

EDITORS' NOTE

This new issue of the Journal of the International Society for Orthodox Church Music contains approaches to a number of important themes from many different angles. We begin, in the section for peer-reviewed articles, with a detailed study by Victoria Legkikh of the 16th-century service to All New Russian Saints, part of her continuing work on the hymnographical texts created in Rus', in the Slavonic language, as it developed its own Orthodox culture independently of the world of Constantinople.

This is followed by a number of communications from conferences and symposia that have been organized or co-organized by ISOCM, beginning with composer Oleg Harkavyi's discussion of liturgical music as a dynamic system, Robert Galbraith's survey of recordings of Rachmaninov's All-Night Vigil and Jopi Harri's extensive investigation into performance practice at the Monastery of Valaam in Finland, originating in papers given in Minneapolis, at the Pan-Orthodox Liturgical Music Symposium in 2018, and the main biennial conference held in Joensuu in 2019. Konstantinos Karagounis writes on the theological aspect of performing Byzantine chant, and Tuuli Lukkala offers a fascinating overview of her on-going research into the soundscape of Orthodox worship in Finland.

The performance of the Great Doxology between the 18th and 19th centuries is the theme of the paper by Gerasimos-Sofoklis Papadopoulos and Polykarpos Polykarpidis, as seen through various kinds of transcription and exegesis, and repertoires in use contemporary Orthodox worship in Portugal are the object of the project presented here by Svetlana Poliakova, Joana Peliz and António Baptista. This is followed by Michael Stroumpakis's presentation of the intriguing case of the New Leimonarion by Ioannis Kavadas of Chios.

Susan Ashbrook Harvey's keynote address from the 2020 ISOCM Symposium, organized with St Vladimir's Orthodox Seminary in New York, takes us on a fascinating journey back to the liturgy of the early Syriac Christians, while Tamara Adamov Petijević's paper from the same symposium discusses the practical dimensions of the spirituality of the church musician. Juliana Woodill's contribution takes these ideas into the realm of the eminently practical, born of a long and intense experience with working with budding church musicians.

Finally, we publish the obituaries of two luminaries of the world of Orthodox church music, and far beyond: Katy Romanou and Dimitrije Stefanović. For those of us who knew them, these highly personal tributes will not only mean a great deal, but one may also hope that they will serve as reminders of the huge potential in terms of the shaping of the human mind that a discipline as apparently arcane as musicology may have.

We end with a review of a truly remarkable new book by Andrew Mellas, which deals very directly with that connection between liturgy and music, the mind and the heart.

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