

EDITORS' NOTE

This issue contains two substantial peer-reviewed articles. The first is a profound and original investigation into the role of psalmody (or ecclesiastical music more generally) as related to the role of members of the Church in the twenty-four catechetical homilies traditionally ascribed to Cyril of Jerusalem by Harri Huovinen. The second, by Nina-Maria Wanek, deals with hagiographitikon settings of Psalms 1, 2 and 3 (that is, a rare term meaning psalms in the style of or originating at Hagia Sophia), one of a number of geographical ascriptions found in manuscripts from the fourteenth century onwards. The author attempts to isolate and define the characteristics of this body of chant, hitherto shrouded in ambiguity.

The three non-refereed articles included cover very different territory. Vassileios Varelas covers the appearance of nonsense syllables in Byzantine chant, so well-known but little understood. Pavlos Kordis discusses the idea of sacred music as a sacred space, with particular reference to the work of Tavener, and Jenni-Tuuli Hakkarainen initiates a fascinating study of the texts of the Orthodox communal songbooks originating during the period of the establishment of the Orthodox Church in Finland.

There are also two reviews, of Silvia Tessari's study of Cardinal Bessarion and music, and of Haig Utidjian's monograph on Tntesean and his contribution to the sacred music of Armenia.

As always, 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.

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