

EDITORS' NOTE

The current issue of the Journal of the International Society for Orthodox Church Music contains five peer-reviewed articles covering a wide range of topics, five non-refereed articles, displaying a similar breadth of interests, a review and an obituary.

The first of the peer-reviewed articles, by Bissera Pentcheva, is a substantial, innovative and wide-ranging discussion of the architecture of Hosios Loukas and its connection with broader ideas of sacred space as reflecting the triumphant glory of Byzantium. Iconography and liturgical music are fundamental aspects of this programme. This is followed by an examination by Fr Serafim Seppälä of the notion of "the midst of the earth" as understood by the Fathers of the Church and in liturgical contexts, also connecting it to its Jewish background and its specific link to Jerusalem. Nataša Marjanović provides a survey of the extant recordings of Serbian chant in the 20th century and their value not only to scholars working in this field, but, in a wider sense, as part of Serbia's intangible cultural heritage.

The study of notation has always been a significant part of the research interests of ISOCM members, and the article by Ekaterina Pletneva and Nadezhda Shchepkina is a detailed discussion of a highly specific area of repertoire featuring combinations in theta notation in both Greek and Russian mediaeval sources for the Feast of the Transfiguration. Svetlana Zvereva and George Lapshynov discuss practical matters in their analysis of the musical traditions of the Russian Church in Paris and its use of Valaam chant.

Non-refereed articles include a discussion of the critical edition Demestvenny version of the All-Night Vigil from BL Add. Ms 30063 by Elena Chernova, Flora Kritikou on the fascinating ways in which Cretan characteristics may be identified in Byzantine chant sources from the Ionian Islands, a reflection by Margaret Haig on what young people may absorb in musical terms from Orthodox youth camps, a discussion by Chad Houk of the place of digital technology in Orthodox liturgical life, and a presentation by composer Oleh Harkavyy of the challenges of writing a musical setting of the Liturgy of St John Chrysostom.

Nina-Maria Wanek reviews Michael Stroumpakis's important contribution to the cataloguing of the heritage of Byzantine chant sources, those of Chios, and the life and work of the late Fr Michael Fortounatto are commemorated in an obituary by Fr Ivan Moody.

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

Very Rev. Dr Ivan Moody
Editor-in-Chief

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