

EDITORS' NOTE

This latest issue of the Journal of the International Society for Orthodox Church Music includes two peer-reviewed articles, a conference paper and two reviews of recent publications.

The first of the peer-reviewed articles is a substantial discussion by Nikos Andrikos and Stavros Sarantidis of innovative compositional techniques employed in a specific Byzantine chant repertoire of the 19th century, namely the sticheraric *meli* in the diatonic version of the Varys mode. The second article deals with a very different kind of innovation: Michalis Stroumpakis discusses the way in which Byzantine chant informs the creative work of the outstanding composer and musicologist Michalis Adamis (1929-2013), and in particular his work *Rodanon*, for psaltis, chant choir and orchestra.

This is followed by a comparison of the effects of the ideas of the Enlightenment in sacred music from Western Europe and Russia by Robert Galbraith, a paper first given at the conference "Enlightenment and Illumination" organized by the Philokallia Association and ISOCM in Prague in November 2018.

We close with reviews of two substantial recent publications. The first, by Peter Bouteneff, is a collection of essays which originated in papers from another conference, held in 2013 at Goldsmiths, London, entitled *Orthodoxy, Music, Politics and Art in Russia and Eastern Europe*, edited by Ivan Moody and Ivana Medić and published by Goldsmiths and the Institute of Musicology in Belgrade. The second, by Nina-Maria Wanek, is of Gerda Wolfram's edition of an important Byzantine musical treatise: *Der Traktat des Akakios Chalkeopolos zum Byzantinischen Kirchengesang*, published last year by Brepols.

The Editors encourage the submission of further materials for review, including books, scores and recordings, as well as articles related to the subject of Orthodox church music throughout the world.

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