Western Polyphony Appear in Russian Sacred Music in Mid-17th Century?

The sudden appearance of Western part singing (Partesny) in Russian sacred music in mid-17th century, almost 700 years after polyphony began in the West, remains puzzling. One simple explanation is that Western partesny developed from indigenous Russian polyphony, which only began in the 16th century. We explored this, and also the possibility of a more nuanced explanation, based on alteration in the balance between promoters of polyphony long present in the West, and inhibitors particular to Russia. Comparison of 16th century indigenous strochny manuscripts (both consonant and dissonant) with 17th and 18th polyphonic manuscripts showed more differences than similarities. This argued against a linear step-wise evolution from 16th-century indigenous polyphony to 17th-century partesny. In parallel, we identified a thicket of potent inhibitors of polyphony that likely effectively barred the incorporation of Western polyphony until mid-17th century. From 1650-1700, these inhibitors softened, and from 1700-1750 they largely disappeared. *Pari passu*, this allowed numerous promoters of polyphony present in the West, to emerge and facilitate the dissemination of polyphonic liturgical singing across Russia. These findings indicate that 17th-century Western partesny was distinct from, and not a direct derivative form of earlier indigenous polyphony. Further, the most salient factor in the appearance of partesny in mid-17th century was the disappearance of a previous thicket of inhibitors, with the subsequent appearance of familiar promoters playing a secondary role. The coming of Western polyphony then led to paraliturgical kanty, and the birth of separate threads of secular and instrumental music in the 18th century.

14. Garofalo, Girolamo (University of Palermo, Italy)

“Flowers and fruits on/for the earth”. Food, Nature’s Rebirth and Spiritual Renewal in the Lazarus’s Song Among the Albanians of Sicily.

Within the Sicilian Albanian ethnic-linguistic minority (the Arbëresh), settled on the Island more than 500 years ago, both a local tradition of Byzantine liturgical chants and paraliturgical songs is still nowadays preserved. A multifaceted landscape results, in which signs of Eastern heritages are often interwoven with Western practices. One of the most significant paraliturgical example is the Lazarus’ song, yearly sung in Arbëresh language during a ritual begging in the night of the Lazarus’ Friday (the day before the Palm Sunday Eve). Each of the five Sicilian-Albanian villages has his own textual and musical variant. This tradition is undoubtedly related to other European folk uses – from Southern Italy to the Western Balkans – linked to the memory of Lazarus’ resurrection.

After introducing some basic historical information on the origins of Lazarus’ rituals related to some pre-Christian Spring fertility’s cult expressions, will be presented an overview about the current state of the ceremonial context of the Lazarus’ song in the Arbëresh villages of Sicily, based on video recordings collected in last decades. In the paper will be also highlighted how both the tradition of gathering food by beggars singers and the reoccurring references to food in the song’s texts represent symbols of propitiation, rebirth of nature and spiritual renewal of Man, obviously as “anticipations” of the Easter Resurrection of Christ. In this regard is emblematic, for example, the last verse of one of the variants of the Arbëresh Lazarus’ song: “Lule dhe pemë për në dhë” [Flowers and fruits for (or “on”) the earth].

15. Guirguis, Karim (University of Toronto, Canada)

Embodied Liturgical Experience as an Extension of Eucharist

Orthodoxy is adamant about the embodiment of liturgical experience. Liturgy is not a metaphysical phenomenon, but one that is lived out and is, in turn, formative of the human being. To this end, the liturgy encompasses the totality of human experience to completely immerse each person. This includes the sense of smell, hearing, vision, touch, and, ultimately, taste. This uniting thread that runs throughout the human senses is teleologically directed toward the Eucharist. However, the Eucharist, being the climax of liturgy, is also not disembodied or some “magical” occurrence, but is, most fundamentally, formative of the human person. If the Eucharist is the perpetuation of the incarnation throughout human history, then it calls people to be, most authentically, “human beings.” The incarnation, after all, was an ontologically formative—or rather, “re-formative”—event. The very telos of the incarnation is to “refashion” humanity into a more intimate likeness of God, thereby bridging the chasm separating man from God. In this same way, the Eucharist “re-forms” humans into the likeness of God—the likeness of He who is known in the Eucharist. Thus, the Eucharist, in fact, has its end in the formation of human beings into Eucharist—into bread offered for the sustenance of the other. As such, the liturgy, in all the beauty of its experienced dimensions, presents Christ, who is Beauty incarnate. This presentation of Christ through the saturation of all the senses of human experience thereby forms humans into God’s image—into bread offered for a diverse other.

16. Haig, Margaret (Orthodox Fellowship of St John the Baptist, UK)

Bringing Christmas Cheer: Carols to Nurture and Witness the Faith

Western European cultures may vary in their adherence to any form of Christianity, but the feast of Christmas has a special place in society in keeping an open ear, mind and heart. Concerts and carolling are common to Orthodox and non-Orthodox cultures alike, providing an annual opportunity to engage audiences in the Mystery of the Incarnation in a paraliturgical context. This paper will explore the benefits to singers and audiences, and the ways that both may be nurtured through Christmas music. The Mosaic Choir in London, UK, provides a central case study, a choir of Orthodox singers from many different backgrounds. Audiences, clergy and choir members past and present additional insights into one of the most rewarding musical times of year.

17. Huovinen, Harri (University of Eastern Finland)

Physical and Spiritual Nourishment in the Catechetical Homilies of John Chrysostom

In the twelve catechetical homilies of John Chrysostom (c. 347–407), ethical instruction is inextricably intertwined with the doctrine of salvation. One example of this is found in his teaching on eating and drinking. This study seeks to answer the following question: What did Chrysostom expect his catechetical audience to know about physical and spiritual nourishment? First, he wishes his hearers to abstain from abuse of food and wine. This is imperative not only from the perspective of corporeal wellbeing. Rather, excessive consumption of alcohol also temporarily incapacitates one’s rational faculty and exposes the soul to harmful passions. This, in turn, may have grave eternal consequences. Secondly, Chrysostom underscores the importance of moderation in eating and drinking. Indeed, a well-regulated diet has corporeal benefits, but spiritual ones as well. Granted, for the catechist, abstinence from sin constitutes the essence of fasting, regardless of the amount of foodstuffs consumed. Nonetheless, physical fasting is beneficial as well, because it not only

guards one from the spiritual hazards of partying, but also enables active exercise of Christian virtues and an angelic life of prayer, hymnody, and constant chanting of the lessons of piety. These activities prepare the believers for the reception of the ultimate spiritual nourishment. Thirdly, then, the spiritual sustenance par excellence is provided in tangible form in the salvific gifts of the Eucharist. In sum, Chrysostom wishes to guide his catechetical audience from moderate consumption of conventional food and drink to the participation in spiritual nourishment and, ultimately, in eternal life.

18. Khalil, Alexander (University College Cork, Ireland)

Eat your words: Orality, Literacy, and Embodied Learning Through Sacred Music

In both Ezekiel and Revelations, we hear of divine knowledge being acquired through the act of physically eating a scroll. This knowledge is then transmitted to others. In the story of St Romanos, who is said to have been fed a scroll by the Mother of God, this happens through music and hymnography, as the Mother of God is said to have offered him a scroll to eat that afforded him great ability both in chant and hymnography. In all cases, the person who has eaten the scroll continues on to transmit the knowledge and message they had acquired through their unusual meal.

In the ancient world, and even in medieval times, the written word was not thought of as being as externalised as we consider it today: the way one read a text was understood as deeply a part of the text itself. Further, texts were thought of as something to be read or chanted aloud. Thus, a singer or chanter communicated text in an embodied way. In the present paper, I argue that the act of ingesting a scroll, letters, and all, is meant to represent embodied learning and may signify the transmission of knowledge outside of the conventional literate means that were likely unavailable to many. This form of transmission of knowledge—that is embodied listening and practice—is deeply embedded in the liturgy and its music.

19. Kordis, Pavlos (University of Athens, Greece)

Receive the Body of Christ: The Compositional Style and Efficiency of Communion Verses

This presentation addresses the way the compositional style of a Communion verse setting can affect its efficiency and accuracy within the Liturgy. Issues that arise include the following: What is the desired aesthetical aim of a Communion verse setting and how do the composers achieve that? How has this aim changed throughout the course of our Church history, from Koukouzelis to the composers of our time? And finally, what does the flock *feel* when a Communion verse is being heard and what *should* the flock feel when the Communion verse is being heard within the course of the Liturgy? I will discuss two contemporary works which are usually performed during the Holy Communion and focus on their functionality and meaning within the Greek Orthodox liturgical tradition. More specifically, Tikey Zes' (b. 1929) *Receive the Body of Christ* and Steven Cardiasmenos (b. 1958) *Communion Verse for Sundays* will be thoroughly examined, exploring how these composers approach the Holy Communion as a physical manifestation of the nourishment of the spirit and a communion with the Giver. My analysis will examine each work's stylistic particularities in the context of their performance practice and ultimately, raise questions towards their efficiency as Communion Verses (Koinonikon) under a theological prism.

20. Kritikou, Flora (National and Kapodistrian University of Athens, Greece)

Φάγονται πένητες καὶ ἐμπλησθήσονται καὶ αἰνέσουσι Κύριον: Food Blessings in the Cretan Repertory

The local repertoire of Venetian-occupied Crete appears in manuscripts from the mid-15th century onwards, while it developed over the next two centuries, especially during the period from the mid-16th century until the beginning of the Ottoman rule of Chandax in 1669. The compositions included in this particular repertoire mainly refer to ceremonies and services common to the entire population of Crete, which took place on various occasions in the common life of Cretans and Venetians. Within this context, the musical manuscripts contain compositions of the well-known “blessings of the table”, which, as can be seen from the modification of the texts, refer to feasts and special occasions of gathering of dignitaries at mealtimes. This paper will present the settings of these texts and discuss possible instances of their use as attested in archival documents of the period.

21. Legkikh, Victoria (Technical University of Munich, Germany)

You Were Praise of Fasting: The Service to St Euthymius

Euthymius of Suzdal was born in Novgorod. He was sent to Suzdal, where he founded a monastery. He died on the 1st of April of 1404. The finding of the relics happened on the 4th of July of 1507. He was canonized in 1549. His vita and service were created by the monk Grigory. The service somehow shows a typical way of creating the services in the 16th century. Almost entirely created of borrowings it shows both conscious choice of models-hymns and an addition of some personalized lines to adapt a hymn for a new saint. We can also see a special characteristic of this service: some topics is repeated in different hymns, and since the same expression is put in a different context it shows the main line through several hymns without a feeling of repetition. One of the main topic is fasting, it comes through all the service both in the borrowed hymns and as a personalized addition to a chant. The paper analyses the way of creation, the Grigory’s work with sources and some typical characteristics of a service created after the Macarius’s councils in Moscow.

22. Lukkala, Tuuli (University of Eastern Finland)

Languages in the Soundscapes 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, as sounding prayers and hymns aloud enables some of the main purposes of worship. The concept of soundscape is thus a fruitful means to study Orthodox divine services and especially the meanings participants give to them.

The aim of my doctoral research is to study different aspects of the soundscapes of Orthodox Christian worship in Finland: what they consist of, how participants experience them, and in what kind of contexts they are produced and experienced. I have conducted ethnographic fieldwork in all 21 parishes of the Orthodox Church of Finland between 2018 and 2022. I have participated in divine services, made audio recordings of them, and interviewed their participants.

Languages used in divine services are a part of their soundscapes. In my research material, participants of services talk, among other things, about their experiences of hearing different languages in them and performers talk about the reasons for their language choices.

The material I use here consists of interviews with different kinds of participants of worship as well as my field notes and observations. I will share my findings about different ways to consider the use of languages as a means of either uniting people and bringing them together or, contrarily, reinforcing the existing divisions between groups of people defined by language.

23. Marincak, Simon (Slovak Academy of Sciences)

Is it Possible to Have a Proper Musical Tradition Without Musical Books? The Formation of Chant Tradition in the Carpathians

The musical tradition of the Eparchy of Mukachevo is characterized by many different influences not only from neighbouring countries, but also from more distant areas of the Byzantine world. Although this musical tradition has never been consolidated into a coherent system of liturgical music, the Byzantine tradition in this area has not only survived but has even produced a number of magnificent artistic monuments, among them musical ones.

24. Mellas, Andrew (University of Sydney, Australia)

‘The Loaves Gave Birth’: Heavenly Nourishment in the Hymns of St Romanos the Melodist

From the wonder of loaves increasing and multiplying, to the paradox of the Virgin breastfeeding God, to diabolical imagery of feasting on the dead, food and drink are recurring themes in the hymns of St Romanos the Melodist. However, the gastronomic images Romanos evokes are charged with theological significance. The five loaves that miraculously give birth echo the mystical supper before the Passion, but also the birth of the Saviour from her who knew not wedlock. The transformation of water into wine during the wedding at Cana foreshadows the mystery of the Eucharist. When the Virgin Mary nourishes the incarnate Logos, who is the bread of life, with breastmilk, the relationships between maternal nourishment, spiritual food and heavenly sustenance are explored. When the belly of Hades is pierced during the crucifixion of Christ, and Hades disgorges Adam and Adam's race, the salvific sweetness of the Cross is revealed. Not unlike Byzantine preachers who invited the faithful to the spiritual banquet of liturgical feasts, Romanos' songs enact revels of heavenly pleasure that delight the soul and lift up the hearts of the congregation. This paper will investigate these imagerial and sonic strategies of spiritual nourishment in a selection of hymns by Romanos, especially his song for the miracle of Jesus feeding the five thousand.

25. Moisejeva, Margarita (Institute of Lithuanian Literature and Folklore, Lithuania)

Orthodox Church Music in the Lithuanian Language in the Context of the Socio-political Environment

The aim of the paper is to discuss local features of Orthodox church music in Lithuania under different cultural and socio-political circumstances. Paper research tasks - to discuss the main historical, cultural, socio-political circumstances in Lithuania, that influenced and shaped the localization of this music in this country; to present examples of Orthodox Church music in Lithuanian; to single out local features of Orthodox music in Lithuanian language; to compare Orthodox music tradition in the only Lithuanian Orthodox parish before and after the war in Ukraine. The problematic question of the paper is how various socio-political processes may have influenced the emergence of local Orthodox music in Lithuania? The research of Orthodox music in Lithuanian from the religious minority perspective, related to ethnical and religious identity questions, is very

relevant. In Lithuania, 77 percent of all believers are Catholic, and 4 percent of all believers are Christian Orthodox. This religion is practiced mainly by ethnic minorities. Only 6 percent of all Orthodox believers in Lithuania are Lithuanians, but today a significant change in the self-awareness of the Lithuanian Orthodox community is noticeable. Lithuania regained its independence from the Soviet Union in 1991. It took almost two decades for an active local Lithuanian Orthodox community to appear, which led to the first translations of worship into Lithuanian. However, after the start of the war in Ukraine these localization processes completely faded. It is another political circumstance that affected the Lithuanian Orthodox community and the development of its church music in Lithuania.

26. Moody, Ivan (Universidade Nova, Lisbon, Portugal)

The Troparion of Kassiani: The Figure of the Repentant Woman in the Music of Greek Composers of the 20th Century

The chanting of the so-called Troparion of Kassiani (at Matins of Holy Wednesday) has become a singularly important event in the Greek Orthodox tradition, resulting in increasingly elaborate renditions and new compositions by church chanters. It has also, however, had an impact on Greek composers who would not necessarily normally be associated with the traditions of church music. In this paper, I present a survey of a variety of settings of this text made by Greek composers during the course of the 20th century, including Themistokles Polykrates, Mikis Theodorakis, Georgios Kazasoglou and Dimitris Mitropoulos which demonstrate stylistic and rhetorical approaches ranging from Western-influenced polyphonic writing to full-blown orchestrally accompanied cantatas.

27. Naneishvili, Nino (Ilia State University, Georgia)

Christian Religious Music in Georgia

This paper deals with the study of Christian liturgical music in Tbilisi in XIX-XXI centuries (Georgia). It presents principal characteristics of the liturgical repertoire and performing practice of the dominant religion in this country—Orthodox Christianity—as well as that of several relatively numerous Georgian-speaking religious minorities (Catholics, Evangelical Baptists, Pentecostals, Jehovah's Witnesses), as well as criteria determining artistic and aesthetic values. Notably, purposeful ethnomusicological research has not yet been carried out in this respect.

This research explains the types of musical practice, composing peculiarities, forms and styles of performance corresponding with various branches of Christianity. For the first time in Georgian ethnomusicology, this work includes the classification of the musical performing styles of the main Christian religious streams of Tbilisi; it characterizes the performing manner, chanting style, and functional live practice of several important church choirs active in Tbilisi at the current time. All of the above factors have evidently shaped the different portraits of the church choirs acting in the modern space, along with social or anthropological criteria conditioning their differences or similarities. All this contribute to the formation of individual traits of separate religious entities, artistic values. The results are important: for our knowledge of music being the result of various psycho-social or cultural processes and not just a sample of art; and for the determination of the role and importance of chanting in the prayer and worship practice of Christian people.

28. Patrikainen, Riikka (University of Eastern Finland)

Research on Singing Funerals as a Female Cantor in the Orthodox Church of Finland – Why Do We Need Autoethnography in Studies on Orthodoxy?

The Finnish Orthodox Church's cantor institution is unique in the worldwide Orthodox family: to hold a cantor's position in a parish, one needs to graduate with a Master of Theology. The content of the work in the Finnish context is also specific; the job description includes not only singing services and teaching choirs but also often other congregational work. The original male-dominated sector has become a female majority since the 1970s when the first women were included in the church's cantor courses.

My research on singing Orthodox funerals is based on my own work experience, systematic observation of the singing of funerals, and recorded conversations with two other long-standing women cantors. Since the role of women as a cantor is relatively new even in the Finnish context, it forces women to reflect in different ways on their own position as church singers, e.g. what should she even wear as a cantor for funerals?

In the autoethnographic method, the researcher's own experiences form the key material of the research, but this is only the starting point of the research: "[A]utoethnography is not about focusing on self alone, but about searching for understanding of others (culture/society) through self." (Chang 2008, 49). Autoethnographic research is particularly new in the research of Orthodoxy. The purpose of this presentation is to examine the benefits of autoethnographic research: what can the autoethnographic research method reveal that would otherwise not be accessible for the research of Orthodoxy?

29. Poliakova, Svetlana (CESEM, FCSH, Universidade Nova de Lisboa, Portugal)

The Stichera of the Saturday of Saint Theodore in the Oldest Russian Sticheraria: at the Crossroads of Traditions

This paper is a part of a post-doctoral project, dedicated to a study of the mechanisms of exchange among the multiple Byzantine traditions and its impact on the group of the oldest surviving Russian notated codices – the Sticheraria of the Triodion and Pentecostarion. There are seven surviving Old Russian Sticheraria of the Triodion cycle and a set of Triodion and Pentekostarion from the collection of the Historical Museum in Moscow (GIM, Sinod 319 and Voskr 27), which includes the notated part of the Sticherarion in its complete form. These manuscripts have a number of characteristics which distinguish them as a single group, against the background of known Byzantine traditions. At the same time, none of the manuscripts are exactly the same, varying in their details. The variants could originate in Greek and Slavic traditions of divergent historical backgrounds or be related to the local Russian practice. Comparative study of the notated Lenten sequences in the Old Russian and Greek sources allows to understand the mechanisms of cultural, liturgical and musical exchange between different branches of the Byzantine liturgical tradition and to trace connections between some codices.

The present research concerns the cycles of stichera of the Saturday of Saint Theodore. The commemoration of Saint warrior Theodore Tyrone, martyred in the 4th century, is one of the oldest in the church calendar. In early tradition, the memory of St. Theodore was celebrated on February 17th. Then it was transferred to Triodion cycle, on the 1st Saturday of Great Lent, and the Menaion commemoration began to appear less frequently in the Menaion manuscripts and to mix with another commemoration – that of Saint Theodore Stratelates and, occasionally, with other

saint warriors. The dates of these commemorations vary accordingly local traditions. Thus, the comparative study allows to involve Greek and Old Russian Sticheraria, of both the Triodion and of the Menaion cycles. In these sources, some local groups of stichera apocrypha were found, connecting, by the one side, the Old Russian and Palestinian manuscripts, and by the other side the Old Russian and Constantinopolitan sources. Another group of rare crossing material was found in the process of comparison of the cycles of the stichera prosomoia from the Old Russian Sticheraria, the GIM Triodion and South Slavic and Greek Triodia revealing strong connection between the Old Russian and Slavic traditions. As for the Menaion sources, the borrowing of the sticheron to St. George from Greek sources by the Old Russian Triodion Sticheraria was observed.

30. Rizzuto, Maria (University of Palermo, Italy)

Ritual Plurilingualism and “Food Multilingualism”. Community Practices of the Church of Sant’Alessandro di Comana in Palermo

The expression “ritual plurilingualism” which I have already used in the past referring to the liturgical-musical practices of Coptic Orthodox people in Italy is appropriate also to describe the dynamics between music and text in the chants performed at the Byzantine Orthodox church of Sant’Alessandro di Comana in Palermo.

The variety of geographical and ethnic origins of the faithful who attend this church – both Chalcedonian of various Byzantine traditions (Georgian, Greek, Slavic, Italian) and Pre-Chalcedonian (as Eritrean Tewahedo) – characterize many aspects of the ecclesial participation, both social and liturgical, in a multicultural sense.

One of the consequences is that in some moments of the liturgical celebrations, the faithful has the opportunity to share his or her own “voice”, thus expressing a cultural belonging. To this ritual plurilingualism corresponds a sort of “food multilingualism”. As a matter of fact, every week after the Sunday Divine Liturgy or for Great Feasts such as Easter, the faithful gather around a table laden with delicacies that are typical of the different cultures that make up the mosaic of the community: a multisensory experience, made of flavours, smells, colours, that is repeated every week and every year, cyclically like the ritual.

Thus, a “paraliturgical” culinary multilingualism marks and supports the sacred time as well as strengthening social ties. Many churches for a single Church, a multiform sensory experience which through a multiplicity of traditional foods unites one Heaven with one Earth.

31. Russin, Harrison (St Vladimir's Orthodox Theological Seminary, USA)

“He Mingles for the Faithful the Cup of the Wine of Life Eternal”: Reading Proverbs 9 on Holy Thursday

Several commentators have observed that the canon for matins of Holy Thursday by St Cosmas of Maiuma is based on Proverbs 9. I argue that the connections are even deeper than previously noted, and that, ultimately, St Cosmas’s hymnography offers a method of how the church reads scripture. Specifically, Proverbs 9 carefully denotes two parallel meals—one hosted by “Lady Wisdom” and one hosted by “Lady Folly.” St Cosmas carefully collapses the two meals into one meal, the “mystical supper” hosted by Jesus Christ; “wisdom” or “folly” is then determined by the response of the invited guests. Proverbs 9 and 1 Corinthians 11:23–32 are noted as readings for Holy Thursday in

the Georgian Lectionary, and the canon of Holy Thursday matins brings these readings together in a Christian understanding of liturgy.

32. Seppälä, Serafim (University of Eastern Finland)

The Natural Foundation of the Eight Musical Modes in Bar Hebraeus

Bar Hebraeus (1226–1286) is the greatest name of Syriac literature of the late Middle Ages. Showing exceptional talent and skills, he was consecrated a bishop in the Syrian Orthodox Church at the age of twenty. His vast literary output covers practically all fields of theological and other sciences but has received relatively little of scholarly attention in the West.

The Syrian Orthodox Church has its own system of eight modes, the origins of which are somewhat obscure. In their praxis, the modes appear in pairs (1–5, 2–6, 3–7, 4–8).

In this paper, I shall first present the theory of Bar Hebraeus on the eight modes of music and their ontological connection to the natural elements (fire, earth, water, air) and the four qualities (heat, cold, dryness, humidity). Then I shall outline the place and functions of the main liturgical feasts in this scheme.

In discussing the applications of his theory for the liturgical feasts, Bar Hebraeus managed to create a curious ontological theory of church singing, though he left it undeveloped. Therefore, it is a high time to ask what his views imply for the church music and its singers; what kind of nourishment can the singing provide for the souls, according to this scheme?

Finally, I will make some remarks on the background of his views in the history of ideas. This may offer some surprises, for he was influenced by Islamic, both Persian and Arabic, theories of music, and had some interesting polyphonic parallels in Italy.

33. Shkrabyuk, Andriy (Ukrainian Catholic University, Lviv, Ukraine)

The world of Lviv liturgical music: between classical polyphony, folk “samuyilka” and the radical East

Lviv and Galicia as a crossroads of musical/liturgical worlds of different traditions. Church polyphony as a substitute for the expression of national Ukrainian culture. The phenomenon of folk samuyilka in Galicia as a blessing and a curse in liturgical life. Weak but hardy sprouts of Byzantine monody, the return of Lviv Irmologion. Armenian liturgical music and its difficult fate between rabiz and opera. Why does Komitas's music match the spirit of Lviv so much? How Greek Catholics save the Dominican rite.

34. Shultz, Nina (USA)

Slaviq: An Expression of Native Alaskan Orthodoxy

Slaviq is an Orthodox Native Alaskan celebration beginning on the feast of the Nativity of Christ, marked by indigenous people throughout Alaska. It is especially celebrated among the Yup'it in mainland southwestern Alaska in the Kuskokwim River delta region. Slaviq or “starring” lasts from three to ten days and involves processions by the congregation, and especially the choir, from the church to various villagers' houses who wish to host the celebration. At each host's home a short prayer service is sung accompanied by the spinning of the Christmas star atop a pole, generally by young men. This is followed by a short sermon delivered by the priest or even a reader, and then

by the singing of Orthodox liturgical hymns in praise of the Nativity of Christ, Ukrainian koliady and folk songs from the Carpathian Mountains describing the feast day, and Christmas carols. This paraliturgical celebration is followed by the distribution of candy and gifts by the hosts to all the guests, and a festive meal for more senior members of the community who are present. Traditionally, this meal consists of dried fish, often salmon, and moose or reindeer soup followed by akutaq, a dessert containing berries mixed with an animal fat. This study analyzes the historical and contemporary practice of celebrating Slaviq, viewing it as a cultural adaptation and expression of the indigenous Yup'ik ethical code within an innovative Orthodox practice.

35. Spyrakou, Evangelia (Greece)

On the fasting of the Byzantine Chanter

The Old Testament "praise is unseemly on the lips of the sinners, for it has not been allotted to them by God" forms the core notion of Christian Church Fathers when elaborating on psalmody and its servants. Even the Papadikai musical manuscripts point towards the chanters' virtue, constantly reminding them that they are part of the Clergy. These notions formulate a series of specific requirements for them since incorporating chanters and lectors among the Clergy was a prerequisite. Early enough, becoming a member of the Clergy was no more based upon descending from a specific tribe, as was the case of the Old Testament Levites. Instead, according to Constitutiones Apostolorum, only the 'excellent' could be ordained as a priest. The 33rd Canon of the Sixth Ecumenical Council in 680-681 AD broadened the perspective, specifically including chanters and lectors. They should be examined "whether they are worthy (according to the decrees set forth in the holy canons) to be placed on the list of the clergy, so that they may be ecclesiastically promoted, whether they are of priestly descent or not". One of the decrees concerning the Clergy as a whole was fasting.

The present paper will elaborate on both restrictions and provisions for every aspect of fasting of the byzantine chanters. Conditions for fasting or, in other cases, its reduction concern chanters of both urban and monastic churches. They include food, sensual and intellectual fasting regulated by Church Fathers, Canon law, Foundation Documents and Liturgical Typika.

36. Wanek, Nina Maria (Vienna University, Austria)

The Liturgy of the Presanctified Gifts as a Unique Path of Spiritual Nourishment

The Liturgy of the Presanctified Gifts is a Byzantine liturgical rite which is usually performed on Wednesdays and Fridays during Great Lent. It is called thus because the Eucharist is celebrated with bread and wine that have been previously consecrated, rather than during the service itself. It includes prayers that ask for God's blessing on the bread and wine, connecting the physical act of consuming food to the reception of divine grace. Thus, food plays a significant role in this rite as it emphasizes the connection between physical and spiritual nourishment.

My paper will be threefold:

- a) It will try to describe the Liturgy as a unique path of spiritual nourishment for the faithful because it emphasizes the role of the Eucharist as the "medicine of immortality" which is capable of healing and transforming the soul and to bring the faithful closer to God.
- b) As this rite is traditionally celebrated during Lent, a season of fasting and penitence, I will show how the Liturgy constitutes a way to balance the asceticism of fasting with the reception of the

Eucharist as the ultimate spiritual nourishment: By fasting during the Lenten season and receiving the Eucharist on Wednesdays and Fridays, the faithful are reminded that the ultimate goal of fasting is to prepare the soul for the reception of the Eucharist.

c) Complementing the theological aspects of this rite I will focus on the Cherubikon “Νῦν αἱ δυνάμεις τῶν οὐρανῶν” which substitutes the usually sung “Οἱ τὰ Χερουβίμ” during the Liturgy of the Presanctified Gifts.

37. Zafiris, Panteleimon (University College Cork, Ireland)

The Use of Music in the Monastic Trapeza: From Orthodox Patrology in Practice Today in the Greek Area

The use of music during the meals of the day has been studied in depth through various scientific studies. The monastic trapeza is a part of the conservative everyday life with the secular data as in the monastery the use of music is limited. In addition, the Fathers of Orthodox Christian theology have handed down corresponding thoughts and exhortations for the use of music during the trapeza and the meals that take place during the day.

The purpose of this research is to study through the relevant literature, the tradition of the Orthodox Church in the Greek area, for the use of music during the meals of the day. The field of research has been defined as the multitude of Orthodox monasteries in Greece and in the wider geographical area where Hellenism resides. The choice of the monastic trapeza is a special point for the research as many times it is considered that there are restrictive elements for the monastic life.

Finally, the research process is completed through an on-site recording of the use of music in practice. For this reason, material that has already been prepared for the purpose of this announcement is evaluated, while the recording material from the monastic communities of Mount Athos in Greece are of particular interest. Monastic life is a comprehensive application of the fatherly teaching of the Orthodox Church as every tradition for the life of the Christian is preserved there.