

EDITORS' NOTE

The current issue of the Journal of the International Society for Orthodox Church Music brings together a series of peer-reviewed articles dealing with very different themes: Fr Damaskinos of Xenophontos discusses the notion of performance within the context of Orthodox liturgy, and with specific relation to monastic typika of the Byzantine era; Serafim Seppälä analyses the Byzantine liturgical structure and ethos of Angelopoulos's film *Megalexandros* and Nina-Maria Wanek discusses the question of the existence of Greek-language tropes within the mediaeval Latin mass.

These articles are followed by an extensive series of papers given at conferences organized by ISOCM or co-organized with other organizations: the symposium held at St Mary's Cathedral, Minneapolis in June 2018, the conference held in conjunction with the Philokallia association and Charles University in Prague in November of the same year, and from the biannual conference at the University of Eastern Finland in Joensuu in 2019 entitled "Sounds of the Holy". These papers cover a remarkably wide range of topics showing the great diversity of interests of members of ISOCM the world over.

We also publish the glossary which complements Elena Kolyada's paper published in the last issue, and an extensive review of Kurt Sanders's recent setting of the Divine Liturgy. 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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